

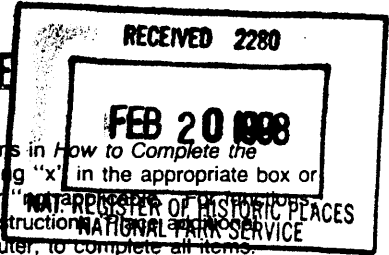
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AUG 18 1997

United States Department of the Interior
National Park Service

HISTORIC PRESERVATION OFFICE



National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "Not Applicable." For architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. For entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name St. Peter's Episcopal Church

other names/site number N/A

2. Location

street & number 31 Throckmorton Street

N/A not for publication

city or town Freehold Borough

vicinity

state New Jersey

code NJ

county Monmouth

code 025

zip code 07728

3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

Assistant Commissioner for Natural & Historic Resources/DSHPO

State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper

Date of Action

Edson H. Beall

3.19.98

St. Peter's Episcopal Church, Freehold
Name of Property

Monmouth Co., NJ
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
2	2	buildings
		sites
		structures
		objects
2	2	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

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Religion/Religious Facility

Religion/Church Related Residence

Current Functions
(Enter categories from instructions)

Religion/Religious Facility

Religion/Other

7. Description

Architectural Classification
(Enter categories from instructions)

Colonial/Georgian

Gothic Revival

Materials
(Enter categories from instructions)

foundation Stone/Sandstone, Brick

walls Wood/Shingle, Weatherboard

roof Asphalt

other

Narrative Description

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

See Continuation Sheets.

St. Peter's Episcopal Church, Freehold
Name of Property

Monmouth Co., 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.
- 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.

Areas of Significance

(Enter categories from instructions)

Architecture

Religion

Period of Significance

1771-1914

Significant Dates

1771, 1838, 1878, 1892, 1896

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Smith, Robert (1722-77)

Dudley, Henry (1812-?) Conover, Warren H. (1869-1955)

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Narrative Statement of Significance

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

See Continuation Sheets.

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

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

Name of repository:

Monmouth County Historical Association

St. Peter's Episcopal Church, Freehold
Name of Property

Monmouth Co., NJ
County and State

10. Geographical Data

Acreage of Property 1.2 acres Freehold, NJ Quad

UTM References

(Place additional UTM references on a continuation sheet.)

1 | 1 | 8 | | 5 | 6 | 1 | 5 | 5 | 0 | | 4 | 4 | 5 | 6 | 6 | 0 | 0 |
Zone Easting Northing
2 | | | | | | | | | | | | | | | | | | | | | |

3 | | | | | | | | | | | | | | | | | | | | | |
Zone Easting Northing
4 | | | | | | | | | | | | | | | | | | | | | |

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Joseph W. Hammond and Caroline Gavin

organization _____ date 8 August 1997

street & number P.O. Box 1061 telephone (732) 780-4246

city or town Freehold state NJ zip code 07728

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name St. Peter's Episcopal Church

street & number 31 Throckmorton Street telephone (908) 431-8383

city or town Freehold state NJ zip code 07728

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

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

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Freehold, Monmouth Co., NJ

Section number 7 Page 1

A. Present Physical Description.

St. Peter's Episcopal Church in Freehold is a wood frame structure on a field stone and brick foundation, the main body of which measures 97' long by 35' wide, with side walls rising 24' to the plates. Cedar shingles showing 13" to the weather cover the exterior. The cornice, which runs along the west gable end and side roof lines, consists of several beads applied to a box cornice and visually blended into the wall surface with a cavetto and a 3/4 round molding. A two story, 46' long by 20' wide, addition abuts the east end of the north elevation of the main structure of the church, housing a chapel on the first floor, and a music room and Sunday School classroom above on the second floor. The chapel extension is fronted by a pyramid roofed stair tower. Parallel to the south elevation of the church is a Parish House, joined to the church at the east end by a small link. The Parish House measures 28' by 90'.

An octagonal steeple sitting on a square base stage rose 29' from the west gable end of the main body of the church. It was surmounted by a domed roof, octagonal drum and conical cap supporting a highly ornamental wrought iron weathervane. Due to severe deterioration, the cupola was carefully dismantled by hand in 1996 after extensive and exhaustive documentation. It is the intent of the Parish to reassemble it, incorporating as much salvagable original fabric as is possible, in the near future. Because of its architectural and structural significance as an original part of the church design, the cupola is included in this nomination.

Four Gothic pointed arch windows with enameled stained glass sash are spaced evenly along the north and south elevations. The main or west elevation features a double leaf center doorway set in a Gothic pointed arch ornamented with applied wooden tracery. It is flanked by two small lancet windows, each of which has a triangular, pointed arch stained glass window with arced sides located directly above. There are two additional windows of this distinctive design, one each on the west end of the north and south elevations. A large round window is situated above the doorway in the gable. All windows on the west elevation contain opalescent stained glass. The main entrance opens into a 9' by 32' narthex or vestibule.

The chapel addition features four pointed arch stained glass windows on each story of its north elevation. A round window exists in the end gable wall above and a lancet window in the west wall. Access to the chapel addition is gained through a shed roofed porch with slate steps that enters into the tower along the north wall of the main church. The tower possesses one more window per story on its north side and four smaller windows on the west side. The east elevation of the church includes a large pointed arch window with opalescent stained glass above the high altar in the chancel, lancets with enameled stained glass in each of the small sacristy rooms to either side of the chancel, and various double-hung sash in the working sacristy and storage rooms.

The main interior space of the church measures 67' by 32', plus a 13'-6" deep chancel. It represents a traditional, east facing, tripartite Episcopal church plan divided into a nave, raised choir, and further elevated chancel. The main body of the church contains 55 slip pews with walnut caps and ends that are divided into three blocks by two 3'-6" aisles running east to west from two entrances into the narthex. A raised Gothic style pulpit occupies the northeast corner of the nave. A high, chamfered rood beam and three slate steps separate the ceramic tiled choir from the nave. Another step ascends to

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St. Peter's Episcopal Church
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the chancel and three more to the main altar area. The octagonal east end of the chancel is ornamented by an elaborate Gothic reredos placed below the large lancet arched stained glass window. Walnut fielded paneling with pointed Gothic panels enriches the chancel and choir areas.

A 10' deep balcony situated directly over the narthex or vestibule extends along the west end of the nave. Access to it is gained via a narrow, three run stair from the northwest corner of the narthex. A hatch to the attic and the steeple is located in the center of the balcony ceiling.

A four part arched plaster ceiling spans the entire width and length of the nave, rising 9' above the interior cornice along the north and south elevations. A strip of moldings marks each change in slope. The flooring of the nave consists of tongue and groove boarding, covered with carpeting in the aisles. It slopes theater style from the rear of the church to the front. Oak flooring in the narthex protects original wide board pine underneath.

Access to the 19' by 35' chapel is gained through three wide openings in the north wall of the choir that can be closed off with folding doors. The chapel has four pointed arch windows along its north wall and another in the west wall next to the door in the stair tower. The ceiling is ornamented with beams supported along the side walls with Gothic tracery brackets. Ten bench pews are arranged on either side of a center aisle, facing an altar in the east. The chancel is raised slightly on a platform, with the altar itself elevated another two steps. A group of Gothic Revival furnishings adorns the platform. To the west there is a separate entrance to the chapel through a 13' by 9' stair tower. The stairs lead to the music room and Sunday School classroom on the second floor.

A separate wood frame Rectory is located about 60 feet west of the church along Throckmorton Street, oriented end to the street and facing the church. The main block of this three story former residence for clergy consists of two rooms per floor with center stair hall. A two story dining and kitchen wing extends to the rear forming an ell shape. Two large gables with ornamental shingling surmount the south or main elevation, which also features a full length porch. The interior architectural details of the Rectory, now housing Parish offices, include millwork and marble fireplaces in the main rooms of the first floor, and more restrained millwork in other areas.

A narrow stair hall connects the southeast corner of the church nave to the Parish House, a non contributing structure. It is a gable roofed building constructed mostly of structural terra cotta in 1922. In 1964, the Parish Hall was reconfigured on the interior and enlarged on the west or street end to accommodate classrooms, rest rooms and kitchen facilities. The remainder of the 1.2 acre site contains a modern, non contributing commercial block erected in 1959 and known as the Keith Building, as well as a collection of early tombstones at the corner of the lot by Main and Throckmorton Streets. These monuments, without their associated human remains, came from an early burying ground owned by St. Peter's at Topanemus, about five miles away in Marlboro Township. However, the open, landscaped area between the north elevation of the church and the Rectory once functioned as a Parish cemetery. All locatable remains were transferred to Maplewood Cemetery in 1892.

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St. Peter's Episcopal Church
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B. Physical History/Historical Evolution.

The Parish of St. Peter's began in 1702 at Topanemus, now part of Marlboro Township, in a Quaker meeting house owned by Thomas Boels. In 1710, Boels bequeathed the meeting house lot and some money toward the construction of a church. A new house of worship was accordingly begun in the 1730s but not finished until 1749. Within a few years, it was decided that this modest church was not located to the advantage of the congregation, was not large enough, and did not warrant necessary repairs. By 1771, the Parish concluded that they would build an entirely new structure on a 132' by 528' lot owned by them since 1738 near the Court House in Freehold, a location much more convenient for the majority of the parishioners.

1. 1771-97.

Recent evaluations point beyond doubt to Robert Smith of Philadelphia as the architect for the new St. Peter's Church. Smith was well known in central New Jersey as he had spent the years 1755 through 1758 in Princeton supervising the construction of Nassau Hall and the President's House at the College of New Jersey, both of which he had designed. By 1771, Christ Church in Shrewsbury, fifteen miles east of Freehold, had progressed well along with the erection of a new house of worship started in 1769 to plans provided by the eminent Philadelphia architect. The Shrewsbury and Freehold congregations had shared common missionaries from 1733 to 1766.

Rev. William Ayres (d. 1815), minister at St. Peter's since 1767, was also well connected to Philadelphia. He had entered the Charity School there as a student in 1752, but after 1755 stayed on as a member of the school faculty and later of the College of Philadelphia before going to England for ordination about 1766. Robert Smith served as architect and builder for all work at the Charity School and College from 1750 through 1777. His engagements there included renovation of an existing meeting house for classrooms and lecture halls (1750), further changes to the lecture hall (1755), design and construction of an entirely new College Hall (1762-63), as well as design and construction of a new residence for the College Provost (1774-76). Rev. Ayres was assigned on his return to America to a newly created mission station consisting of St. Peter's Church in Freehold, and St. Peter's Church in Spotswood. He ministered to these two congregations until relieved of his responsibilities in 1798.

Little documentary evidence survives pertaining to the original construction of St. Peter's Church. A section drawing entitled "Freehold Church" and dated 1771 (Graphic 16) indicates that the designs were in hand by that time. On 25 March of that year, Rev. Ayres reported to the Society for the Propagation of the Gospel in Foreign Parts in London that "the Church in the Freehold part of my Mission is vastly out of repair, and in consequence of that, the Vestry have advised me . . . they do not purpose [sic.] to repair the Old but to build a New Church in this Town." Six months later Ayres wrote that "my hearers in Freehold have erected the frame of the Church . . . and they propose to have it enclosed this Fall . . ." By May of 1772 Ayres commented that "the New Church at Freehold Town . . . is in great forwardness." A public lottery to raise money for the ambitious building program was held by St. Peter's in 1774. But all construction efforts ceased by 1775 when Revolutionary activities made it impossible for Church of England clergy to keep their churches open.

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During the Revolution, St. Peter's Church stood as a roughly enclosed shell. In 1782, Ayres lamented that the old Church at Topanemus "is so far out of repair as not to be fit for the People to assemble in for the purpose of worship, and moreover our new one there, is not quite as yet so far finished as to be fit for that end, and if it was, we could not have it now by reason of its being at this time occupied as a store for the Provincial Army . . ." Once peace was restored and Episcopal churches were able to reopen for worship, construction began again in earnest to complete the building. The first contract, signed in 1793 with carpenter John Cook, described the scope of work necessary to finish the exterior. Cook agreed, for the sum of £70, to "Inclose the out side where ever its wanting - To have all the Doar framēs and all the Window frames well faced - to make the Doars and Window shutters all Batton fation and lined - and all hang'd - to make all the Sashes." Cook also laid the interior floors with splines, installed tongue and groove ceiling sheathing, put up a cornice around the interior, and provided shutter and door hardware.

A second contract signed on 9 August 1794 with carpenters Benjamin Van Schoick and David Van Schoick called for completion of the interior at the price of \$200. This crew installed paneled square and long pews with doors, a pulpit and reading desk, communion table, "benches for the Negroes," a few remaining window sash, and shutter hardware still lacking. The lengthy agreement also specified that "the old boards must all be made use of first that will answer - and all the old Pews likewise that will answer," an interesting citation that may well refer to materials salvaged from the old house of worship at Topanemus.

Cash accounts maintained by John Forman from 1792 to 1801 contain many entries for extra labor, materials, supplies, hardware and other expenses incurred to finish the church. Forman headed the building completion effort. Lumber and shingles were obtained from Forman's own saw mill, Toms River, New York City, and Squankum. Ironwork such as nails and hinges came from Burlington and Manasquan, besides what could be purchased locally. A few line items establish an overall progression for the work. In April of 1793, Forman charged the Parish 10 shillings, 6 pence, for "Writing 8 Advertisements to let out the Carpenter's Work and part of 2 Days one to take an Ac[coun]t of what was Wanting to be done . . ." Shingles delivered to the site in October and November implied that the structure was being enclosed fully, followed in January of 1794 by such items as "16 pr hinges for the Doars and Windows" plus "7 hooks and 14 staples to fasten the Shutters."

By the summer of 1794, the building was apparently nearing completion as Forman again charged his own time "To Writing 12 Advertisements to put out the Pews & 1/3d of a Day Attending at the Vendue," meaning a public auction where pews were sold for the highest bids. Delay may have been encountered in finishing the pulpit, however, as "a barr and two Staples for the Cover of the pulpitt" and "a pr of HL hinges for the door under the pulpitt" were not entered into the account until September of 1795. After more than 25 years of stop and start effort plus post war expenditures totalling £174 and \$200, the new St. Peter's Church in Freehold village was mostly finished by 1797, even though a few residual tasks dragged on as late as 1806.

The building measured 52' in length by 35' in width, outside dimension. Whitewash covered the building at a very early period. Integral to the design from the outset was an octagonal cupola located atop the west gable of the building (Graphic 11). Its ornamentation included rounded arch openings on four sides, box cornices with crown moldings below

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the opening sills and at the top of the arches, a domed roof, and a highly ornamental wrought iron weathervane (Graphic 4). The original main elevation or facade of the church faced south toward Main Street. Two exterior doors near the east and west ends of the building balanced a large arched window centered on the wall. Their placement corresponded to the locations of principal wall posts in the framing of the church. Two additional square windows were located high up on the east and west gable ends of the structure.

The original interior arrangement of the church followed a "meeting house" or transverse plan unusual for larger Episcopal churches but found commonly in smaller houses of worship in the Mid-Atlantic area. Two large blocks of box and bench pews occupied the center of the building between the entrances, divided by a center aisle that ran from the large arched window in the south elevation to the pulpit, located opposite and mid point against the north wall. Large square box pews were situated in the northwest and southwest corners of the sanctuary. The high, three tiered pulpit, with a small communion table in front of it, was flanked by two banks of longitudinal pews that ran back to the corner square pews. A row of bench pews along the east and west walls faced toward the center of the church. The ceiling consisted of a very high arch finished with boards instead of plaster, following the example of Old Tennent Presbyterian Church west of Freehold built in 1751-52.

An 1853 reminiscence about St. Peter's Church as it appeared 50 years before that time described the pulpit as "very high, and in the center of the side opposite the doors, overhung with a sounding board, with a tall peak extending above it, not unlike the finished top of an ancient pepper box." A similar, distinctive canopy survives today at St. Peter's Episcopal Church (1758-61) on Society Hill in Philadelphia, a landmark structure that is the best preserved of all known ecclesiastical commissions by Robert Smith. The only 18th century interior elements to survive at St. Peter's today are: a small door in the narthex with two beaded and beveled panels and HL hinges (quite probably the one from under the pulpit for which two HL hinges had been purchased in 1795), and several fragments of pew facings reused later in the attic as spacers and ladder parts.

Specifications for completing the interior in 1794 described an arrangement that differed from the floor plan as built, and which probably reflected the original intent of the architect. It called for the installation of a pulpit on the north wall, and the communion table and small chancel against the east wall. "In the first place their must be a floar raised one or two steps higher than the main floor, about 9 foot long, and about 6 or 7 foot wide, in the middle of the house on the north side, which is to be a square, at one end a Seat for two People to Sit on for the ministers to read prayers, at the other end a Seat for two for the clerks. Then In the Middle of this Square a Pulpit to be raised With Steps to go up in the same with a Seat in the Pulpit for two People -- In the East End the floar must be raised one step about 10 foot long, and about 6 or 7 foot wide, for a Square, With flat board Banaster around said square, with a table in the same for a communion table, and a Seat all round the same." An amendment to the Van Schoick contract relocated the communion table to the north wall in front of the pulpit. St. Anne's Church (1768-71) in Middletown, Delaware, serves as an especially well preserved example of this type of Episcopal church floor plan with a raised and railed chancel in the east and separate pulpit against the north wall.

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The original timber framing of St. Peter's incorporated a heavy beam spanning across the western end of the sanctuary ten feet from the wall. The purpose of this unsightly intrusion was to tie the wall posts together in order to resist the outward thrust of the walls resulting from the excessive weight of the steeple above, which was supported by the west wall and the first roof truss. An alternative to this horizontal tie beam would have required an internal tower similar to St. Peter's Church in Philadelphia (1758-61), also designed by Smith. To further accommodate the steeple, the two posts connected by the tie beam were made oversized (12" x 12") to the point that they protrude beyond the interior plaster surface of the walls to this day. Later writers, not understanding the structural purpose of the tie beam, complained that it obscured the view of the pulpit from some pews, and speculated that it had been installed at the outset to support a future balcony (Graphic 10).

The octagonal framing for the steeple constituted an integral part of the timber structure of the rest of the church. First, the west end bay of ten feet corresponded to the width of two bays at the east end of the building (Graphic 6). One truss eliminated at the time the frame was erected provided just enough room to accommodate the steeple. The sleepers and cross framing spanning between the west wall and the first truss were spaced so that the eight steeple posts rested directly on them, just clearing the wall and the truss. And when the steeple was dismantled in 1996, it was discovered that the mortise and tenon joints of the octagon bracing and intermediary framing could not be unlocked once the west wall and first truss had been erected. Stated another way, the steeple framing had to be assembled in place after the truss had been installed but before the west gable was raised. Iron bolts with split and keyed fasteners consistent with other 18th century iron work on St. Peter's tied the steeple posts to the rafters of the first truss (Photo 9).

The 1771 section drawing of the church specified that iron straps and bolts were to be installed where the king posts joined the collar beams, and also at the ends of the collar beams and hammer beams where they connected to the rafters. These uses of iron were an innovation of Robert Smith to improve the performance of a British truss model. But the carpenters responsible for framing St. Peter's eliminated all iron except under the king post of the truss supporting the steeple (Photos 10 & 11). Like the bolts attaching the steeple to the rafters immediately above, the large iron strap was secured in place using split and keyed fasteners. The carpentry crew apparently felt that the narrow 35' span of the building did not require the extensive installation of iron, except where the excessive load of the steeple put unusually heavy stress on the first truss. To summarize, the atypical adaptations of the basic timber frame of St. Peter's, combined with the assembly sequence required at the west end, confirmed without doubt that the steeple was raised concurrent with the rest of the church. The presence of hand wrought iron nails, adzed timbers, hand rived shingles, mortise and tenon joints, and blacksmith forged wrought iron in the steeple revealed that the methods and materials used in the construction of the steeple fabric were consistent with those original features found elsewhere on the main body of the church, and not at all characteristic of 19th century workmanship.

When finished, St. Peter's shared a number of structural solutions in common with other known commissions by Robert Smith. The steeple, for example, incorporated in a single work several framing techniques found on the steeple of Christ Church in Philadelphia (1752-4) and in the cupola of Carpenters' Hall (1770). These include the extensive use of diagonal interior bracing to stiffen the posts of the octagon at six levels (Photos 16-18), and also large X braces framed into two lower wall levels of the octagon (Photos 19 & 20), both of which are found also at Christ Church. The pattern of

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grillage timbering at the base of the dome copies that of Carpenters' Hall in that four of the eight timbers cross in an X and four others frame into an intermediary square in order to simplify the center joint where the main mast of the dome and weathervane support structure tenoned through the X (Graphic 7, Photo 22).

The overall design of the cupola also fits into Robert Smith's standard architectural vocabulary. Similar examples were executed for Nassau Hall in Princeton (1755), Christ Church in Shrewsbury (1769), Carpenters' Hall (1770), the Hospital for the Insane in Williamsburg, Virginia (1770) and on the Walnut Street Prison in Philadelphia (1773). Among the common characteristics are an octagonal shape with arched openings, and a half-sphere domed roof surmounted by an octagonal drum and conical cap supporting a weathervane with a ball base. Unlike most of the others, however, the steeple on St. Peter's never had eight open arches, but alternated four blind elevations with four arched openings. Smith had used this particular cupola design variant on plans for the center pavilion of the Philadelphia Bettering House (1765-66), even though it was never erected there according to his intentions.

The roof truss design of St. Peter's also follows identical prototypes incorporated by Robert Smith into seven of his nine known church commissions (Photos 6 & 7). Based on a British model used in the west gable of St. Paul's Cathedral (Sir Christopher Wren, 1675-1710) in London and first published in 1733, the truss provided for a graceful arched ceiling that rose above the wall plates, eliminated the need for internal columns or supports, allowed for a low roof pitch of 30 degrees or less, made sparing use of timber, and depended on iron bolts to achieve structural integrity. The contemporary drawing of this truss, marked "Freehold Church / 1771," is as of this writing believed to be the only known architectural rendering to come from Smith's shop.

Robert Smith's capabilities as a structural engineer were demonstrated years earlier by his work on the tower and steeple of Christ Church in Philadelphia erected in 1752-54. The experienced builder/architect also presented one of the first proposals for a multiple span, wooden arch bridge over the Schuylkill River in 1769. But however innovative this bridge design may have been, Smith turned to one of the most popular British builders' guides in selecting the roof truss for St. Peter's Church in Freehold. The truss was taken directly from Plate K of *The British Carpenter: or, a Treatise on Carpentry . . .* by Francis Price, surveyor of the great Cathedral Church in Salisbury, England (Graphic 14). Price's book, which first appeared in 1733, advocated the use of iron straps and bolts to give strength to unsupported, long span truss designs. Smith improved these recommendations by adding additional bolts and straps at critical joints where stress was a concern.

Few changes were made to St. Peter's Church after it was more or less completed by 1797. In fact, maintenance was apparently deferred to the point that its condition had become deplorable by the 1830s. Other denominations that shared use of the building for nearly four decades erected their own houses of worship in the late 1830s and moved out. So left alone in what had for years been the only church in Freehold village, the Episcopalians believed that significant alterations to the ancient structure were highly desirable if the building was to continue serving the congregation.

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2. 1838-41.

Between 1838 and 1841, the first significant round of renovations was carried out on St. Peter's Church (Graphic 17). Modifications included reorientation of the interior appointments from the transverse arrangement to a longitudinal "church" axis, installation of a flat ceiling and pointed Gothic windows on south wall (those on the north remained rectangular), closure of the south entrances and construction of two west entrances, creation of a vestibule under the tie timber on the west end of the building and a choir loft above it with a sloped floor. On the interior, the box and common pews were replaced by 44 new, uniform slip pews with standard beveled and beaded paneling on the facings and doors. The pulpit was relocated from its position on the north wall to the east end of the sanctuary. But the old format with three levels and a small communion table in front of it was retained in keeping with the evangelical, low church character of worship at St. Peter's at that time (Graphic 18).

The renovations of the church continued in 1840 with alterations to the cupola (Photos 12 & 13). To accommodate a new paneled railing around the octagon, the square base of the cupola was enlarged by 1 foot on each elevation. Pyramidal pinnacles ornamented the four corners of the railing. Surprisingly, the smaller original square stage remained intact underneath the 1840 enlargement until 1996. It retained the original rived shingles, wrought nails, lead flashings, roof shingle remnants and traces of heavily weathered whitewash, all of which had been hidden and protected for more than 150 years. The four rounded arch openings in the steeple were also modified as part of this 1840 work by making them deeper and higher. Reconfigured from round headed shapes to pointed Gothic arches, trim details around them were upgraded at the same time with broad, flat moldings, square corner blocks and louvers.

The entire cost of renovations carried out between 1838 and 1841, including the steeple work, came to \$1,253. This figure was remarkably close to the expense of erecting an entirely new and stylish structure for Christ Church in Middletown, New Jersey, a project to which these modifications to St. Peter's were often compared. The Middletown building, finished in 1836, cost \$1,100. The Episcopal press in New Jersey publicized it widely for several years as a model of good design, efficiency, and completeness at what was considered very modest expense. Christ Church, Middletown, set a standard in its day for small, restrained Episcopal churches in the early phase of the Carpenter Gothic style.

Rev. Robert B. Croes, Rector at St. Peter's, reported in May of 1840 that "when the cupola is finished & painted the whole amount expended will have been from \$1,250 to \$1,253. . . ." Croes went on to complain about the lack of initiative on the part of the Vestry, and closed by saying that "if instead of repairing the old building we had been compelled by some providential visitation to build one from the foundation, I am persuaded that there would in some cases have been a larger subscription. Why then, should we be reluctant to give in proportion to an ability when we have a building as substantial as a new one & as well adapted as any other . . ." Installation of the first Parish pipe organ in December of 1841, obtained from George Jardine of New York City and placed in the rear balcony, concluded the improvements at St. Peter's that had been underway for more than three years. In June of 1849, the Vestry began collecting subscriptions for the construction of a 25' by 40', one story school house, which they erected north of the church and northeast of the Rectory the following month in order to provide the first spaces for a formal Christian Education program.

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3. 1855-70.

In 1855, St. Peter's Church entered into a complicated, six decade architectural progression that transformed the building from a simple Carpenter Gothic house of worship to a full statement of the Ecclesiological Gothic. The purpose of all these extensions and renovations was to accommodate an increasingly elaborate form of worship that in its later stages embraced fully the extreme high church rituals of Anglo Catholicism. As a first step, the old high pulpit relocated in 1838 to the east wall was taken out and replaced with a real chancel and the first in a succession of altars (as opposed to a communion table). Removal of the great pulpit reflected the increasing emphasis on liturgy and eucharist and diminished focus on lengthy and energetic preaching so popular when St. Peter's was first erected in 1771.

In 1863, a full chancel extension was added to the east end of the church as liturgical rituals continued to become more complex. A memorial stained glass window, refitted vestry and new prayer desk accompanied the enlargement. Some additional pews and interior redecoration paid for by the Parish womens' group complemented the first general expansion of the church to the east. The Rev. W. F. Nields, Rector, described the changes of that year in the *Diocesan Journal*. "[W]e have been able to add to our time honored Church building a recessed chancel, adorned with a handsome memorial window of stained glass, and appropriate chancel furniture; and also . . . means have been raised sufficient to enable us to re-paint and in a measure re-fit the Church . . ."

In 1866, a larger pipe organ built by Joseph Buffington of Philadelphia, replaced the aging and limited Jardine instrument. But this new organ proved very unsatisfactory from the start. It was in turn replaced in 1868 by another organ obtained from J. H. & C. S. Odell of New York City. As part of the preparations for the Odell, the cornice that came down over the front of the balcony was removed. Carpenters also extended the ceiling of the vestibule, making it level in conjunction with the substitution of a flat gallery floor above for the former sloping floor. The front of the gallery was also altered by adding a beautifully paneled projection for the accommodation of the Choir.

Since the 18th century, the exterior of St. Peter's Church had been simply whitewashed. In 1869, many members of the congregation objected to any further continuance of this treatment. A private subscription taken up at the time provided funds to paint the building for the first time with oil based paint. The color selected was Venetian red, extensive traces of which survived on the steeple until 1996. In 1870, a new 408 pound bell from the Jones & Co. of Troy, New York, was obtained by exchange of the old bell plus \$116.36. It rang out for the first time on 7 December of that year, and remained in place until the dismantlement of the steeple (Photo 24). Two bells had apparently preceded it: one by 1806 and another in 1842.

In April of 1876, the Vestry instructed the Rev. George H. Watson, the Rector, "to correspond with an architect in regard to remodeling the church edifice." Consultations were held with William H. Miller, who prepared some preliminary sketches and cost estimates of \$1,500 for consideration by the Parish. After taking an affirmative vote and appointing a subscription committee, the effort to enlarge St. Peter's dissolved. In December of that year, the Vestry directed the Treasurer "to pay the Rector \$9.50, being the amount expended by him in procuring an architect." Within a few months, Rev. Watson departed the Parish.

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4. 1878-79.

The idea of renovating St. Peter's remained alive through the change in clergy. In January of 1878, the Vestry resolved that "the Rector was authorized to procure an architect with a view to alterations in the Church." After several months of debate, in mid April "the Rector submitted plans of the alterations, as drawn by Mr. Dudley, the architect, and stated that they would be submitted to the congregation on Easter Monday." Henry Dudley of New York City, one of the most renowned Ecclesiological Gothic architects of the day, provided detailed drawings and specifications that transformed a superficially Gothicized building into a fully developed Gothic statement, albeit in wood. Contractors C. & A. Kjellstrom of New York undertook the work that when finished cost a total of \$4,200. As extensive as the 1838-41 remodeling of St. Peter's had been, the architectural character of the century old structure was changed entirely for a second time in 1878 and 1879.

To start, the 1771 east wall of the church as well as the chancel of 1863 were removed. A new 16' extension to the nave enlarged significantly the seating capacity of the church, and resulted in a main building measuring 67' by 35'. A further addition to the east accommodated a larger chancel. This recess measured 15' by 15'. Its gable roof can still be seen in the attic of the church. The second reconstruction of St. Peter's commenced one week after the Centennial celebration of the Battle of Monmouth and took more than six months to complete.

Exterior work undertaken included installation of a single Gothic style main entrance on Throckmorton Street surmounted by applied wooden tracery (Photo 3), alteration of the square headed windows on the north elevation to pointed arches in order to match those on the south wall (Photo 5), replacement of the cornices around the building with an elaborate set of new trim, opening up of two entrances on the south elevation (the western most of which was located where an original 18th century door had been), extensive repairs to the cupola, and repainting in a putty gray color with white trim.

Interior work involved the restoration of the high arched ceiling removed only 40 years previously (this time in plaster), installation of a sloped floor in the nave, reconfiguration of the pews using existing materials wherever possible to provide for wider seats, enrichment of the pews with walnut caps and ends to replace the paneled doors, removal of horizontal board wainscoting and substitution of vertical, beaded, tongue and groove board wainscoting, upgrading of all interior trim and millwork (except for the 1868 balcony frontal), creation of an open gothic arch to the chancel flanked by two blind arches, and rich ornamental graining on all woodwork.

Itemized extras included in the cost of the project involved installation of enameled stained glass purchased from Belcher & Povey of New York City in all windows, wall to wall carpeting and other furnishings from A. T. Stewart, and all new gas piping and illuminating fixtures featuring a very large and elaborate center chandelier over the nave. When completed, St. Peter's Church had been completely transformed into a wooden Gothic church in the Ecclesiological manner. To provide for expanded choir activities and Christian Education space, the 1849 school house on Throckmorton Street was relocated to the southeast corner of the church, connected to it, and renovated by Joseph G. Bacon, a Freehold carpenter, to match the exterior of the main building (Photo 2).

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In spite of the comprehensive nature of the changes to St. Peter's, the project was considered a preservation effort at the time. A report of the Rev. Thomas H. Cullen, Rector, summed up the work. "During the past year the Church building has been enlarged and improved, at a cost of \$4,102.34. Of this sum \$2,206.34 were contributed by the parishioners. The balance was derived from sales of property belonging to the parish. The new chancel furniture, two of the Coronas, and seven Memorial Windows were presented by individual members of the congregation. Altogether the venerable 'House of Prayer' is substantial and beautiful, and we trust may long stand, a witness to the interest and devotion of those who were permitted to contribute towards its preservation."

The *Monmouth Democrat* on the 9 January 1879 declared, "The present appearance of the church is in excellent taste. Not destroying the old exterior, it has been renewed in its appearance and yet preserves the ideas of the original builders. In place of the old windows, long on one side and square on the other, beautiful stained glass windows now shed a delightful hue over the interior. . . On the left of the chancel is beautiful window presented by the Sunday School, and over the altar, the memorial window to Geo. F. Walker. The walls are grey, while the ceiling is light blue in the nave, and dark blue in the chancel. The woodwork is walnut with improved seats, beneath which a small pattern red and black carpet rests the eye. The cornices are brown and white, as well as the arches over and on both sides of the chancel." Of the total project cost of \$4,193.42, the contractors, Kjellstrom & Co., received \$2,924, and Henry Dudley, the architect, was paid \$150. The present nave of church, inside and out, remains generally the same as when finished in 1878-79.

In spite of this substantial renewal carried out on St. Peter's, within ten years further extensions were being planned. To provide a site for contemplated new facilities, the Vestry closed the church yard to further burials in 1883. Families with relatives interred there were requested to remove all remains to Maplewood Cemetery as soon as convenient. A resolution offered and accepted by Vestry in 1887 authorized the building committee to receive bids for a new chapel as per plans and specifications procured from the architect, Henry Dudley. It was five years, however, before construction took place, and then under very different terms.

5. 1892-1914.

Work on the church began again in 1892, although on a reduced scale from the plans considered some years earlier. Starting in June of that year, an organ chamber was constructed to the north of the chancel. The blind arch facing the nave was opened up and ornamented with wooden tracery matching the 1878 work above the main entrance on the exterior. An additional arch was created between the organ room and the chancel itself, effectively uniting the two spaces into a single, greatly enlarged area.

William McDermott Jr., a member of the St. Peter's congregation, served as carpenter and contractor for the work. S. W. Howard of New York City provided the handsome walnut organ screen and tracery in the arches flanking the chancel for a cost of \$115. Henry Dudley received a modest architectural fee of \$10 that became the subject of several curt exchanges with the Vestry. As part of the project, George W. Freeman, a local undertaker, removed 43 bodies remaining in the church yard to Maplewood Cemetery. Stonecutter James Ayres relocated and reset 38 headstones. New carpeting,

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some painting and graining work, as well as relocation of the organ from the balcony to the new chamber at the front of the sanctuary completed the work. The Odell company moved and re-tuned the organ for \$51.50.

Rev. Cullen reported in the *Diocesan Journal* that, "During the past year the church property has been greatly improved. A new organ chamber has been built at the side of the chancel - a much needed and satisfactory addition; the chancel window has been enlarged and raised; and the Rectory practically rebuilt and furnished with modern improvements, giving the Rector a comfortable home, for which he is grateful to his parishioners."

The 18 year ministry of Rev. Cullen ended in 1895, by far the longest incumbency since Ayres departed in 1798. The new Parish Rector, Rev. William E. Wright, succeeded him in April of that year. But Wright also brought to Freehold a commitment to the goals of true Anglo Catholicism. This involved introduction of the *Anglican Missal* as an adjunct to the standard *Book of Common Prayer*, creation of a fully vested choir of men and boys who sang chanted masses, use of flowers on the altar, and all of the symbolism, vestments, and enrichments of the ecclesiastical spaces of the church necessary to support elaborate ritualism. During final negotiations with Rev. Wright, the Vestry concluded that "in regard to his views as a high churchman the Vestry would trust him and sustain him." This set the pattern for worship at St. Peter's Church until the early 1970s.

The extreme elaborations of Anglo Catholic liturgies required yet again changes to the fabric of St. Peter's Church. During 1896, another round of alterations were carried out on the east end of the building to designs provided by a 27 year old professional architect and native son of Freehold. At an April meeting, Rev. Wright was "authorized to see Hal Allaire and Warren H. Conover and obtain from them an approximate cost to enlarge the Chancel . . ." Three months later the Vestry recommended to the Parish "the building of a chapel and extension of the chancel in accordance with the plans submitted by Warren H. Conover . . ." Over the next six months, an L shaped addition was erected to the north and east of the existing church structure (Photo 1). The expanded chancel, lengthened another 14' to the eastern property line of the church lot, featured an octagonal end with vaulted ceiling and an enlarged stained glass window over the high altar (Photo 27). A Gothic reredos enhanced the architectural ornateness of the altar, which was set four steps above the level of the choir. New sacristy areas on both sides of the chancel housed the appropriate vestments, holy vessels, and other extensive textiles that accompanied high church rituals.

Conover's extension of the church included a chapel in the northeast corner of the structure (Photo 29). Furnished in a restrained Gothic style with a beamed ceiling and bench pews, it seated about 40 people and was used for weekday services. Rev. Wright introduced a full range of daily offices to the high church schedule at St. Peter's. A large meeting room above the chapel provided expanded Sunday School facilities that could be divided into two spaces by a movable partition that slid up into the ceiling when not required. William H. Soden, a Freehold contractor, won the low bid for the expansion of the church for \$3,353. With the completion of the project early in 1897, the fabric of St. Peter's church proper reached its maximum extent, and its general configuration to this day (Graphic 2).

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Newspaper commentators of the day described in detail the improvements to the church chancel. "The ceiling has been kalsomined in light blue, and the Reredos has been treated so as to prolong on both sides of the Sanctuary its Gothic design in the very best kind of seasoned walnut and with the most careful workmanship. The Altar is elevated on three steps, and is furnished with a Tabernacle for the Sacrament . . ." Other changes to the furnishings and fittings included a tile floor and carved walnut stalls in the choir, a new base for the Bennett Memorial Pulpit given in 1896 (Photo 28), and the installation of large sliding panels that allowed the chapel to be opened up into the church when necessary.

From 1900 through 1914, enhancements to the chancel and chapel areas completed its transformation to spaces suitable for the highest forms of Anglo Catholic worship. In 1900, a new, two manual Odell pipe organ was installed on the south side of the choir. Additional large doors that slid into the ceiling improved access between the church and chancel once the old instrument was taken away. In late 1912, a rood beam and crucifix affixed over the central arch to the chancel (Photo 26) allowed for the removal of the Gothic tracery of 1892 from the side arches as the rood beam provided structural stability for the two columns that were previously tied back to the side walls. In conjunction with these changes, a more elaborate art tile floor designed and laid down in 1912 by the William H. Jackson Co. of New York replaced the installation of 1896. And finally, by early 1914 the chapel had been refitted and redecorated with a new altar and reredos, as well as fine liturgical furnishings, many of which were made of solid silver. After this work was concluded, St. Peter's Church had been transformed entirely to satisfy the requirements of high church practices.

During these early years of the 20th century, a number of actions took place with respect to the exterior of the church as well. In 1902, the weathervane and part of the steeple dome structure crashed to the ground as a result of a severe ice storm. Repairs involved replacement of the main spar around which the dome is framed, renewal of most grillage timbers above the bell, reconstruction of the conical weathervane support structure and octagonal drum atop the dome, extensive overhaul of the 18th century wrought iron weathervane, and considerable strengthening of the lower structure of the steeple. This highly skillful work, which replicated in kind the original fabric, was carried out by William McDermott Jr. In 1908, the wood shingle roofing of the church and chapel was replaced with slate by John L. DeRoche & Son. A few months later the decayed paneled railing around the octagonal section of the tower, dating back to 1840, was superseded with a balustrade railing ornamented at the corners with pyramidal shaped pinnacles.

6. 1914 to Present.

The past 83 years have seen a much slower rate of change at St. Peter's. In 1921, the exterior of the building was painted in white, a color that has been retained since. The following year, a new two story Parish Hall was erected along the south side of the church to designs by Francis H. Bend, an architect from Farmingdale, NJ. This new facility incorporated the foundations and first floor decking from the 1849 school building (as relocated in 1878) into what is now the choir room. It contained a gymnasium on the ground floor for use by the choir boys, and an auditorium on the second floor complete with a stage, proscenium, and raised area for scenery flats. The Parish Hall, built mostly of structural terra cotta tile, underwent a complete interior rearrangement and expansion toward the street in 1964 to designs by Parishioner J. Hallam Conover, architect and son of Warren H. Conover.

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In 1934, a set of Memorial Stations of the Cross made of Italian mosaic was purchased and hung along the side walls of the nave in ornamental frames carved by A. E. R. Hornickle, a German immigrant cabinetmaker from Freehold. A very extensive renovation of the entire church interior took place in 1950 in preparation for the 250th Anniversary Celebrations of the founding of the Parish in 1952. All plaster surfaces were renewed, and old dark colors and graining on the interior woodwork were covered generally with white. Alterations in the chancel area included a reconfiguration of the arches on either side of the choir area, and enlargement of the columns that support the rood beam and arches facing the nave.

Installation of a new Austin pipe organ in 1957 allowed for the expansion of choir space as the pipes were placed in chambers on the walls above the choir area. The following year, several donors provided funds to acquire opalescent stained glass for the windows in the chancel, and also for those in the main facade facing Throckmorton Street. Some of the older enameled glass from 1878 and 1892 was relocated to windows in the chapel entrance area. In 1967, extensive repairs carried out on the steeple included covering the domed roof with leaded copper. And finally, the slate roof on the church and chapel installed in 1908 came off in 1979, in part due to concerns about its weight on the 18th century timber roof trusses.

During extensive structural inspections carried out on St. Peter's Church in 1996, the engineering firm of Keast & Hood Co. from Philadelphia found the steeple to be so unsound that its immediate dismantlement was advised. Emergency remedial measures installed within days supported the steeple so that it could not collapse into the sanctuary below. Restrictions were also imposed on the use of the church during high winds when it was feared that exterior elements of the steeple could dislodge and fall off the building, or that the fragile structure could simply drop.

A detailed set of measured drawings prepared to the standards of the Historic American Building Survey provided an exhaustive level of documentation on this rare surviving and almost entirely intact colonial steeple (Graphics 4-13). Black and white photographs (Photos 12-24) and colored slides complemented the drawings. Then on 6 September, the weathervane was lowered off the cupola dome and the process of taking the steeple apart by hand commenced. Over a three week period, Ira Matthews & Son of Farmingdale, NJ, carefully dismantled the entire structure. All parts were numbered, keyed to the drawings, and stored for reuse when the steeple is re-erected. Some significant percentage of the original fabric is sound enough to be reinstalled. But all parts were retained to assist in the replication of those elements so decayed that they were removed in fragments.

Unfortunately, the eight major posts measuring 25' long that formed the main frame of the octagon were severely deteriorated. Only one was removed in suitable condition for reuse, while three disintegrated into multiple parts in situ once the shingles were taken off the exterior. No type of feasible intervention framing could have saved the steeple of St. Peter's Church as its deterioration was too pervasive. Much was learned about the original appearance and erection sequencing of the steeple, however, during the process of taking it apart. Surprisingly, the 18th century framing and exterior skin detailing of the square base section remained entirely intact inside later enlargements.

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C. Rectory.

By tradition, the earliest portion of the Rectory at St. Peter's (Photo 30) is believed to have been constructed in the 1815 to 1820 period. Certainly the framing is consistent with that date as it mixes hewn sills and principal timbers with mill sawn joists. At any rate, 1844 church records referred to it as "the old house." This first single story residence for clergy contained two rooms and a hallway resting on a brick and stone foundation. But there was little demand for a Rectory in Freehold before 1840 as St. Peter's shared clergy with St. Peter's Church in Spotswood, and at times with Christ Church in Shrewsbury. So, for much of the mid nineteenth century, this diminutive structure was leased to several women who conducted private schools on the property. Once St. Peter's obtained independent status in 1841, the need for a Rectory increased. Leased houses located elsewhere in the village provided adequate housing for a few years as income from the small structure next to the church helped to sustain the operating budget of the Parish.

The period from 1841 to 1877 was an unsettled time at St. Peter's, largely due to a small congregation and insufficient financial support. During those 35 years, ten priests served the Parish, most remaining no more than two years. By the late 1850s, the Vestry took steps to cancel the lease of the Rectory and remodel it to provide suitable on site housing for its clergy. On 20 July 1860, it was resolved that "the only feasible plan for making the desired alteration was by raising the roof of the main building & alter the dining room as proposed by the Rector." A per diem contract given to William McDermott Sr., a Freehold carpenter, resulted in expenditures of \$443.53 to raise the building to two full stories. Much of the interior trim of the first floor and hallway areas date from this renovation. Invoices indicate that \$97.26 was paid to J. & G. Combs of Freehold for lumber and materials, and \$58.72 to Allison & Preston for masonry work such as plastering.

From the conclusion of this work forward, maintenance and redecorations were carried out on the Rectory every time a new priest settled in Freehold. For example, in May of 1869, the Rectory received a new coat of paint at the same time that its rear kitchen shed was weather boarded and plastered. The next spring, another coat of paint freshened the interior, along with kitchen wallpaper and the installation of a new closet in the dining room. A particularly extensive refurbishment took place in 1873 and 1874 when \$172.38 was spent on hanging elaborate wallpapers with borders, modifications to a fireplace, and general painting and graining by John L. DeRoche of Freehold. Although not specifically cited in the bills and receipts, it appears that the marble fireplaces in the Rector's study and office areas were installed at this time by David Thompson, a local brick and stone mason. But even with occasional upgrades, the overall size and character of the building did not change until 1892.

In June of that year, the Vestry resolved "to build a new addition to the Rectory and make such alterations and repairs to the old Rectory as indicated in the plans by William McDermott's committee." Drawings for the changes were apparently provided by Hal Allaire of Howell Township, a close friend of the Rector who had served in 1884 as gentleman architect for a commercial store erected by the Parish on another part of its property. Work carried out on the Rectory entailed raising the front section facing the church to three stories with two ornamentally shingled gables, extending the ell behind the dining room for a modern kitchen, and adding a second story over the dining room and kitchen. Interior millwork, installed mostly on the second story of the ell, was purchased from Howard V. Buttler & Co. of New Brunswick.

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William McDermott, Jr., served as carpenter and builder for the job. Slates for a new roof came from Excelsior Paint Co. of New York. Final disbursements for enlarging the Rectory and also constructing the organ chamber on the church came to \$2,974. Other than general maintenance, and periodic upgrades of kitchen and bathroom facilities, few significant alterations have occurred to the Rectory since 1892.

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Statement of Significance.

St. Peter's Church today gains its architectural significance through the retention of major elements from its principal periods of evolution. The timber frame of 1771 makes up all but 16 feet of the east end of the nave. Until dismantlement of the steeple in 1996, every part of the innovative Robert Smith structure remained intact, except for those elements of the east wall removed in order to extend the church. The main body of the sanctuary represents in nearly all its details the Ecclesiological Gothic work of Henry Dudley carried out in 1878. Enlarged choir, new chancel and chapel areas, built in 1896, retain the design concepts of Warren H. Conover. Later ornamental enrichments up to 1914 complemented the high church rituals of Anglo Catholicism that characterized the worship practices of this Parish between 1895 and the early 1970s. Together, these periods of architectural growth and refinement document a response to Episcopal Church shifts toward increasingly elaborate rituals over two hundred years.

The oldest part of St. Peter's Church constitutes one of only five eighteenth century Episcopal church structures to survive in New Jersey. The others are: Old St. Mary's, Burlington (1703, but retaining only some elements of its original brickwork amid later modifications), Christ Church, Shrewsbury, (1769, Robert Smith, architect), St. Thomas's, Alexandria (1769), and Trinity (Old Swede's) Church, Swedesboro, (1784, Ezekiel Foster, architect and carpenter). Of that group, all but St. Peter's have been placed previously on the National and New Jersey Registers of Historic Places, and only two -- Christ Church, Shrewsbury, and Trinity (Old Swede's) Church -- retain any amount of their original interior appointments.

It is surprising to observe that at most key transition points in the evolution of their building, the Vestry of St. Peter's Church turned to architects with prominent reputations for designs in spite of long periods of parochial financial distress. In 1771, no architect practicing in colonial America enjoyed a wider reputation than Robert Smith of Philadelphia. Smith, who was born in Scotland in 1722, emigrated to Pennsylvania by 1749. Within a decade, he had emerged as the most prominent builder/architect in all of colonial America, with more than 50 commissions identified to date. His talents were sought out by clients from Virginia to Rhode Island. Among Smith's other works are the steeple of Christ Church in Philadelphia (1754-58), Nassau Hall and the President's House at Princeton University (1753-54), a new Philadelphia residence for Benjamin Franklin (1764-65), the Philadelphia Bettering House (1765-66), a Hospital for the Mad & Insane at Williamsburg, Virginia (1770), Carpenter's Hall (1770), and the Walnut Street Prison (1773-74). Robert Smith also played a leading role in the affairs of the Carpenters' Company of the City and County of Philadelphia, America's oldest trade guild. He served, for example, on their influential Committee on Prices of Work which set the rates that member carpenters charged their customers.

Smith provided the designs for at least eight other new churches during his distinguished career, all but two of which were located in Philadelphia: Second Presbyterian Church (1750-51), St. Peter's Anglican (1758-61), St. Paul's Anglican (1760-61), Zion Lutheran (1766-69), Third Presbyterian (1767-68), Christ Church in Shrewsbury, NJ (1769-74), First Presbyterian in Carlisle, PA (1769-73), and the German Reformed Church (1772-74). Dimensions ranged from the modest Shrewsbury structure of 38 feet by 62 feet to Zion Church that measured 70 feet by 108 feet. Zion was considered the largest house of worship in British North America until well into the 19th century. When viewed as group, these eight

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great Georgian masterpieces constitute the most significant body of ecclesiastical commissions associated with one architect in all of colonial America.

Six of Robert Smith's churches survive today, namely St. Peter's, St. Paul's, and Third Presbyterian (Old Pine) in Philadelphia, Christ Church in Shrewsbury, St. Peter's in Freehold, and the First Presbyterian in Carlisle, Pennsylvania. Of this total, four have been so totally altered one or more times that no trace remains of their interior appointments, and very little exterior detail. Smith's concepts of spatial arrangements and ornamentation can therefore be studied today only at St. Peter's Church in Philadelphia and at Christ Church in Shrewsbury.

As mentioned the Historical Section above, Robert Smith recommended a roof truss design for Freehold based on Plate K from *The British Carpenter* by Francis Price (Graphic 14). The six primary timber elements of this truss include two straight rafters, a raised collar beam, a king post, and two diagonal "hammer beams" that span from the junction point of the king post with the collar beam to the foot of the rafters. Smith incorporated this particular truss into seven of his nine church commissions (only Zion Church and the First Presbyterian Church in Carlisle employed other structural solutions). In fact, this Scottish born and London trained builder/architect has emerged as one of the very few builders in America at the time willing to undertake the erection of wide span, unsupported timber trusses. St. Paul's Church, at 65 feet, represents the widest of them all. But Smith did not slavishly copy the Price plate, as would most amateur gentlemen architects. Rather, he made some very subtle but significant improvements in the uses of iron. These can be summarized as follows:

1. Additional straps were added where the diagonal hammer beams connected with the rafters and plates.
2. Two bolts were used at the junction of the hammer beams with the collar beam, instead of one. But, like Price, Smith drove the bolts in from below, placing the threaded nuts or wedged and keyed fasteners on the top of the collar beam so they would not loosen over time.
3. In addition to the large strap that tied the king post to the collar beam, Smith strengthened this main stress point with a large iron strap that ran along the bottom edge of the hammer beams for approximately 4 or 5 feet from the center point, in effect creating a large iron yoke with the vertical strap. The bolts were then inserted through holes drilled in the under strap so that they could not pull through into the wood of the timber.

These subtle refinements show the eye of an experienced carpenter looking for and fixing potential weak points in a theoretic structural design derived from a book. At the same time, Smith adapted the truss for changing conditions. The surviving wide spans at St. Peter's (60 feet), St. Paul's (65 feet) and Old Pine (60 feet) in Philadelphia, used the four outer iron straps, four bolts, and the Y-shaped yoke at the center point. Because the 35 foot span at St. Peter's, Freehold, was so much shorter, only two bolts of iron were used, one for each hammer/collar beam connection. The carpenters who framed Christ Church in Shrewsbury adopted the same simplification of Smith's general solution, and also eliminated all center and end straps. The Freehold crew apparently found the straps redundant as well, as they left them out of the frame, except for one -- at the point where the king post and collar beam were joined together in Truss 8. This is the unit that supported the additional weight of the steeple.

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The original section drawing discussed above (Graphic 16), labeled "Freehold Church / 1771," shows some of the customizations made by Robert Smith to the Francis Price truss prototype, including all four of the outer straps. In an effort to verify the authorship of this remarkable sketch, it was submitted to professional handwriting analysis in 1995. The drawing was given a 50% probability of bearing Smith's handwriting, mostly because the quantity of characters for comparison on it was so limited. Nonetheless, the distinctive flourishes as part of the "F" in Freehold, the first "C" in Church, the numbers "7" in 1771, and the paraph after the "H" in Church were all very consistent with samples of Robert Smith's handwriting dated 1771 from the archives of Christ Church in Philadelphia. The combination of handwriting similarities plus the delineation of structural practices unique at the time to Smith's work make a very strong case for ascribing the Freehold section drawing to Robert Smith. Assuming the attribution is correct, then this rendering is the only sketch known as of this writing to survive by the leading builder/architect practicing in America before the Revolution.

Other innovative aspects of the Freehold structural system confirm that a master builder developed its plan. The use of a massive tie beam between the oversized wall posts at Truss 8 eliminated the need for internal truss-to-ground support for the cupola, as Smith had done at St. Peter's, Philadelphia and at Christ Church, Shrewsbury. But it took some daring on the part of the architect to envision this solution as no other example has been located in a timber framed church in the Delaware Valley area. A practical knowledge of physics and timber engineering at the most advanced level of the day would have been required to place confidence in the integrity of the tie beam approach for resisting the outward thrust of the wall posts from the weight of the steeple. And Robert Smith ranked first among all the carpenters and builders of the Mid Atlantic region in his structural capabilities.

The Robert Smith roof truss innovations apparently proved popular among the members of the Carpenters' Company in Philadelphia who faced similar structural applications for long spans. In 1786, after Smith's death, it was published by his partner Thomas Neville as a copperplate engraving in their *Rules for Measuring and Valuing House-Carpenters Work* (Graphic 15). The truss, as illustrated, incorporates all of Smith's improvements, including the uses of four outer straps and the central iron yoke. The *Rule Book* recommended the raised collar beam truss design for clear spans of 60 feet, even though Smith himself applied it in commissions ranging from 35 to 65 feet. It appeared again in *The Young Carpenters' Assistant* first published in 1805 by Owen Biddle of Philadelphia.

The truss design derived from Francis Price remained a standard solution for high vaulted ceilings for more than one hundred and fifty years. William Pain, as an example, included it as one of five roof designs in Plate VII of *The Practical Builder, or Workman's General Assistant*, first published in London in 1774. Pain did not comment on the structural details in his text. He did, however, add iron straps at the foot of the rafters where they joined the outer ends of the hammer beams, as had Robert Smith. The Price design appeared again as an illustration in Plate IX of *Elementary Principles of Carpentry* by Thomas Tredgold, first published in London in 1820, and was included in all subsequent editions through 1871. But Tredgold, being a civil engineer, looked skeptically at the stresses of such a structure caused by the oblique positions of the hammer beams, through flexure, and from settlement due to the number of joints. Tredgold described the physics of the truss, believing that the thrust of the diagonal braces would cause the walls to move out. He also emphasized the difficulty of making a strong joint at the bottom of the king post, a condition recognized and

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improved sixty years earlier by Robert Smith with the addition of more iron, as mentioned above. The author concluded by stating that "having thus pointed out the defects of this kind of roof, we must leave the reader to judge for himself on the propriety of adopting it." Tredgold apparently focused more on the theoretic aspects of the Price Truss without examining its very successful applications on both sides of the Atlantic, albeit with appropriate modifications.

To summarize, the wide span, unsupported roof truss design used by Robert Smith at St. Peter's Church and elsewhere represented a leading edge technological solution for its day. Smith's innovative uses of iron improved the function of the truss to the point where five examples are still performing satisfactorily after more than two centuries. But beyond its advanced structural character, the original fabric of St. Peter's Church deserves recognition for its architectural significance because it is one of only two known wood frame commissions ascribed today to Robert Smith, and that frame remains intact underneath all subsequent alterations and renovations.

The 1838-41 changes at St. Peter's transformed an aging colonial structure into a restrained example of Carpenter Gothic following the model of Christ Church, Middletown. That nearby Monmouth County Parish replaced its 18th century house of worship with an entirely new structure in 1835 and 1836 that featured Gothic, pointed arch windows and a square bell tower ornamented with pinnacles. Builders William G. Wood and William Hathaway completed the work for \$1,100. Bishop George W. Doane of New Jersey consecrated the Middletown church on 19 January 1836, and then promoted it extensively in his monthly publication entitled *The Missionary*. In his dedicatory sermon, Doane commented that "The result is so unusual, when compared with the expense laid out, that we have taken pains to obtain dimensions, and bills of every particular, and if we can only procure views of the exterior and interior, we design to propose it as a model for the smaller churches of our diocese. A Church, -- to accommodate with perfect convenience three hundred persons, painted inside and out, with a tower, a bell and clock, a vestry room, with furniture complete, the desk and pulpit hung with silk velvet, and the chancel, carpeted and cushioned all complete, for eleven hundred dollars - is certainly a wonderful result, and only to be accounted for by a rare combination of fidelity, skill and prudence in all concerned."

The reorientation of St. Peter's from a transverse to a longitudinal axis, the cutting in of large Gothic pointed windows along the south elevation, and the stylistic upgrading of the steeple with enlarged Gothic louvered openings all reflected the general style and arrangement of Christ Church, Middletown. And as Rev. Croes at Freehold caustically noted in 1840, an entirely new structure could have been built for St. Peter's at less cost than the \$1,253 spent on renovating the old one, no doubt a direct reference to the published expense of the prototype. Of the interior elements at St. Peter's today, only the pew seats and backs, two sections of paneled pew facings at the front of the sanctuary, and one door blocked up in the south wall of the narthex remain from the 1836-40 period of change. Bishop Doane stated in his 1837 Address to the Convention that, after a visit to Freehold, "Of this old Church, I regret that I can say nothing that is encouraging." Only one year later, following consecration of the newly reconditioned building, Doane wrote that "It seemed impossible that the old building, never finished, and yet ruinous, in which I had [previously] officiated, could be the neat, commodious, and beautiful building which I was now called to consecrate . . ."

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After 1840, Bishop Doane became an ardent champion for the introduction of Ecclesiological Gothic architecture in America. He saw the style as a perfect setting in which to perform liturgy according to more ritualistic practices. A tractarian effort in England known as the Oxford Movement sought a return in the Anglican communion to many aspects of Roman Catholicism. Doane enthusiastically endorsed the goals of the Oxford Movement, a position that later brought him under considerable personal attack from low church advocates. Among the physical changes brought about by the introduction of high church liturgies into the American Episcopal Church were: frequent celebration of the eucharist, replacement of communion tables with altars raised up on platforms, removal of pulpits with the reduced emphasis on preaching and more focus on the sacraments, the use of lighted candles on altars and rich clerical vestments, introduction of symbolism including the cross, performance of chanted music during services, and the enlargement of chancels to accommodate acolytes, vested choirs, and at times more than one priest. Doane viewed with increasing intensity the pure, academic Gothic style based directly on medieval English prototypes as the environment most suitable for liturgy. In fact, he became in 1841 the first American member of the Cambridge Camden Society, an organization based in Cambridge, England, that published a magazine called *The Ecclesiologist* and promoted what it considered acceptable designs for Gothic churches.

The Ecclesiology movement in England endorsed the ancient English Parish Church as the model for revival. The "new" architecture separated the people from the minister, brought chancels back into vogue, and increased the sense of enclosure with smaller, stained glass windows. Classical design was anathema to the group. The Ecclesiologists held the conviction that material forms and figures somehow led imagination, and with it intellect, toward heaven. One American Episcopal Bishop, Levi S. Ives, expressed his feelings on the subject most eloquently. "We are, emphatically, creatures of sense, and gather our ideas from the impressions of external things. How important, then, if we would be filled for heaven, that at least, some of these things should tend to lead our thoughts and affections away from earth. And where have we a right to look for these, if not in the house of God?" Ives later defected to Rome.

This was the fundamentally intellectual aspect of ecclesiology that challenged most disturbingly the great commonplace of American Puritanism and Episcopalian low churchmen. After 1840, the impressive fabric of true Gothic churches began to rise in America in such examples as Trinity Church, New York City (Richard Upjohn, 1840-46), Grace Church, New York City (James Renwick Jr., 1843-46), and St. James the Less in Philadelphia (1846-49). In the design of this last structure, members of English Ecclesiology societies took a keen interest and direct role as it was seen as an important watershed in the development of American Episcopal architecture. One critic in the *North American Review* applauded the construction of new churches in the United States imitating historical models, noting that they were "really Gothic edifices, instead of Yankee meeting houses with Gothic ornaments on them." The popularity of simple, rectangular churches with limited Gothic trim, like Christ Church in Middletown and the remodeled St. Peter's, was short lived indeed.

Bishop George W. Doane's zeal for the introduction of academic Gothic architecture in New Jersey culminated in the construction of New St. Mary's Church in Burlington in 1846-48 according to plans by Richard Upjohn. This new style made its first introduction among the Episcopal parishes in Monmouth County in 1851 when Trinity Church in Matawan was completed and opened. It followed church models by Upjohn and others dating back to the mid 1840s, including

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St. James thé Less in Philadelphia. A second church erected the same year, Trinity in Red Bank, also displayed a more studied Gothic design, but with Italianate features in the tower and the extensive use of rounded Romanesque arches. Ecclesiological Gothicism became the norm locally with the construction of All Saints' Memorial Church in Navesink (Richard Upjohn, 1863-64) and St. James Memorial Church in Eatontown (1867-68).

The simplified carpenter gothic character of St. Peter's in Freehold after 1840 quickly became outdated with the rush toward more academic treatments. Moreover, the longitudinal floor plan still focused on a high pulpit centered against the east wall with a small communion table placed before it. Changes were clearly required in order to accommodate the high church rituals associated with the Oxford Movement. As mentioned above, the pulpit came out in 1855, followed by the construction of a recessed chancel in 1863. But still, the results were less than fashionable by Diocese of New Jersey standards. So for the major expansion and renovation of the Church in 1878, the Vestry of St. Peter's Church turned to one of the pre-eminent Ecclesiological architects still practicing in America at the time.

Henry Dudley (1812-?) was born and trained as a professional architect in England. A partner to Frederick Wills in Exeter, Devon, the firm of Wills and Dudley became leading proponents of the Ecclesiological style in England. Wills emigrated to Canada as architect for a cathedral in Fredericton, New Brunswick, built 1845-53, and then he settled in New York City. By 1851 his former partner from Devon joined him, where the two carried on a specialty in church design under the name of Wills & Dudley until the former's untimely death in 1856. Wills wrote in 1851 that he had been joined by "an Englishman who for twenty years past has been engaged in the erection of many of our best churches in England." Dudley carried on, sometimes practicing by himself and at other times with partners, until at least 1895. Also in 1856, Dudley and eight other prominent architects (including Richard Upjohn, Thomas U. Walter, Richard Morris Hunt and Alexander J. Davis) became Incorporating Trustees of the prestigious American Institute of Architects.

Dudley and his partners provided Gothic designs for churches throughout North America, with known clients in Canada, New Hampshire, Massachusetts, Connecticut, New York, Maryland, Ohio, Wisconsin, Tennessee, Alabama, Mississippi, Louisiana, Texas and California. In New Jersey, Wills served as architect for St. Peter's Church, Spotswood (1849), Wills & Dudley for the House of Prayer in Newark (1850-51) and reconstruction of Christ Church, New Brunswick (1852), and Dudley alone for a rebuilding of St. Peter's Church in Morristown (1851). By 1878 when he was engaged for the renovation project at St. Peter's in Freehold, Henry Dudley alone of the first generation of Ecclesiological architects remained in active practice. Virtually all of his contemporaries, such as Richard Upjohn (1802-1878), James Renwick Jr. (1818-95), John Notman (1810-65), and Frank Wills (d. 1856), had either retired or passed away.

The *Diocesan Journal* for 1879 commented on the alterations and additions to St. Peter's Church by stating that the ancient edifice "is made as good as new. It is enlarged and beautified, without destroying the identity of the venerated structure, which has stood for a century, and gathered around itself many hallowed associations." Henry Dudley continued to provide plans for the Freehold Parish after the major building program of 1878 was finished. In 1887, for example, his designs for a new Sunday School Room were turned down as too expensive. In 1892, the elderly architect received \$10 for "drawings of screen for Organ Chamber and tracery in Archways" that were part of the organ chamber extension. Not content with a small receivable that ran out for more than three months, Dudley wrote a terse note to the

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Rector asking, "Will you please ask your Treasurer to send cheque for my bill? The builder, I understand, has been paid and there is no reason why the poor architect should not also." In a postscript, Dudley continued, "A Ten Dollar bill in these times looks almost as large as a fifty did formerly." At the age of 80, Dudley was certainly justified in seeking prompt payment for services rendered. His last entry in New York City directories appeared in 1895, when the office address was noted as 23 William Street. Presumably, Dudley either retired or died at that time, even though no obituary or death notice could be located.

For the last major expansion of their church, the Vestry of St. Peter's turned to a native son for architectural services. Warren Hartshorne Conover (1869-1955) was born in Freehold, a son of Ebenezer Conover and Evalina Hartshorne. He graduated from Cooper Union, and by 1891 had opened his own offices in New York City and Freehold. For the next forty years, Conover served as the most prolific and influential architect practicing in central New Jersey. To date, more than 300 of his commissions have been identified in Monmouth County, Princeton, Middlesex County, New York, and the White Mountains of New Hampshire. After 1930, Conover entered into partnership with his son, J. Hallam Conover. Even though their joint New York office closed in 1942, the elder architect continued to work for clients locally until just before his death in 1955 at the age of 86.

Among Conover's surviving commissions in the Freehold area are the following: the Farmingdale Methodist Church (1894), the Jersey Central Railroad station (1896), his own residence at 2 Yard Avenue (1898), the old Bennett Street School (1908), the first Englishtown High School (1909), the Court Street wing of the Monmouth County Court House (1916), the Freehold Municipal Building and Central Fire Station (1916), and the Museum and Library of the Monmouth County Historical Association (1931, with J. Hallam Conover). Most of the larger houses along West Main Street and adjacent neighborhoods are also the work of Warren Conover. His designs can be characterized as deriving generally from Colonial architectural prototypes in a Revival or adaptive manner. But in many instances Conover borrowed heavily for particular details that were then applied to his own innovative concepts of space. This prolific Freehold architect also experimented heavily with new approaches to central heating in the 1890s, and received a number of contracts for such installations, including one important retrofit for the County Court House (1896). Conover also preferred unusually textured bricks for many of his local commissions. The Hudson Street School (1895) and Perrine Building (1896) utilized vitrified yellow brick set in picturesque Dutch patterns, while his own residence was constructed of rejected clinker brick that were surfaced with black, crusty splotches.

At the relatively young age of 27, Warren Conover presented plans to the Vestry of St. Peter's Church "embracing a new chapel wing and Sunday-school rooms, and an extension to the chancel, which, when completed will be thirty feet deep. The old chapel will probably be rearranged and used for social purposes. The new wing will be designed to correspond in appearance to the old structure." The building was reconsecrated on the 20th of December 1896. One local newspaper commentator wrote that "The restored St. Peter's may briefly be described as follows: The former chancel has been extended fourteen feet, and, by due attention to proportion in height, and in the Churchly treatment of the East wall, has been made one of the most effective interiors in the Diocese." The tripartite division of a typical Episcopal church into nave, elevated choir and raised chancel had finally been imposed on St. Peter's Church after almost fifty years of physical evolution, providing requisite spaces for high church, Anglo Catholic liturgies.

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Conover went on to provide a number of pro bono architectural services for this Parish. His projects included extensions to rental properties owned by the Church located on West Main Street (1898), proposed changes to the nave of the church (1907), and background advice for chancel and chapel upgrades through 1914. Although a life long Presbyterian himself, other members of Conover's immediate family joined St. Peter's. His brother in law, William S. Holmes, served long terms as Senior Warden and Vestryman. The architect's daughter and son also both became Episcopalians, taking prominent roles in Parish affairs for many years.

To summarize, St. Peter's Church retains important elements from its key phases of physical evolution. It gains its architectural significance from the following principal features:

1. The innovative Robert Smith timber frame of 1771, including the steeple presently in storage pending re-erection.
2. The Henry Dudley transformation of the 18th century fabric into an Ecclesiological Gothic church, while still keeping intact many of the original exterior features such as the 36" long cedar wall shingles. The nave remains generally unchanged from its appearance in 1878.
3. The Warren H. Conover east end expansion in 1896 containing defined choir, chancel and chapel areas for the accommodation of Anglo Catholic liturgies.

In the 226 years since construction of the building first commenced, St. Peter's has been modified periodically in response to changes in the liturgies and worship practices of the American Episcopal Church. A study of this landmark structure is a reflection on the progression of the Parish from a low church, evangelical mission station with infrequent celebrations of the Eucharist, through the introduction of high church rituals in the mid 19th century as a result of the Oxford Movement, to an extreme endorsement of Anglo Catholicism that almost caused St. Peter's to leave the Episcopal Diocese of New Jersey in 1915. Each step in this evolution has contributed to an architectural legacy of considerable richness.

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Boundary Description.

James Robinson to Minister, Church Wardens, Vestrymen of St. Peter's Church 28 March 1738. Monmouth County Deeds, Book H, page 233. This deed remains in force as the operative title instrument to this day.

"Beginning on Burlington Road by the corner of the lane which parts the land of said James Robinson from the land belonging to William Covenhoven (Albert's son) and running northerly by the lane eight chains in length and along Burlington Road aforesaid two chains in breadth, lying in a land square . . . For the service and worship of Almighty God according to the way and manner of the Church of England as it is now by Law Established . . ."

Over the past 250 years, several small lots have been sold from the original 528' x 132' parcel, and a strip along Throckmorton Street has been taken for street widening. Present dimensions for the remaining 1.2 acres are as follows: starting at the corner of West Main and Throckmorton Streets: 407.5' north along Throckmorton Street, east 122.5' to the east lot boundary, south 336.5', west 87.5', south 75', and west 27.5' to the place of beginning.

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Maps.

1. United States. Department of the Interior. Geological Survey. New Jersey— Monmouth County, Freehold Quadrangle. 7.5 Minute Series (Topographic). Detail.
2. Tax Map of Monmouth County, New Jersey, Revised October 1988. Borough of Freehold. Sheet 22, Block 36, Lot 28.
3. Site Map, SK1, drawn by Keast & Hood Co., 6 December 1996.

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Graphics.

1. SK1. General Plot Plan, drawn by Keast & Hood Co., 6 December 1996.
2. SK2. First Floor Plan, drawn by Keast & Hood Co., 6 December 1996. The current floor plan of the Church and Chapel.
3. SK3. First Floor Framing Plan (Showing Eighteenth Century Portion of Church Complex), drawn by Keast & Hood Co., 6 December 1996. The floor framing of the Church from the west wall to the end of the eighteenth century building.
4. SK4. Detail of Weathervane, drawn by Keast & Hood Co., 6 December 1996.
5. SK5. Cornice and Molding Details, drawn by Keast & Hood Co., 6 December 1996. These include the cornices on the steeple and church proper, as well as trim moldings around the louvered openings.
6. SK6. Roof Truss Plan (Showing Eighteenth Century Portion of Church Complex), drawn by Keast & Hood Co., 6 December 1996. The roof framing from the west wall to the east end of the eighteenth century building. The odd truss spacings of the west end of the building were intended to accommodate the steeple from the start of construction.
7. S1. Steeple Plans, drawn by Keast & Hood Co., 6 December 1996. Plans at each level of the steeple. Plan at Section D1-D1 shows the unusual grillage framing at the base of the dome also found at Carpenters' Hall in Philadelphia. Four timbers cross in the center to create an X, and four others frame into a square within the octagon.
8. S2. Steeple Sections, drawn by Keast & Hood Co., 6 December 1996. Two full sections of the steeple.
9. S3. Sections and Plans, drawn by Keast & Hood Co., 6 December 1996.
10. S4. Section Through Church and Steeple, drawn by Keast & Hood Co., 6 December 1996. The large tie beam that spans between the two wall posts resists the outward thrust of the walls from the weight of the steeple above. It remains in place today under the front edge of the balcony.
11. S5. Exterior Steeple Elevations, drawn by Keast & Hood Co., 6 December 1996. Reconstructed Eighteenth Century West Elevation and West Elevation at Time of Dismantlement.
12. S6. Designational Plans and Sections, drawn by Keast & Hood Co., 6 December 1996. Shows number scheme used for identifying parts during steeple dismantlement.
13. S7. Designational Sections, drawn by Keast & Hood Co., 6 December 1996. Shows number scheme used for identifying parts during steeple dismantlement.
14. Francis Price, *The British Carpenter, or, a Treatise on Carpentry*. Third Edition. London: Printed by C. & J. Ackers for C. Hitch et. Al. 1753. Plate K. The truss design marked "L" served as a prototype for Christ Church as well as for six other churches designed by Robert Smith. Owned privately.

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St. Peter's Episcopal Church
Freehold, Monmouth Co., NJ

Section number 11 Page 29

15. *The Rules of Work of the Carpenters' Company of the City and County of Philadelphia*. Philadelphia: Hall & Sellers, 1786. Unnumbered plate, identified as plate VII in reprint editions after 1971. Courtesy of the American Philosophical Society, Philadelphia, PA. This truss design incorporates additional iron straps used by Robert Smith in three surviving churches.
16. "Freehold Church / 1771", attributed to the shop of Robert Smith. Section showing the Francis Price roof truss as modified by Smith and used in St. Peter's Church. Collections of the Monmouth County Historical Association, Freehold, NJ.
17. Painting of St. Peter's Church as it appeared between 1869 and 1878. Carrie A. Swift (1842-1922) of Freehold, artist. Oil on metal. Shows the building painted a Venetian red. It incorrectly depicts the cupola as having eight openings. Collections of the Monmouth County Historical Association.
18. Earliest surviving pew plan of the church, after 1838 and before 1854. St. Peter's Church Archives, on deposit with the Monmouth County Historical Association.

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St. Peter's Episcopal Church
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Photographs.

1. St. Peter's Episcopal Church, Freehold
2. Monmouth Co., New Jersey

Historic Photographs, negatives in the collections of the Monmouth County Historical Association.

6. Photograph of the Church, Chapel, and Tower taken shortly after the Chapel was built in 1896, looking southeast. Used as the standard promotional photo of the Church for many years.
7. Photograph 1 of 30
6. Photograph of the church c.1905, looking northeast and showing the 1849 schoolhouse as moved next to the church in 1878 and remodeled. The paneling on the cupola base was installed in 1840.
7. Photograph 2 of 30

Current Photographs.

3. George Evans, Photographer, Freehold, N.J.
4. August 1996
5. Negatives in possession of St. Peter's Church.
6. West or Main Facade, looking east.
7. Photograph 3 of 30
6. Tower, chapel porch and north facade of the sanctuary, looking southeast.
7. Photograph 4 of 30
6. Sanctuary window detail, north elevation, looking south.
7. Photograph 5 of 30
6. Main church attic from T-1, looking west. Mortises in the rafters in the foreground formerly held shingle laths for the east wall that was removed in 1878.
7. Photograph 6 of 30
6. Detail of T-2 bottom joint where the king post meets the tie beam, looking west.
7. Photograph 7 of 30
6. From T-7, looking west to T-8 and the base framing of the steeple.
7. Photograph 8 of 30

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St. Peter's Episcopal Church
Freehold, Monmouth Co., NJ

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6. Detail of where top joint where the king post meets the rafters on T-8, looking west. The heads of great iron bolts tying the steeple to the truss appear on either side of the king post, as do original spacer blocks between the rafters and the easternmost steeple posts.
7. Photograph 9 of 30
6. Detail of the base of T-8 showing the original iron strap connecting the king post and collar beam. Used to provide extra joint stability for supporting the weight of the steeple above. Two of the steeple posts are visible behind the braces, looking west.
7. Photograph 10 of 30
6. Detail of the iron strap at T-8, west side, looking southeast.
7. Photograph 11 of 30
6. Exterior Steeple detail, upper sections, looking northwest.
7. Photograph 12 of 30
6. Exterior Steeple detail, lower sections, looking northwest.
7. Photograph 13 of 30
6. View of the steeple framing where P-1 and P-8 meet T-8, looking east. The extensive use of diagonal braces in double K configurations follows a stiffening approach used by Robert Smith on Christ Church in Philadelphia.
7. Photograph 14 of 30
6. Detail of steeple framing at P-6 in main church attic, looking northwest. Shows how the sleepers rest directly on the end girt of the west wall.
7. Photograph 15 of 30
6. View of the steeple bracing at P-4 and P-5 in the main church attic, looking west. Shows one of four X-shaped braces used in the lowest level of steeple framing, also following the structural model of Christ Church in Philadelphia.
7. Photograph 16 of 30
6. Detail of the steeple bracing at P-4 inside the main church attic, looking southwest. Shows another example of the extensive use of diagonal braces to stiffen the steeple from movement.
7. Photograph 17 of 30
6. Detail of the steeple bracing at P-4 inside the main church attic, looking south.
7. Photograph 18 of 30
6. View of steeple bracing at P-2 and P-3, looking south. Shows one of the upper set of X braces used to stiffen the octagon structure of the steeple.
7. Photograph 19 of 30

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St. Peter's Episcopal Church
Freehold, Monmouth Co., NJ

National Register of Historic Places Continuation Sheet

Section number 11 Page 32

-
6. View of the steeple bracing at P-4 and P-5 inside the base at the west gable peak, looking west. Showing another one of the four upper X braces around the perimeter of the octagon.
 7. Photograph 20 of 30

 6. Detail of P-1 inside the cupola, at the bell stage, looking east. The use of hand riven shingles attached to shingle laths is consistent with the exterior treatment of the main church exterior covering.
 7. Photograph 21 of 30

 6. View of the underside of the cupola dome, looking up. Shows grillage framing at the base of the dome (timber elements on the right side replaced in 1902), original dome ribs, and the replacement central mast of the dome (replaced in 1902).
 7. Photograph 22 of 30

 6. View of the cupola dome framing. The original steeple mast sat on the lower horizontal timber shown in this picture. When repaired in 1902, a spacer block was inserted to support the grillage above and the new mast rested on the grillage.
 7. Photograph 23 of 30

 6. Detail of the bell, "Troy Bell Foundry / Jones & Company / Troy, N.Y. / 1876", looking north.
 7. Photograph 24 of 30

 6. View of the sanctuary, looking east.
 7. Photograph 25 of 30

 6. View of choir and chancel, looking east.
 7. Photograph 26 of 30

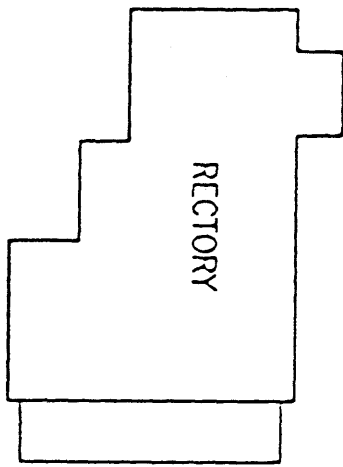
 6. View of chancel and altar, looking east.
 7. Photograph 27 of 30

 6. Detail of pulpit, installed in 1895, looking north.
 7. Photograph 28 of 30

 6. View of chapel, looking east.
 7. Photograph 29 of 30

 6. South facade of the Rectory, looking north.
 7. Photograph 30 of 30

 6. West or Main facade as it currently appears without steeple, looking east.
 7. Photograph 31



4 ↘

↑
30

1 ↘

5 ↓

3 →

↙ 12
13

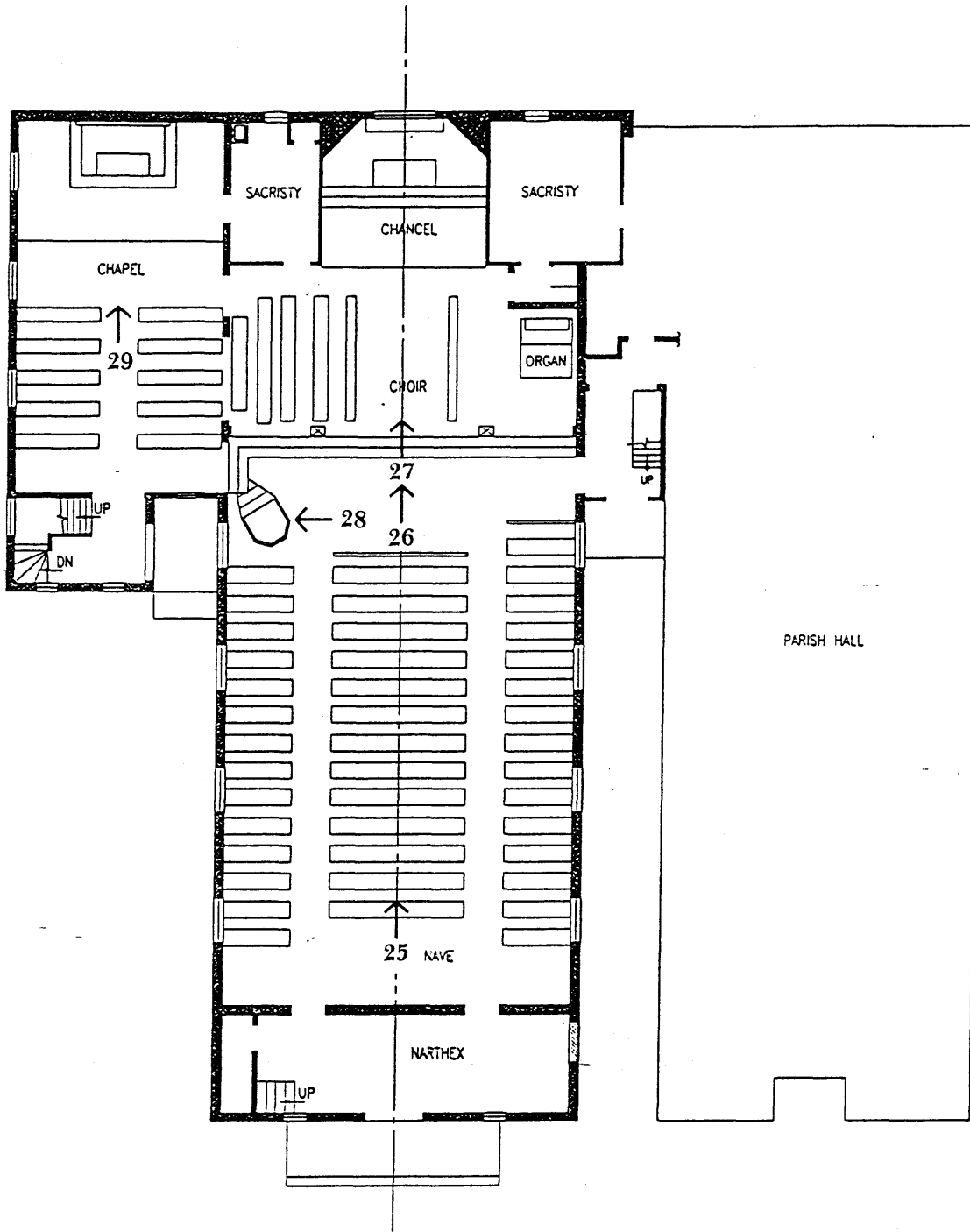
CHURCH
COMPLEX

PARISH
HALL

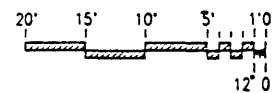
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St. Peter's Episcopal Church, Freehold Borough
Monmouth County, NJ

Photograph Key Map - Site



FIRST FLOOR PLAN
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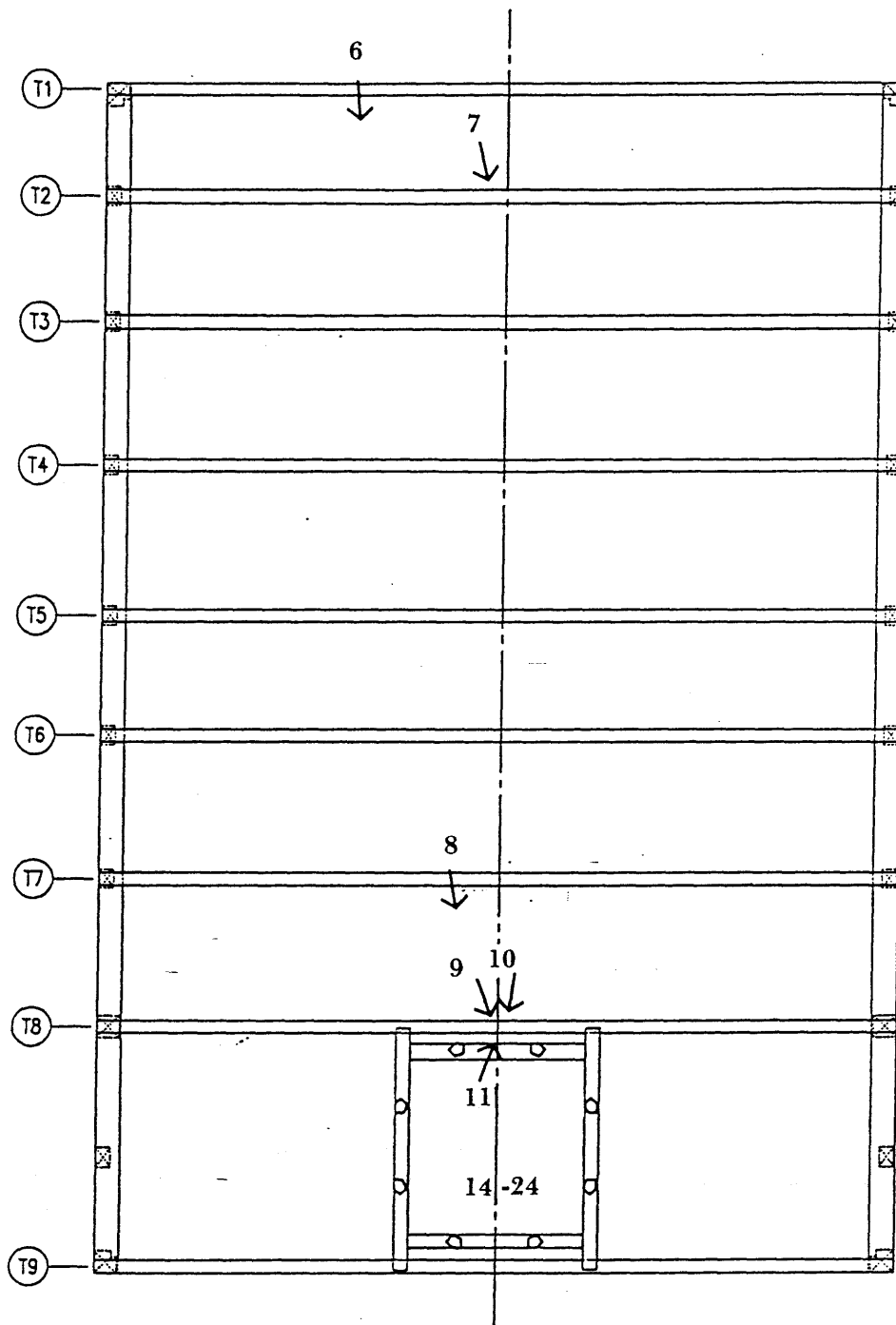


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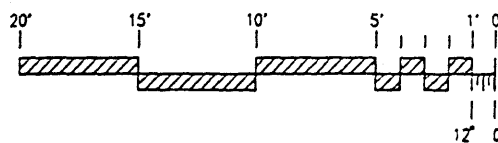
ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NJ
 Monmouth County

DATE: 12/6/96
 DWN: SW

SK2



ROOF TRUSS PLAN
 (SHOWING 18th CENTURY PORTION OF CHURCH COMPLEX)
 $\frac{3}{16}'' = 1'-0''$

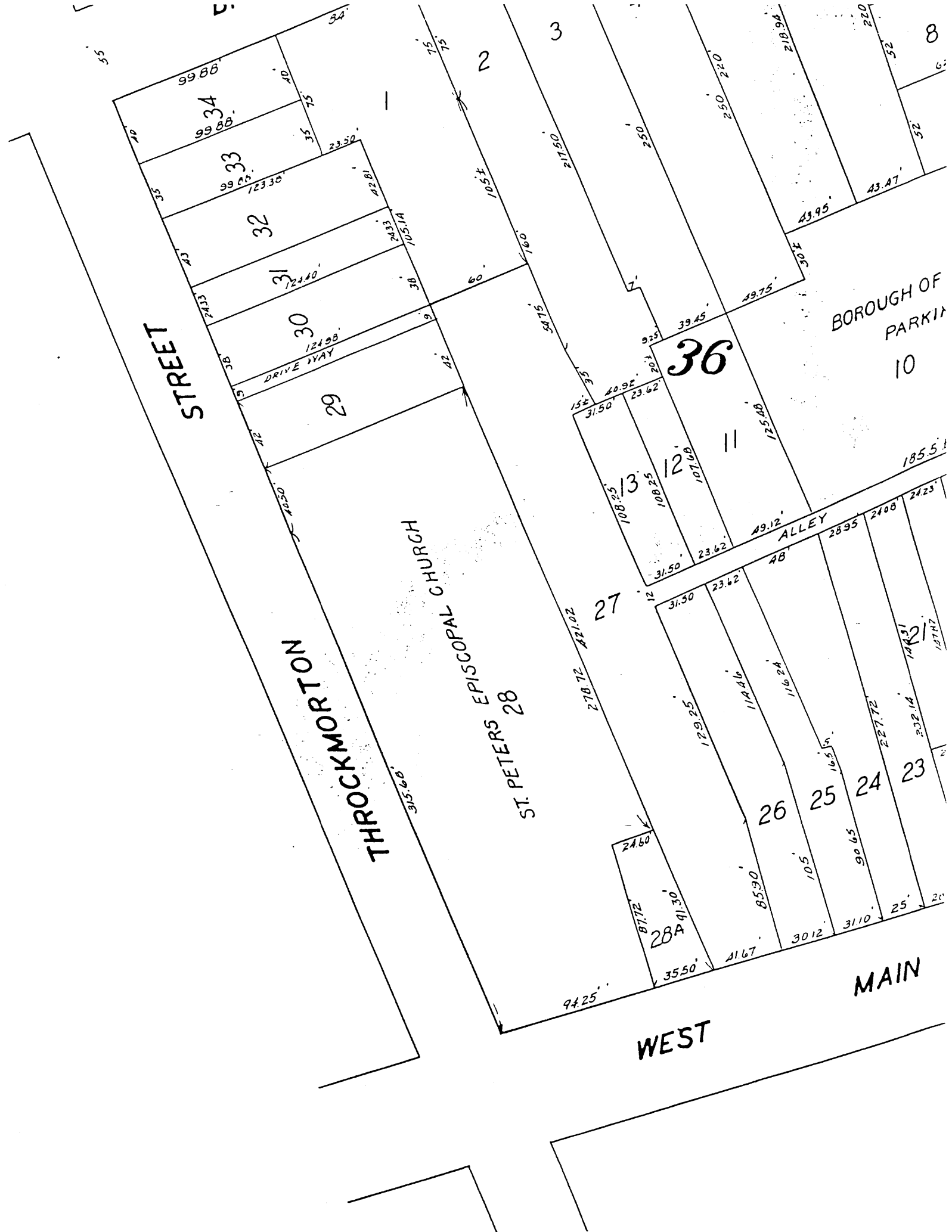


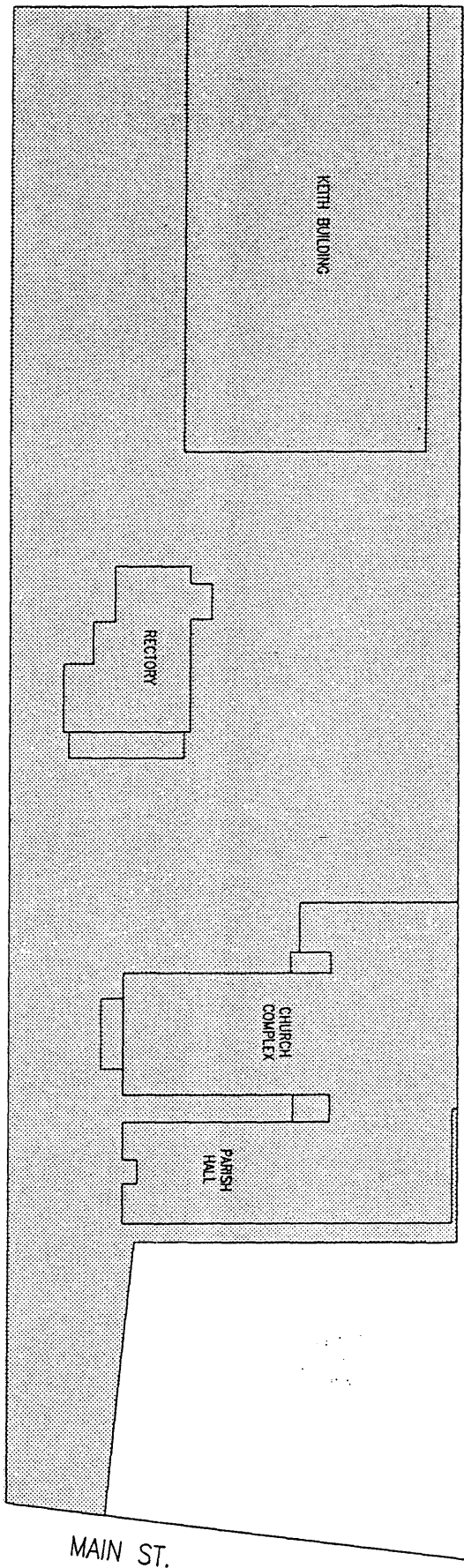
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 FREEHOLD, NJ
 Monmouth County

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SK6

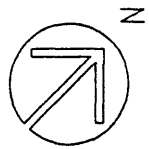
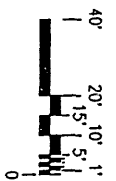
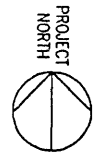




THROCKMORTON ST.

MAIN ST.

GENERAL PLOT PLAN
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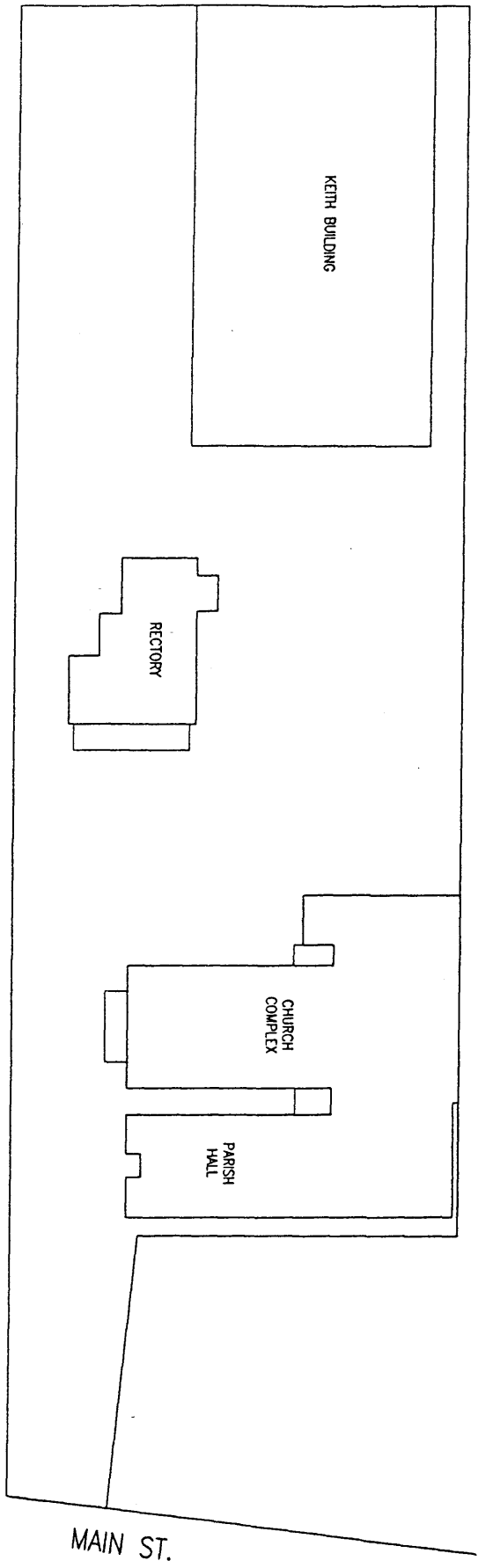


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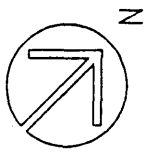
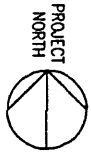
SK1



THROCKMORTON ST.

MAIN ST.

GENERAL PLOT PLAN
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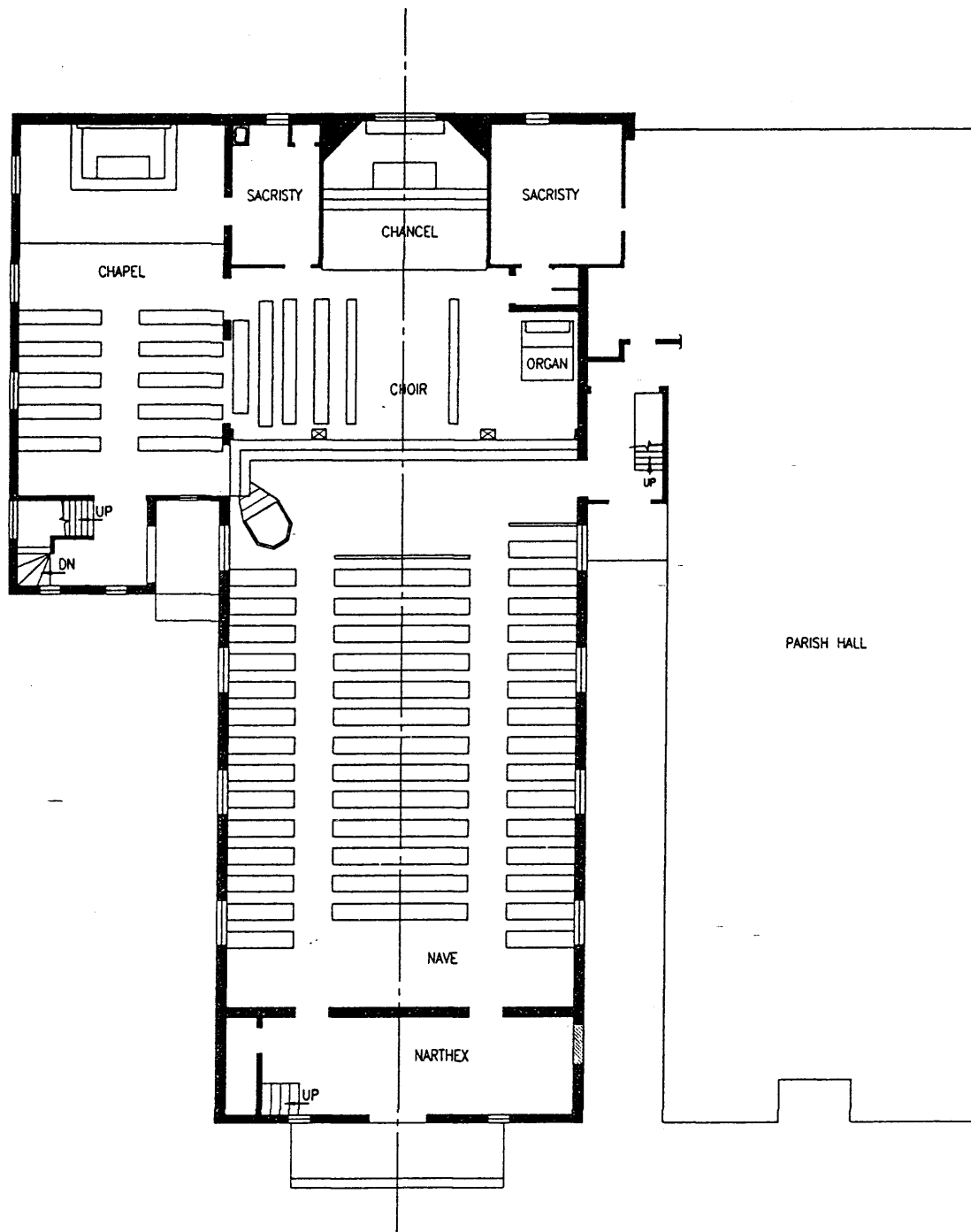


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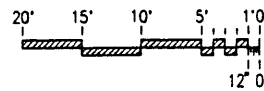
ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NJ

DATE: 12/6/96
 DWN: SW

SK1



FIRST FLOOR PLAN
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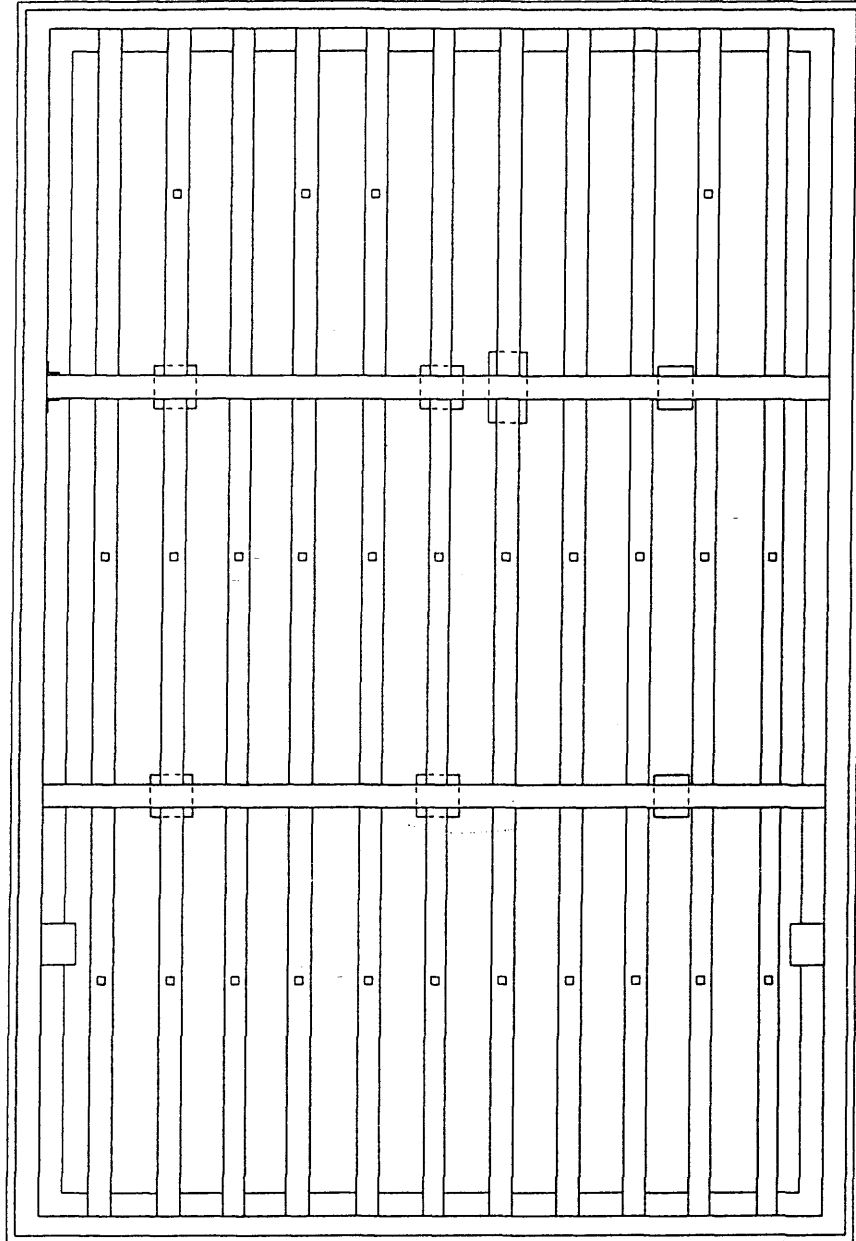


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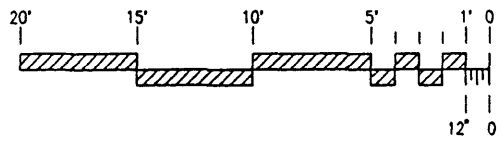
ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NJ

DATE: 12/6/96
 DWN: SW

SK2



FIRST FLOOR FRAMING PLAN
 (SHOWING 18th CENTURY PORTION OF CHURCH COMPLEX)
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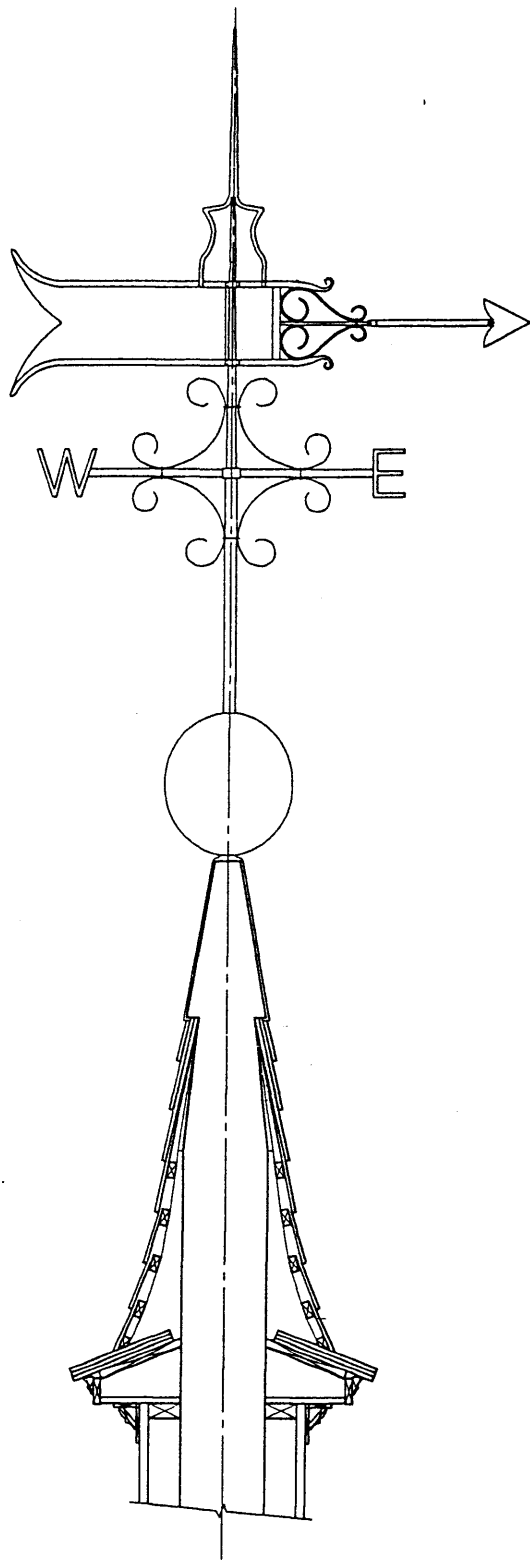


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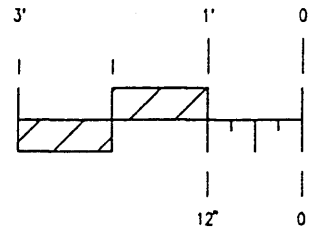
ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NJ

DATE: 12/6/96
 DWN: SW

SK3



DETAIL OF WEATHERVANE
 $\frac{3}{4}'' = 1'-0''$

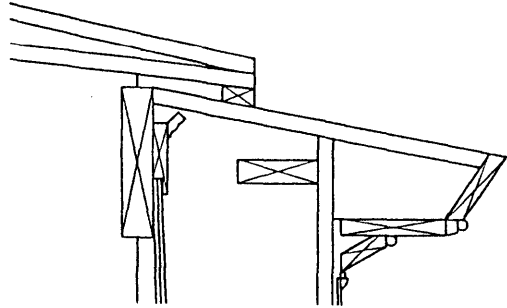


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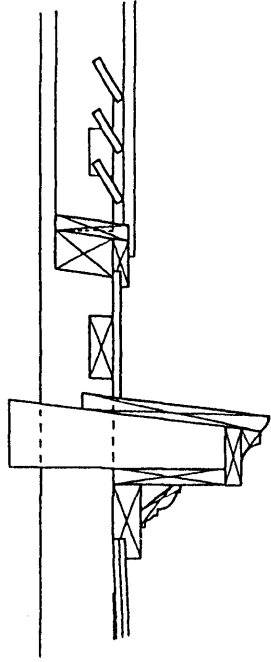
ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NJ

DATE: 12/6/96
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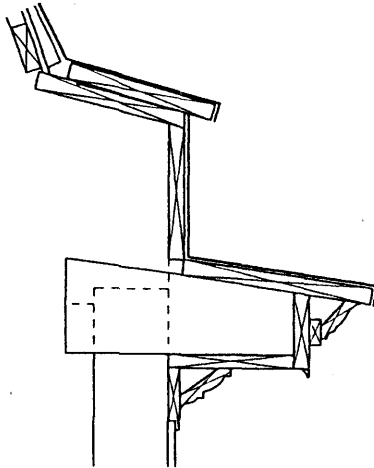
SK4



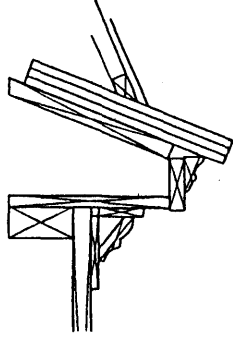
ROOF CORNICE
 $1\frac{1}{2}'' = 1'-0''$



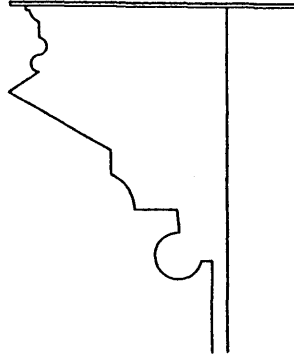
CORNICE @ LOUVER
 $1\frac{1}{2}'' = 1'-0''$



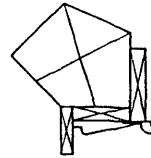
DOME CORNICE
 $1\frac{1}{2}'' = 1'-0''$



WEATHERVANE
 BASE CORNICE
 $1\frac{1}{2}'' = 1'-0''$



MAIN CHURCH CORNICE
 $1\frac{1}{2}'' = 1'-0''$



MOLDING PROFILE
 OF LOUVERED OPENING
 $1\frac{1}{2}'' = 1'-0''$

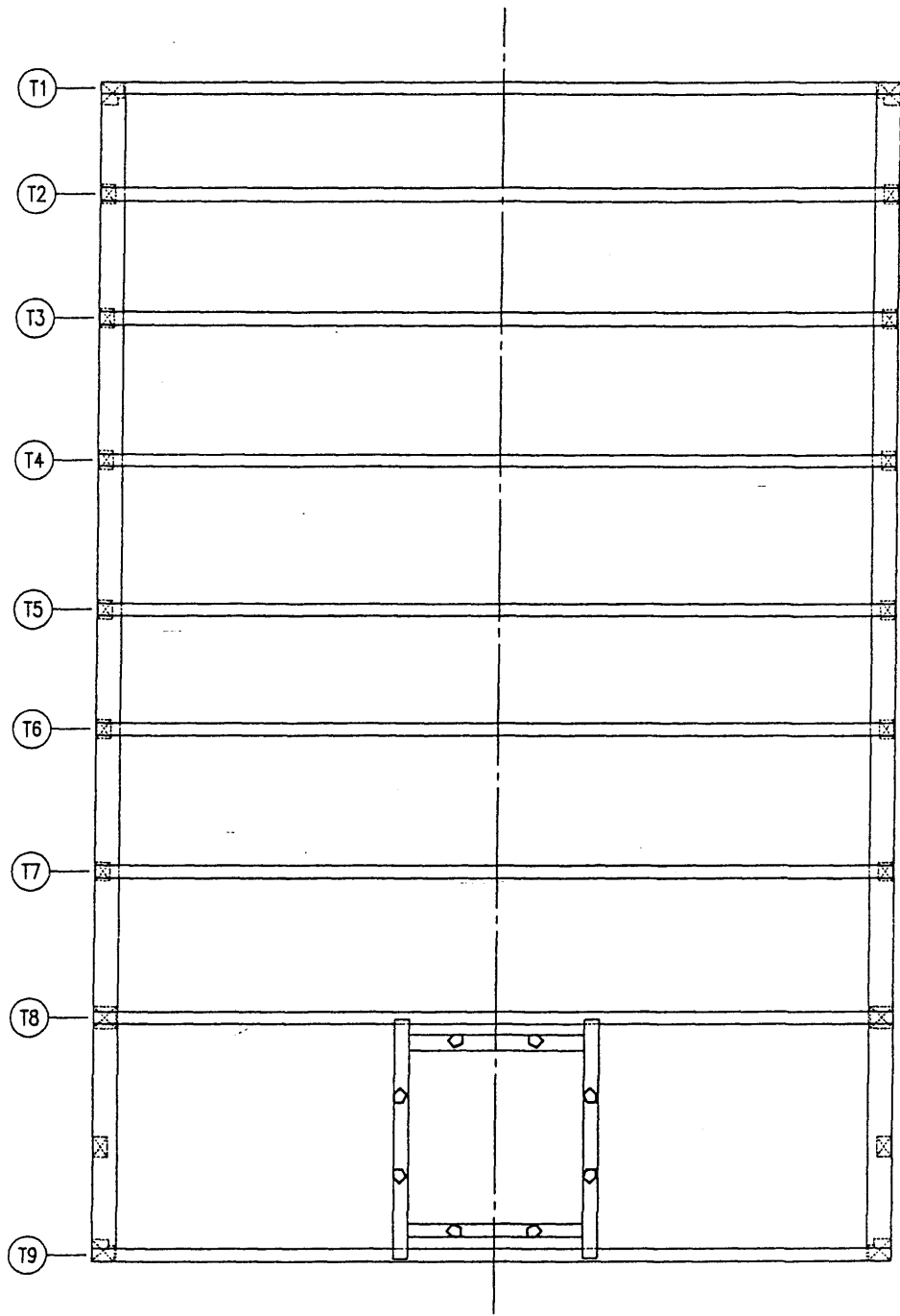


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ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NJ

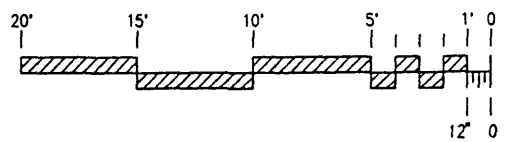
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SK5



ROOF TRUSS PLAN

(SHOWING 18th CENTURY PORTION OF CHURCH COMPLEX)
 $\frac{3}{16}'' = 1'-0''$

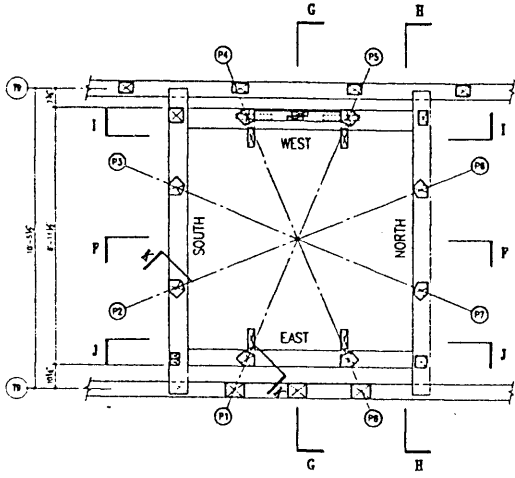


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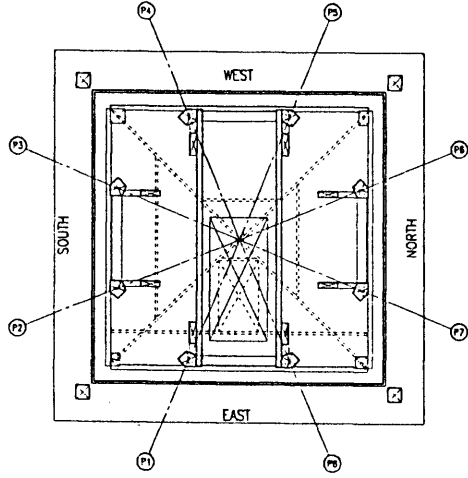
ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NJ

DATE: 12/6/96
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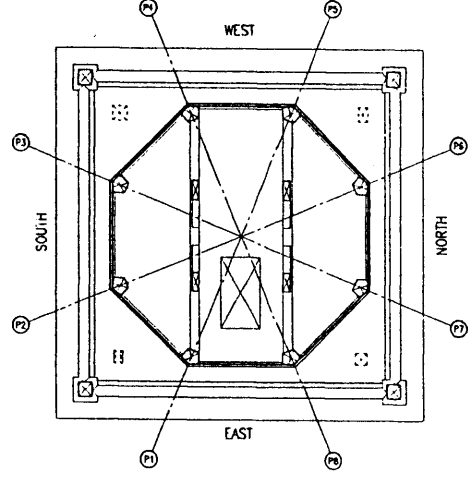
SK6



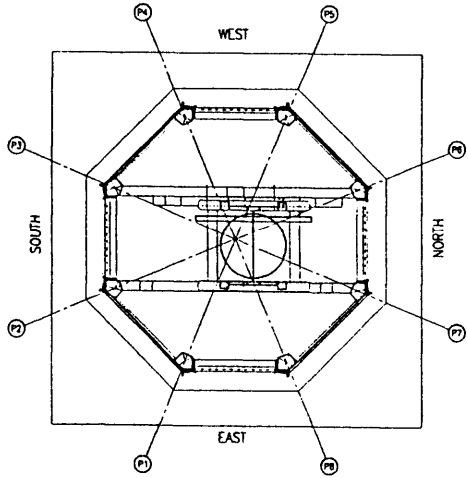
PLAN AT SECTION A-A
1/4" = 1'-0"



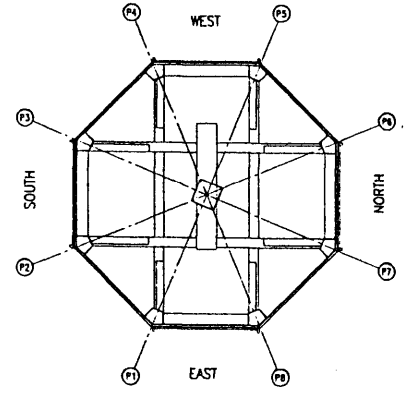
PLAN AT LEVEL 4
1/4" = 1'-0"



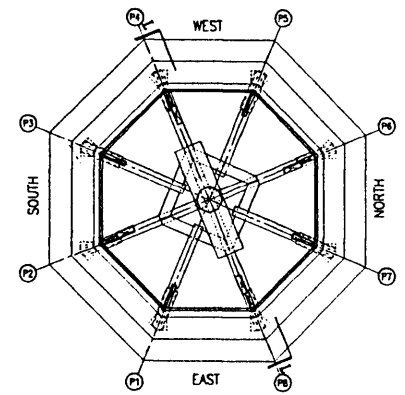
PLAN AT SECTION B-B
1/4" = 1'-0"



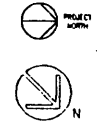
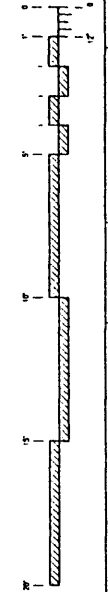
PLAN AT SECTION
1/4" = 1'-0"



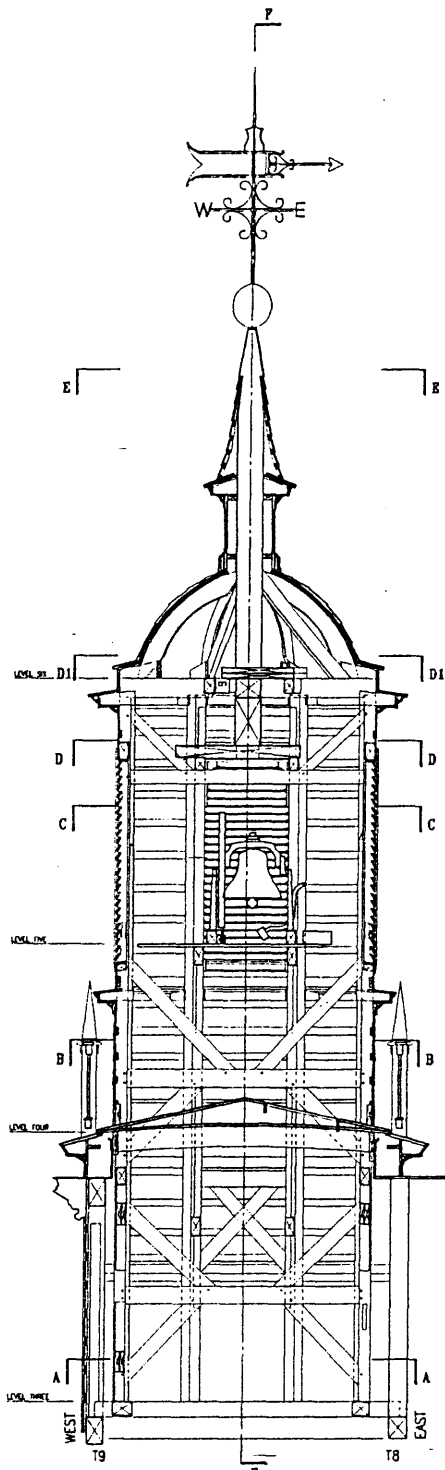
PLAN AT SECTION D-D
1/4" = 1'-0"



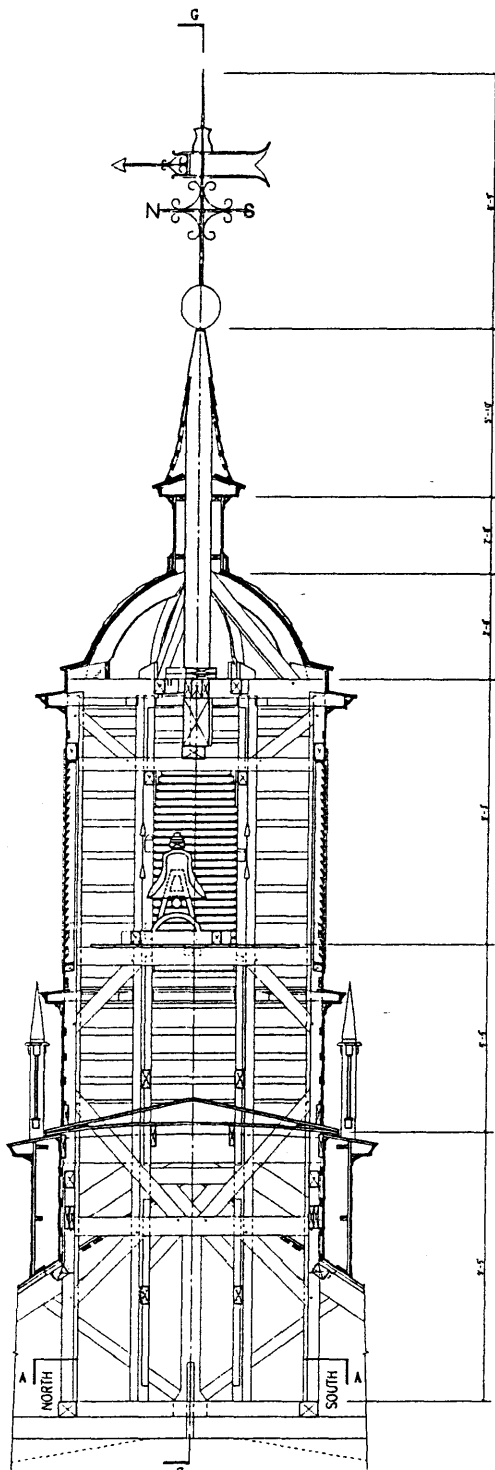
PLAN AT SECTION D1-D1
1/4" = 1'-0"



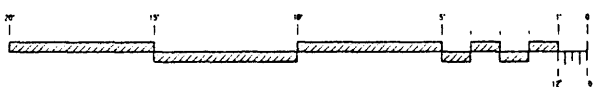
DATE OF STRUCTURE ST. PETER'S EPISCOPAL CHURCH FREEHOLD, NEW JERSEY	SURVEY DRAWINGS STEELE PAWS	S1
	ONE DRAWING FOR ONE SET	SEE OTHER SIDE OF DRAWING FOR DETAILS



SECTION G-G
LOOKING NORTH THRU TOWER CENTER
1/2" = 1'-0"



SECTION F-F
LOOKING EAST THRU TOWER CENTER
1/2" = 1'-0"



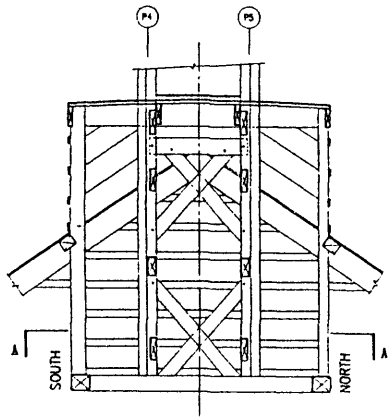
HEAST & HOOD CO.
STRUCTURAL ENGINEERS
125 PINE STREET 4TH
FLOOR, PH. 1416
(713) 423-0399

NAME OF STRUCTURE
ST. PETER'S EPISCOPAL CHURCH
FREEHOLD, NEW JERSEY

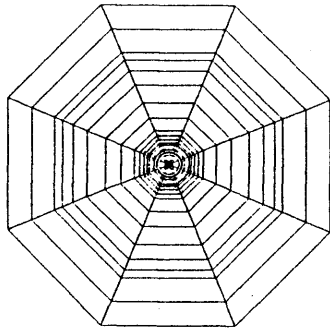
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DRAWN BY
CHKD BY

SURVEY DRAWINGS
STEEPLE SECTIONS

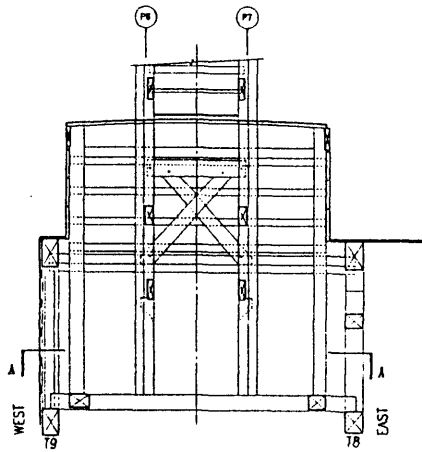
S2



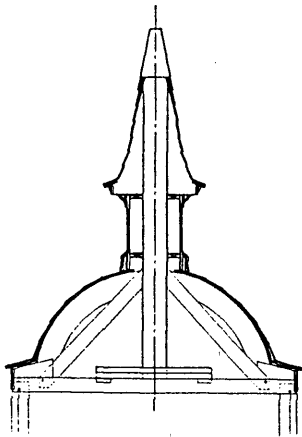
SECTION I-I
WEST WALL BETWEEN P4 & P5 AT TOWER BASE
1/2" = 1'-0"



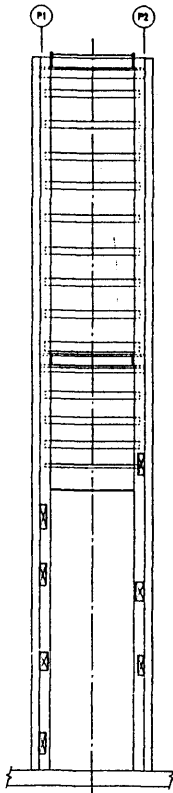
DOME ROOF PLAN E-E
1/2" = 1'-0"



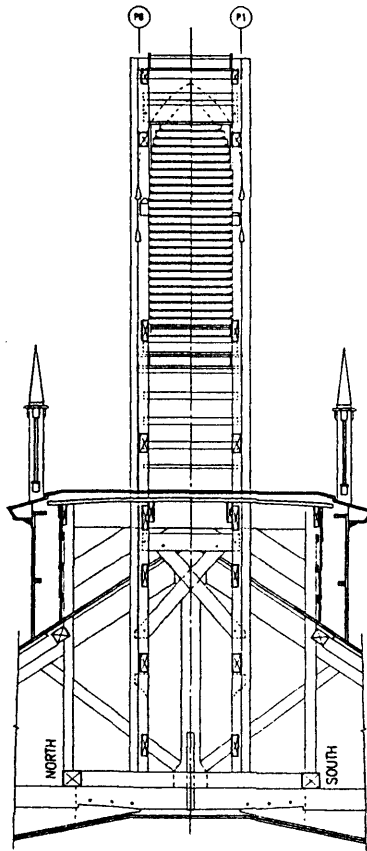
SECTION H-H
NORTH WALL BETWEEN P6 & P7 AT TOWER BASE
1/2" = 1'-0"



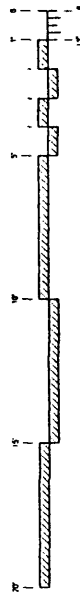
SECTION L-L
PROFILE THRU DOME CENTER
LOOKING SOUTH
1/2" = 1'-0"



SECTION K-K
SOUTH-EAST ELEVATION BETWEEN
P1 & P2 AT WALL SPINDLES
1/2" = 1'-0"



SECTION J-J
EAST WALL BETWEEN P6 & P7
AT LOUVER
1/2" = 1'-0"



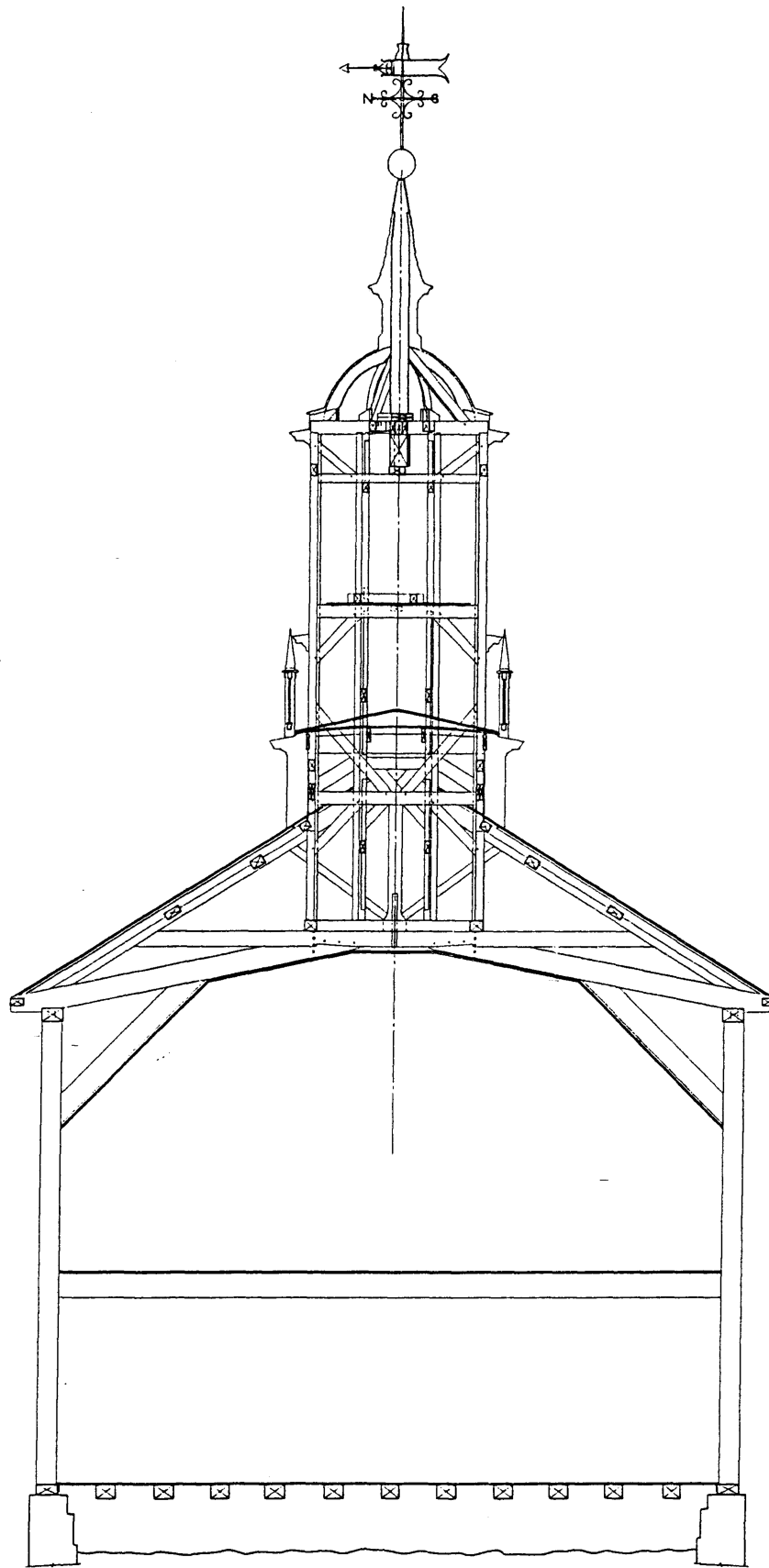
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Civil and Mechanical Engineers
100 N. 11th St.
Freehold, N.J. 07728
(609) 425-0000

DATE OF STRUCTURE
ST. PETER'S EPISCOPAL CHURCH
FREEHOLD, NEW JERSEY

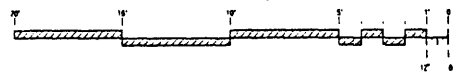
DATE 11/27/04
DWG. BY
DK

SURVEY DRAWINGS
SECTIONS AND PLANS

S3



SECTION J-J
 $\frac{1}{4}'' = 1'-0''$



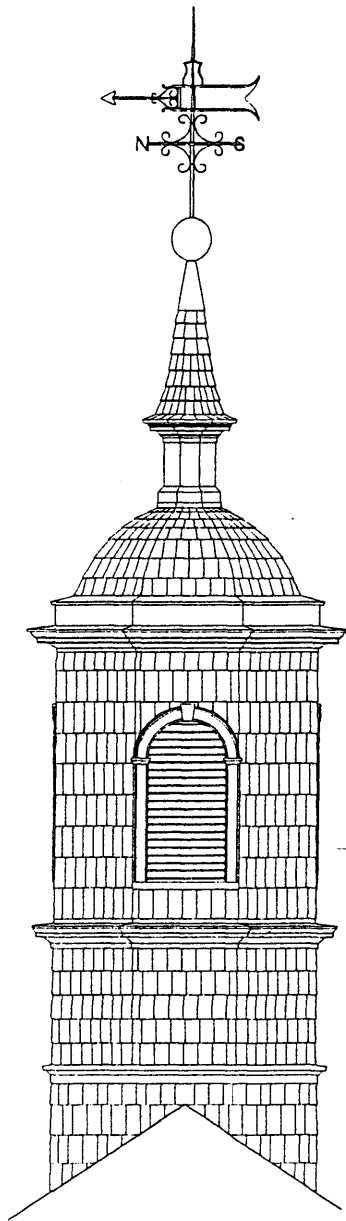
KEAST & HOOD CO.
 CIVIL ENGINEERS
 325 CHESTER ST.
 PHILA., PA. 19106
 (215) 625-0099

NAME OF STRUCTURE
 ST. PETER'S EPISCOPAL CHURCH
 FREEHOLD, NEW JERSEY

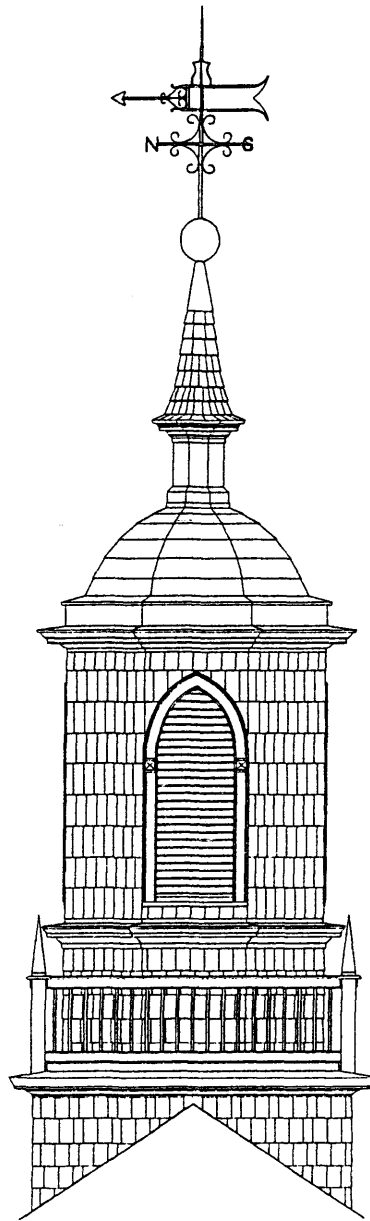
DATE: 12/4/98
 DRAWN BY: SW
 CHECKED BY: CW

SURVEY DRAWINGS
 SECTION THRU CHURCH AND STEEPLE

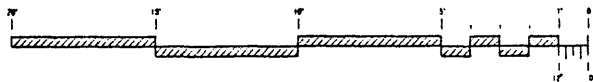
S4



RECONSTRUCTED 18th
CENTURY WEST ELEVATION
LOOKING EAST
1/8" = 1'-0"



WEST ELEVATION AT
TIME OF DISMANTLEMENT
LOOKING EAST
1/8" = 1'-0"



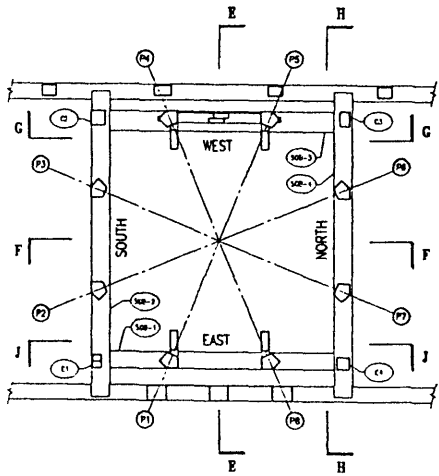
KEAST & HOOD CO.
STRUCTURAL ENGINEERS
221 CALVERT ST.
BALA. MD 21014
(775) 425-0099

NAME OF STRUCTURE
ST. PETER'S EPISCOPAL CHURCH
FREEHOLD, NEW JERSEY

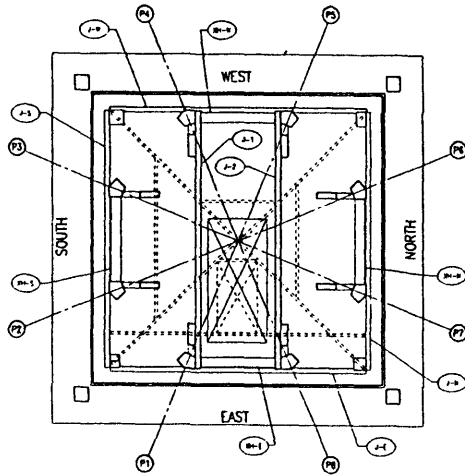
DATE: 11/14/96
DWG. BY: JF
CHK.:

SURVEY DRAWINGS
EXTERIOR ELEVATIONS

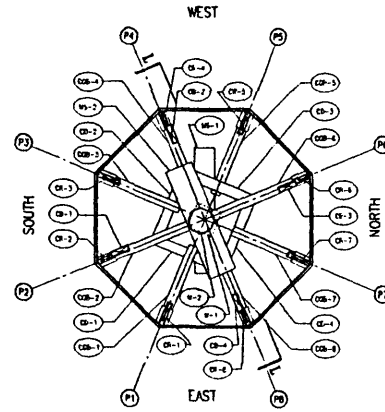
S5



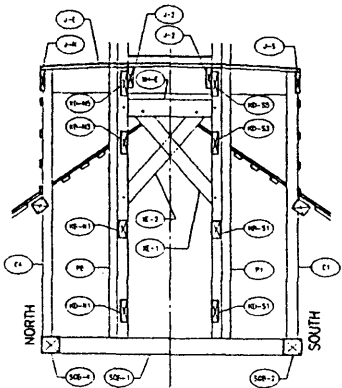
PLAN AT SECTION A-A
 $\frac{1}{2}'' = 1'-0''$



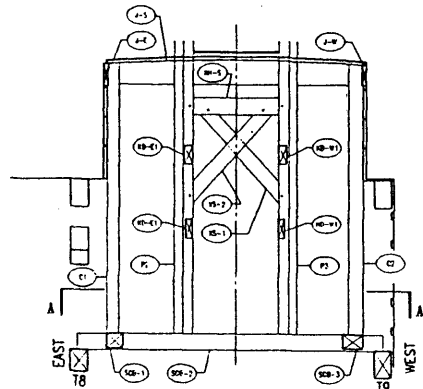
PLAN AT LEVEL 4
 $\frac{1}{2}'' = 1'-0''$



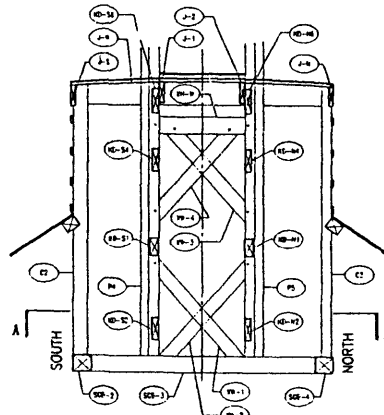
PLAN AT SECTION D-D
 $\frac{1}{2}'' = 1'-0''$



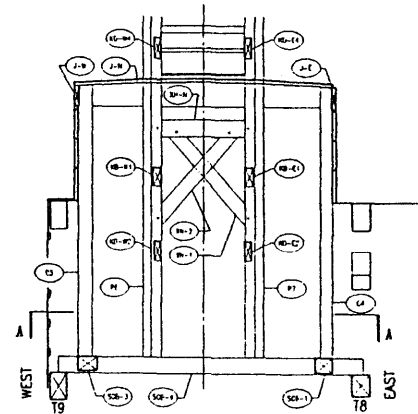
DESIGNATIONAL SECTION J-J
 EAST WALL BETWEEN P6 & P1
 $\frac{1}{2}'' = 1'-0''$



DESIGNATION SECTION
 SOUTH WALL BETWEEN P2 & P3 AT TOWER BASE
 $\frac{1}{2}'' = 1'-0''$

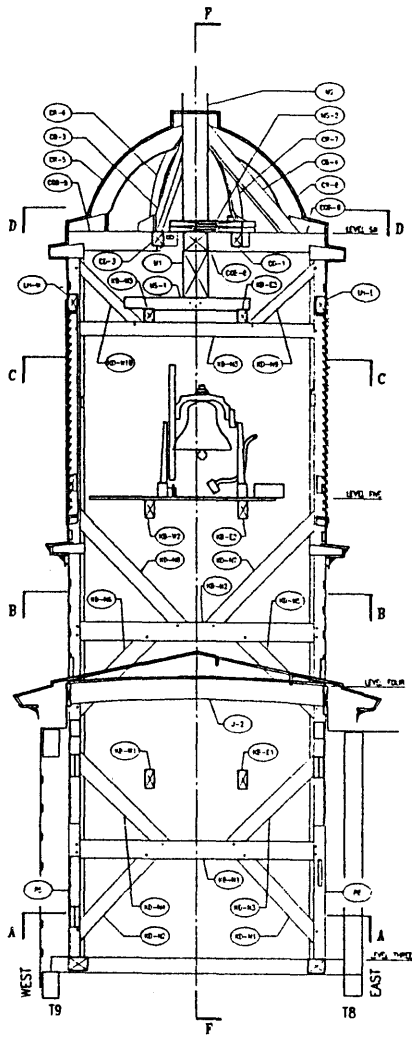


DESIGNATIONAL SECTION C-C
 WEST WALL BETWEEN P4 & P5 AT TOWER BASE
 $\frac{1}{2}'' = 1'-0''$

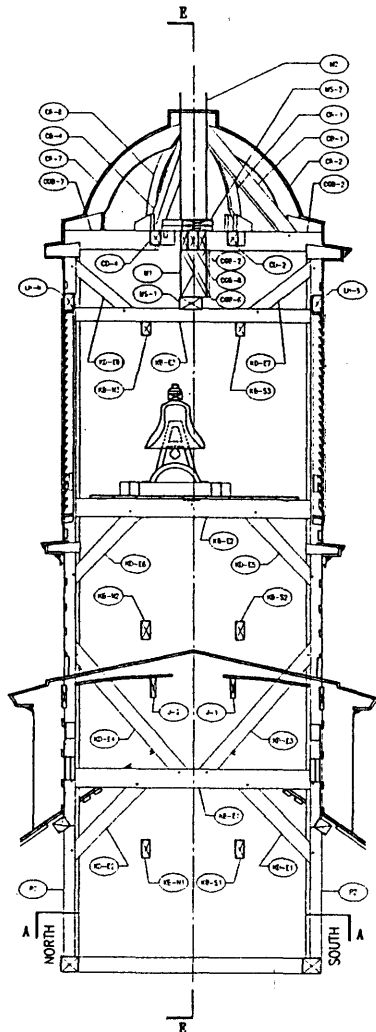


DESIGNATIONAL SECTION H-H
 NORTH WALL BETWEEN P6 & P7 AT TOWER BASE
 $\frac{1}{2}'' = 1'-0''$

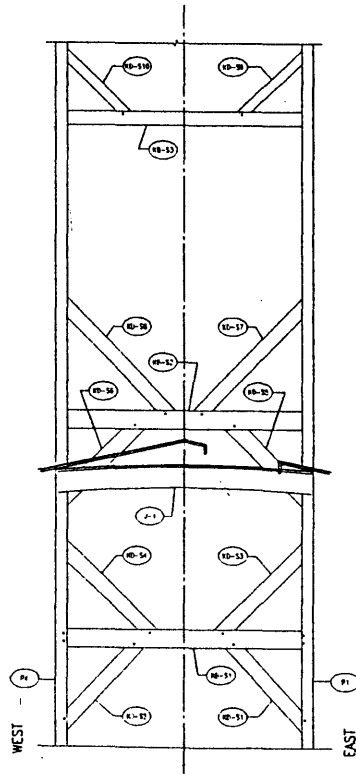
S6
SURVEY DRAWINGS FOUNDATION, PLANS AND SECTIONS
DATE: 12/20/04 TIME: 10:00 AM BY: JHC
NAME OF STRUCTURE ST. PETER'S EPISCOPAL CHURCH FREEHOLD, NEW JERSEY
<small> EAST & HOOD CO. CIVIL ENGINEERS, ARCHITECTS 1000 N. 1ST ST. FREEHOLD, N.J. 07728 (732) 291-1000 </small>



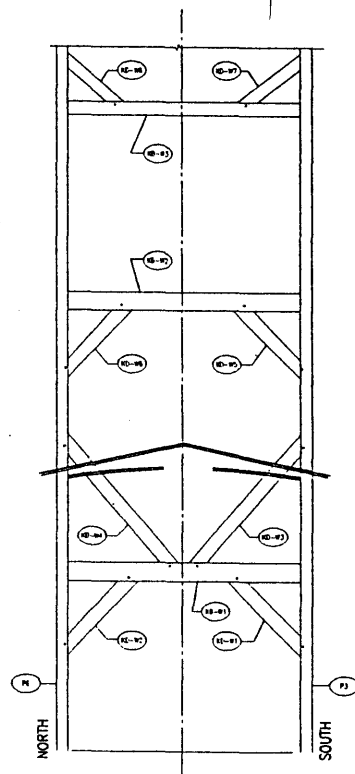
DESIGNATIONAL SECTION E-E
LOOKING NORTH AT NORTH R-TRUSS
1/4" = 1'-0"



DESIGNATIONAL SECTION F-F
LOOKING EAST AT EAST R-TRUSS
1/4" = 1'-0"



DESIGNATIONAL SECTION E-E
LOOKING NORTH AT SOUTH R-TRUSS
1/4" = 1'-0"



DESIGNATIONAL SECTION F-F
LOOKING EAST AT WEST R-TRUSS
1/4" = 1'-0"

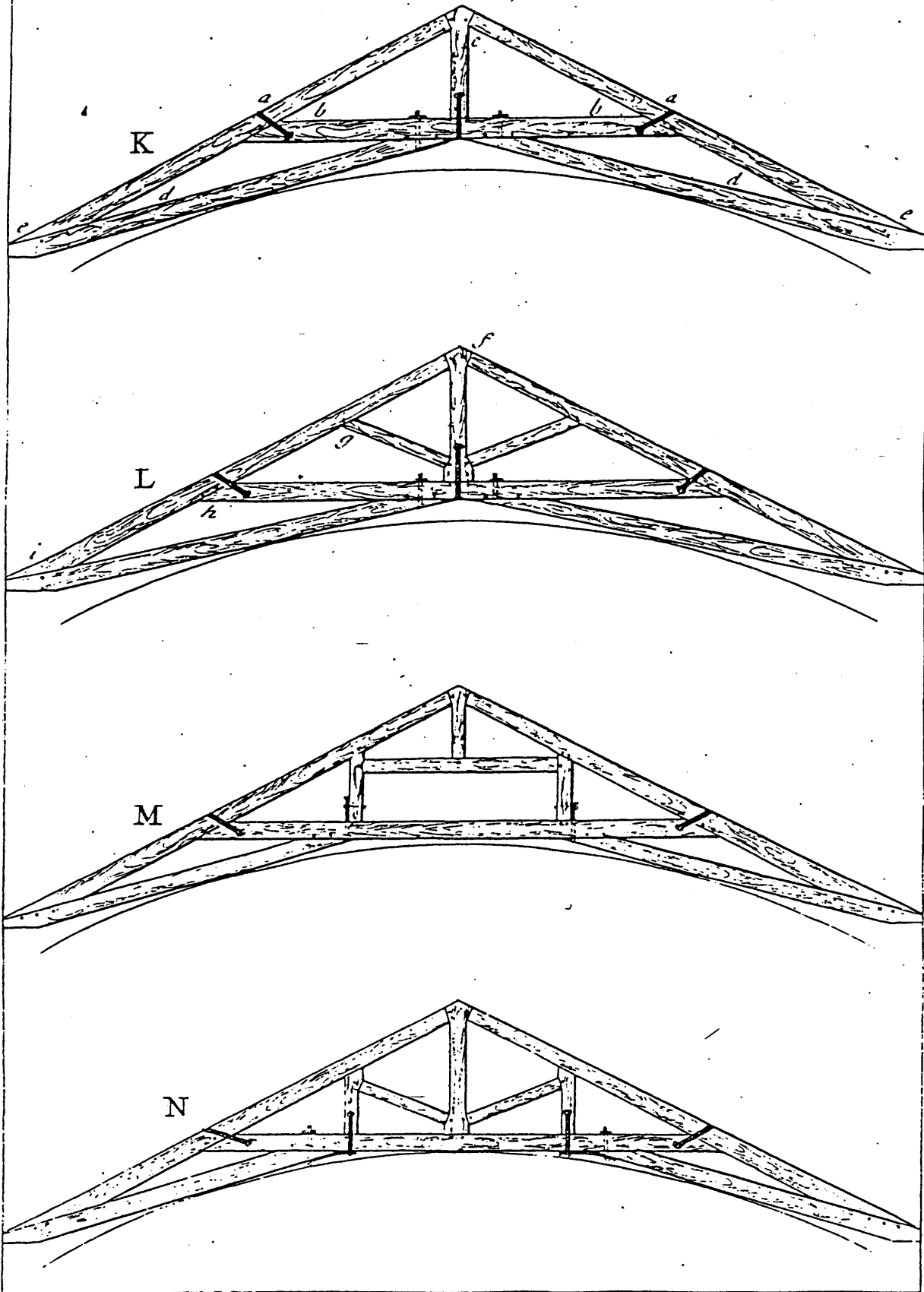
REIST & HOOD CO.
CIVIL ENGINEERS
PHILADELPHIA, PA.
PHONE 42-1814
CITY 425-0988

BASE OF STRUCTURE
ST. PETER'S EPISCOPAL CHURCH
FREEHOLD, NEW JERSEY

SURVEY DRAWINGS
DESIGNATIONAL SECTIONS

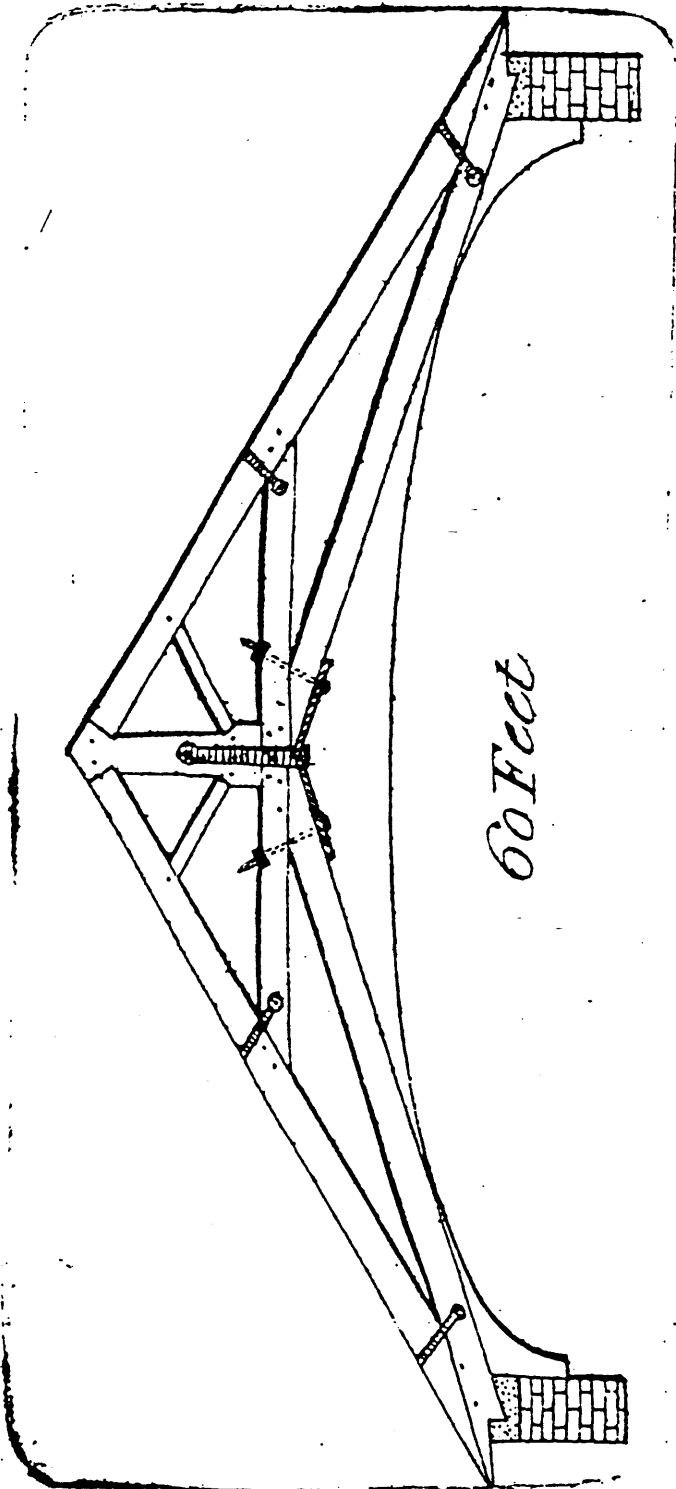
DATE 12/24/76
DRAWN BY
CHKD BY

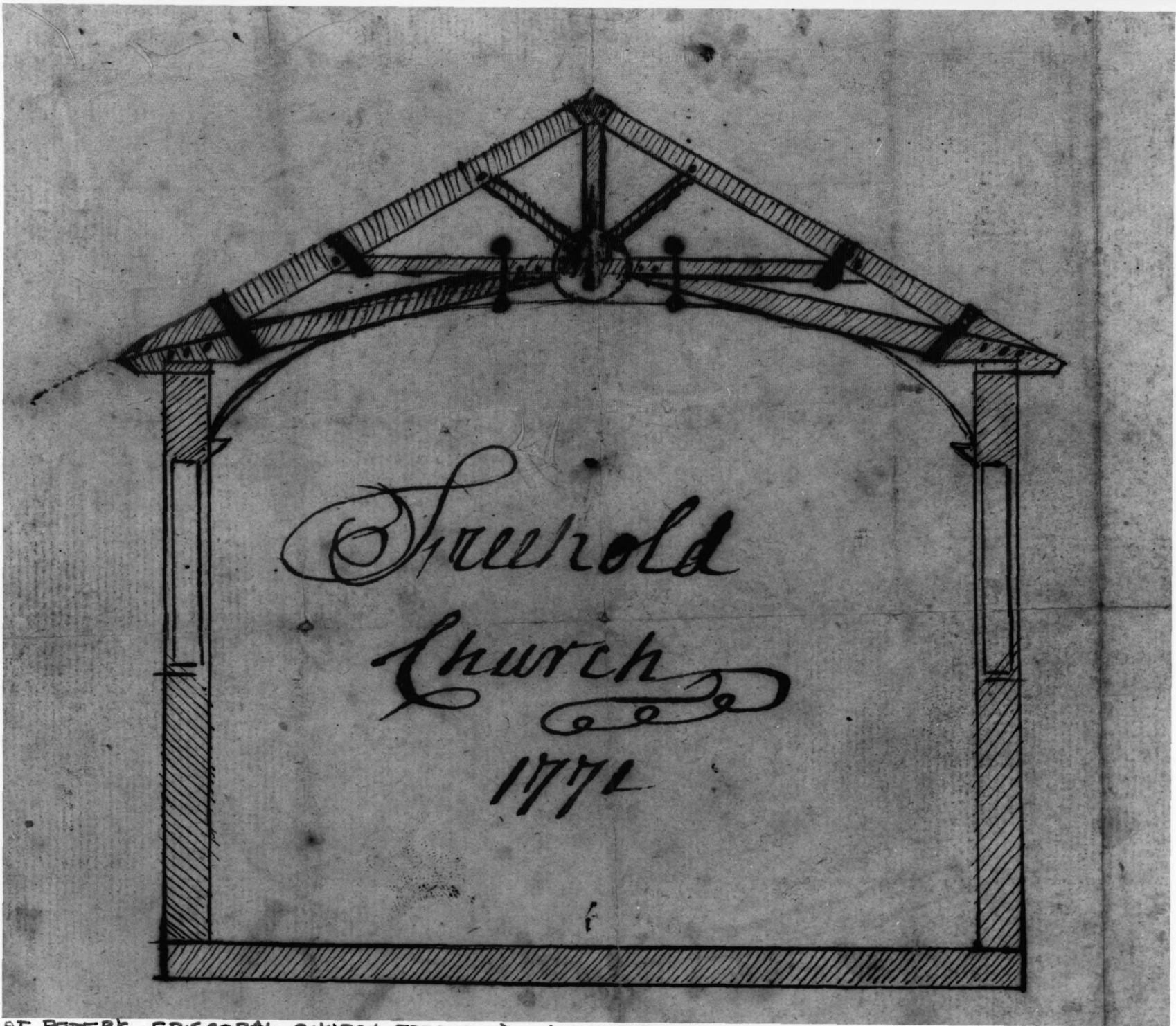
S7

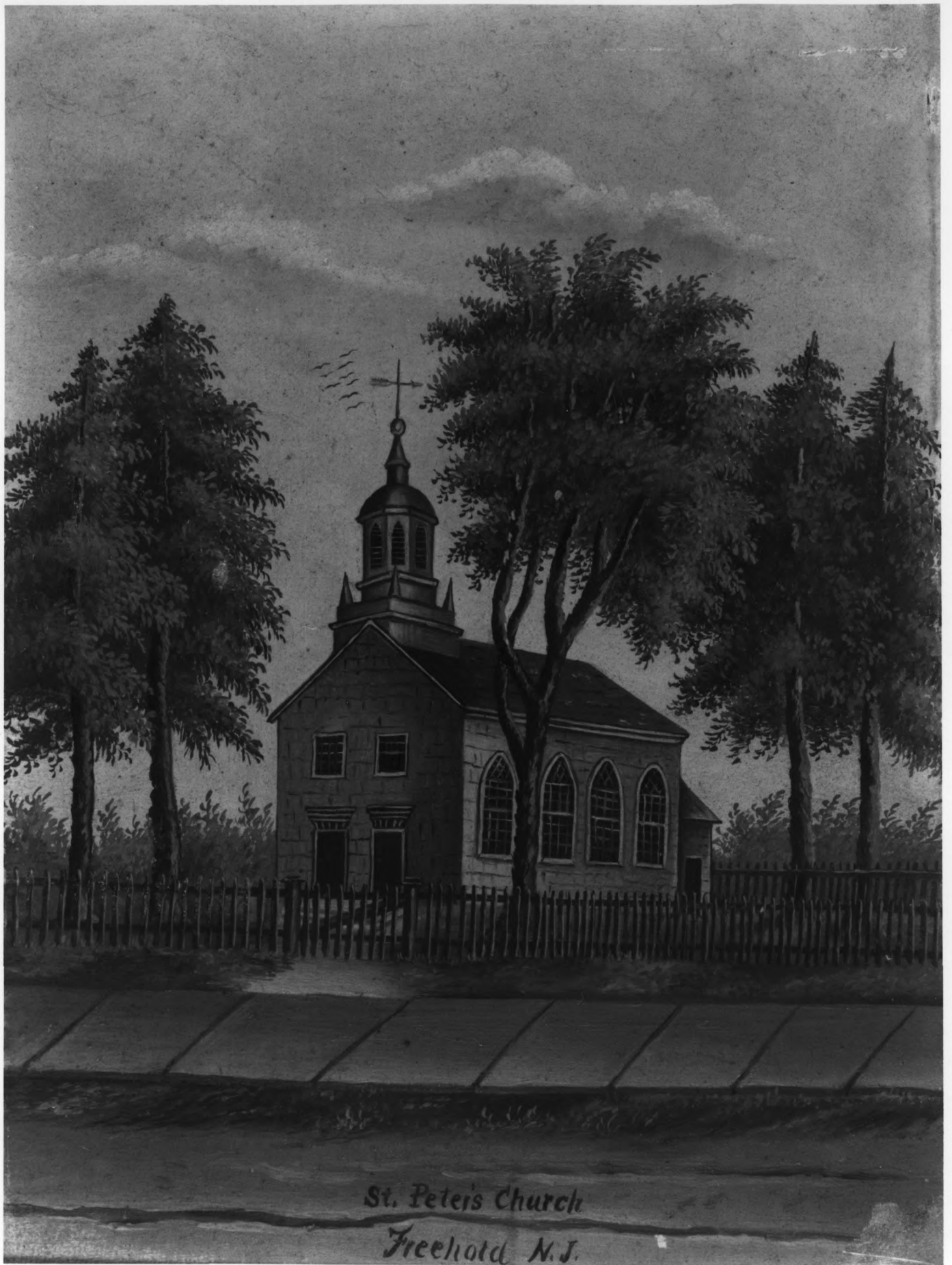


From the original.

Tom. July







St. Peter's Church
Freehold, N.J.

GRAPHIC 170F18

MONMOUTH CO., NJ

ST. PETER'S EPISCOPAL CHURCH, FREEHOLD

			12		
			11		
H. D. Polhemus			10		
Shff. Keafie			9		
Mr Mairs			8		
<i>Miss Mart</i> Mr. Hathaway <i>Miss Murtall</i>			7		
Mr Wickoff			6		
Mr J Bowne			5		
Mr J Bowne			4		
			3		
			15		
		Ch. C. Boone	14		
		P. Widenbryght	15		
		<i>J. Lloyd</i> Mr. Ellis	16		
		J. Lloyd	17		
		J. K. Sippincott	18		
		J. M. Bantshome	19		
		W. Lloyd	20		
		J. Throckmorton	21		
		Minister	22		
			23		
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