NPS Form 10-900
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United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

For NPS use only
received
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic All Saint's Memorial Church

and or common

2. Location

street & number Navesink Avenue and Locust Road ___ not for publication

city, town Navesink ___ vicinity of

state New Jersey code 34 county Monmouth code 025

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	_x_ occupied	___ agriculture	___ museum
_x_ building(s)	_x_ private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	___ private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	_x_ religious
___ object	___ in process	_x_ yes: restricted	___ government	___ scientific
	___ being considered	___ yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

4. Owner of Property

name Rector, Warden and Vestry of All Saint's Memorial Church

street & number Stone Church Corner

city, town Navesink ___ vicinity of state New Jersey 07752

5. Location of Legal Description

courthouse, registry of deeds, etc. County Clerk's Office, Hall of Records

street & number East Main Street

city, town Freehold state New Jersey

6. Representation in Existing Surveys

title National Register of Historic Places has this property been determined eligible? _x_ yes ___ no

date November 1973 _x_ federal ___ state ___ county ___ local

depository for survey records National Park Service, 1100 L Street, NW

city, town Washington state DC

7. Description

Condition		Check one	Check one
_x_ excellent	___ deteriorated	___ unaltered	_x_ original site
___ good	___ ruins	_x_ altered	___ moved date _____
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

All Saints', built in 1864 in the Navesink Highlands of New Jersey, is unusual in that it survives today as a small group of beautifully preserved buildings surrounding a small stone parish church. The complex was conceived in the 19th century as a "Manor House" type of structure transposed from England. In this case two prominent families, the Stephens and Milnors who had founded the church, asked that the chapel be patterned after the Stephens' family church on the Isle of Wight. Hence, the unusual practice of the retention of the title to the land and buildings in a family board of trustees and the restrictions of memorials within the church to members of the family and their descendents. A large family plot was also set aside in the church cemetery and various members of the Stephens, Milnor, Washington, Gillet, and Ketchum families are buried there.

The vestry maintained that the idea of an estate church in New Jersey could only be executed by the greatest exponent of the Gothic Revival at that time - Richard Upjohn. He was duly selected to design a warm and intimate group of buildings using native materials such as New Jersey sandstone, brick, wood and slate. The church was so beautiful that the following description of it appeared in the September, 1879 issue of Harper's New Monthly Magazine:

> Further on a pleasant surprise awaited us, a turn in the road bringing us in sight of an exquisite little English Gothic Church, looking as if some genii had borne it over the sea and dropped it on the sunny side of the hill, built of the warm-tinted breccia or puddingstone of the Highlands, trimmed with red sandstone, its mullioned windows half concealed by a rich growth of ivy that mantled the walls to the very top of the tiny tower.
>
> A chapel or school stood on the left, near the road, and on the right further up the hill, a quaint little rectory, hidden in vines and surrounded by flowers. The interior of the little Church, with its oaken pews, carved font and balustrade, the simple altar within the chancel, dimly lighted by richly colored glass, was in perfect keeping with the exterior. A tablet in the South wall informed us that John and Lydia Stephens presented the Church to the Parish.[1]

The church is constructed of uncoursed fieldstone with a steeply pitched gable roof with ornate barge boards in the gable ends. There are three entrance doors: the main one has an elaborate Gothic archway; the other two are simpler and frame the interior chancel. Built on an east-west axis the altar is in the east end. This orientation was one of the fixed principles of Upjohn's style (although this is not true at Trinity in New York) as was the use of polygonal apses which appear in his work after 1850. Probably derived from early French and German Medieval churches, the polygonal chancel at All Saints' is a most attractive feature of the church. The architect was aware that a simple chancel fits a modest country church better than an apse, which implies a large scale and monumentality.

8. Significance

Period	Areas of Significance—Check and justify below				
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture
___ 1600–1699	X architecture	___ education	___ military	___ social/ humanitarian
___ 1700–1799	___ art	___ engineering	___ music	___ theater
X 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation
___ 1900–	___ communications	___ industry	___ politics/government	___ other (specify)
		___ invention		

Specific dates 1864 **Builder/Architect** Richard Upjohn (1802-1878)

Statement of Significance (in one paragraph)

All Saints' in Navesink, New Jersey, was designed late in the career of Richard Upjohn and was probably a collaboration with his son, Richard Michell Upjohn, who had become a full partner in the New York City architectural firm in 1851 under the name of Upjohn and Co. This changed to R. Upjohn and Co. in 1853 so as to include his son-in-law, Charles Babcock. The Upjohn firm at this time was considered to be the most prestigious practitioner of the Gothic style and they were without peers in church building -- both urban churches and small country chapels for less prosperous congregations. The Navesink church is one of the best preserved of these church-schoolhouse-cemetery complexes which were considered "mission" churches when they were built. Many of these smaller commissions have now disappeared or are altered or enlarged beyond recognition.

There were such a large number of requests for designs and plans reaching the Upjohn office as early as 1848 that it seemed wise to publish Upjohn's Rural Architecture, (G. P. Putnam, New York, 1852). The book contained drawings for a small mission church, a chapel, a parsonage, and a schoolhouse. New parishes were constantly being formed in the smaller New England towns. At the most these new parishes could only afford a builder, not even a modest architect's fee, and certainly not an architect's supervision. This phenomenon is described by Everard Upjohn:

> The nearest architect might be miles away. And yet the rectors and vestries wanted to provide their parishes with edifices as serviceable and churchly as their money could buy. With drawings, specifications, and bills of timber, Richard Upjohn says in his preface, "any intelligent mechanic will be able to carry out the design." The volume sold for five dollars a copy.
>
> The church design, estimated to cost about $3,000, the exact sum naturally depending on local conditions, would seat between 125 and 150. Though simple, it was churchly, and it was provided with a lateral tower, nave, chancel, and robing room. The design and estimate included all essential furniture. The style is Early English, with plain lancets in the nave and a triple lancet in the chancel.[3]

The design from Upjohn's Rural Architecture (Plate 6) included a tower containing a belfry but this detail was often modified to exclude this expensive detail. The drawings were not intended to be slavishly reproduced but were intended as general suggestions and could be modified as local conditions and expediency might suggest. If local stone were abundant, as at Navesink, the wood frame country building gave

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 5.58 acres

Quadrangle name Sandyhook, NJ Quad. **Quadrangle scale** 1:24,000

UTM References

	Zone	Easting	Northing
A	18	583065	4472185
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title Carolyn Pitts, Historian

organization National Park Service, History Division **date**

street & number 1100 L Street, NW **telephone** (202)343-8166

city or town Washington **state** DC 20013-7127

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national ___ state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title **date**

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest: **date**

Chief of Registration

The church is similar in style to St. James-the-Less in Philadelphia. An English country church, it has the same high open belfry, simple nave plan, simulated hammer beamed ceilings, and beautiful stained glass windows in the wall openings.

The windows are particularly fine and were commissioned in 1864 by Doremus and Sharp. A memorial bulletin published by All Saint's details the elaborate iconography of the windows:

> The windows above the altar in our church represent faith, hope and charity. In the top of the Gospel Window is the Agnus Dei, the sacrificial lamb.... Beneath this is the figure of St. John with the cross and chalice.... The figure above the altar is of St. Clement, identified by the anchor to which he was tied and martyred. Above St. Clement's head is the figure of the descending dove symbolizing the presence of the Holy Ghost.... The Epistle Window shows the figure of Mary surrounded by children. Above her head is the figure of the pelican and her young. According to legend the pelican, in times of famine, shows compassion for her young by piercing her breast to feed her young with her own blood....
>
> The three smaller windows - the Agnus Dei, the Dove, and the Pelican - draw our attention to the altar where the main service of worship is conducted. The Gospel Transept Window shows Christ holding an orb....
>
> High above his head in a circular window is depicted his Ascension with the figure of the eleven disciples and Mary witnessing his Ascension. The floral wreath is of columbine which is likened to the dove, which symbolizes the gift of the Holy Ghost to the apostles and Mary.
>
> The Epistle Transept Window is the Window of the Four Evangelists. The top window is represented by the Sanctus or adoration of the angels. The four classic symbols for St. Matthew, the winged man; St. Mark, the winged Lion; St. Luke, the Winged Ox and St. John, the Eagle can be seen in this window.[2]

Other windows show King David and Absalom and St. Simeon and the young Jesus.

The front window in the nave on the Epistle side shows two figures of Christ. The one on the left shows "Suffer the children to come unto Me and forbid them not; for of such is the Kingdom of God." The other shows the Good Shepherd which is, of course, echoed in the story of the Lost Sheep. High above both these figures of Christ is the symbol of the pomegranate which represents the resurrection....

The window at the back of the nave completes the cycle of symbolism used in the church. The altar windows show faith, hope, and charity....

Included within the 5-1/2 acre site are the Parish House built in the same field stone as the church, with a shingle roof. The Rectory nearby is in the same style with a small projecting covered wood porch. The complex also includes a stable and carriage shed of field stone with wood trim. The Barn, now used as a garage, is of wood sheathed with vertical siding appropriate to the period. Two of the end pavillions have jerkin-headed roofs covered with patterned shingles. There is also a beautiful quiet cemetery in back of the Chapel. The cohesive unit designed by Richard Upjohn in his highly individualistic style, is almost unchanged today. It should be noted that the All Saint's complex is an outstanding example of the Ecclesiological Gothic style that creates a uniquely American architecture of the mid-nineteenth century.

way to a plain rustic stone which looks much more substantial. All Saints' follows closely the Upjohn prescription from Rural Architecture:

> The style is Early English, with lancet windows in the nave and paired lancets having a quatrefoil above for the chancel window. Internally the same directness of solution is apparent as on the exterior. Hammerbeam trusses above plastered walls with a dado comprise the architectural expression.
>
> In many cases these country churches started rather literally on faith alone, having only a few hundred dollars at their disposal. Consequently some help from Trinity Church, New York, was essential in getting started. It was but natural that they should think of the architect of that building, and often they asked him to give his services; this he made it a practice to do through most of his career for at least one such mission parish a year.[4]

The church at Navesink was one of those early small parishes begun by English families settled in Riceville (now Navesink), New Jersey. Services were begun by the family of John Henry Stevens, from the Isle of Wight. One of Stevens daughters married Charles E. Milnor, a Philadelphia Quaker who was "read out of meeting" for marrying an Episcopalian.

He and John Henry Stevens and other members of their family and friends were the leaders in the formation of a congregation and the foundation of the parish of "All Saints' Memorial Church in the Highlands of Navesink." The certificate of incorporation, dated July 16, 1864, is signed by Charles E. Milnor, Warden and E. M. Hartshorne, Secretary of the Vestry.

As the congregation grew, Milnor began a school program which florished with 70 children enrolled within a short time. A Mrs. James A. Edgar was a devout member and wished to establish a church but at her untimely death, it was left to her father and husband to endow the church in her memory. Thus on October 7, 1863, the corner stone was laid by the Bishop of New Jersey, the Right Reverend William Henry Odenheimer. Odenheimer, along with Bishop George Washington Doane of Burlington and Bishop J. M. Wainwright of Trinity Church in New York City were the three most powerful Episcopalians in the United States at mid-century and all three commissioned Upjohn churches.

The original 1864 buildings were the church and schoolhouse. All Saints grew and expanded and added buildings to the complex; the parish house in 1865, the rectory in 1869, and the carriage sheds at the turn of the century.

All Saints' itself somewhat resembles St. James-the-Less in Philadelphia which deeply impressed Upjohn. He must have seen it while working in Burlington for Bishop Doane. The influence of St. James is seen in a number of these small parish

churches like All Saints' -- the simplicity, dignity, and simple masses of stone without a great deal of ornament are typical of Upjohn's preference for what he called "truth" in Gothic architecture. With these small churches he had established the concept of architectural taste and competence in the practice of that profession in America. It is entirely fitting that he should have been one of the founders of and the first President of the American Institute of Architects, the professional organization of practicing architects.

The American style called Gothic was best expressed in church architecture, and most especially in the country English Parish church. This phase of architectural history had a vitality and cohesiveness that would not be seen again until Henry Hobson Richardson appears at the end of the 19th century. As Professor William Pierson writes:

> Quite apart from stylistic considerations, a small asymmetrical parish church of stone related far more sympathetically to the countryside of rural America than did the stern, gleaming white boxes of the Greek Revival. Moreover, the New York Ecclesiological Society aggressively maintained independence from its English counterpart, and in the articles which appeared in the New York Ecclesiologist, the American avoided as far as possible the complicated byways of high Ecclesiology, dealing instead with such matters as the honest use of materials, economy, and the need to maintain actual designs within the limits of local capability. They also stressed simplicity, pointing out that it was not necessary to make a church elaborate in order to have it fulfill its doctrinal purpose.[5]

This period of architectural history had a vitality and cohesiveness that would not be seen again until Henry Hobson Richardson appears at the end of the 19th century.

Footnotes

[1]Harper's New Monthly Magazine, Vol. 59, No. 352, New York: Harper and Brothers, September, 1879, pp. 547-548.

[2]All Saints' Memorial Church in the Highlands of Navesink. 1864-1964. Privately printed. Copyright 1964. pp. 36-40.

[3]Upjohn, Everard M. Richard Upjohn, Architect and Churchman. DaCapo Press, New York. 1968 reprint. pp. 117-118.

[4]Ibid., p. 90.

[5]Pierson, William H. Jr. American Buildings and Their Architects. Anchor Books, Garden City, New York. 1978. p. 204.

Bibliography

All Saints' Memorial Church in the Highlands of Navesink 1864-1964. The Rector, Wardens and Vestrymen of the Church, Privately Printed. 1964.

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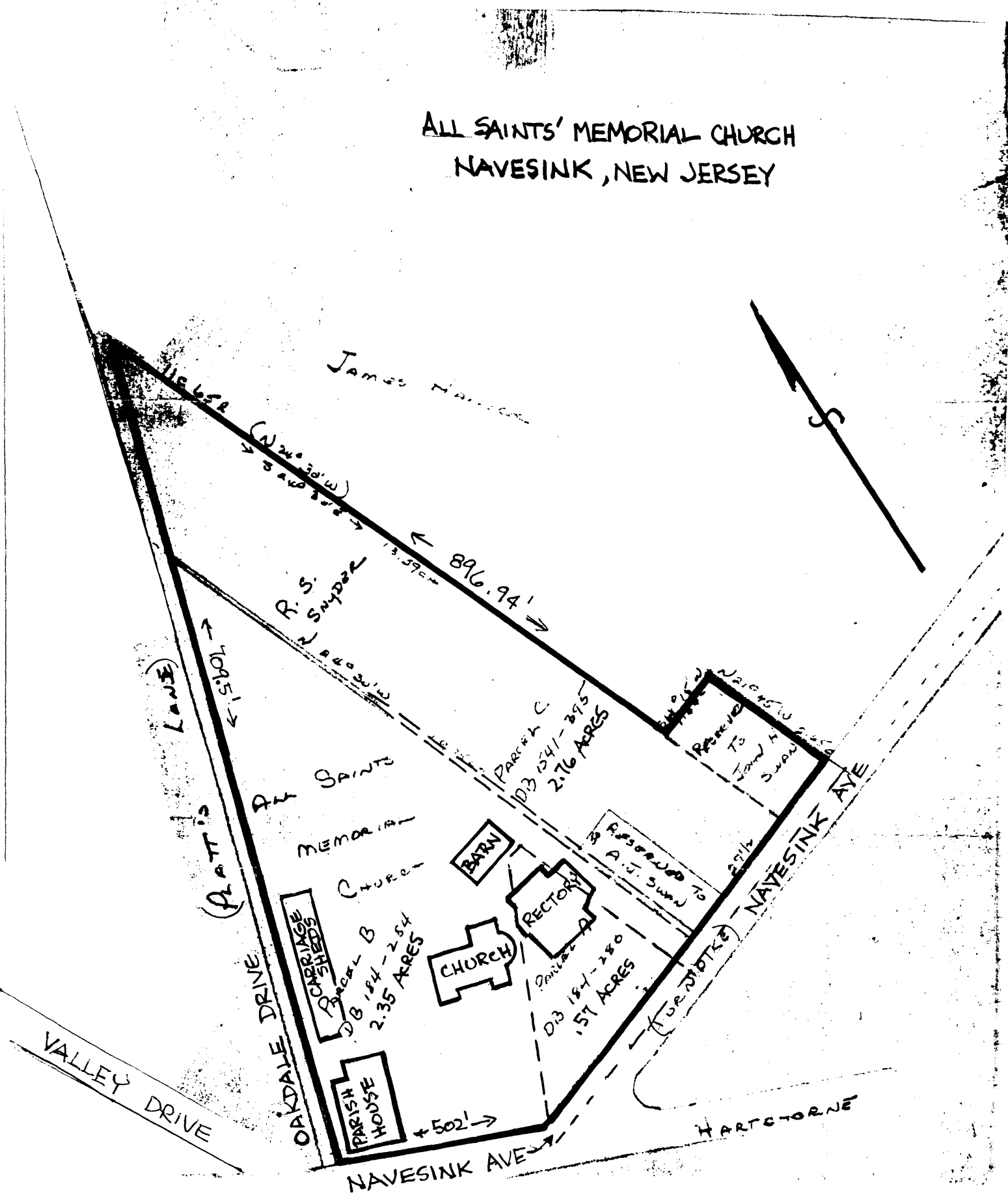
Boundary Description

The boundary includes 3 parcels (A, B, and C) and runs from Navesink Avenue on the south, north easterly for 896.94 feet, the western boundary along Oakdale Drive runs 709.5 feet and the southern boundary along Navesink Avenue is 502 feet. The boundary coincides with the lot lines.

ALL SAINTS' MEMORIAL CHURCH
NAVESINK, NEW JERSEY