

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

132

RECEIVED 2280

FEB 04 2009

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions on the back of this form. Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900). Use a typewriter, word processor, or computer, to complete all items.

RECEIVED 2280

1. Name of Property

historic name First Presbyterian Church of Oceanic

other names/site number First Presbyterian Church of Rumson

JAN 19 2010

2. Location

street & number 4 East River Road not for publication

city or town Rumson vicinity

state New Jersey code NJ county Monmouth code 025 zip code 07760

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

3. State/Federal Agency Certification

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

Amy Cradic 1/5/09
Signature of certifying official/Title Date

Amy Cradic, Assistant Commissioner Natural & Historic Resources/DSHPO
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper

Patrick Andrews 3/3/2010
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

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

Contributing	Non-Contributing	
2	1	buildings
		sites
		structures
		objects
2	1	Total

Name of related multiple property listing:
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Functions or Use

Historic Functions

(Enter categories from instructions)
Religion/Religious Facility, Church

Current Functions

(Enter categories from instructions)
Religion/Religious Facility, Church

7. Description

Architectural Classification

(Enter categories from instructions)

Shingle style

Materials

(Enter categories from instructions)

foundation Brick

walls Wood Shingle

roof Asphalt

other Chimney: Brick

Narrative Description

(Describe the historic and current condition of the property.)

SEE CONTINUATION SHEET

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.

- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

Areas of Significance

(Enter categories from instructions)

Architecture

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

Period of Significance

1885-1902

Significant Dates

1885-1886

1901-1902

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation**Architect/Builder**

Hastings, Thomas; Carrere and Hastings, Architects

Skinner, Jacob A. Builder; Blake and Butler, Associate

Architects; Borden, R. and A. W., Builders

Narrative Statement of Significance

(Explain the significance of the property.) SEE CONTINUATION SHEET

9. Major Bibliographical References**Bibliography**

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

The First Presbyterian Church of Rumson archives

10. Geographical Data

Acreage of Property 2.0

UTM References

(Place additional UTM References on a continuation sheet.)

1	<input type="text" value="18"/> Zone	<input type="text" value="5"/> <input type="text" value="84"/> <input type="text" value="056"/> Easting	<input type="text" value="44"/> <input type="text" value="69"/> <input type="text" value="808"/> Northing	3	<input type="text"/> Zone	<input type="text"/> <input type="text"/> <input type="text"/> Easting	<input type="text"/> <input type="text"/> <input type="text"/> Northing
2	<input type="text"/> Zone	<input type="text"/> <input type="text"/> <input type="text"/> Easting	<input type="text"/> <input type="text"/> <input type="text"/> Northing	4	<input type="text"/> Zone	<input type="text"/> <input type="text"/> <input type="text"/> Easting	<input type="text"/> <input type="text"/> <input type="text"/> Northing

Verbal Boundary Description

(Describe the boundaries of the property.) See continuation sheet.

Boundary Justification

(Explain why the boundaries were selected.) See continuation sheet.

11. Form Prepared By

name/title Anne Drennan, Elder
 organization First Presbyterian Church of Rumson date 8-29-09
 street & number 4 East River Road telephone 732-842-0429
 city or town Rumson state NJ zip code 07760

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets**Maps**

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

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

Photographs

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

Additional items

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

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

name The First Presbyterian Church of Rumson c/o John Monroe, Pastor
 street & number 4 East River Road, PO Box 399 telephone 732-842-0429
 city or town Rumson state NJ zip code 07760

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DESCRIPTION¹

The First Presbyterian Church of Rumson building is located in the south east section of Block 10, Lot 6 in the Borough of Rumson, Monmouth County, New Jersey². The main elevation faces south along River Road. The 1886 Shingle-style building features asymmetrical rectangular forms. The main elevation along the north side of River Road faces south. The north and south elevations have wide, low-slung gabled façades. An arched porte cochère entrance is located at the southeast side of the central section and is accessed through a paved semi-circular asphalt and brick driveway. It is balanced by a perpendicular west wing flanking the central section. Behind the main mass of the building rises a stout octagonal cupola³ with a conical roof and an offset steeple here reinterpreted as an aviary⁴. The main seating area contains a central aisle running along the principal north-south axis of the building. Three rows of pews in the south end of the main space lead to a raised platform in the chancel, housing the pulpit, organ and choir loft, which we believe was extended several feet to the north to accommodate a large organ in the mid 1940s. An octagonal dome rises over the chancel under the cupola. A perpendicular wing extends to the west of the chancel. A single group of pews are accessed through doors at the end of side aisles, leading to the non-contributing enclosed breezeway and the non-contributing 1955 education and administration building (see photographs 53, 54, 55 and 56). The church is built on level grassy land dotted with mature oak trees. A contributing building is the 1902 detached manse situated on the south west corner of the property (see photographs 49, 50 and 51). The c. 1931 detached garage non-contributing building is situated along a gravel driveway northeast of the manse (see photograph 52). Sidewalks provide access to the landscaped buildings. A memorial garden, established in the 1990s along the east side of the church building, was relocated in 2007 to a larger location along the north property boundary behind the education building (see photograph 61). A rectangular asphalt parking lot is located near the church building's north side and open to North Park Avenue. It connects to the gravel drive running to Bingham Avenue, the property's western boundary.

Building Exterior

The building comprises an amalgam of varied volumes that include the porte cochère, serving as the carriage entrance to the church; the central section, including the nave's main seating area and raised platform for pulpit, choir loft and organ; the nave's west wing, set perpendicular to the main seating area at the chancel area; a raised stout octagonal dome above the central section; and a steeple-type form that here is reinterpreted as an aviary.⁵ Unifying elements are the red brick foundation, rising approximately three feet above ground level and the continuous exterior wood shingle cladding covering each wall from its foundation to its eaves. The shingle walls flare slightly along the foundation, appearing to gently rest on its brick foundation. The surface of the shingle cladding is pierced by the varied repetition and placement of window openings found in each exterior wall.⁶ Single or double half moon designs are inlaid in the shingle cladding above the elongated arched openings on the steeple (see photographs 34, 36, 38), the double arched openings on the cupola (see photographs 34, 36, 38, 44-47), the windows (see photographs and the porte cochère's north and south openings (see photographs 39, 42). The asphalt shingled roof, covered over the original wood shingle c. 1990-1995, continues the asymmetrical theme, incorporating gabled and hipped forms (see photographs 33, 37, 38, 45-46) to add to the overall picturesque quality of the building.⁷

The south elevation is the main façade of the building, facing River Road (see photographs 33, 37-38). Starting from the west side, a triple rounded arch stained glass window grouping is next to a single window, which replaced the original main entrance door for those arriving on foot c. 1995 (see photograph 35). An outdoor, uncovered porch adjoined this door, removed as part of the 1955 joining of the Fellowship Hall breezeway to the west elevation, when new access doors were installed to the church building. Continuing to the east, the south elevation is a wide, low-slung gable façade with a side entrance on the right, beneath an arched porte cochère. The elevation is articulated by four arched windows organized beneath and on either side of a circular rose window, with a flared shingle course directly above it and a small arched window immediately beneath the gable (see photograph 37). The location of the steps to the carriage entrance is

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articulated in this façade by the placement of three arched window openings of lessening size (photographs 38 through 40)⁸.

The east elevation faces North Park Avenue in Rumson (see photograph 41). A paved mixed surface semi-circular driveway connects North Park Avenue to the porte cochère entrance (see photographs 38, 39, 42) at the southern end of the east elevation. Six concrete stairs provide access the double door entrance to the building under the porte cochère (see photographs 39, 40, 43). A stained glass window is located within the porte cochère to the north of the entrance doors. The solid volume of the porte cochère contrasts with the large void of the Queen Anne form arched carriage entrance.⁹ It is juxtaposed with four classical columns supporting rounded arch framed openings in the exterior wall of the porte cochère under a flared eave (photographs 41, 42). Continuing north, a triple rounded arch window grouping fills the space between the porte cochère and the central section of the east elevation (see photograph 42). The central section of the east elevation (see photographs 41, 44) is directly under the east face of octagonal cupola. The centermost wall seamlessly joins the cupola, while two flanking hip roof projections demarcate the southeast and northeast sides of the cupola. Three diagonal diamond patterns are inlaid in the wood shingle cladding beside and above the rose window (see photograph 44). Two single rounded arch windows, including one of the original geometric leaded clear glass windows, (see photographs 41, 58) are under the gable roofed northern section of the east elevation. They provide natural light for the choir loft and pulpit areas.

The north elevation adjoins the parking lot behind the building (photograph 45). Its central section shape and size are identical to the south elevation. The window composition contains five memorial windows, are rounded arch style of varying size and placement. Condensers for the air conditioning, added in 1988-1990, are underneath the former vestry room, modified in 1990 to open onto the main nave space, and a larger round arched memorial stained glass window added c. 2003. The only entrance to the basement and crawl spaces is located under the west wing of the building, protected by a metal bulkhead door (see photograph 46). The door was added when the basement entrance was moved as part of the larger 1988-1990 building restoration and renovation project, along with a wooden garbage corral below the first of the four rounded arch memorial windows. A red brick chimney rises between the single and triple rounded arch memorial window groupings on the westernmost section of the north elevation (see photograph 46).

The northern end of the west elevation contains two original geometric leaded glass windows (see photograph 46), adding natural light in the choir loft and former vestry room area of the building. The second window replaced a door leading to the basement in 1988-1990. Continuing along the west elevation from the north, the central section was altered in 1955 when the Fellowship Hall building's enclosed breezeway was added to provide access to the two buildings (see photographs 33, 57). Two wooden doors, added at that time, provide access to the building from the breezeway, flanking the central feature in the breezeway, the 1935 Parmly family memorial stained glass memorial window (see photograph 57). The center of the breezeway is aligned under the west face of the cupola (see photograph 46). The steeple rises from the roof junction between the west and south faces of the cupola (see photographs 34, 36). The southern section of the west elevation contains three equally spaced stained glass memorial windows under the gabled roof which provide natural light to the narrower seating area in the main space (see photographs 35 and 36).

The most dominant features of the First Presbyterian Church are its steeple and cupola (see photographs 34, 46) organically joined together by continuous shingle cladding.¹⁰ These elements provide both heft and a sculpted quality essential to the Shingle style.¹¹ They sit astride the building, viewed behind the multilevel eaves.¹² The cupola has two arched window openings on each of its eight sides. A conical roof covers the cupola, and four dormers jut out from the roof above the south, east, north and west elevations. A weathervane flies from the top of the cupola. Five sides of an octagon rise from the steeple's roof juncture, with two elongated arched windows trimmed with flared shingle courses. The steeple's upper section contains four tiers¹³ of bird house openings on all eight sides, capped by a dual level steeple roof¹³.

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Building Interior

The interior maintains Hastings' eclectic vision he established with the exterior. The church layout is uncomplicated – three perpendicular rectangular forms – yet the plan strays from a traditional, ecclesiastical basilica of central nave with flanking side aisles.

The basement is located under the west transept only, accessed through below grade concrete stairs under a metal door. The basement has a concrete floor and brick walls (see photographs 59, 60). The accessible portion of the basement runs under the west wing seating area. It has a low ceiling of exposed wood floor joists. Two crawl space areas provide access to the foundation under the main seating area of the building. Aluminum louvers are in the window openings to provide ventilation.

The building's base is a flat, transparent-finished wood board with a profiled cap. The floor is wood plank, approximately 4-1/2" wide (see photograph 3). The aisles and chancel area are carpeted (see photographs 14, 18). Walls are made of vertical wainscot with profiled, transparent-finished horizontal wood banding (see photographs 3, 7-8, 14-15). Above the banding to the ceiling is small, fish-scale shaped natural finished cedar wood shingles (see photographs 1, 8, 14).

The barrel-vaulted ceilings align with the interior dome and continue the use of the small fish-scale shaped natural finished wood shingles (see photographs 1, 14, 18, 20, 28, 31-32). At the west side of the main space, the ceiling slopes and is covered in transparent-finished beaded wood board (see photographs 7, 15). There is a natural finished narrow bead board at the soffit immediately below the dome (see photographs 31, 32).

The building is illuminated by a combination of wall mounted sconces, ceiling mounted chandeliers in the interior dome and the west wing area, recessed ceiling lights at the north and ceiling mounted down lights (see photographs 1, 3, 7-8, 15, 18, 31-32). Smoke detectors are located throughout the building, and speakers are mounted below the arches at the west and south. Electric ceiling fans were added and are located in various location over the pews (see photographs 18, 20-23, 28).

The porte cochère forms the first rectangle, placed perpendicular to main seating and pulpit area¹⁴. Entering the building from the double doors leading from the first rectangular form, the porte cochère, the second space is aligned perpendicularly as the central seating area (see photograph 30). A decorative wood screen wall at the south near the porte cochère has plexiglass in the lower portion of the upper half (see photographs 1, 30). Two rows of ten pews each are separated by an aisle that leads to the central raised transept area holding the pulpit, organ and choir loft areas (see photographs 18, 20). A section of ten shorter pews and a narrow aisle fill in the west side of the main space, under a slanted roof (see photograph 7). Along the western side of the central seating area, round and square columns and posts support the barrel vaulted roof and the interior dome structure (see photographs 1, 3, 7, 14-15). Three metal rods, visible just below the arches under the dome, tie into the buttresses¹⁵ added to support the building in 1955 (see photographs 1, 14, 18, 20, 22).¹⁶ The former vestry room, modified in 1988-90 to open into the main space, also has a sloped ceiling covered in transparent-finished beaded wood board (see photograph 15).

The third rectangle, placed perpendicular to the main seating area, is a 10 pew western wing seating area for the church (see photographs 8, 26).¹⁷ Side aisles provide access to these pews from two wooden doors that lead to the breezeway connecting the administration and educational building (see photograph 8).

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The original wooden pews have a simple design, installed into the wood plank floor (see photographs 3, 7). The interior dome rises over the raised transept (see photographs 31, 32). The original pulpit, reached by two carpeted stairs rests on a wood raised-panel fronted pedestal on the eastern edge of the transept, relocated in the building's 1988-90 renovation (see photographs 14, 18, 22). The communion table and a baptismal font (see photographs 14, 21) are in the chancel area. The raised platform is large enough to hold chairs for the pastors (see photograph 22). Behind the pulpit area, the 1990 Fritz Nowak organ sits below the transept and the raised choir loft (see photographs 21, 23). The choir loft is fronted by wood raised-panel low screen (see photographs 14, 21-22). Four rows of pews are on risers and reached by steps on the west side of the choir loft (see photograph 15).

Stained Glass Windows

Stained glass figural windows with biblical themes have gradually replaced all but five of the church's original windows. These windows were produced by Tiffany Studios, Perth Amboy Studios, A. L. Brink Studios in New York and Sirianni Studios of Pennsylvania.

Upon entering the building from the porte cochère entrance, the group of five windows in the south elevation is on the left. The two outermost south elevation central space windows are original (see photographs 1, 23). They flank three Tiffany Studio windows (see photographs 1, 2), replacing the original windows in 1888, grouped as a rose window centered above two rounded arch designs. The rose window, "Crown of Glory", rests above the "Caritas" and "Pax" rounded arch windows.¹⁸

Continuing clockwise along the nave's perimeter, the narrower pew area is decorated with three memorial windows (see photographs 4, 5 and 6)¹⁹, replacing original windows in 1946 and 1956. Moving to the south aisle along the west wing seating area, four additional modern era stained glass windows with Old Testament themes were installed c. 1995, including Noah's Ark, Elijah, Hannah and Sarah and Abraham (see photographs 8-10). The Noah's Ark window replaced the original door for those arriving on foot (see historic photographs 4, 9 and photograph 9). The rear of the west wing is centered by the Parmly family memorial "The Good Shepherd" window²⁰ which replaced a triple arched window when installed in 1935 (see photograph 11).²¹ The north aisle of the west wing, from west to east, contains four stained glass windows in the west wing seating area (see photographs 12-14). The first three are a sequence of New Testament themes: Christ Entering Jerusalem; The Crucifixion of Christ; and Christ Washing Feet of Disciple. Of note is the fourth window, in memory of Pastor Albert McKay (see photograph 13). This depicts the women at the tomb on Easter morning,²² replacing an original window when dedicated in March, 1937.

Continuing into the music area, two original leaded glass windows have inset memorial painted glass windows installed in 2007. The windows recognize mission work with the Korean and Chinese communities set against traditional Asian screen painting themes²³ (see photographs 14-16). The northern window, installed c. 2003, depicts 'Lilies and Bible.' The windows on the north elevation behind the choir loft have changed over time (see historic photographs 5, 7, 8; photographs 18 and 19), the "Baptism" window was installed in 1995.²⁴ The three center windows are given in memory of those who fought in World War II²⁵, and were installed in 1946. On the right, the 'Communion' window was installed at the same time as "Baptism".

The east elevation, from north to south, has one remaining original geometric window, outlined with colored glass (see photograph 23). The 'Scots Confession' window behind the pulpit depicts the Scots cross and the burning bush, and was installed c. 2002 (see photograph 24)²⁶. It precedes a striking rose memorial executed in painted and leaded stained glass window.²⁷ This was the first memorial window, installed in the fall of 1886. It sits over two rounded arch windows depicting the Prodigal Son.²⁸ Four more windows in the pew area south of the chancel depict the portrayal of Christ in the Garden of Gethsemane; the Madonna and Child²⁹; Christ the King; and Jesus In The Temple.

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Manse

The manse is comprised of a single rectangular volume, incorporating a partial wrap around porch, a two story Colonial Revival home, a second story including a projecting cross gable and a c. 1970 outdoor deck. The building, both in scale and in harmonizing design elements, fits in well with the 1886 Shingle style sanctuary building. The dominant feature of the manse is its partial wrap around porch on the south and east elevations of the building. The Colonial Revival design is simple, yet clearly incorporates unifying elements and scale to fit in well with the sanctuary building. Those elements include a similar red brick foundation rising approximately three feet from the ground, and the continuous exterior cedar wood shingle cladding covering each wall from the foundation to its eaves, and is also slightly flared (but less pronounced) than on the sanctuary. The building is in very good condition, and retains much of its historic fabric.

The east elevation is the main façade of the home, facing the Fellowship Hall building (see photographs 48 and 49). Three pine wooden steps lead to the porch, with its wide eave roof. The porch's heavy squared paired piers and chamfered capitals are consistent with the Colonial Revival style. The original door, flanked by sidelights, has six paned beveled glass inset in the heavy raised panel door. The original storm door has been replaced, most recently c. 1990. The windows throughout the home are 2 x 2 panes, many of which are original (see photographs 48 through 50). The original back porch in the northeast corner (see photograph 51 and exhibit 7) was enclosed c. 1930 to accommodate Rev. William Calvin Colby and his family. The north elevation (see photograph 51) has a completely reversible cantilevered deck addition dating from the 1970s. The deck is accessed through French doors from the study/family room. An original exterior cellar door entry is located on the west edge of the north elevation (see photograph 50). A semicircular gravel drive provides access to the west elevation. Three wooden steps lead to the original outside door with paned windows, sidelights and transom. It leads double pantry area, located just outside the door to the kitchen (see photograph 50). The southern section of the west elevation is inset four feet to align with the parlor and wrap around porch. The south elevation is dominated by the wrap around porch (see photographs 48 and 49). The building has a moderate ridged hip roof (see photograph 48), whose original wood shingles were replaced with dark asphalt shingles in recent years. The chimneys are asymmetric (see photograph 50), as is the projected cross gable jutting out from the east elevation (see photograph 49), echoing the asymmetric aspects of the sanctuary. The interior also has many of the original built in features common to Colonial Revival homes of the time, drawn upon the exterior features of the building. For example, the original fireplace mantle in the front parlor (see photograph 62) incorporates the porch piers and ridged hip roof in its design. The dining room's built in china cabinet cornice (see photograph 63) also draws upon paned windows and the porch pier chamfered capitals in its design.

Building Alterations and Additions

The First Presbyterian Church of Rumson has used the building for its central place of worship since June, 1886. The building is in very good condition, has been regularly maintained and received various needed upgrades required for worship services, as discussed above, throughout its life. The preliminary plan by Thomas Hasting was amended prior to execution, when compared to an early floor plan diagram used to record pew rentals.³⁰

Very early pictures show the building with painted dark window trim against a lighter shingle background (see historic photographs 2-3). Church records make reference to whitewash used around the 1900s. Painting contracts for the building exterior were executed in 1919 and 1931. The exterior photos of the building at various points in its history show the building either with unpainted weathered shingles or a painted light colored wood shingle wall with cream painted window trim. The light gray paint and cream colored trim applied in late 2001 was changed to a medium brown solid stain with cream colored trim, restoring the color scheme from c. 1919.³¹

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Consistent with Shingle style architecture, the original roof material was wood shingles (see historic photographs 2-4). Early trustee minutes document numerous instances of roof leaks and repairs. Roof replacements were authorized by the trustees in both 1891 and 1919. Records indicate the building maintained its wood shingle roof until the late 1980s. Church elders were advised a covering of asphalt shingle would eliminate continuing roof leakage. The asphalt shingle was installed over several years, concluding in 1995. The asphalt shingle detracts from the Shingle style ideal, yet has contributed to the very good condition of the building today, as water seepage through roof leaks has been eliminated.

Heating and electrical service has been upgraded periodically. The church had a stove installed with radiators at the time of construction. Boilers were periodically replaced until 1988. At that time, a forced air heat and air conditioning system was installed and remains in use today. Church records indicate the indoor gas lighting was replaced by electricity in 1909 (see historic photographs 5-8). The wall sconces in the sanctuary today are reputedly modeled after the original gas light sconces.

The church has had several organs during its 122 year life. The first organ was donated in 1892 by Robert L. Maitland (see background, historic photograph 7). A major organ upgrade in the mid 1940s necessitated a complete reorganization of the choir loft area³². The pipes for that organ, purchased from the local Auldwood estate³³ from a tax sale for \$75 (see historic photograph 8). Based on a review of available records, the condition at the northwest and northeast corners of the nave's foundation and historic photos, we believe this reorganization included adding several feet to the north end of the nave. This addition was executed in keeping with the building's original designs and interior fittings. An original rounded arched window was installed into new openings on the east and west sides of the addition. The organ was replaced again in the 1988-90 building renovation (see photographs 21-23), and an east elevation triple window grouping located directly behind the new organ was removed and covered over with wood shingle cladding (see historic photographs 2,7, photograph 41). The choir loft today houses four rows of seating.

In 1955, the church built a new stand alone education and administration building, Fellowship Hall, to provide the Sunday school and other activities directly on the church's property. An enclosed breezeway was added to connect the stand alone sanctuary to the education and administration building via two doors at either side of the west wing pew area. These additions and alterations were undertaken to preserve as much of the historic fabric of the sanctuary as possible, and are completely reversible.

A second major renovation effort during 1988-90 was focused on two areas: first, make important repairs of deteriorated portions of the foundation walls, replace or repair certain floor joists in poor condition and replace inadequate building heating/cooling with new forced air heat and central air conditioning; and two, conduct restoration work on the interior of the sanctuary. In addition to the changes discussed above, the restoration including carefully cleaning the interior fish-scale shaped cedar shingles and applying a natural finish coat; removing all the pews for refinishing and refinishing the wood floor planks; retrofitting the west wing pews as single benches, eliminating the fenced seating plan(see historic photograph 6, photographs 25-26); reducing the number of pews in the main seating area to ten rows to expand the chancel area (see historic photograph 6, photographs 25-26). The building's exterior was repainted. The entire building was insulated and asbestos insulation removed from the basement. New security glass was added over all stained glass windows. Fire and safety alarm systems were installed and sound system speakers were added.

The original building included a bell donated by Mrs. Robert L. Belknap. A carillon was added in the 1990s, with three speakers inserted into the east, south and west dormer windows of the cupola. The original system was upgraded in 2002.

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Work is complete on an exterior restoration project in the summer of 2008. The project was developed to implement recommendations of the 2005 Preservation Site Plan, guided by Farewell Mills and Gatsch, supervising preservation architects. The project included restoration of two original windows; foundation repairs, including restoring the original red mortar color, exterior cleaning where needed to remove biologic staining, using original mortar color and composition, certain roofing repairs, improved site grading to reduce further instance of water runoff damage to the foundation, and exterior weatherproofing used historic solid stain colors for the shingles and trim paint.³⁴

The First Presbyterian Church of Rumson has undergone relatively few changes over time and is well maintained,³⁵ preserving much of its original distinctive Shingle style architecture. The 1902 manse has also preserved much of its original historic fabric, including its interior staircase, fireplace and certain built in cabinetry. The Fellowship Hall education and administration building is a mid 20th century buttress style building that is both dissimilar from the Shingle style of the main building and lacking in distinctive features. The c. 1931 garage building (see photograph 52) is also of a dissimilar style and lacks distinctive architectural or construction features.

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Endnotes

1. The primary sources used for the description of the First Presbyterian Church of Rumson are church records, the *First Presbyterian Church Preservation Plan* prepared by Farewell Mills Gatsch architects, November, 2005 and Mary Lou Strong's descriptions in "*The First Presbyterian Church of Rumson, New Jersey by Thomas Hastings of Carrère and Hastings*", December 1999. The First Presbyterian Church of Rumson gratefully acknowledges the support of the New Jersey Historic Trust through its matching grant 2004.0119 received from the Garden State Preservation Grant Fund to complete this preservation site plan.
2. This property is Block 10, Lot 6 on the current tax map for the Borough of Rumson (continuation sheet, section 10). The building's irregular footprint is bounded by a 76 foot wide and 64 foot deep perimeter rectangle.
3. Mark Alan Hewitt, Kate Lemos, William Morrison, and Charles D. Warren, *Carrère and Hastings, Architects* (New York: Acanthus Press, 2006) Vol. 2, 173.
4. Farewell Mills Gatsch, *First Presbyterian Church Preservation Plan* (Princeton, NJ: unpublished, November 2005), II-5 through II-6.
5. Farewell Mills Gatsch, II-5 through II-6.
6. Mary Lou Strong, "The First Presbyterian Church of Rumson, New Jersey by Thomas Hastings of Carrère and Hastings". (Rumson, NJ: unpublished research paper, December 1999), 1.
7. Farewell Mills Gatsch, II-6.
8. Hewitt, Vol. 2, 173.
9. Strong, 1.
10. Ibid.
11. Farewell, Mills Gatsch, II-6.
12. Strong, 1.
13. Steeple height is approximately 52 feet above ground level.
14. Farewell Mills Gatsch, II-6 – II-7.
15. Ferrenz & Taylor, Architects, New York, NY Letter to John Kouba, Jr., First Presbyterian Church of Rumson project manager (July 21, 1955) including drawings.
16. Farewell Mills and Gatsch, IV-17 – IV -21.
17. Ibid., II-7.

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18. Trustee Minutes, First Presbyterian Church of Oceanic, (Rumson, NJ: unpublished, December 2, 1888), 89. Alastair Duncan includes these windows in *Tiffany Windows: The Indispensable Book On Louis C. Tiffany's Masterworks* (New York: Bookthrift, 1982), 217. See Exhibit 2.
19. The windows, from south to north, are (a) "Glory to God In The Highest" and (b) "Prayer and Work" both executed by the A. L. Brink Co., New York and donated by George Walter Davis in 1956. The third window "Christ Knocking At The Door", was donated by Mr. and Mrs. McGirr, in honor of Mary Colby, wife of pastor William Colby.
20. The window was the gift of George Parmly to the church in 1935. The theme is particularly appropriate, given the Parmly family's faithful and generous stewardship of First Presbyterian Church of Oceanic, and the working farm on a section of their Bingham Hill estate.
21. Windows designed and produced by Sirianni Stained Glass Studios, Lafayette Hill, PA.
22. This window was dedicated March 21, 1937. Rev. Arthur McKay's pastorate at First Presbyterian Church spanned the period from 1911 to 1927. He was very active in the community, including leading local Boy Scout troops.
23. Designed and produced by Downs-Behle Studio, Warwick, NY in 2007. Given by family in memory of William and Dorothy Kissam, members who faithfully served as hosts to Asian servicemen at Fort Monmouth, New Jersey. One window contains a Korean language Bible verse; the other is a Chinese language Bible verse.
24. Designs inspired by drawings of Suzanne Parmly, descendant of Drs. Eleazer Parmly and Dr. Ehrick Parmly. Sirianni Stained Glass Studio, Lafayette Hill, PA produced the windows.
25. Designed and produced by the A. L. Brink Company, New York, NY. George Walter Davis gave the window in 1946 to the church.
26. Given in memory of Jeanne Wrightson. Designed and executed by Sirianni Stained Glass Studio, Lafayette Hill, PA.
27. See Exhibit 3 for Duncan 2004 appraisal. Dr. and Mrs. Henry Owen gave the rose window in memory of their 12 year old daughter, Sophie. The angel's face is reportedly Sophie's likeness.
28. The window, given by George Walter Davis in memory of his parents, was executed by the A. L. Brink Company, New York, NY
29. Church records identify this window as a reproduction of an unnamed window in the Cathedral of Cologne, Germany c. 1509. This window is dedicated to the memory of Rev. Samuel W. Knipe, pastor of this church, from 1883-1907.
30. See Historical floor plan.

First Presbyterian Church of Oceanic
Name of Property

Monmouth, NJ
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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31. Paint analysis performed in March, 2008 by Jablonski Building Conservation identifies the earliest layers of exterior finish was a medium dark brown semi-transparent shingle stain with a matching window paint trim. Four layers were identified versus twenty-four layers of window trim paint by the analysis, and historic photos show either unstained or lighter colored wood shingle cladding throughout much of the church's history.
 32. Trustee minutes, First Presbyterian Church, (Rumson, NJ: unpublished, February 21, 1946), 142. These minutes summarize events from 1944 to the current date.
 33. Randall Gabrielan, *Rumson: Shaping a Superlative Suburb*, (Charleston, SC: Arcadia Publishing, 2003), 113.
 34. The First Presbyterian Church of Rumson gratefully acknowledges the support of the New Jersey Historic Trust through their matching grant project 2006.2033 from the Garden State Preservation Grant Fund to complete this restoration project. Anne Weber of Farewell Mills Gatsch, Princeton, NJ is the supervising architect. Schtiller + Plevy, Newark, New Jersey is the general contractor.
 35. Farewell Mills Gatsch, III-1.

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STATEMENT OF SIGNIFICANCE

Summary

The First Presbyterian Church of Oceanic¹, County of Monmouth, State of New Jersey, built in 1885-86, is significant in the area of architecture under National Register Criterion C, Criteria Consideration A. It exemplifies the Shingle style, designed and executed by Thomas Hastings (1860-1929) of Carrère and Hastings, pre-eminent architects of the American Renaissance era. Its period of significance is 1885-1902, encompassing the dates of original construction and those of three building alterations. The narrative of this church is an important one in the story of Rumson, New Jersey. It illustrates the growth of the Presbyterian community and the area's evolution from local farmland to parcels sold as country estates for wealthy vacationers in the latter half of the 1880s. The Shingle style was first brought to the public's attention following the Philadelphia Centennial Exposition in 1876. It was a fresh, indigenous style that contrasted with the various High Victorian styles prevalent at the time², and quickly gained favor in the early 1880s, especially for country estates, hotels and casinos in Rhode Island, Massachusetts, Connecticut, New York and New Jersey. It incorporated elements from the Queen Anne, Colonial Revival and Richardsonian Romanesque to create a picturesque, eclectic and harmonious style especially suitable for small towns, summer beach resorts and rustic settings. John Mervin Carrère (1858-1911) and Hastings both studied at the Ecole des Beaux Arts in Paris, and each served apprenticeships in the early 1880s at McKim, Mead and White, pre-eminent architects, and at the forefront of Shingle style design. This apprenticeship "placed them at the forefront of the great revolution that was animating American architecture and urbanism".³ The First Presbyterian Church of Oceanic was the firm's first completed implementation of what became Carrère and Hastings' renowned approach to architectural composition. The result was a free, idiosyncratic plan nestled in its natural surroundings and eminently suitable for The First Presbyterian Church of Oceanic's diverse community. Thus, the church is also integral to understanding the developing style of the firm, as well as the architectural and social climate in which the architects worked.

Historical Background

Thomas Hunt and his wife Emelina of Brooklyn, New York (1799-1886), developed the "Port Washington" resort in the early 1840s on 177 acres located on the south shore of the North Shrewsbury River⁴. This parcel was located just west of Bingham Hill,⁵ the Parmly family river-to-river estate purchased in 1833. Hunt built⁶ a hotel, several houses, a dock and a nondenominational chapel, dedicated on May 1, 1842,⁷ bringing his dream to fruition. The First Presbyterian Church of Oceanic was organized on April 23, 1861⁹ with six members, under the care of the Presbytery of Monmouth and met in Hunt's chapel from 1861-1886. The Presbyterians maintained the community character of the church, as wealthy summer and year-round residents (of different Christian backgrounds) joined in Presbyterian church services and activities. The church struggled through many financial difficulties and discouragements. Pastors were either temporary or were aging men whose services were sincere but often feeble¹⁰.

Randall Gabriellan notes in *Rumson: Shaping a Superlative Suburb* Thomas Hunt's improvements formed the village of Port Washington, created its community character, and established its resort reputation. Within a few decades, a distinct pattern emerged in the area. Farms were gradually sold to create summertime country estates for wealthy families, while the year-round resident families clustered near the town center of Port Washington.¹¹ This changeover is evidenced by the growth of roads, seen on the historic 1932 Navesink sheet map.¹²

The most important date in Rumson history was 1870, marked by the spanning of the Shrewsbury River (see historic photograph 1) opening the way to suburbanization.¹³ An influx of summer and year-round residents flocked to the village, which changed its name to Oceanic in 1871. The area was now "more attractive for summer country estates, boosting land values, and establishing the pattern that shapes Rumson's stature today".¹⁴ The area was particularly desirable for

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its abundant fishing, boat races, proximity to the river and regattas. Improved railroad and steamboat services facilitated transportation between New York and the northern New Jersey shore communities.

The M.C.D. Borden, Cornelius N. Bliss, Rev. Dr. Thomas Hastings, Dr. Ehrick Parmly, Robert Lenox Belknap, Alexander and Robert Lenox Maitland families, in particular, shared multifaceted relationships - business, familial, spiritual and social. They bought and built properties, in New York and near the Port Washington resort, in close proximity to one another. These relationships handsomely benefited their communities, charities, clubs and personal interests. Several families were both benefactors of The First Presbyterian Church and, for Carrère and Hastings, important sources of future commissions, as discussed below.

The increased population meant The First Presbyterian Church also enjoyed increased attendance in the early to mid 1870s.¹⁵ The church changed its name to The First Presbyterian Church of Oceanic in May, 1875, in keeping with its community nature. A key reason was the summer season participation of Rev. Thomas S. Hastings, Sr. (1827-1911), the well-respected, long-time pastor of West Presbyterian Church in New York.¹⁶ The Hastings family spent summers in the area beginning in the late 1860s. Rev. Hastings eventually purchased two acres in "The Park", the twenty-two acre estate of the Matthew Chaloner Durfee (M.C.D.) Borden (1842-1912) and Cornelius N. Bliss (1833-1911) families.¹⁷

By 1883, the church was of sufficient size and means to install a younger, able man, the Rev. Mr. Samuel W. Knipe, as their pastor.¹⁸ A spirit of hopefulness animated both the pastor and the people. Rev. Knipe had been a classmate of Admiral Dewey at the Naval Academy at Annapolis, Maryland,¹⁹ achieving a notable U.S. Navy record before he entered the ministry. He led an active life in the community, respected as both a energetic minister²⁰ and a skilled fisherman.²¹ The congregation had by now outgrown the original Hunt chapel building.²² The trustees canvassed for building funds in mid-1885 and met with a plentiful response.²³ The Ladies Aid Society's September, 1885 held a very successful fair and made a substantial contribution towards the cost of the building.²⁴ Dr. Ehrick Parmly²⁵ (1830-1907) and his wife, Lucy (1832-1896), were major benefactors²⁶ and donated a suitable piece of land within their Bingham Hill estate grove along the north side of River Road,²⁷ providing easy access to the new church for the entire community.²⁸ He served as a church trustee and officer until his death, and The First Presbyterian Church was among their favorite charities.²⁹

The trustees moved forward selecting a plan, provided free of expense by Thomas Hastings (1860-1929), partner in the newly formed Carrère and Hastings architecture firm in New York. Thomas Hastings, 25, the younger son of the Rev. Hastings, was a very familiar figure in the First Presbyterian Church community, having spent summers in the area. Carrère and Hastings both enjoyed strong familial connections to the wealthiest of clients. Charles Warren, in Carrère and Hastings, Architects, attributes Carrère and Hastings' decision to design and superintend construction of the First Presbyterian Church free of charge as doing a favor for Hastings' father.³⁰ The promise of future commissions among the tight knit, well-to-do summer residents in the community was likely an additional important consideration for the new partnership.

A building committee appointed by the church's trustees was authorized to erect a new sanctuary in August, 1885. Robert Belknap Lenox, chairman, signed a contract with Jacob A. Skinner, Newark, New Jersey on November 21, 1885.³¹ The contract directs Skinner to carry out the building 'in every respect in accordance with the plan and the specifications and with the directions of Messrs. Carrère and Hastings, Architects.'³² The completed church was dedicated over the week end of June 19th and 20th, 1886.³³ Rev. Hastings read the scriptures and Rev. Dr. William M. Taylor (1829-1895), renowned Scottish Presbyterian pastor of the Broadway Tabernacle Church in New York,³⁴ preached the sermon.

The church trustees later commented, "The plan and design, as adopted, was unique, artistic and peculiarly adapted to its surroundings."³⁵ Evidently, the congregation agreed. The new church sparked additional interest in the congregation, who responded with additional donations of needed furnishings, memorial windows and money. A further vote of

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confidence in Carrère and Hastings came in 1887, when M.C.D. Borden, owner of the largest cotton mill manufacturer and printer in the world,³⁶ awarded his first commission to Carrère and Hastings to design and execute a Shingle style stable and carriage house.³⁷

Context within the Shingle Style in the United States of America

The Shingle style evolved, beginning in the mid to late 1870's, in the Northeast as a cohesive, unified architectural mode inherently endowed with a sculpturally rich character that was distinctly American. Shingle style houses demonstrated a mature sense of style that drew from colonial precedence but with an entirely new sense of space, site, mass, and surface texture. John Milnes Baker, in *American House Styles: A Concise Guide*,³⁸ cites Vincent J. Scully, Jr.'s work. "It evolved in the years following the 1876 Philadelphia Centennial Celebration. Drawing from various genetic forebears - the Queen Anne, the vernacular colonial styles, and the contemporaneous Colonial Revival - the style blossomed as something new and fresh. The Shingle style was not just a new set of superficial stylistic elements, but an organic style with a character derived from an open, fluid plan. The sculptural expression of inner volumes was given a cohesive unity by the naturally weathered shingle siding. ... It is an architect's style when fully realized - ordered, disciplined and comfortable with a sense of casual dignity."³⁹ The informality of the Queen Anne Style suggested the wholesome countryside rather than the wicked city, which Americans have always shunned, and the style was soon assimilated into the stream of American development.⁴⁰ The Shingle style was superseded in popularity by the revival styles at the turn of the century.

Leland Roth in *American Architecture: A History* discusses those architects who had a great impact on the Shingle style's development in America. He places Gambrell and Richardson and McKim, Mead and White as two firms at the forefront of the developing Shingle style. Both firms were proponents for its use in small towns and rustic settings. He differentiates the Richardsonian approach, which not only emphasized the horizontals, but also, in the Stoughton house,⁴¹ made the continuity of the spaces inside and of the surfaces outside much more pronounced. The effect is all harmonious continuity. McKim, Mead & White, by contrast, show a somewhat more playful approach than Richardson's in the Isaac Bell house.⁴² Where Richardson employed a simpler monumentality, McKim, Mead & White broke up the exterior of the Bell house into separate but carefully coordinated shapes. Windows are played off against one another, and the tower swelling from the side is balanced by the two-story verandah on the other side. Everywhere, however, the swelling, shifting surface is of shingles. Roth concludes, "Seldom afterward were American architects able to make of such disparate influences so harmonious, playful, and integrated an expression; in these Shingle Style houses, one finds eclecticism at its best."⁴³

Shingle style house and estate buildings were sprouting up throughout Rumson in the 1880s.⁴⁴ McKim, Mead and White's contribution to Shingle style buildings in the area include the William A. Street mansion, "The Hermitage", built in 1882-83 (see historic photograph 10). The "Rohallion" house (see historic photograph 13), built for Edward Dean Adams in 1887 by Stanford White of McKim, Mead and White, featured an accompanying Shingle style carriage house and stables, which exhibits the same aesthetic as the Graham carriage house designed by H. Edwards Ficken of New York City in 1885. Other well-to-do landowners connected to The First Presbyterian Church commissioned Shingle style buildings for their estates. Dr. Ehrick Parmly in 1885 built a Shingle style house (see historic photograph 12), designed by Frederick B. White of New York, on the hill overlooking the new site for the church building, near the main house in his Bingham Hill estate. The carriage house and stables Thomas Hastings would design for M. C. D. Borden in 1887 also shared common features with the Graham buildings. The interior fish-scale cedar wood shingle interior wall treatment found in the church building was repeated in the Borden carriage house commission. William Shedd, a First Presbyterian Church of Oceanic Trustee, built a Shingle style house in Ellesmere Park in 1892, whose main façade had diamond inlaid shingle designs similar to those on the church's east elevation (see historic photograph 11, photograph 41). These examples of the Shingle style in the Rumson area in the 1880s all serve to illustrate the varied applications of the style, in New Jersey and

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nationally.⁴⁵ All show much of the same eclectic amalgamation of Richardsonian Romanesque, classical, and Queen Anne elements as First Presbyterian Church.

Virginia and Lee McAlester, in *A Field Guide to American Houses*, identify the elements from three influences on the Shingle Style, all of which appear in one form or another in First Presbyterian Church of Oceanic:

- (1) From the Queen Anne it borrowed shingled surfaces, arches and asymmetrical forms;
- (2) From the Colonial Revival it adapted gambrel roofs, rambling lean-to additions, classical columns and Palladian windows; and
- (3) From the contemporaneous Richardsonian Romanesque it borrowed an emphasis on irregular, sculpted shapes, Romanesque arches and, in some examples, stone lower stories.⁴⁶

The First Presbyterian Church of Oceanic exemplifies the Shingle style of architecture, incorporating all of the basic, defining elements of the style without the more elaborate details typical of a large country house, hotel or casino. Carrère and Hastings, by virtue of their apprenticeships at McKim, Mead and White, were exposed to the developing Shingle style in the firm's workrooms. The emerging firm of Carrère and Hastings distinguished itself in its overall approach to architecture from Gambrell and Richardson and McKim, Mead and White by the emphasis they placed on architectural composition. Thomas Hastings drew upon the influence of Richardson in the low-slung main façade, emphasizing the horizontals as well as the use of both interior and exterior shingle surfaces to provide a harmonious continuity. The emphasis on the horizontal continues as the west wing seating area and the east side entrance accessed through the Queen Anne arched porte cochère elongate the overall width of the building. Hastings also drew upon the McKim, Mead and White influence in breaking up the exterior into separate but carefully coordinated shapes. The dominant feature of the First Presbyterian Church, the whimsical steeple and cupola, are excellent examples of the needed heft and sculpted shapes essential to the Shingle style. They are organically joined together, where the round steeple base swells from behind the cupola, by continuous shingle cladding. They sit astride the building, viewed behind the multi-level eaves. The Queen Anne arched porte cochère on the east side balances the height and heft of the steeple on the west side. A coordinating feature is the recessed, round arched openings in the steeple and the cupola. The original rounded arch leaded glass windows, featuring the geometric shapes used in the building, add to the harmonious effect. They repeat the round arched windows found on all four sides of the church's main level. The flared first course of wood shingle cladding adds to the overall effect, as the building appears to rest gently on its red brick foundation, nestled in its surroundings.

Architecture and Social Climate – Carrère and Hastings

Carrère and Hastings announced their partnership February 19, 1885, renting rooms from McKim, Mead and White.⁴⁷ The earliest commissions⁴⁸ include a country house and stables for Cornelius N. Bliss, a close Hastings neighbor in the same estate in Rumson, New Jersey.⁴⁹ Bliss was an influential New York merchant who enjoyed business and familial bonds with M. C. D. Borden, and was active at the highest levels of the Republican Party.⁵⁰ In addition to the 1885 First Presbyterian Church of Oceanic commission, Henry Flagler,⁵¹ a strong supporter of the Rev. Dr. Thomas S. Hastings and a close friend, retained Carrère and Hastings in August, 1885 to both design and superintend construction of the Hotel Ponce de León in St. Augustine, Florida.⁵² In the design and execution of the Ponce de Leon (1885-1887) and Alcazar (1886-1888) hotels, Carrère and Hastings were said to have "made a spectacular debut on the architectural stage".⁵³

The firm's commissions grew in size and importance, including the House (1904) and Senate (1905) Office buildings in Washington, D.C. The firm was internationally recognized as masters in the areas of architecture and urban planning. The partners accepted many important professional leadership roles and won numerous awards. Carrère was a founder and President of the Beaux Arts Society, a founder of the New York Art Commission and a National President, Director and Fellow of the American Institute of Architects. Hastings was President and Director, Architectural League of New

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York, a Fellow in the American Institute of Architects, received the Gold Medal from the Royal Institute of British Architects in 1922 and was elected a Chevalier, French Legion of Honor in connection with the Paris Exposition of 1900.⁵⁴

Brothers Alexander Maitland (1846-1907), Robert Lenox Maitland Jr. (1854-1920) and their cousin, Robert Lenox Belknap (1848-1896), were devoted to the advancement of public library facilities and Presbyterian works.⁵⁵ All three men shared familial bonds as great-grandsons of Robert Lenox of Lenox Farm, New York City (1751-1839). Their grand-uncle, James Lenox (1800-1880), was the founder of the Lenox Library in 1870, tapping first the Belknap and then the Maitland families as Library trustees.⁵⁶ The three men were contemporaries. They accepted leadership roles in many Presbyterian endeavors, including Princeton College and Seminary;⁵⁷ each served as a trustee of The First Presbyterian Church, providing welcome stability and financial support throughout much of 1873 to 1916.⁵⁸

The extended Lenox family, led by great-aunt Henrietta Lenox's (1804-1886) gift, severally provided a meaningful portion of the building's cost. Belknap, chairman of the church's trustees, presumably weighed in on the families' decision to also donate additional furnishings for the new church building. Following Henrietta Lenox's death,^{59,60} Alexander and Robert Maitland, Jr.⁶¹ administered and inherited the bulk of her remaining multimillion dollar estate. A favorable impression of The First Presbyterian Church design and execution by the Belknaps and Maitlands was very important for Carrère and Hastings, given the large number of charitable, medical and educational enterprises the families sponsored.

Carrère and Hastings would renew acquaintance with Alexander Maitland during the 1897 competition for the New York Public Library building. The Lenox Library's consolidation committee, Maitland, Frederick Sturges (1833-1917) and George L. Rives (1849-1917), worked closely together to bring about the consolidation.⁶² All three men were original trustees of the consolidated New York Public Library when it came into being on May 23, 1895. Maitland served on the Executive Committee with George L. Rives,⁶³ who went on to be the lead trustee assigned to oversee the competition for and construction of the new library building. Carrère and Hastings were selected as architects to build this famous New York City landmark in 1897. Once completed, the Lenox Library site was sold to Henry Clay Frick. Frick, in turn, commissioned Thomas Hastings to design and supervise the building of his house on the site in 1912.⁶⁴

By 1901, Carrère and Hastings were superintending the building of the main New York Public Library Building and several of the Carnegie library branches.⁶⁵ Robert Lenox Maitland approached Thomas Hastings to request his help in building a manse for the First Presbyterian Church of Oceanic. Hastings replied in September, 1901, indicating he 'would be very glad to do all I can for the Oceanic Church', and envisioned a simple yet well-built home to occupy the additional plot of land donated by Dr. Ehrick and Lucy Parmyly on the northeast corner of River Road and Bingham Avenue⁶⁶. Local news reported the plans for building the manse, a frame parsonage, including Hastings' offer to furnish the plans and superintend the parsonage, in September, 1901.⁶⁷ Hastings assigned his associate architects, Blake and Butler, to complete the manse project. Records show Theodore E. Blake (1870-1949) was the project architect for the manse.⁶⁸ Blake was associated with Carrère and Hastings from 1888 through 1927, as an employee, associate and eventually a partner. During this period, he attended the Ecole des Beaux Arts from 1892-1895, where he met Charles F. Butler. Theodore Blake worked on several of Carrère and Hastings' notable projects, including the New York Public Library and the Senate and House office buildings in Washington, D.C.⁶⁹ The manse building committee's accounts note only architect's disbursements paid out.⁷⁰ Carrère and Hastings, indeed, again donated the plans and construction superintending services to the Oceanic church community. The Rev. Samuel Knipe and his family moved into the manse on December 8, 1902.

Alan Greenberg, in his "Foreward" to Carrère and Hastings, Architects, notes "a defining characteristic of the firm's work was the commitment to the idea of creating buildings responsive to their context."⁷¹ Charles D. Warren, in the book's "Introduction," adds: "Hastings drew all his design concepts in fully drafted, thorough "hardline" tracings in the manner of a Beaux-Arts schematic design. Once past this stage, the development of a project was not simply a matter of aesthetic

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and stylistic refinement, for Carrère and Hastings integrated engineering, planning, garden design and interior design into the process from the very inception of the plan.⁷² Charles Warren further observed the firm believed it should be guided always by a search for the best solution for the desired end in view, and used the test of pragmatism to reject superficial stylistic choices in favor of the appropriate precedent for the specific site.⁷³

Hastings, a long time summer resident, could apply his knowledge of the congregation and the setting to create a building responsive to its context. He knew the First Presbyterian Church was a country community church. Its congregation came from diverse Protestant religious traditions, lifestyles and means. The year-round congregation did not have the means to maintain a more typical church structure, where the glory of God is invoked through high ceilings, large organs, expensive stone exteriors, heavy doors and elaborate Christian décor. The church had met in the Hunt community house/nondenominational chapel since 1861. It was in deplorable condition with exceedingly unpleasant surroundings, according to church trustees. Summer visitors with means longed for a distinctive church in keeping with their New York churches and the comforts of their country estates. The new site was luxurious, set near the public grove within the Parmly family's rural Bingham Hill estate. The congregation could easily access the church via River Road. The townspeople walked to services; the wealthy came in carriages.

An unusual choice in its day for a religious structure, Hastings realized the Shingle style of architecture best met the needs of the congregation and integrated the church into its surroundings. It complimented the newly built Shingle style houses in the community, including the nearby Parmly house. The building, placed on the southeast corner of the lot near the road, maximized access. Hastings believed "a building should be so placed as to have the greater portion of the grounds on one side of it. This is very desirable, especially when the site is small in proportion to the size of the building. The object is to give a large and open space at least on one side, instead of a small frame or fringe all the way around the building."⁷⁴ Separate building entrances, one for walkers and inside the porte cochère for those in carriages, were provided. Sixteen years later, the manse was situated on the southwest corner of the property, consistent with Hastings beliefs. The effect was a large and open space between the buildings.

Carrère and Hastings' execution included the church's interior décor. The solution to religious symbolism, given the ecclesiastical purpose of the building, was to integrate it into the overall Shingle style building design, sometimes as visual puns. Whenever possible, symbols with overlapping meaning for the distinct groups in the congregation were used. The interior space is consistent with an ecumenical Protestant country chapel, employing a picturesque floor plan instead of a traditional cruciform design. It included traditional Christian, rather than Presbyterian, symbols, adapted to create a comfortable, harmonious environment for the diverse congregation. When built, it was notably devoid of traditional Presbyterian symbols, such as St. Andrew, the Scottish cross or the burning bush motif.

Examples of these symbols used by Hastings in the church building include the east facing rose window, a universal symbol of spiritual wholeness. It was readily recognized by numerous Christian faith traditions and a common element in the summer visitors' upscale city churches. The interior cedar fish-scale wood shingles create a rich, quaint and refined space, appealing to the summer visitors. For the year-round residents in the congregation, the fish scales stressed the importance of fishing and the river's role in sustaining the community's life. The fish scales call to mind the apostles of Christ, and the visual pun (fisherman and fishers of men) evoked the underlying Christian message. The barrel vaulted ceilings which meet at the chancel area under the octagonal dome is taken from the Christian orthodox traditions, as are the eight ocular shingle details on the outer edges of the walls surrounding the dome. The interior dome provides space for the divine presence, suggesting a feeling of weightlessness in the interior. Meanwhile, the columns at each western edge of the dome serve to connect the divine with the earth. According to architectural historian Curtis Channing Blake, students at the Ecole des Beaux Arts were often required to feature aviaries in their drawings. The visual pun (dovecote – dove – Holy Spirit) does not seem to be coincidental here. Warren observes that, relative to their secular buildings, Carrère and Hastings' sacred buildings contain clearly organized interior spaces and sculpted volumes with eclectic

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stylistic influences not seen in their other work. The overall design and execution of First Presbyterian Church of Oceanic was a textbook example of Carrère and Hastings' distinctive approach to architectural composition, and as such may be considered the work of a master.

The building, well suited to its congregation, its community and its natural surroundings, has stood the test of time, functioning continuously as an active Presbyterian community church since 1886. It embodies Hastings' ideal of modern architecture as articulated in his 1915 lecture series:

"We have seen that the life of an epoch makes its impress upon its architecture. It is equally true that the architecture of a people helps to form and model its character, in this way reacting upon it. .. Beauty in our buildings is an open book of involuntary education and refinement, and it uplifts and ennobles human character. It is a song and a sermon without words. It inculcates in a people a true sense of dignity, a sense of reverence and a respect for tradition, and it makes an atmosphere in its environment which breeds the proper kind of contentment, that kind of contentment which stimulates true ambition."⁷⁵

Thus, The First Presbyterian Church of Oceanic is both a distinctive example of Shingle style ecclesiastical architecture and a marvelous example of the integrated and innovative design process embraced by Carrère and Hastings. It is an essential element in the historic fabric of the Borough of Rumson, Monmouth County, the State of New Jersey and the United States.

Endnotes

1. The church's location in Rumson, Monmouth County, New Jersey was commonly known as Port Washington from 1842 through 1871 and as Oceanic from 1871 through 1907.
2. Farewell Mills Gatsch, *First Presbyterian Church Preservation Site Plan*, (Princeton, NJ: unpublished, November 2005), II-1.
3. *Ibid.*, Vol. 1, 11.
4. Book Z3 of Deeds, page 193, Monmouth County, State of New Jersey. Hunt purchased the land from John B. Crawford and wife, Holmes VanMater and wife, and John J. Ely and wife by a deed dated March 9, 1840.
5. Randall Gabrielan, *Rumson: Shaping a Superlative Suburb*, (Charleston, SC: Arcadia Publishing, 2003), 14. Gabrielan cites Monmouth County Deeds, Book E3, p. 470 recording the Bingham family sale to Dr. Eleazar Parmly (1797-1874) of 275 acres of Bingham Hill property \$8,000. His son, Dr. Ehrick Parmly, (1829-1907), inherited the Bingham Hill estate upon his father's death.
6. See historical map *Map of Oceanic With Fair Haven* (Philadelphia: Woolman and Rose, 1878).
7. In 1886, sufficient funds were raised for the First Presbyterian Church to also purchase Hunt's original chapel building for \$200. The church repaired then used the building for a combination of Sunday school classes, the

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Ladies Aid Society and other community group use. It was sold to the Borough of Rumson in 1956 for \$11,000. It is known today as Bingham Hall in the Borough of Rumson.

8. Charles A. Wolbach, "The First Presbyterian Church of Rumson", *History of Rumson 1665-1965*, (Rumson, NJ: Rumson Improvement Association, 1965), 147.
9. First Presbyterian Church of Rumson, Trustee Minutes (Rumson, NJ, unpublished, 1860-65), 8-9. The church was organized as The First Presbyterian Church of Port Washington in 1861 and renamed as The First Presbyterian Church of Oceanic in 1875. It was further renamed The First Presbyterian Church of Rumson in 1948.
10. Charles A. Wolbach, *On the Threshold of a Second Century*, (Rumson, NJ: First Presbyterian Church of Rumson, 1961), 3.
11. Gabrielan, 21.
12. See historic map *Navesink Sheet*, State of New Jersey, Dept. of Conservation and Development, 1932.
13. Gabrielan, 4.
14. *Ibid.*, 5.
15. Wolbach, *On the Threshold of a Second Century 1861-1961*, 3. The church's membership increased threefold, numbering forty-four in 1877.
16. Mark Alan Hewitt, et al., *Carrère and Hastings, Architects*, (New York; Acanthus Press, 2006), vol. II p. 179.
17. See historic *Map of Oceanic with Fair Haven*. "Deeds Recorded", *Red Bank Register*, vol. 23 no. 39, (March 20, 1901): p. 2. notes Rev. Thomas Hastings and his daughter, Mary Hastings Foote, sold their respective properties to M.C.D. Borden for \$1 apiece.
18. Trustee Minutes, First Presbyterian Church of Rumson, (Rumson, NJ: unpublished, June 28, 1883): 62.
19. Wolbach, *On the Threshold of a Second Century 1861-1961*, 14-15.
20. "Church's Triple Celebration", *Red Bank Register*, vol. 33 no. 52, (June 21, 1911): 1. A historical sermon noted, "The Presbyterians have been loyal to their pastors, but not one of them has any more of their love and esteem than the Rev. Samuel W. Knipe, who labored for their spiritual advancement at the church, and who was compelled to give up (in 1907) the ministry on account of poor health."
21. Wolbach, *On the Threshold of a Second Century 1861-1961*, 14.
22. *Ibid.*
23. John E. Parmly and Robert L. Maitland, *A Short History of the First Presbyterian Church of Oceanic*, New Jersey (Rumson, NJ; unpublished; 1895), p. 5 notes Henry M. Alexander, prominent New York lawyer in Sea Bright and

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father of Rev. Maitland Alexander, a nationally prominent Presbyterian minister, suggested a fund be started for the building of a church in 1885.

24. First Presbyterian Church of Rumson, Trustee Minutes, (Rumson, NJ, unpublished, September 3, 1886): 70-76. The contract with Jacob Skinner, builder, specified a cost of \$5,730 for the building.
25. Gabrielan, 19, 27.
26. "Many Large Bequests", *Red Bank Register*, Vol. 30 No. 30, (January 15, 1908): 1. Dr. Parmly's will is quoted as specifying any amounts advanced to the First Presbyterian Church were not to be collected, but instead treated as a gift to the church.
27. See historic *Map of Oceanic with Fair Haven*. Red Bank Road is known today as River Road.
28. Book of Deeds 396, pp. 211-213, December 14, 1886, Borough of Freehold, Monmouth County, State of New Jersey.
29. Gabrielan, p. 19.
30. Charles Warren, "Churches and Tombs", Carrère and Hastings, Architects, vol. II, 171.
31. Trustee Minutes, First Presbyterian Church of Rumson, (Rumson, NJ, unpublished, August 20, 1885): 64-65.
32. See Exhibit 1.
33. "Dedicating a Church", *Red Bank Register*, vol. 8 no. 51, (June 16, 1886): 1.
34. "Cornelius N. Bliss, Merchant, Is Dead", *The New York Times*, (October 10, 1911): 1. The last sentence mentions Bliss' role as chairman of the board of trustees at the Broadway Tabernacle Church.
35. Parmly, 5.
36. "M.C.D. Borden Dead; Cotton Mill Leader", *The New York Times*, (May 28, 1912): 11.
37. Hewitt, Vol. II, 267.
38. John Milnes Baker, A.I.A., *American House Styles: A Concise Guide* (New York; W. W. Norton, 1994), 107-110. Milnes credits Scully, in his 1955 book "Shingle Style", with coining the term "Shingle style".
39. *Ibid.*, 110.
40. Marcus Whiffen and Frederick Koeper, *American Architecture, 1607-1976*, (New York: Routledge, 1981), 295.
41. Leland Roth, *American Architecture – A History*, (Boulder, CO: Westview Press, 2001), 244-246. The Stoughton house was built in 1882-83 in Cambridge, MA.

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42. Ibid. The Bell house was built in 1881-83 in Newport, RI.
 43. Ibid.
 44. Farewell Mills and Gatsch, II-5.
 45. Ibid., II-6 and II-18.
 46. Virginia and Lee McAlester date the style to 1880-1900 in *A Field Guide to American Houses*, (New York: Albert A. Knopf, 2003), 288.
 47. Ibid., Vol. II, 267.
 48. Ibid., Vol. I, 61. The two commissions are identified as the Cornelius Bliss house and stables and the Lothar W. Faber house in Volume II, p. 267 under the 1885 section of the project list.
 49. Architectural League of New York, *Catalogue of the Ninth Annual Exhibition of the Architectural League of New York*, (December, 1893): 213. The Bliss residence and stables were completed in 1892. Carrère and Hastings as architects and Van Hedden & Co., Newark, NJ is listed as the builder.
 50. "Rev. Dr. Taylor's Church: History of the Broadway Tabernacle", *The New York Times*, (June 29, 1874): 1.
 51. --, "*Henry Morrison Flagler Biography*", Flagler Museum, (Palm Beach, FL: undated) p. 1. Accessed through <http://www.flaglermuseum.us/html/flagler_biography.html>; Carrère and Hastings, *New York Architecture Images* (New York: undated), 1 Accessed through <<http://www.nyc-architecture.com/ARCH/ARCH-CarrereHastings.html>>
 52. Thomas Graham, "Henry M. Flagler's Hotel Ponce de León," *The Journal of Decorative and Propaganda Arts*, Vol. 23 (1998): 96-110.
 53. Hewitt, Vol. 1, 19.
 54. "Americans In The Legion of Honor", *The New York Times*, (January 19, 1901): 9.
 55. Gabrielan, 83. Gabrielan notes the among the families who first came to the Rumson/Oceanic area, Robert L. Maitland Sr., (1818-1870) purchased a large estate, with its main home at 114 Rumson Road in the late 1860s.
 56. Aaron Betts Belknap, father of Robert Lenox Belknap, served as an original Lenox Library trustee until his death in 1880. Alexander Maitland became a Lenox Library trustee in 1880 after James Lenox died. He served continuously until his death in 1907.
 57. "Obituary Record", *The New York Times*, (March 14, 1896): 5. Robert Lenox Belknap's service included leadership roles at The Presbyterian Hospital, New York and The Theological Seminary at Princeton, New Jersey.

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58. First Presbyterian Church of Rumson, Trustee Minutes, (Rumson, NJ: unpublished, 1873-1916): various pages. Alexander Maitland served as a trustee in 1873-74; Robert Lenox Belknap served as Chairman from 1879-1887; and Robert L. Maitland served as a trustee continuously from 1890 through at least 1916.
59. "Miss Lenox's Heirs", *The New York Times*, (September 14, 1886): 8.
60. "Miscellaneous City News", *The New York Times*, (March 25, 1880): 3.
61. Gabrielan, p. 85. Gabrielan notes Robert Maitland, Jr. built a large, elaborate dwelling in 1891 which reflected the eclecticism at the time, incorporating the Shingle style, the Queen Anne, the Colonial Revival and a modified Second Empire mansard roof.
62. *Bulletin of the New York Public Library*, Vol. 25 No. 1, (January 1921): 22.
63. Christopher Gray, "Streetscapes: Greek Consulate, 69 E 79th Street; 1909 Carrère & Hastings House", *The New York Times*, (April 29, 2001): real estate section.
64. Hewitt, Vol. II, 282.
65. Hewitt, Vol. II, 284
66. See Exhibit 4
67. "Claiming a Church Gift," *The Red Bank Register*, (September 18, 1901), p. 9
68. See Exhibit 8
69. "Theodore E. Blake, An Architect, 79", *The New York Times*, (July 4, 1949), Books, 13.
70. See Exhibit 7
71. Hewitt, Vol. 1, 13.
72. Ibid., Vol. 1, 26.
73. Ibid., Vol. 1, 36.
74. Hastings, 80-81.
75. Hastings, "Modern Architecture," *Six Lectures on Architecture*, 15-116.

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The First Presbyterian Church of Oceanic
Name of Property

Monmouth Co., NJ
County and State

NPS Form 10-900-a

OMB Approval No. 1024-0018

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VERBAL BOUNDARY JUSTIFICATION

Block 10, Lot 6 in the Borough of Rumson, Monmouth County, NJ.

BOUNDARY JUSTIFICATION

The nominated property includes the entire parcel historically associated with the church.

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PHOTOGRAPHS

The following information applies to photographs 1 through 63:

1. The First Presbyterian Church of Oceanic
2. Monmouth County, New Jersey
3. Jorn Stuhmeier
4. June 2008
5. First Presbyterian Church of Rumson
4 E. River Road
Rumson, NJ 07760
(732)-842-0429

The following information applies to photographs 62 and 63:

6. The First Presbyterian Church of Oceanic
7. Monmouth County, New Jersey
8. Jorn Stuhmeier
9. August 2009
10. First Presbyterian Church of Rumson
4 E. River Road
Rumson, NJ 07760
(732)-842-0429

LIST OF PHOTOGRAPHS

1. 6. View from choir loft facing south of chancel and nave's main seating area. Note two original windows flanking the 3 Tiffany Studio windows on the south elevation.
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2. 6. Detail view, 3 Tiffany Studio Windows. They replaced original windows in 1888.
7. Photograph 2 of 63
3. 6. View from east (porte cochère) entrance doors in nave main seating area facing west. Two stained glass windows above wainscoting and pews, west elevation.
7. Photograph 3 of 63
4. 6. Detail view of "The Manger" stained glass window, nave's main seating area, west elevation. Donated by George Walter Davis. 1956. Executed by A. L. Brink Co, New York, NY, 1956
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6. 6. Detail view of stained glass window, nave's main seating area, west elevation. Donated by Mr. and Mrs. McGirr in honor of Mary C. Colby, wife of Rev. Colby.
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7. 6. View from nave's main seating area, Note original plank wood ceiling over the narrower pew seating area on the left.
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8. 6. View from nave's west wing facing southwest. Note single grouping of pew seating, replacing fenced seating from 1988-1990 renovation project. Door to breezeway and Fellowship Hall added c. 1955.
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9. 6. Detail view of "Noah's Ark" window taken from nave's west wing seating area facing south. Window donated in 1995 for George Walter and Dorothy Busch Davis. This door replaced the original entrance for congregation arriving on foot c. 1995. Windows executed by Sirianni Stained Glass Studio, Lafayette Hill, PA.
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10. 6. Detail View of triple window group. Windows donated by the Schleffer family, the extended Pearsall family, and the Mallon family and from choir loft facing south of chancel and main seating area. Windows executed by Sirianni Stained Glass Studios, Lafayette Hill, PA.
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11. 6. Detail View from nave's west wing seating facing west of "The Good Shephard" window donated in memory of the Parmly family by George Parmly, c. 1935.
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12. 6. Detail View from nave's west wing seating facing north of the triple windows donated in memory of the Strohenger family c. 1994. Windows executed by Sirianni Stained Glass Studios, Lafayette Hill, PA.
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14. 6. View from chancel facing northwest. Note two memorial stained glass windows installed in 2007 for William and Dottie Kissam. Executed by Downs-Behle Studio, Warwick, NY. The two original stained glass windows seated in the exterior sash are removed for repairs.
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19. 6. Detail view from choir loft facing north, five window stained glass memorial glass grouping. The central windows were given c. 1940s by George Walter Davis in memory of world war veterans. Outside two windows, c. 1994, were executed by Sirianni Stained Glass Studios, Lafayette Hill, PA. Designs inspired by Suzanne Parmly, descendant of Dr. Erhrick Parmly. Note articulation of the window sets are different from that of the south elevation in photograph 1.
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26. 6. View from nave west wing seating area facing east.
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27. 6. Detail View from chancel facing east. Rose window donated in August, 1886 by Dr. and Mrs. H. E. Owen in memory of their daughter Sophie. The angel's face is reputedly copied from Sophie's portrait. The two windows below were later donated by George Walter Davis in honor of his parents.
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31. 6. View from chancel, above and facing south, of dome, supporting octagonal arches and barrel vaulted ceiling.
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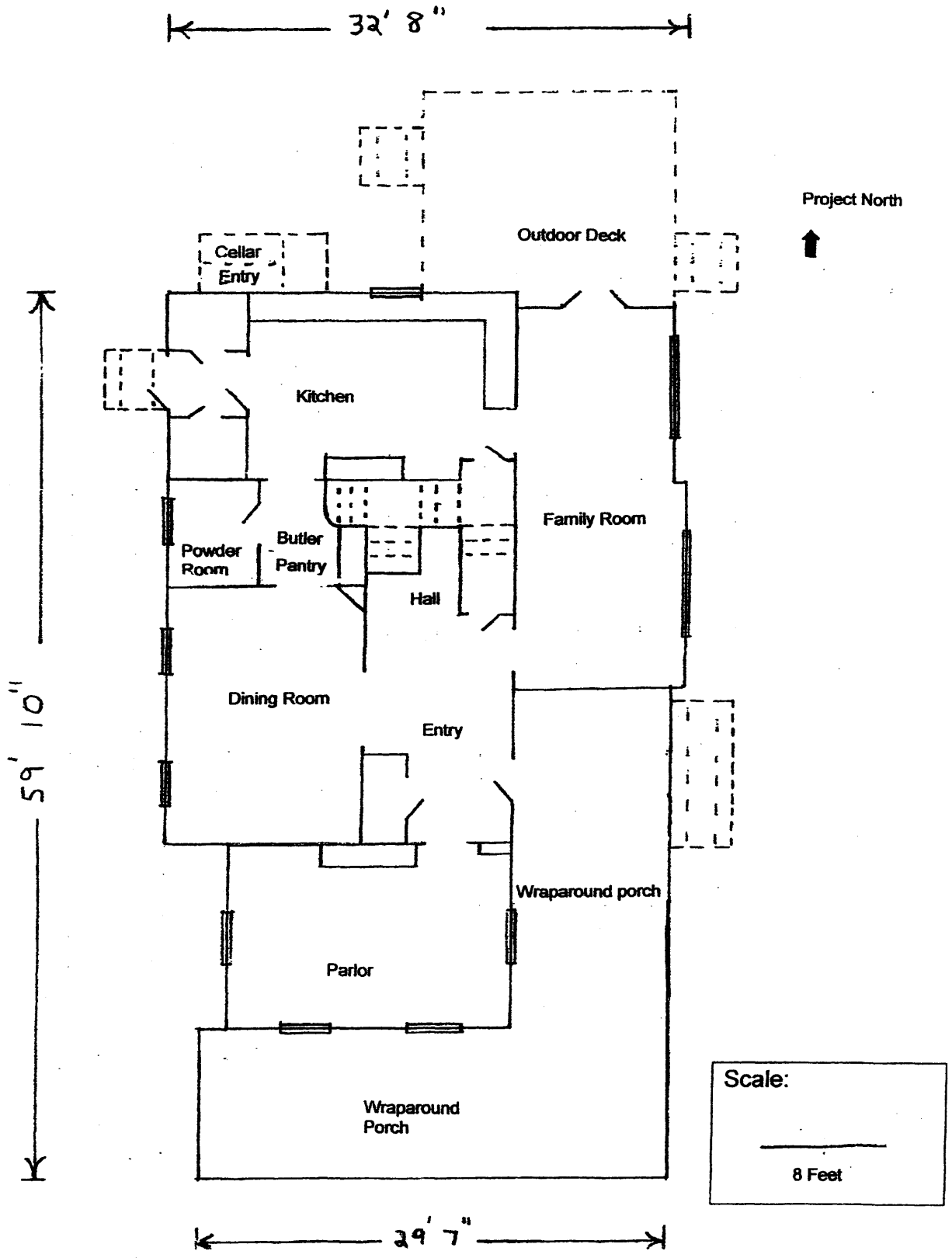
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56. 6. View from parking lot facing southwest of Fellowship Hall (non-contributing building) east elevation, breezeway north elevation, door with stairs and handicap ramp from parking lot.
7. Photograph 56 of 63
57. 6. View from fellowship hall upper level of church building west elevation including double entry doors c. 1955.
7. Photograph 57 of 63
58. 6. View from Park Avenue of east elevation northernmost window – original stained glass.
7. Photograph 58 of 63
59. 6. View facing west of basement
7. Photograph 59 of 63
60. 6. View facing east of basement
7. Photograph 60 of 63
61. 6. View facing north of memorial garden
7. Photograph 61 of 63
62. 6. View facing north of manse original fireplace in parlor
7. Photograph 62 of 63
63. 6. View facing northeast of manse original corner cabinet in dining room
7. Photograph 63 of 63

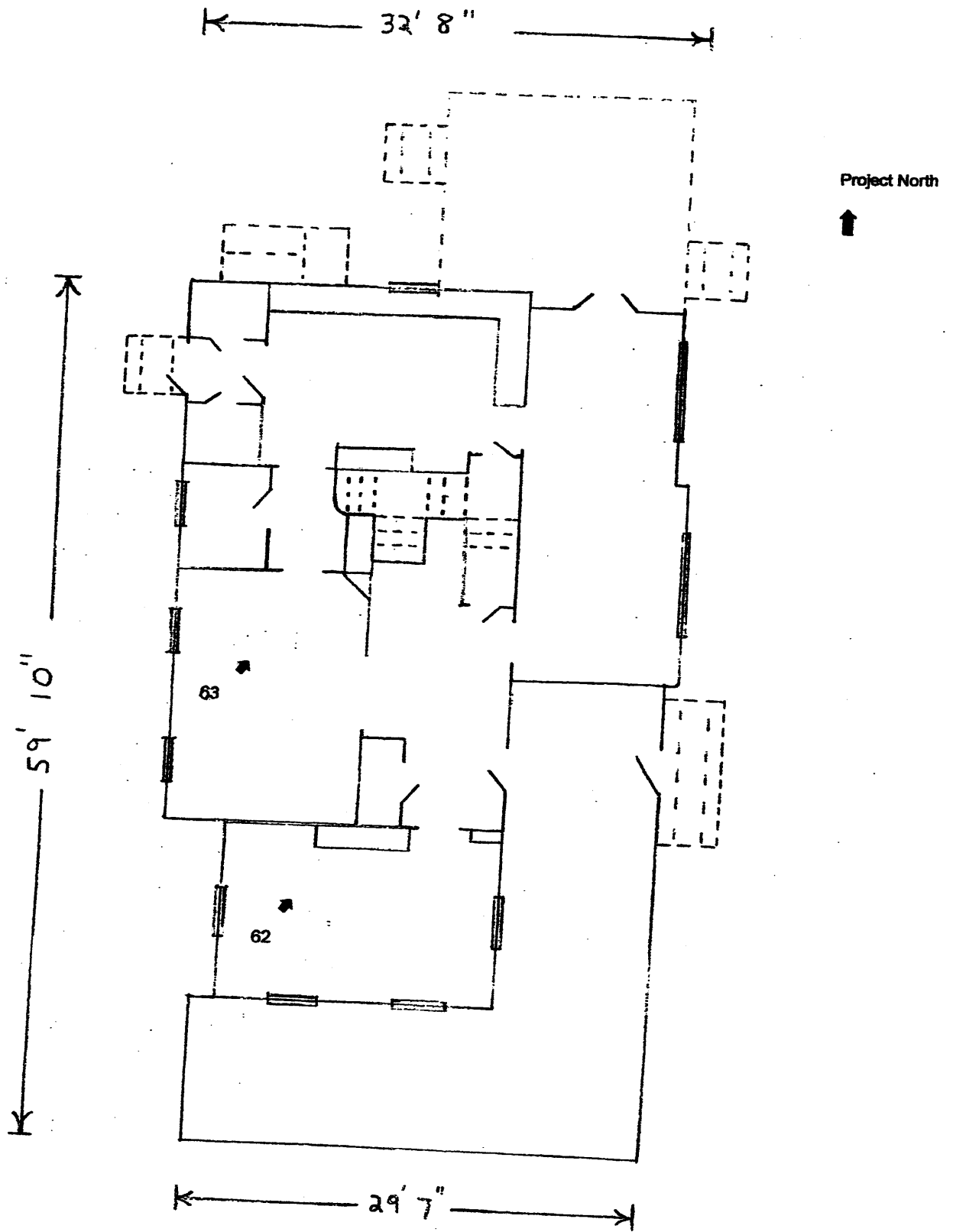
First Presbyterian Church
of Oceanic
Monmouth Co., NJ

Manse Floor Plan – First Floor

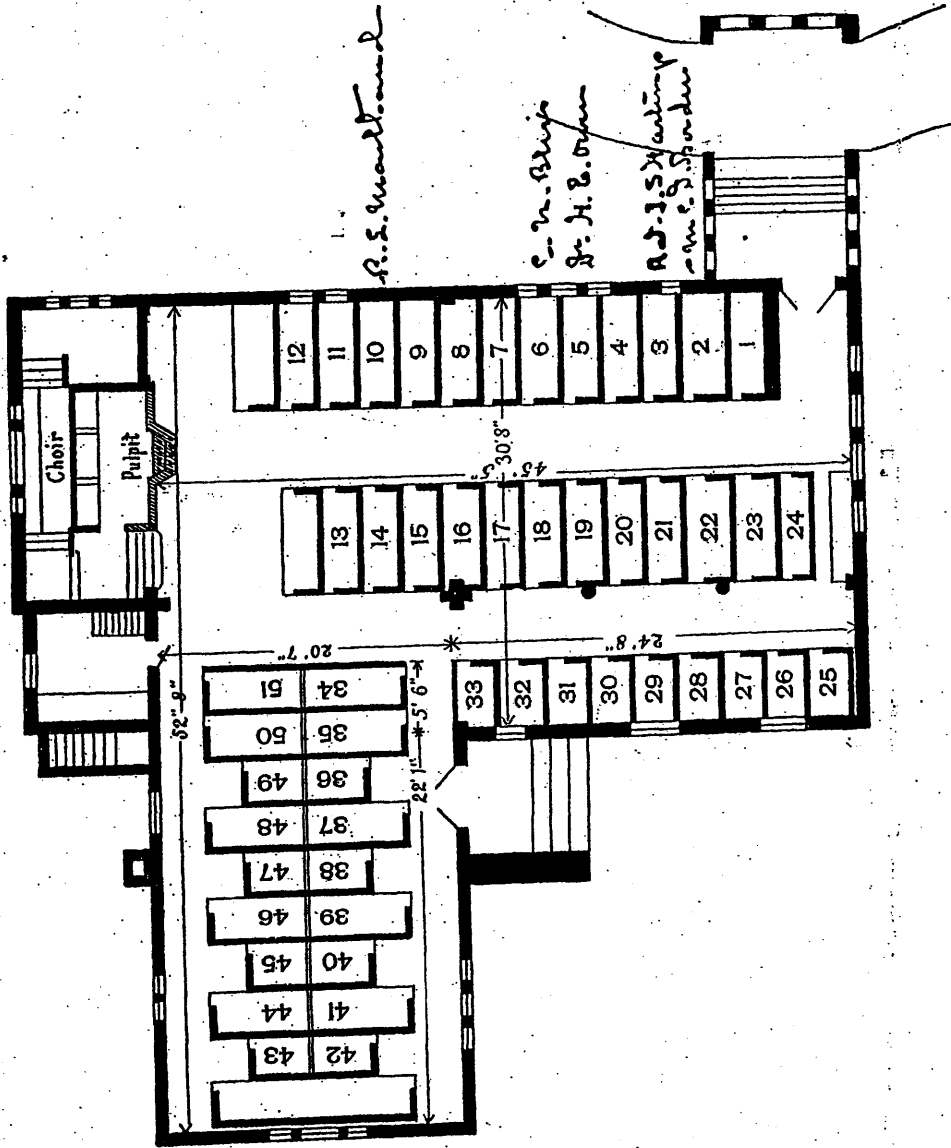


First Presbyterian Church
of Oceanic
Monmouth Co., NJ

Photographic Site Map - Photos 62 and 63



First Presbyterian Church
of Oceanic
Monmouth Co., NJ



Resource Key

- 1 = Church Building, contributing building
- 2 = Fellowship Hall, non-contributing building
- 3 = Manse, non-contributing building
- 4 = Garage, non-contributing structure

MAJOR SITE PLAN
THE FIRST PRESBYTERIAN CHURCH
OF RUMSON
Lot 6 Block 10
Borough of Rumson
Monmouth County, New Jersey

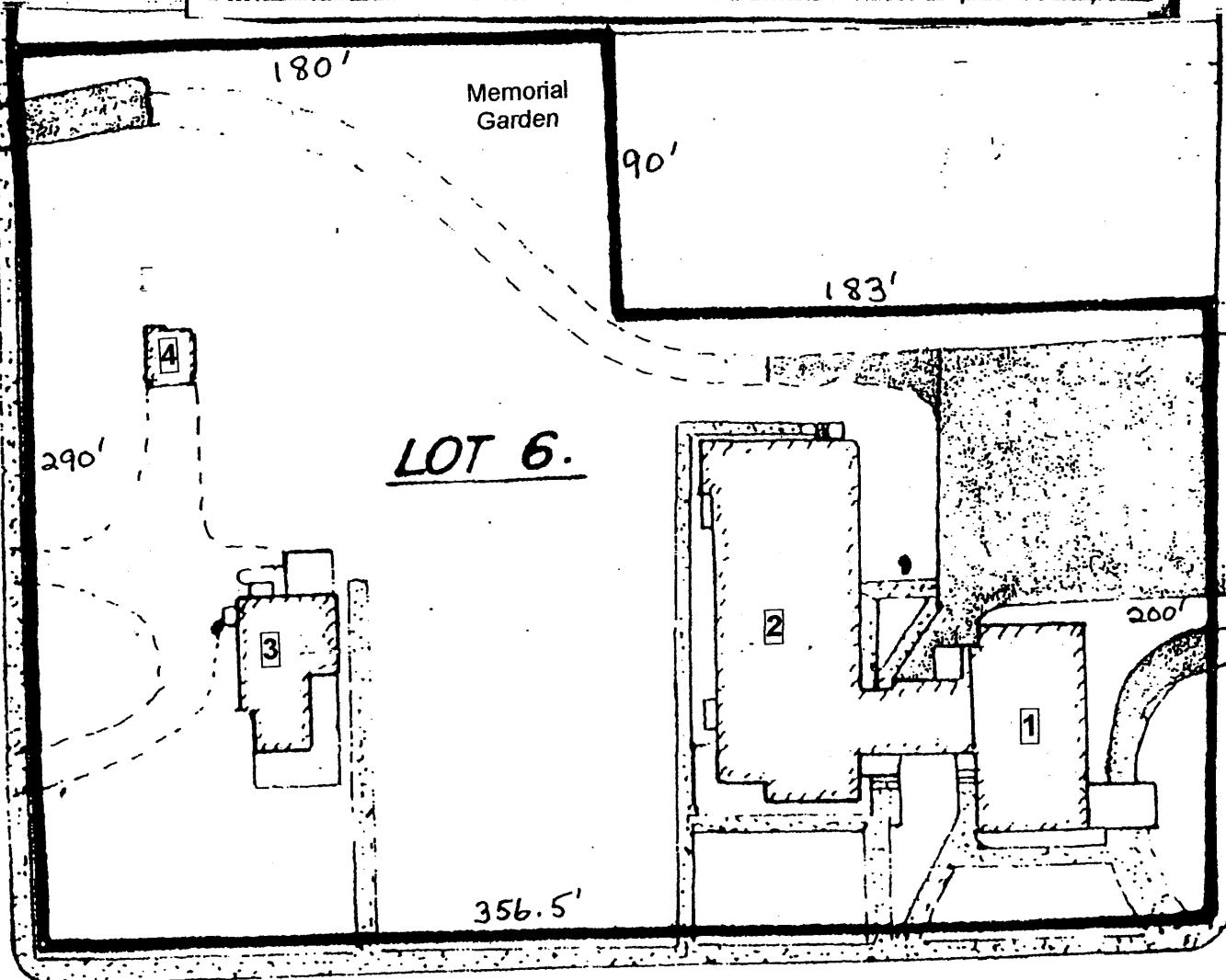
PROJECT NO	89-50
SCALE	As Shown
DATE	4-29-91
DRAWN BY	PB
SHEET	
DRAWING NO	R-1517

THOMAS P. SANTRY, P.A.
ENGINEERS, SURVEYORS & PLANNERS
128 EAST RIVER ROAD
RUMSON, NEW JERSEY 07760 (201) 744-4800



BINGHAM AVE

WILMINGTON AVE



RIVER.

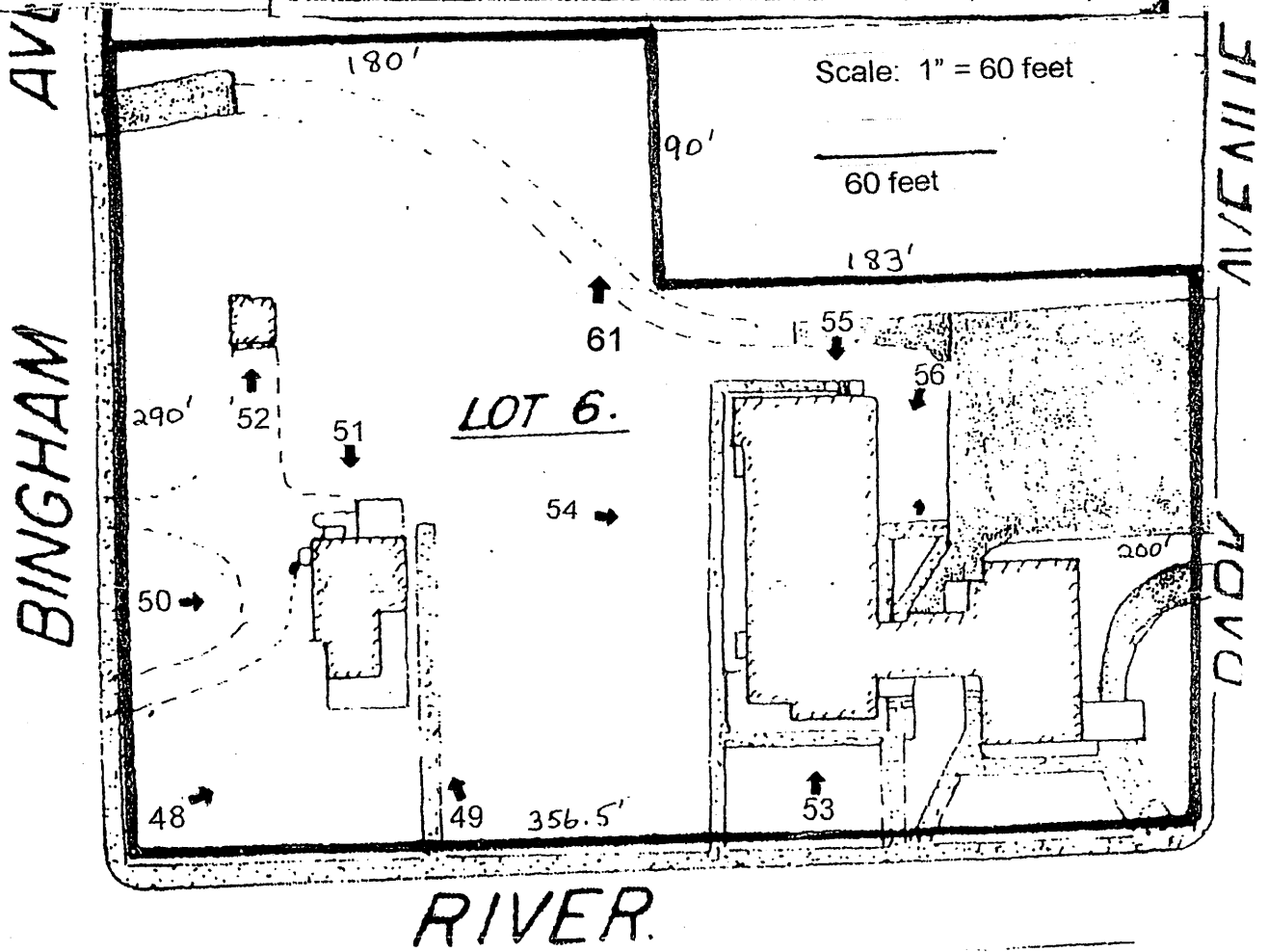
Photograph site location - Photos 48 to 56

MAJOR SITE PLAN
THE FIRST PRESBYTERIAN CHURCH
OF RUMSON (OCEANIC)
Lot 6 Block 10
Borough of Rumson
Monmouth County, New Jersey

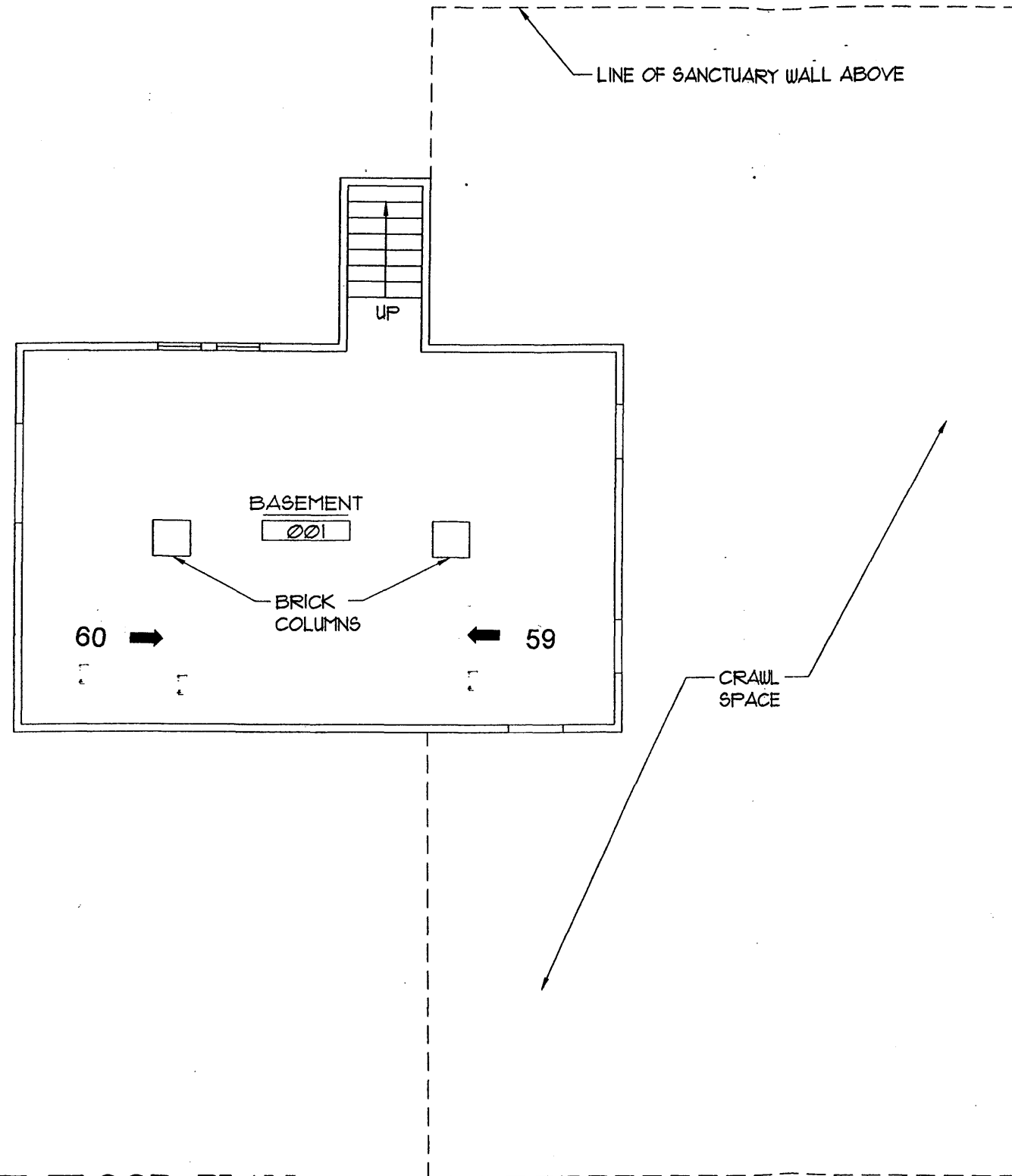
PROJECT NO. 89-50
SCALE As Shown
DATE 4-29-91
DRAWN BY PB

THOMAS P. SANTRY, P.A.
ENGINEERS, SURVEYORS & PLANNERS
128 EAST RIVER ROAD
RUMSON, NEW JERSEY 07760 (201) 741-4800

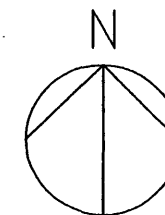
REVISIONS: R 1517



First Presbyterian Church
of Oceanic
Monmouth Co, NJ

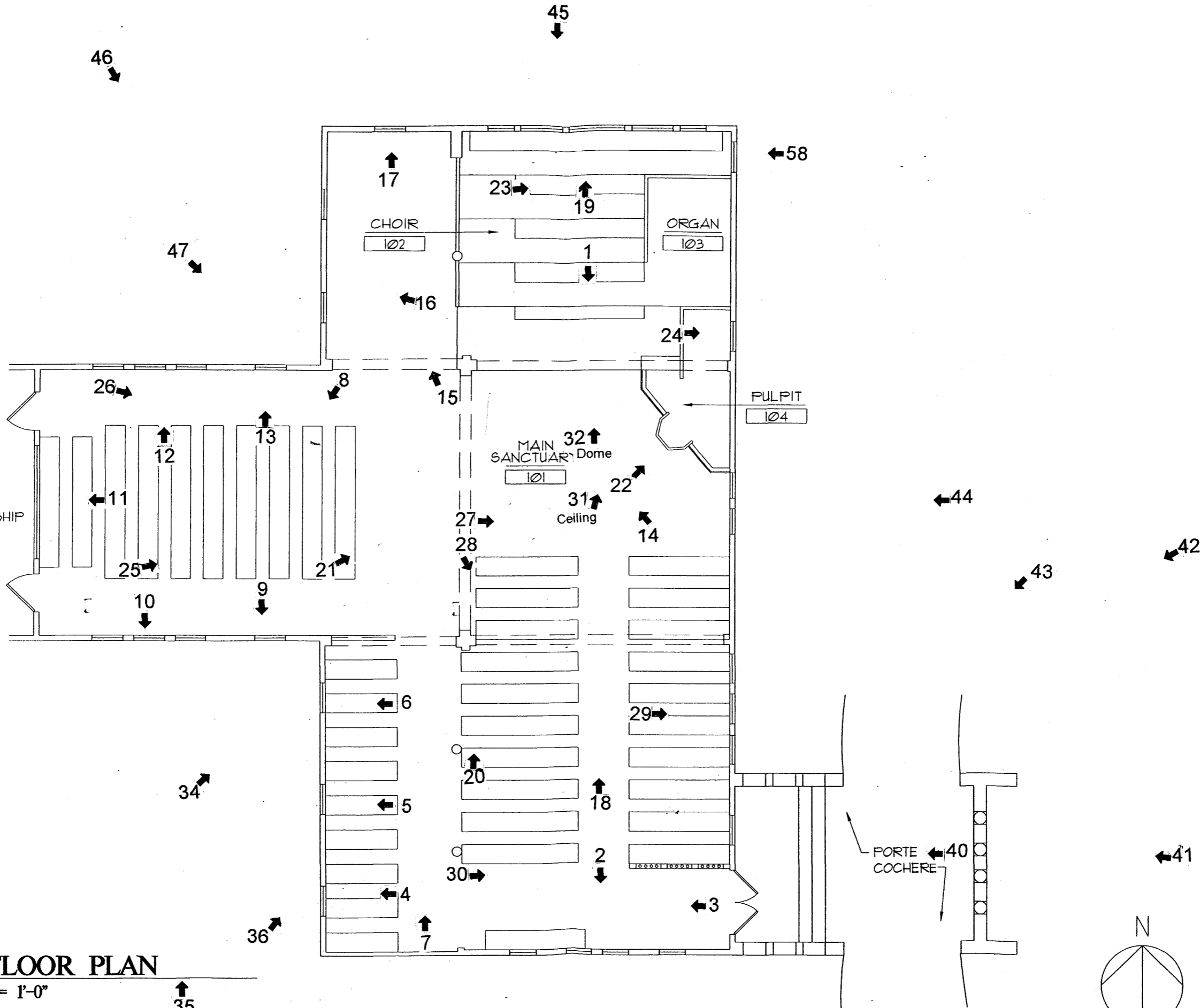


A1 BASEMENT FLOOR PLAN
SCALE: 1/8" = 1'-0"



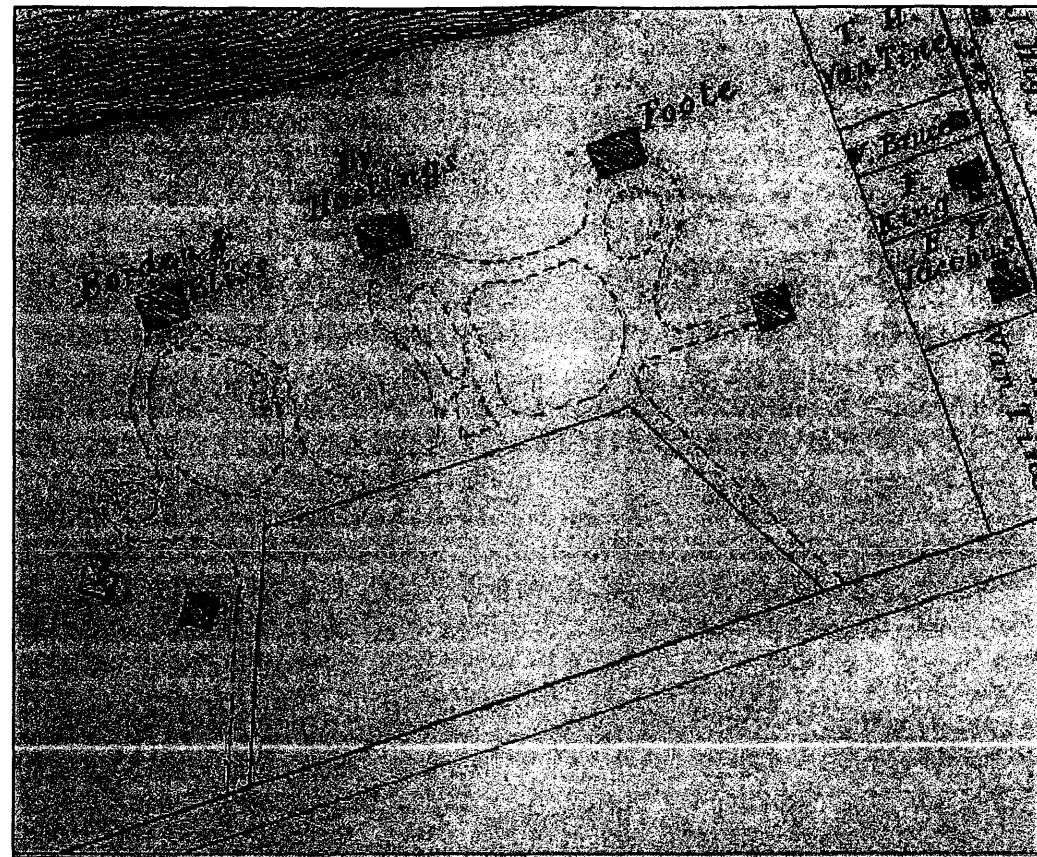
Signature and Date	
Jeremiah Ford III AIA NJ - 4850	Michael Farewell FALL NJ - 8228
Michael J. Mills FALL NJ - 8207	James A. DeLoach FALL NJ - 7893
Michael Schmorring AIA NJ - 12104	
FORD FAREWELL MILLS AND GATSCH ARCHITECTS, LLC	
100 CARBIDE CENTER, SUITE 301, PRINCETON, NEW JERSEY 08540-9639 609-452-1777 FAX 609-452-7162	
Drawn By CC	Checked By AEW
Date JULY 2005	Revisions
FIRST PRESBYTERIAN CHURCH OF RUMSON 4 EAST RIVER ROAD RUMSON, NEW JERSEY	
Project No 0502	Drawing Title BASEMENT FLOOR PLAN
File Name ARP-PLB.dwg	
A-10	

First Presbyterian Church
of Oceanic
Monmouth Co, NJ

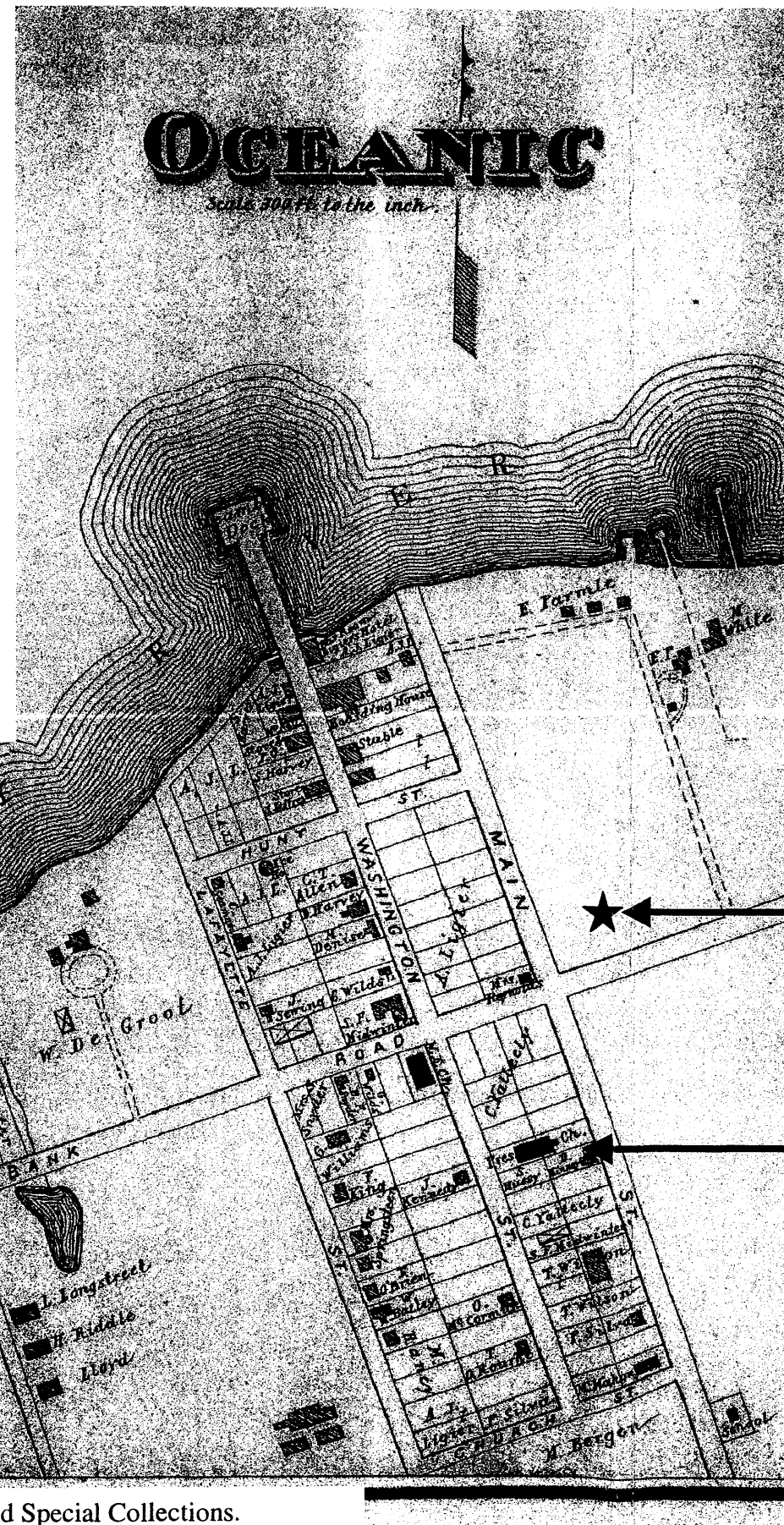


A1 FIRST FLOOR PLAN
SCALE: 1/8" = 1'-0"
8 feet

Signature and Date	
Jeremiah Ford III AIA NJC - 4860	Michael Farwell PALL NJC - 8229
Michael X. Mills PALL NJC - 8307	James A. Gutsch PALL NJC - 7998
Michael Schaefer AIA NJC - 32184	
FORD FAREWELL MILLS AND GATSCH ARCHITECTS, LLC	
103 CARBIDE CENTER, SUITE 301, PRINCETON, NEW JERSEY 08540-5639 609-452-1777 FAX 609-452-7182	
Drawn By CC	Checked By AEN
Date JULY 2005	Revisions
FIRST PRESBYTERIAN CHURCH OF RUMSON 4 EAST RIVER ROAD RUMSON, NEW JERSEY	
Project No. 0502	Drawing Title FIRST FLOOR PLAN
File Name ARP-PL1.dwg	
A-1.1	



Note proximity of Borden/Bliss and Hastings properties. Borden: major contributor to the church; Dr. Hastings: father of architect Thomas Hastings.



First Presbyterian Church
of Oceanic
Monmouth Co., NJ

Present site of First Presbyterian Church, built 1886. Note location on land owned by "E. Parmle" (Dr. Ehrick Parmly).

Location of original First Presbyterian Church, built 1842. Original building still stands, now known as Bingham Hall, purchased by the borough from the Church in 1956.

Figure 7. Excerpt of *Map of Oceanic with Fair Haven*, Philadelphia: Woolman & Rose, 1878. Rutgers University Archives and Special Collections.

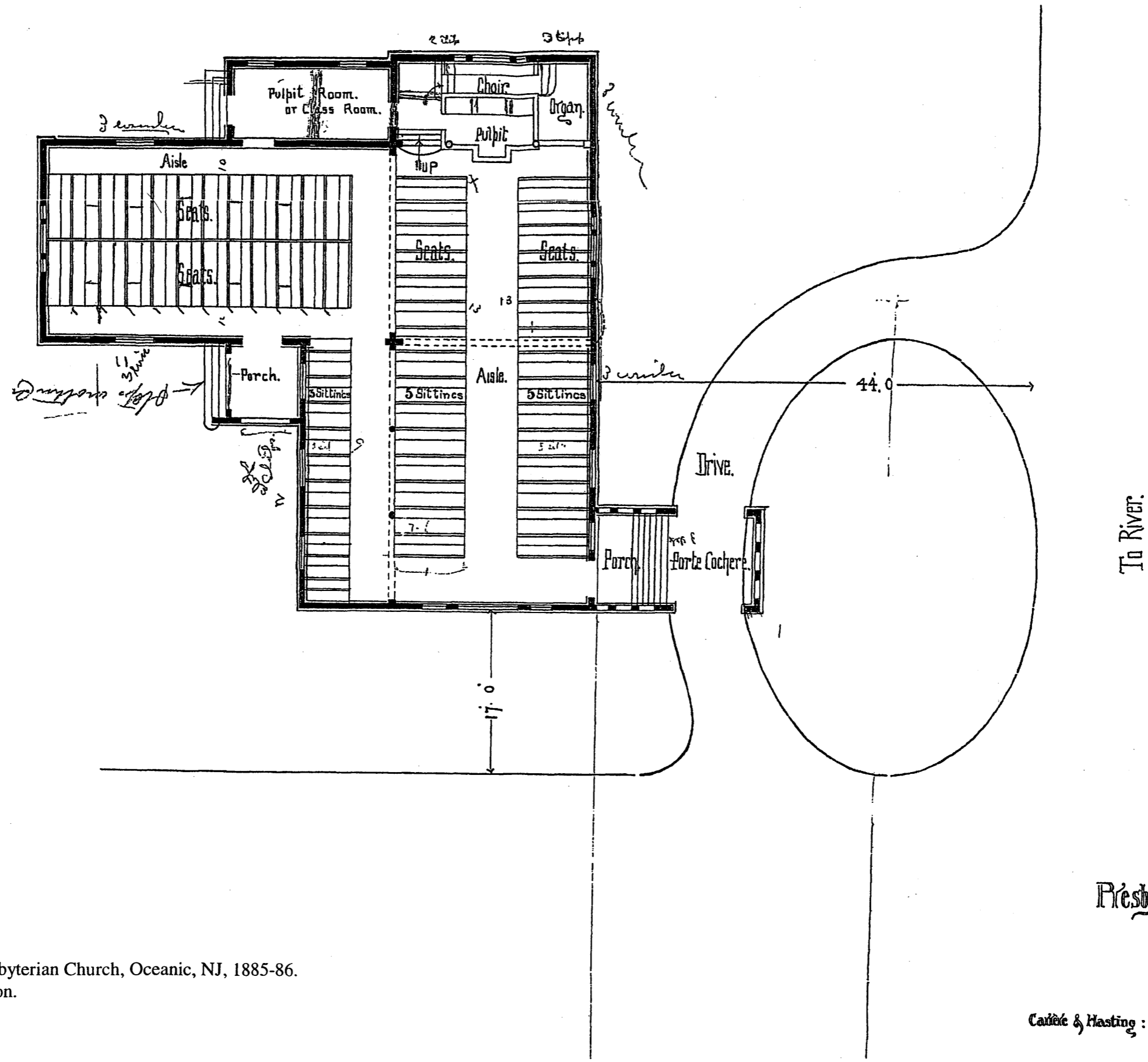
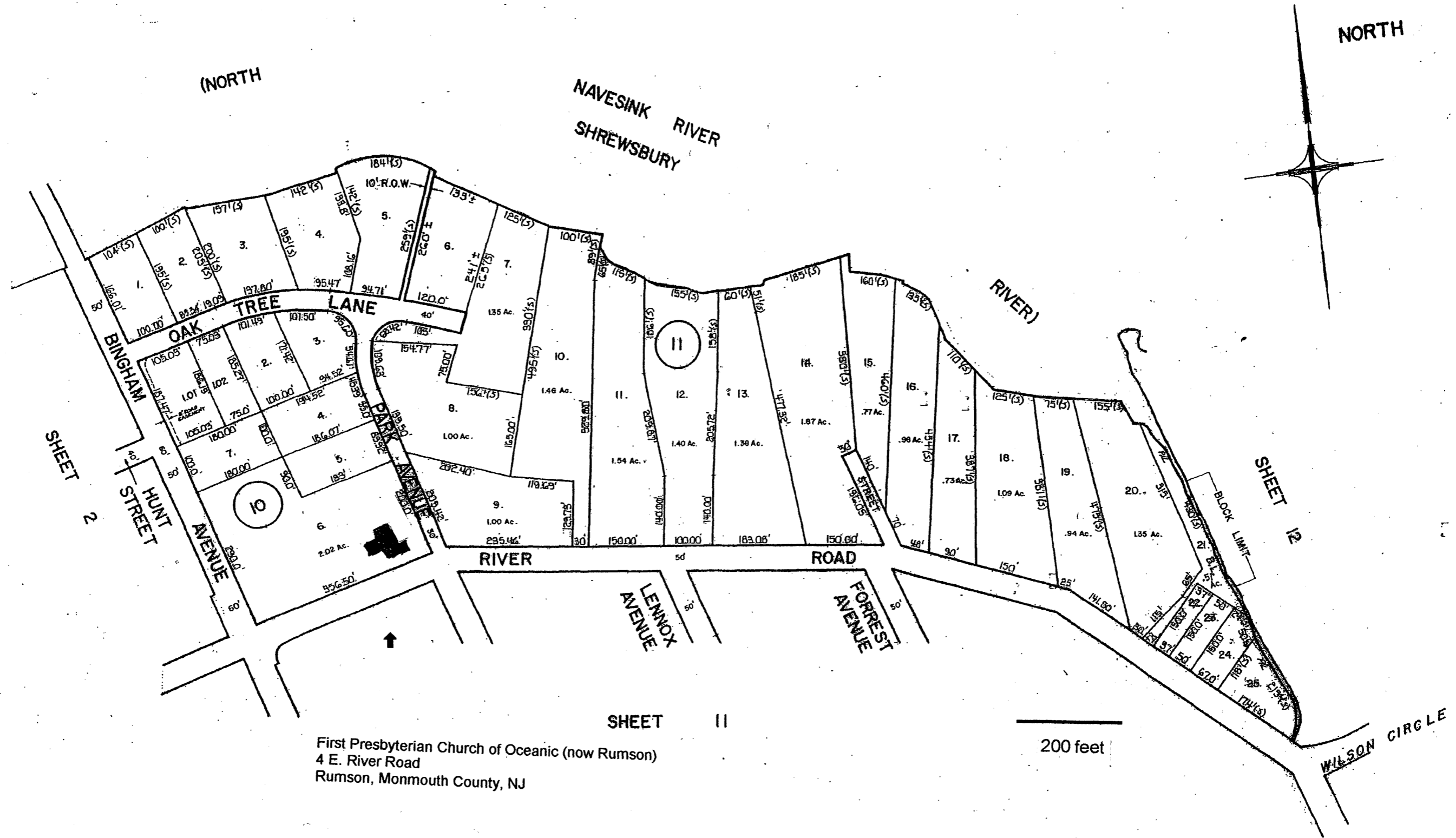


Figure 6. Carrère and Hastings, Plan for First Presbyterian Church, Oceanic, NJ, 1885-86.
Collection of the First Presbyterian Church, Rumson.

Presbyterian Church:
Oceanic: Mon: Co:
N.J:
Carrère & Hastings: Archts 57 Broadway: NY:

DATE	NAME	LIC. No.
11-20-31	W.A. BURNETT, P.E., N.J.	18228
02-20-34	ARTHUR SWENSON, N.J.	30783
07-11-37	RICHARD A. CHILDS, P.E., N.J.	27807



First Presbyterian Church of Oceanic (now Rumson)
 4 E. River Road
 Rumson, Monmouth County, NJ

NEW JERSEY DEPARTMENT OF THE TREASURY
 DIVISION OF TAXATION
 LOCAL PROPERTY AND PUBLIC UTILITY BRANCH
 APPROVED AS A TAX MAP PURSUANT TO THE
 PROVISIONS OF CHAPTER 124, LAWS OF 1952, AS
 AMENDED, FOR THE DIRECTOR, DIVISION OF TAXATION
J. H. Williams
 BY: J. H. Williams, P.E., L.L.
 DATE: APR 3 1975 SERIAL NO. 842

TAX MAP
BOROUGH OF RUMSON
 MONMOUTH COUNTY, NEW JERSEY
 SCALE 1" = 100' JAN. 1, 1973
 THOMAS P. SANTRY
 P.E. & L.S. 11163
 126 E. RIVER ROAD
 RUMSON, N.J.