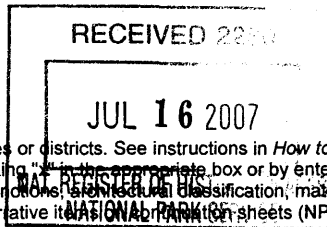


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "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 information on separate sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name The Presbyterian Church at Bound Brook
other names/site number _____

2. Location

street & number 409 Mountain Avenue not for publication
city or town Bound Brook Borough vicinity
state New Jersey code NJ county Somerset code 035 zip code 08805

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 7/5/07
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 Edson H. Beall Date of Action 8-28-07

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
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. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/ religious facility

Current Functions

(Enter categories from instructions)

RELIGION/ religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th Century Eclecticism

Materials

(Enter categories from instructions)

foundation	<u>Sandstone</u>
walls	<u>Sandstone</u>
	<u>Stucco</u>
roof	<u>Slate</u>
other	<u>Wood</u>

Narrative Description

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

8 Statement of Significance

Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
[X] C Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1896 - 1922

Significant Dates

1896-1898

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Oscar Schutte Teale

Primary location of additional data

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

Name of repository:

10. Geographical DataAcreage of property .79 acre**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	539688	4490567	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

 See continuation sheet**Verbal Boundary Description**

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

Boundary Justification

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

11. Form Prepared Byname/title Ann Parsekian, Dennis Bertland, Janice Armstrongorganization Dennis Bertland Associates date January 2006street & number P. O. Box 24 telephone 908-213-0916city or town Bloomsbury state NJ zip code 08804**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 Presbyterian Church at Bound Brookstreet & number 409 Mountain Avenue telephone 732-356-3575city or town Bound Brook state NJ zip code 08805**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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NARRATIVE DESCRIPTION

Prominently located in Borough of Bound Brook on a small level lot at the corner of Union and Mountain Avenues, the Presbyterian Church at Bound Brook is a stone, neomedieval style, auditorium-plan church with Akron-plan Sunday School wing erected in 1898 and is the work of Oscar Schutte Teale, a local New Jersey architect known for his eclectic ecclesiastical designs. A large Sunday School addition built in 1923 was completely destroyed by fire in 1972 and was not rebuilt. There have been some other minor modern alterations, none of which impact the church's ability to reflect its 1896-1922 period of significance. The church has retained much original fabric and retains its essential integrity of location, setting, design, materials, workmanship, feeling and association.

Setting

The church is located on the northeast corner of a signalized intersection of two major tree-lined streets in a neighborhood of mainly large, spaciouly sited residences, most of which were built around the turn of the 20th century. Several of the dwellings have been converted to business use, though in general exterior alterations have been minor. Mountain Avenue, a major east-west route also known as State Route 28, is a two-lane heavily traveled street. Union Avenue is a slightly narrower two-lane street. Both streets are macadam with concrete curbs and sidewalks. The church site is one of the highest points in Bound Brook, well above the flood levels experienced in the historic commercial center along the river.

Exterior

Constructed of stone and roofed with slate, the asymmetrical massed church consists of two main sections. The main block to the front, which contains the auditorium-plan sanctuary, has a cross-gable roof and from the exterior gives the appearance of a cruciform plan. This main block is 3-bays wide by 2-bays deep, and is distinguished by asymmetrical towers housing entrances at the southeast and southwest corners, and by distinctive half-timbering in the cross gables (Photos 1,4,10). The smaller northern section of the building, which housed the original Sunday School, is a rectangular plan. The overall rectangular volume of the building is broken by several protuberances. At the southeast corner, the large tower projects slightly (Photo 1). On the west elevation is a two-story gable-roofed bay that houses the organ chamber (Photo 9). An enclosed portecochere projects from the east elevation and a gable-roofed entry projects slightly from the north elevation (Photos 6,8).

Although very irregular in plan, the roof is essentially a cross-gable configuration. Immediately north of the main cross gable is a hipped-roof section, next to which on the west is a shed roof section. Spanning the

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width of the north end of the building is a gable-roofed single bay appendage. The roof is covered with grey slate accented with bands of fish-scale slate. At the intersection of the cross-gable is a small cupola with wooden louvers topped with a flared octagonal pyramid roof with brown raised metal seams and featuring a metal finial. Roof gutters are concealed, and dark brown leaders are placed unobtrusively at several corners.

The exterior of the church is faced with a light grey rock-faced sandstone ashlar laid in an American bond pattern with point-dressed joints. Pointed-arch window openings and entries are trimmed with the same rock-faced sandstone (Photo 3). Windowsills and water table are of the same rock-faced sandstone that has been cut into longer pieces. Windowsills are smoothly dressed on the top surface while the water table is dressed with point work. The upper two-thirds of the larger tower has a subtle pattern created by alternating rows of the sandstone with very narrow rows of the same rock-faced sandstone. The upper portion of the smaller tower is half-timber construction. Rock-faced sandstone is also used for the stair walls and two church signs. Stained wood, which creates a sharp accent to the light stone, is used for doors, window sashes and a simple molded cornice that is augmented with a row dentil work within the large gables.

The front of the church is dominated by the tall tower at the southeast corner, which features pointed-arch entries on the east and south facades (Photo 1). Each entry is accessed by a flight of stone steps with wrought iron railings, and each is fitted with double doors of diagonal tongue and groove boards (Photo 3). The large and elaborate scrollwork wrought iron hinges are a noteworthy detail. Above the doors in each entry is a pointed arch transom fitted with dark wooden tracery and stained glass. Above each entry, at the second story level of the tower, are two slit openings and above those are pointed-arch belfry openings on all four sides of the tower that are fitted with wooden louvers. The tower is topped by a flared square pyramid zinc-covered roof whose cornice line is decorated with dentil work and is broken on each side by a gable-roofed dormer that encloses a round dark wood paneled opening trimmed with rock-faced sandstone. The roof is topped with a metal finial. At the southwest corner is a secondary gable-roofed entry that projects slightly from the front façade and shelters a smaller pointed-arch doorway (Photos 9,10). Above the entry is a small octagonal tower topped with an octagonal pyramid roof that features raised brown metal standing seams and a metal finial.

The cross gables on the front and east side of the church each feature a large two-story pointed arch window fitted with dark wooden tracery and two rows of stained glass panels separated by a wide band of wood trim with applied carved decoration in a pointed arch motif (Photo 5). A somewhat smaller stained glass window of similar design is located on the west side of the church, in the second story of the projecting bay. The windows are major design elements of the church.

The east façade, which is only slightly secondary in importance to the front façade on Union Avenue, features a hipped roof porte-cochere that was enclosed in the middle of the 20th century (Photos 5,6). The openings above a low stone kneewall were filled with walls covered with stucco and half-timbering featuring a row of small pointed arch windows, which are fitted with stained glass. Small pointed arch entries are located

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on each side of the porte-cochere. A gable-roofed dormer has been added to the east slope of the porte-cochere roof. Immediately beneath the windowsill of the large stained glass window on the east façade is a mid-20th century shed roof, supported on chamfered posts, which shelters the entry to the basement level. At the north end of the east elevation is a single-bay gable that features a two-story pointed-arch window fitted wooden tracery and two rows of stained glass panels separated by a wide band of wood trim.

Beginning at the northeast corner of the east facade and continuing around the north and west elevations, the first story is defined by a series of small pointed arch window openings. Those on the east and west elevations are fitted with either stained or plain glass sashes while three on the north elevation have been filled with wood panels (Photo 8). The second story is defined by a wide half-timber frieze that features a band of square windows fitted with leaded and stained glass at the northeast corner of the east façade (Photo 6,8). At the rear, the frieze is windowless, while on the west façade, the frieze contains a band of plain modern 1/1 sashes.

Interior

The original main entries to the church sanctuary, located in the base of the large tower, lead into a small tile-floored vestibule that has been divided into two small spaces separated by a pair of doors that were added in the mid-20th century. A secondary entry from the exterior is located at the base of the smaller tower and opens to a small vestibule that is used as a bride's chapel (Photo 25). A stairway to the basement is located in this vestibule. A third entry, located in the northeast corner of the sanctuary, provides access from the porte cochere area. Leather-covered doors, each with a small round or oval window, lead from the vestibules into the sanctuary. The majority of the doors are original, while several newer doors have replicated the appearance of the early doors.

The church sanctuary comprises the major space of the building's interior. The square, auditorium-plan space has a diagonal axis oriented from the entrance at the southeast corner to the chancel at the northwest corner (Photos 11,12). The sanctuary is divided by three aisles with a center aisle that follows the axis partway, flanked by two side aisles. The floor slopes gently down from the rear of the sanctuary toward the chancel. The curved pews are organized in a partial semicircle around the chancel. Spanning the south and east elevations at the rear of the sanctuary is a balcony with access from the sanctuary via two oak stairways with simple paneled railings and square newel-posts that flank the rear entrance (Photos 14,16,17). The curvilinear balcony is supported on slender metal columns with cast metal decorative capitals. The wooden balcony railing is composed of alternating trefoils and trefoil arches (Photo 19). At the each end of the balcony are doorways that appear to have been reconfigured in the mid 20th century: There is some structural evidence in the walls under the balcony that suggests there may have been stairways at each end; however, currently one doorway provides access to the second story rooms and the second doorway is to currently unused space. Access to the upper stories of the bell tower is via a small doorway at the southeast corner of the balcony. The lower portions of the sanctuary walls are covered with dark stained chestnut wainscoting with a heavy molded chair rail, while the

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upper walls and ceiling are painted off-white, providing a dramatic contrast to dark trim and furnishings. The sanctuary features a nonstructural quadripartite vaulted ceiling, which rises from dark chamfered cross beams (Photo 20). Half of the crossbeams, trusses, and tie rods are structural, with matching non-structural elements added for symmetry. The crossbeams are supported on simple carved brackets.

At the front of the sanctuary, the chancel is on a wide raised curving platform that is partially sheltered within a shallow pointed arch opening (Photo 11). This large arch is the most elaborately trimmed architectural element in the sanctuary. Within the arch a series of slender columns with Early English foliated plaster capitals are linked by a band of foliated plaster molding. Centered in the arch is a Celtic cross. The choir loft is located to the west of the chancel on a continuation of the platform. A solid railing of dark wood paneling partially screens the choir. Behind the choir seating is the organ chamber that houses a c. 1970s organ (Photo 13). The new organ pipes largely conceal a stained glass window, which had been designed to be visible above the tops of the original pipes. The wood and metal grill organ screen has been modified over time, as has the choir loft.

The large stained glass windows are the predominant features in the sanctuary. The two larger windows, which are nearly 22' feet in overall height, each consist of two rows of stained glass panels, divided by the balcony. Above the balcony, the upper row in each is composed of four lancet arch panels set in dark wooden sashes beneath dark wooden tracery (Photos 21,23). The south window is an exceptional example of American Opalescent style stained glass (Photo 23). The ornamental central panels of the upper level of the south window were fabricated by Tiffany Studios, while the two end panels, which contain figural designs, appear to be by a different fabricator. The Tiffany panels "exhibit the highest level of design and craftsmanship experienced by the opalescent glass artists. The glass palette is exquisite and includes ripples, drapery and mottled glass as well as hand facets glass chunks. The copper-foil technique is introduced and adds an organic quality to the design line."¹ The east window is an excellent example of the Opalescent school of design, and its geometric panels exhibit a very high level of artistry (Photo 21). Below the balcony each of these windows contains a row of rectangular stained glass floral pattern panels (Photos 22, 24). Some of the stained glass panels in these two large windows have been modified to incorporate ventilators. The upper panels of the south window are a memorial to Henry C. and Phebe M. Brokaw, while the lower windows are in memory of departed pastors: Israel Rea (1750-1793); John Boggs (1816-1828); Ravaud Kearney Rodgers (1830-1847); and Abram E. Baldwin (1875-1883). The lower panels of the east window are in memory of church elders: Benjamin I. Field (1846-1884); Samuel Swan Brokaw (1853-1883); Benjamin McDowell Field (1869-1897); and Lawrence Vanderveer Shepherd (b.1862). The rear wall of the organ chamber also features a large stained glass window approximately 12' in height, which is placed at the second story level. An excellent example of the Opalescent

¹ Arthur Femenella, "The Presbyterian Church at Bound Brook, Bound Brook, New Jersey: Window Survey," report dated November 23, 2005. Mr. Femenella noted that the glass palette for the other panels of the south window is atypical of the Tiffany Studio and he found inconsistencies in the materials and methods used in them. He concluded that it is his impression that the complete window is not the product of the artists and designers from Tiffany Studios.

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school of design, the central panel in the tracery features the figure of an angel, while the rest of the window features geometric designs. This window is currently largely obscured by the organ pipes.

Two styles of early electric pendant lights provide illumination in the sanctuary. Hanging over the main part of the sanctuary are trumpet-shaped metal fixtures, with pierced work and red metal trim (Photo 18). Over the balcony are cylindrical pendants of amber glass within a metal grid-patterned frame (Photo 21).

Original sanctuary furnishings include a heavily carved moveable oak pulpit, wrought iron standing candelabra, a communion table, chancel chairs, and stained oak pews, whose curved arms are decorated with a carved leaf design and a recessed arched panel. The pews now have dark red cushions (Photo 15). The floor of the sanctuary is covered with a modern flooring material under the pews and dark red carpeting in the aisles. An early newspaper article mentions that the pews were originally furnished with olive green upholstered cushions and the floor carpeted to harmonize.²

On the north side of the sanctuary is a large opening into what is now a wide hall (Photo 12). Several church offices and the church parlor are accessed from this hall (Photo 28). Originally the hall and the adjoining parlor were a single large two-story room with a gallery along the north end. In the 1920s a major remodeling project created the parlor and a back hall by extending the width of the gallery. Most of the trim and wainscoting in the hallway area dates from this remodeling, and closely replicates the original trim and wainscoting found in the sanctuary (Photo 29). A stairway in the hall provides access to the basement, which contains a number of classrooms and utility rooms that were constructed when the basement was fully excavated during the 1950s. Two offices at the west end of the first floor hall were created from the original choir room during a major remodeling project in the 1950s (Photo 26). They feature pointed arch windows whose original stained glass panels were removed during the 1950s to use in a newly created office (the former porte-cochere) at the east end of the hall. One of the offices retains an original fireplace; however, the fireplace chimney was removed to accommodate the addition of a second story in that part of the building and the fireplace is no longer functional. The large parlor, which has been remodeled several times over the years, features three stained glass windows with geometric and stylized floral patterns (Photo 27). The top portions of these windows have been concealed by a modern ceiling. The second floor contains a large choir room that was created during the 1950s remodeling project (Photo 30). Original architectural features in the choir room that survive from the original building configuration include wainscoting, rounded corners at the ceiling, and a series of round openings in the ceiling that are fitted with scroll work grills and are part of the original passive ventilation system (Photo 31). The east wall of the room contains a row of square windows fitted with geometrically patterned stained glass panels. The north wall of the room contains three large openings into what was originally one long narrow space that was equipped with sliding doors that could be used to create three small classrooms. At least one early overhead sliding door is still in place. The floor in this space slopes slightly from north to south. Evidence indicates that

² "Dedicated to the Almighty," [Bound Brook] *Chronicle*, July 1, 1898.

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this space was originally raised one step above the floor of what was originally a gallery that overlooked a large two-story room. Part of the space has been partitioned to create a small office that features a partially obscured pointed arch window, which is fitted with stained glass panels. A doorway on the west wall of the choir room leads into the session room, which was constructed during the 1950s remodeling project, and features a band of large windows along its west wall. In the southeast corner of the choir room is a doorway into a small hallway that provides access to the music director's office, which was constructed as part of the porte-cochere remodeling project in the 1950s. The hallway also provides access to the north end of the balcony in the sanctuary.

Site Features

Concrete walkways lead from the building entrances out to sidewalks adjacent to the street (Photo 1). At the rear of the church is a large paved parking lot (Photo 8). The building is landscaped with shrubbery and foundation plantings and the property features a number of mature deciduous trees. A large Sunday school building owned by the church is located on a separate lot to the west of the church, and is not part of this nomination.

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STATEMENT OF SIGNIFICANCE

As a monumental presence at a prominent intersection in the Borough of Bound Brook, New Jersey, the Presbyterian Church at Bound Brook has significance under Criterion C for ecclesiastical architecture for the period 1896 – 1922. The work of an important and prolific New Jersey architect Oscar Schutte Teale (c.1848-1934), the church is an outstanding surviving example of a neomedieval-style church with a diagonal-plan auditorium constructed with an attached Akron-plan inspired Sunday school. Teale, who was a resident of nearby Plainfield for many years, specialized in designs for evangelical Protestant church denominations. Within a romantic vocabulary utilizing monumental towers and stone facades, he created “spiritual armories” for the upwardly mobile congregations of suburban Presbyterian, Methodist, Congregational and Baptist churches that were showcases of construction and artistic skill and filled with the latest in engineering and programmatic concepts. Teale designed more than twenty churches in New Jersey, including eight in his hometown of Plainfield, and dozens outside New Jersey, primarily in New York state, but also examples as far away as Duluth, Minnesota and Knoxville, Tennessee. The church is the fifth one constructed by the Bound Brook congregation, which was organized in 1688 and is the fifth-oldest congregation in New Jersey. The building retains a high degree of architectural integrity, including, notably, the original diagonal-plan auditorium sanctuary with its original furnishings. The building’s period of significance begins with its construction dates of 1896-1898 and ends in 1922 when the congregation began a major building program that included the addition of a large Sunday school wing (completed in 1923 and burned in 1972) and the remodeling of the original Akron Plan inspired Sunday school.

The story of the Bound Brook church during the last third of the 19th century, culminating with the erection of the Teale-designed church in 1896-1898, parallels the story of evangelical Protestant churches in America, which experienced a period of unity that withstood a period of significant economic and social change during the 19th century and into the 1920s. The extent and degree of unity can be detected in the neomedieval architecture that rapidly became the most influential style within the Protestant church and was used for the majority of evangelical churches constructed during the last quarter of the 19th century. In her in-depth study of the transformation of evangelical architecture and worship in the 19th century, Jeanne Halgren Kilde writes:

... location and building type served as indicators of congregations’ desires and religious missions within the problematic social contexts that characterized the post-Civil War period. Although the debates over these complex questions – where to build, what type of building to erect, and how the new church would convey the values of the congregation – rarely found their way into congregational documents, they are manifest in the actual decisions those congregations made and in the meanings embedded in the church buildings they erected. . . . Highly expressive and complex cultural artifacts, these churches brought together widely shared meanings associated with social and economic change as well as domestic life.¹

¹ Jeanne Halgren Kilde, *When Church Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteen-Century America*, (New York: Oxford University Press, 2002) 85.

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Bound Brook was settled in the early 1680s by Scottish Presbyterians fleeing persecution in their homeland.² By 1688, there were enough settlers in the neighborhood to warrant a minister and a log church, whose exact location along the Raritan River remains unclear. A second church, which was also used as a school, was constructed in 1725 near the intersection of East and Main Streets in Bound Brook. In 1760 a third church was constructed near the 1725 building, which continued to be used as a school. An advertisement appeared in the September 24, 1759 issue of the *New York Mercury* for a lottery “sold throughout the colony” to raise \$750 for construction of the new church.³ In 1784 the church was chartered by the new state legislature and incorporated as “The Trustees of the Presbyterian Church at Bound Brook in the counties of Somerset and Middlesex.” By 1787 membership had expanded to the point where the church had to be enlarged to twice its original size, financed by a member of the congregation, Michael Field. The congregation’s membership reached 280 in 1829 when the third church was torn down and replaced by a frame Greek Revival church built by Richard Field Giles for \$3,500. By 1838 church membership had grown to 425. A manse was built in 1850, which can be seen as an indication of the church’s growth and stability. A year later, the Greek Revival church building was damaged by lightning, and was enlarged by 12 feet during the repairs. The church continued to thrive and in 1870 a Meneely & Co. bell was purchased for \$1,200. As additional evidence of its prosperity, in 1877 the church was redecorated and an addition to house a session room and organ alcove was constructed. The population of the Presbyterian Church was 318, which reflects the departure of 50 members to form the Congregational church. The Sunday school had 55 pupils.

Bound Brook had long been a one-church town, but by 1876 there were four churches in town: Presbyterian, Congregational (1876), Methodist (1849), and Catholic (c. 1863).⁴ The formation of new church denominations was an indication of changes Bound Brook was experiencing. Substantial economic and social changes, brought on by the post-Civil War industrial boom, could not be ignored. Bound Brook had a long history as an industrial center, which was given impetus in 1836 with the opening of the Delaware & Raritan Canal, and again in 1839 with completion of the Central Railroad, followed by the Easton and Amboy, the Philadelphia & Reading, and the Lehigh Valley railroads after the Civil War. In 1878 a manufactory of anti-friction bearings began operation. In 1880, the Bound Brook Woolen-Mill Company was incorporated, employing 300. The population of the village was 1,000 in 1880.⁵ By 1885 the population of Bound Brook was 1,200 when the first Sanborn insurance map of the village was published. The map shows a well-developed business district on Main Street, which was adjacent to the numerous railroad tracks that ran along the northern bank of the Raritan River. One of the largest businesses depicted on the map is the lumber yard of the L.D. Cook and Co., whose numerous sheds housing a million feet of lumber were located next door to the Bound

² Bound Brook was part of Bridgewater Township when it was chartered in 1749. It became a separate borough in 1891.

³ Jane Hall Spangler, *Windows of the Past: A Tercentennial History of the Presbyterian Church, Bound Brook, New Jersey, 1688- 1988*, ([Bound Brook, NJ]: The Presbyterian Church at Bound Brook, c. 1988), 57.

⁴ James P. Snell, *History of Hunterdon and Somerset Counties, New Jersey with illustrations and biographical sketches of its prominent men and pioneers*, (Philadelphia: Everts & Peck, 1881), 666.

⁵ Snell, 686.

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Brook Presbyterian Church.⁶ (Figure 1) At the same time the village was experiencing industrial growth along its important transportation corridor, it was also developing as a suburban community of residents of increasing wealth, who were benefiting from the economic boom and who could easily commute via railroad to New York City. The last quarter of the century witnessed residential growth on new streets north of Main Street, safely uphill from the notoriously flood-prone river, culminating with Union Avenue, a wide avenue attracting the construction of large, elegant homes.

In the fall of 1885, the pastor of the church, Rev. Hugh MacCauley, told the board of trustees that he was dissatisfied with the Main Street location of the parsonage, which had become a largely industrialized area. A lot was purchased for \$1,125 at the southwest corner of Union and Mountain Avenues, and in 1886 the manse was moved to its new location and renovated at a cost of \$3,500.⁷ The congregation also began to contemplate building a new sanctuary, and in 1889 a group of young women formed "Willing Workers" to raise funds for it. At the same time, the Ladies Aid group was asked to give the \$300 they had raised to purchase pew cushions toward the purchase of a new building lot. In November 1889, the church paid \$500 to Howard Perry as partial payment for a new lot, "admirably located" on the northwest corner of Union and Mountain Avenues.⁸ Perry and his wife conveyed the lot to the church trustees on January 13, 1890 for \$2,370.43, subject to two mortgages for \$500 and \$600.⁹ A new pastor for the church, Rev. Titus Davis, was installed in 1890, and shortly afterward a congregational meeting was called to appoint a committee to raise funds for the new sanctuary.¹⁰ This preliminary planning phase stretched on for several years, and construction of a new sanctuary was given formal approval in June 1894. At that time it was anticipated that the new building would be completed "by the time the snow flies," but plans were not adopted until January 27, 1896. James Vosseller, a local builder, presented estimates to build a church of the same size and style as the 1829 Greek Revival building.

In view of new currents in Protestant church design during the last quarter of the 19th century it is somewhat surprising that in 1896 the Bound Brook congregation planned to construct another Greek Revival church with a rectangular space organized on a longitudinal axis. During the sixty-seven years since the original Greek Revival building was constructed, both the architecture and worship within the evangelical church had been dramatically transformed, reflecting major cultural, social and economic changes in America during the 19th century. At the beginning of a period of growing economic and ethnic diversity in America during the early

⁶ Prophetically, the 1885 insurance map for Bound Brook reports there were no steam or hand engines, nor any independent hose carts, and the water facilities were "not good."

⁷ Spangler, 132.

⁸ [Bound Brook] *Chronicle*, Jul 1, 1898 "For several years, the church has owned the admirably located plot of ground on the northwest corner of Union and Mountain avenues. . ."

⁹ Deed from C. Howard Perry and Sarah Perry, his wife, to The Trustees of the Presbyterian Church of Bound Brook, dated January 13, 1890, in the church archives. In 1897 a second deed conveying the same parcel from the Perry's to the church was signed to correct the name of the church to agree with its name as incorporated: "The Presbyterian Church at Bound Brook in the counties of Somerset and Middlesex"

¹⁰ Spangler, 135.

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years of the 19th century, the Protestant denominations could be divided according to degree of formality and hierarchy. The Presbyterians cultivated a more elite status, with highly educated ministers and pew rents, and attracted an educated, established population, while Methodist and Baptist used enthusiastic lay preachers to attract a somewhat different audience to their typically more modest churches. By the 1820s and 1830s, urban revivalist preachers of the Second Great Awakening, including Presbyterians, were targeting immigrant populations with new free services, and were introducing changes in ritual practices, such a public confession of faith, which changed the relationship of the preacher and the audience. Audience participation, including singing, was not part of the traditional Presbyterian service, which instead revolved around long sermons and Scripture explication. To facilitate revival services in New York City, in 1832 a prominent Presbyterian revivalist minister, Charles Grandison Finney, began to use a converted theatre that catered to a mixed audience of working class and wealthier patrons. The physical arrangement of the theatre, with its stage and auditorium seating, was extremely effective as a church space. The stage offered a large raised platform for the animated preaching style of the revivalists, and the auditorium seating surrounded by galleries guaranteed good seats for wealthy and poor alike. In contrast to the traditional church plan, in the converted theatre everyone could see and hear clearly. At the same time, the theatre architecture encouraged the audience participation that was a vital part of the revival service. As a bonus to the church, the theater space could easily be rented to outside organizations for social and cultural activities. Kilde states:

These advantages – a large meeting room, good sightlines and acoustics, a strong visual focus, more physical freedom for preachers, and greater intimacy between preacher and audience – coincided with and helped advance the practices of revival worship, the religious agenda of individual moral responsibility, and the charismatic power of preacher. Highly democratizing, these same features, along with the need to share the space with other civic and religious organization, served to construct the chapel as a new type of institution within the urban landscape, one that lent a privatized, religious, ideological support to essentially public activities. By opening its stage to the sweep of public debate on political and social issues, the chapel carved out a new role for religion within the public sphere.¹¹

Finney soon moved to a new purpose-built revival space, the Broadway Tabernacle, which incorporated and improved upon the effective theatre elements. In the new space, the seats were curved, allowing audience members clear views of not only the preacher but also of each other. And, notably, the organ in the Tabernacle was located prominently behind the stage, where it helped focus attention on the stage and formed a dramatic backdrop for the preacher. Its prominence also indicated the increasing importance of music in the Protestant worship service. The Broadway Tabernacle housed its auditorium sanctuary unexpectedly within a Gothic Revival building, where one would traditionally expect a basilica cruciform plan that was more typically associated with Catholic and Anglican Mass. But, by the middle of the 19th century, Gothic Revival had become the dominant style for Protestant churches and was a very visible symbol of a new unity among the Protestant Christians. Even as revivalism waned, more of these medieval-inspired churches were being designed.¹² The

¹¹ Kilde, 41.

¹² Kilde, 67.

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auditorium plan sanctuary essentially disappeared, although it reappeared briefly in 1859 when a competition was announced to design an auditorium church in Brooklyn for Henry War Beecher that would accommodate an audience of 6,000.¹³ The design concept was abandoned by the Brooklyn church, but it resurfaced by 1866 in Chicago, in new churches constructed by the First Baptist Church and the First Congregational Church. This time, the design began to spread rapidly and, during the next four decades, hundreds of the auditorium style churches would be built by Protestant churches across the United States, dramatically influencing evangelical worship. Common features were square, circular, or octagonal plans with sloped floors, curvilinear seating, galleries supported on slender iron columns to reduce visual obstructions, and a large preaching platform at the front, along with prominently placed organ pipes and elevated choir loft.

By the late 19th century, congregations were demanding a more comfortable and functional church and architects were responding with designs that addressed these utilitarian concerns. Stanford White wrote to one Methodist minister that “the congregation’s attention is concentrated upon the minister and as his function is entirely that of addressing the congregation, the whole architectural treatment should concentrate and lead up to this point. It is essentially a problem in which air, lights, comfort, seeing, and hearing must not only not be interfered with, but dictate the forms and treatment.”¹⁴ During the late 1880s, several magazines - *Congregational Yearbook*, *Scientific American*, and the *American Architect and Building News* - contained plans for diagonally oriented square sanctuaries designed by Minneapolis architect William H. Hayes, which quickly became popular across the country. A stage-like platform for the pulpit, and a prominently located choir loft and organ pipes became the standard arrangement.¹⁵ Kilde comments that “congregations’ pride in the up-to-date character of their buildings demonstrates the importance they attached to remaining engaged with the rapidly changing modern world. The church buildings speak eloquently to the fact that these congregations were not going to turn their backs on change. These buildings show that evangelicals embraced progress and strove to keep the church relevant in contemporary life.”¹⁶ During the late 19th century the auditorium-style church was erected by both liberal and conservative evangelical Protestant congregations, with architects using the same plans interchangeably among Baptist, Methodist, Congregational, and Presbyterian churches.

A neomedieval style was most commonly used for the new auditorium churches. Around the middle of the 19th century, shifting from classically-inspired church designs, Gothic Revival architecture began to appeal to evangelical congregations, who modified the formal aspects of Gothic Revival style that were long common to Roman Catholic and Anglican churches into something that was closer to the domestic architecture of the wealthy new American suburbs. The exteriors of the houses being built by the wealthy were typically irregular floor plans with facades that were eclectic and picturesque, featuring stone, towers, turrets, balconies, gables, half-timbering, shingles, bargeboards and finials. And the churches followed suit. The growing use of stained

¹³ Kilde, 112.

¹⁴ Stanford White to Rev. John Franklin Goucher, quoted in Kilde, 116.

¹⁵ Kilde, 116.

¹⁶ Kilde, 131.

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glass windows in residential architecture in the second half of the 19th century legitimized its use in evangelical churches that previously eschewed its use. Adding to the home-like feeling were cushioned pews, carpeted floors, and the generous use of warm woods for furnishings and architectural elements.

Although as late as 1896 the congregation of the Presbyterian Church at Bound Brook was planning on building a replica of their 1829 Greek Revival church, in nearby Plainfield and Somerville, Oscar Schutte Teale had already designed neomedieval style auditorium plan churches for Baptists (1890), Unitarians (1891), and Methodists (1892), and the First Presbyterian Church of Plainfield. Only ten days after the congregation approved the Greek Revival plans for their new church, the old church was destroyed. On February 6, 1896, heavy rains caused the Raritan River to flood to record-breaking levels in Bound Brook. When the floodwaters reached the lime houses at the huge lumberyard next to the church, the lime caused spontaneous combustion and quickly consumed the lumberyard. Sparks were blown next door to the Presbyterian Church, which caught fire and was completely destroyed. The congregation acted quickly after the disastrous fire, and on February 19 the session rescinded its decision to build a frame church and decided instead on masonry construction. Less than three months later, on May 9, ground was broken for the new church. It is not clear how the church selected Teale to redesign their church, nor is there any record of discussion about the plans, but it is easy to presume that Teale came highly recommended by several nearby congregations for whom he had designed elegant and picturesque stone buildings. And perhaps Teale himself convinced the Bound Brook congregation to agree to the auditorium plan sanctuary.

Teale was born in 1847 or 1848 in Huntington, Long Island, and was one of five children of Marietta and John P. Teale. A 1930 newspaper article about Teale reveals that his father was the proprietor of a large hall that was often used as a theater by traveling artists and entertainers, including magicians. While working at the hall, young Teale soon learned the secrets of the magicians and began to make up magic tricks himself. His interest in magic continued throughout his life. Although little is known about Teale's early years, we can presume that his father, who owned an iron bail manufacturing company (presumably making pail handles), was not wealthy because at age sixteen Oscar was admitted to The Cooper Union school in New York City, which had been founded in 1859 by Peter Cooper to provide a free education.¹⁷ A year later Teale was an apprentice in the New York office of Charles Duggin, and continued to work there after he received his diploma from Cooper Union in 1866. In 1869 Teale became an assistant in the architect office of the Brooklyn Board of Education, where he stayed two years before moving to become Chief Assistant to J. Cleveland Cady, another New York City architect, where he remained until 1878. Teale married in 1869 and by 1879 he was living on Grove Street in North Plainfield, New Jersey. In 1879 Teale took a position as assistant to yet another New York City architect, James F. Wac. He was promoted to Chief Assistant the next year and then left in 1881 to join the office of Lamb & Rich as an Assistant, where he remained only briefly before beginning an independent

¹⁷ 1860 United States census for Bloomfield, NJ.

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practice at 247 Broadway where he remained until 1891.¹⁸ His first known independent commission was a large Queen Anne style masonry house overlooking Lake Ontario in Oswego, New York which he designed for Switz Conde, a sea captain. (Figure 4) Teale also designed decorative elements for the project, including a griffin carved in mahogany that is pictured in his scrapbook. The house was completed by 1883, for Teale's scrapbook includes an invitation from the Condes, illustrated with a drawing of the house, to a house-warming party, which evidently was an important social affair that summer.

Teale's earliest known church project was the First German Reformed Church in North Plainfield. He designed a small elegant church in a vernacular Queen Anne style completed in 1886, which was judged in 2003 to be eligible for the New Jersey and National Registers of Historic Places under Criterion C both as a good example of a Queen Anne-style church and for its association with Teale.¹⁹ The church is considered a key to the development of Teale as an architect for he received at least five more church commissions in the area in the next several years: the Mary E. Wilson Memorial Union Chapel in Watchung (1889); the Seventh Day Baptist Church in Plainfield (1890-1894); the First Unitarian Church in Plainfield (1891; originally called All Souls Church); the Grace Methodist Episcopal Church in North Plainfield (1892); and the Reformed Church in Somerville (1893).²⁰ The same year that he completed the First German Reformed Church, Teale established a second office, in Newark, NJ.²¹ In 1892 Teale took on a partner in his New York office, which was then located at 126 Liberty Street, but by 1894 he was on his own again at 36-37 Broadway.²² By around 1889 Teale was able to move out of his rented house and into a Queen Anne style house of his own design in the elegant new Washington Park section of North Plainfield.²³ Teale continued his residential work into the 20th century, with numerous documented commissions, primarily in central New Jersey towns, for grand houses in Queen Anne, Stick, and Shingle styles.²⁴

¹⁸ Dennis Steadman Francis, *Architects in Practice New York City 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1980).

¹⁹ Becky A. Bradley and Jennifer B. Leynes, "Duer Street Bridge over Green Brook", Richard Grubb & Associates, 2003.

²⁰ Somerville was originally a part of Bridgewater Township along with Bound Brook. Somerville became an independent borough in 1909. In 2003, the Seventh Day Baptist Church was listed as one of New Jersey's ten most endangered sites by Preservation New Jersey, who called it "a magnificent Richardsonian Romanesque structure with Gothic Revival elements. . . . Both the church's interior and exterior feature special design elements. Remarkable terra cotta decorations grace the outside walls, while the sanctuary is dominated by a found domed ceiling with elaborate Gothic tracery. The oak paneled walls incorporate terra cotta tiles." "10 Most Endangered 2003," Preservation New Jersey, <http://www.preservationnj.org>.

²¹ *Plainfield City Directory*, 1886/87.

²² Dennis Steadman Francis, *Architects in Practice New York City 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1980), 74.

²³ *Atlas of the City of Plainfield and the Borough of North Plainfield, Somerset County, New Jersey*, Plainfield: F.A. Dunham, 1894.

²⁴ Oscar S. Teale, "Scrapbook," c. 1870-1927, archived at Avery Library, Columbia University. The two-volume scrapbook contains drawings, advertisement clippings for his architectural services, and photographs of completed

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Church design quickly became Teale's primary interest and he evidently took good advantage of publications that focused on church construction, whose intended audience included church building committees, by running a variety of advertisements with illustrations of his projects and testimonials from satisfied clients.²⁵ One advertisement quotes J.F. Hibbard, Chairman of the building committee of the 1890 Plainfield Seventh Day Baptist Church who states: "If people who seek success and satisfaction in church building are fortunate enough to do as well as we have done, it will be a source of pleasure to us that we are permitted in these lines to testify our appreciation of your services, and thus commend you to all to whom this may come."²⁶

It would have been difficult for the Bound Brook church building committee to be unaware of Oscar S. Teale, either through direct knowledge of his local church designs or from what was clearly a robust advertising campaign. So when the decision was made on February 19 to rescind plans to build another Greek Revival church, the newly appointed building committee might well have turned quickly to Teale. Teale's scrapbooks contain designs for several churches that were very similar to the design chosen for the Bound Brook church. Teale may have been able to quickly adapt one of these designs for the urgent Bound Brook project. (Figure 7) By early May, Teale had completed the plans and construction contracts had been awarded. In an article announcing the groundbreaking ceremony, the *Chronicle* described the project:

The Building Committee held a meeting on Monday and decided to award the contracts as follows: Masonry – William E. Bartle; Carpentry – James Vosseller; Painting – Willis Stryker

The structure will be built of Martinsville stone, under the direction of William Farrier. The architect is O.S. Teale, of Plainfield. The estimated cost is \$27,000. In the main it will consist of two rooms, the church proper, and the lecture room. The main floor of the auditorium will seat about 400 persons, the gallery about 160, and the Sunday school room, which can be thrown open by sliding doors so as to connect with the church on special occasions, about 200, so that in all some 700 people can be comfortably accommodated within its walls.²⁷

Three months later, on Saturday, August 1, the cornerstone was laid at a ceremony attended by a large crowd of five hundred people. Pastors from the other Bound Brook Protestant churches, the Reformed and Methodist churches, participated in the ceremony. Included among the many items deposited in the cornerstone

projects, which were presumably taken by Teale, who had a serious interest in photography and was elected president of the New-Jersey League of Amateur Photographers in 1892. *New York Times*, 12/11/1892. The Plainfield Public Library has plans for residences designed by Teale that received building permits in 1897, 1900, and 1908.

²⁵ Teale.

²⁶ Teale.

²⁷ *Chronicle*, May 8, 1896.

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were the names of the church architect, contractors, skilled workmen and laborers.²⁸ Completion of the church would take another two years. The project was under Teale's supervision and direction, and he personally certified the contractors' work for payment by the church. By spring of 1897, the first phase of construction had been completed, including a chapel, which would eventually become the Sunday school room. Services were held there until the sanctuary was completed in 1898.²⁹ Fundraising for the new church during 1898 included a major bequest of \$5,000 from Cornelia Van Deventer. The editor of the *Chronicle* noted that, "Coming at this time when the Presbyterian church is completing its new house of worship, the donation is doubly welcome as it will free the church of all debt." At the Washington's Birthday dinner in February, the Ladies Aid sold souvenir bells made from the bell that melted in the fire. A carved oak pulpit was purchased for the church by the Willing Workers.³⁰ In May, the trustees ordered curved pews costing \$880.00 from the National Church Furniture Co., of Richmond, Indiana, for delivery the next month: "All made of well-selected thoroughly seasoned kilndried oak, smooth rubbed finish, including book-racks and wire hat racks: Ends in Auditorium to be of quartered oak, Ends in Gallery plain oak," constructed according to a design sketch presumably furnished by Teale.³¹

An itemization of the construction costs prepared for Teale in October, 1898 reveals that the masonry contract was \$12,100; carpentry was \$9,475; Painting was \$550; plumbing was \$337.50; steam heat was \$232.00; leaded glass in the chapel was \$212.50; electric work, including lighting fixtures per submitted specifications, was \$446.00. Teale's fee for full professional services was 5%, or \$1,276.72 on a total cost of \$25,534.40. He donated 1%, or \$255.34, of his fee. However, Teale also demanded payment for additional expenses, including extra service on an organ case (ordered from Harrison and Company of Bloomfield, the organ cost \$2,100), a commission on the church heating system, and traveling expenses, which, after several months of negotiation, the church trustees approved.³² The large stained glass windows in the auditorium sanctuary were in place by the time of the dedication in July 1898. The upper window on the south side was a gift of Isaac N. Brokaw, in memory of his parents. At least two panels of this window were from the Tiffany Studios in New York, but there are no known records of who fabricated the other stained glass panels in the building.³³ The source of funds for the other windows in the sanctuary is not known.

A lengthy article in the *Chronicle* about the week of dedication events describes what the reporter considered to be one of the finest edifices in Somerset County:

²⁸ *Chronicle*, August 7, 1898

²⁹ Spangler, 147.

³⁰ Spangler, 148, 151.

³¹ Contract between the National Church Furniture Co. and The Trustees of First Presbyterian Church at Bound Brook, dated May 16, 1898.

³² Correspondence between Board of Trustees of the Presbyterian Church at Bound Brook and Teale, dated Oct. 6, 24, 1898; Jan. 16, 26, Feb. 7, 8, 1899. The itemization includes "leaded glass in chapel" which refers to the Sunday School room.

³³ Femenella & Associates, Inc., "Presbyterian Church at Bound Brook – Window Survey," 2005.

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The windows are of stained glass and largely memorial. The gallery extending on the east and south sides cuts the main windows in two. . . . The interior finish of the church is chestnut, the pews and pulpit furniture are oak, upholstered in olive green plush, with carpet to harmonize. . . . The initial service in the church was the organ recital on Monday evening, when it was shown that the electric lamps had been placed so as to light the church to good advantage. The organ, built by Harrison, of Bloomfield, was played by Prof. C. Wenham Smith. The vocalists were Miss Lottie C. Elverson, soprano, and Paul Petry, baritone. The church was handsomely decorated with flags and flowers.

The total cost of the church and fixtures was reported to be \$35,000, which was fully pledged by the date of the formal dedication ceremony.³⁴

One of the features of the new church that was repeatedly mentioned in public reports was the Sunday school room, also referred to as the chapel. Its design was based on the Akron Plan Sunday school that was created in 1868 by Lewis Miller, a businessman and lay minister in the First M.E. Church of Akron, Ohio. Miller wanted to create a flexible space that could function as a children's Sunday school with separate rooms for small groups, which could then be easily transformed to accommodate large groups, so lessons could be taught in small groups according to age while all ages could participate together in opening and closing exercises. Miller's solution was based on a theater plan, in which tiers of boxes ringed a large performance space. Although Miller's plan was for a separate Sunday school building, as many churches began to adopt the arrangement they kept the Sunday school within the church building and located it adjacent to the sanctuary. The September 23, 1876 issue of *American Architect and Building News* featured an Akron Plan Sunday school divided from the sanctuary by sliding glass doors that recessed into the walls. The sliding doors and rolling partitions even appealed to churches that could not afford the Akron Plan arrangement of tiered classrooms but still wanted flexible space. An Akron-plan Sunday School integrated well with a diagonal-plan auditorium sanctuary:

With the pulpit located in the corner of the squarish [sic] sanctuary, one adjacent wall could be recessed to open up the space of the neighboring Sunday school or fellowship hall. The purpose of this connection was not, however, to expand the Sunday school or make it more efficient but to increase the size of the sanctuary for special occasions. From the corner pulpit, the minister could address a house nearly double the size of the original auditorium.³⁵

Along with the auditorium sanctuary, the Akron Plan Sunday school was also quickly adopted by evangelical Protestant churches in the United States, becoming another physical manifestation of their unity in the late 19th century.

³⁴ *Chronicle*, August 7, 1898.

³⁵ Kilde, 177-179.

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For Bound Brook, Teale designed a small scale Akron Plan Sunday school adjacent to the north side of the auditorium sanctuary. A gallery containing a series of spaces with sloped floors that could be divided by roll-up partitions was located along the north side of the main Sunday school room, permitting the children in these upper spaces to overlook the lower level when the partitions were raised. The remnants of these partitions remain on the second floor. It is possible that originally similar partitioned spaces were also located on the main floor. Teale then designed a curved platform for the pulpit that projected beyond the opening between the two rooms and extended into the Sunday school room, assuring good visibility for the entire audience when the rooms were combined for special events. Teale also detailed elegant rolling doors with panels of leaded glass above panels covered with wainscot. Teale's churches include several others nearby that resemble the Bound Brook plan, including the Seventh Day Baptist Church in Plainfield and Bishop Janes Methodist Episcopal Church in Basking Ridge, (Figures 8 and 9).

The popularity of the diagonal-plan auditorium sanctuary with adjacent Akron Plan Sunday schools did not last. Both designs were problematic. In 1921, Unitarian minister Von Ogden Vogt of Chicago complained:

No artist would dream of focusing attention to the corner of a square room. Sitting askew of the cardinal points puts a slant into your very morals. And the circular pews make one feel as though he were in a clinical laboratory. The prominence of organ pipes on one side and the dreary, barren waste of folding doors on the other constitute a composition in disharmony and impropriety almost positively demoralizing.³⁶

Another common complaint was that rolling doors did not adequately address Sunday school sound issues. Also, most churches found that they rarely needed to combine the two rooms, so a large number of churches remodeled to eliminate the problematic design.³⁷ After peaking in popularity during the 1890s, both auditorium plan sanctuaries and Akron Plan Sunday schools lost favor and only a few new examples were built after the turn of the 20th century.³⁸ The auditorium sanctuary of the Bound Brook church is one of the relatively few that

³⁶ Kilde, p. 210.

³⁷ The history of the charming Bishop Janes Methodist Church in Basking Ridge, NJ provides a revisionist perspective on the merits of the auditorium plan church: "The more attractive features of the auditorium were its many-planed high sloping ceiling which echoed the peaked and gable roofs of the building, and the large triple-opening stained glass windows dominating its west and south walls. . . . Below eye level the interior of the auditorium had little to recommend it. Much of its design seems to have been inspired, not by good church architecture but by the early American theater. The sloping floor, the cheap stain-varnished wainscoting and woodwork, the curved-front platform and the uncomfortable folding seats contributed little to a mood of reverence and worship. But all were quite common in American churches of those days and were generally accepted without question as the current vogue. On the whole (there were still some dissenters) our congregation was pleased, and very proud of its brand new church. It was sturdily built, of durable stone, it had beautiful stained glass windows, and it certainly could seat a lot of people." Edward A. Schroeder and Wayne F. Koppes, *Basking Ridge Methodism, Volume 1: The Background and First Century of Bishop Janes Church*, Bernardsville, NJ: Hill Press, 1984, 136.

³⁸ Kilde, 203.

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survives essentially intact. While the adjacent Sunday school room has been reconfigured, important elements, such as the large opening and original balcony classrooms with rolling overhead partitions, survive as important clues to understanding the original plan.

Although Teale specialized in church designs, his non-church projects include one of his most important commissions, the 1899-1901 main academic building at Methodist-affiliated Centenary Collegiate Institute in Hackettstown, New Jersey, which is listed on the National Register as an excellent example of Beaux Arts Classicism and Italian Renaissance revival architecture. The original 1867 structure burned in 1899 and Teale's design was chosen from six that were solicited.³⁹ The project was among his most ambitious, and he received more press coverage than any previous or subsequent work – aside from the memorial he designed in 1926 for his good friend, the magician Harry Houdini, which was his last known commission.⁴⁰

Sometime around 1914, the energetic Teale also taught architecture at Teachers' College, Columbia University and the Mechanics Institute in New York for several years, and was Director of the Atelier Guissart, also in New York. He published a book on architecture in 1914 titled *How to Do Architectural Drawing: A Text Book and Practical Guide for Students in Architectural Draftsmanship*, which was reprinted, and over the years wrote a number of articles on architecture. By 1930 he had given up his architectural offices in New York, but he continued working at home. He attributed his excellent health and condition at the age of 83 to his

³⁹ Centenary Collegiate Institute National Register of Historic Places Nomination. On File at New Jersey Historic Preservation Office, Trenton. C. 1997. Teale served on the Centenary College Board of Trustees from 1901 to 1908.

⁴⁰ Teale's interest in magic was clearly evident by 1902, when he became one of twenty-three original members of the Society of American Magicians. He performed under the name "Ottildio" and published several books on magic: *Twentieth Century Magician* in 1903; *The Bedeviled Studio: A Magical Drama* in 1910, and *Higher Magic: Magic for the Artist* in 1920. Teale developed a close relationship with Houdini and spent a year designing and building a memorial for Houdini's mother who died in 1916. Teale helped Houdini edit his prized effort, *A Magician Among the Spirits*, which was published in 1924. When Houdini died in 1926, Teale designed his memorial and was an honorary pallbearer. (New York Times, November 5, 1926; Newark Evening News, October 31, 1927).

In 1930, when the 83-year old Teale was living in Bloomfield with his daughter, the *Newark Sunday Call* published an article on Teale which addresses his two seemingly disparate interests: architecture and magic:

If he had lived 200 years ago, Oscar S. Teale would never have reached a mature age. "A black art magician!" respectable citizens would have whispered of him. Eventually, they probably would have strung him to a tree or stoned him out of town. . . . Fortunately, Mr. Teale lives in a comparatively enlightened century. So instead of being condemned as an accomplice of Satan, he is pointed to with pride by Bloomfield residents as the architect who has designed and erected a score of churches, as well as numerous monuments and mausoleums. . . . No one resents in the least the fact that he is considered one of the country's leading magicians. (Newark Sunday Call, August 24, 1930).

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interest in magic: "I think every professional man who wants insurance on a long life should develop a hobby."⁴¹

Bound Brook gained popularity as a bedroom community for business executives, who could commute easily to either New York or Philadelphia. Four major rail lines provided hourly service to both cities from Bound Brook, which had grown to a town of 2,600. In 1900, the *Chronicle* published a "prosperity edition," which described Bound Brook as "an all-the-year-round suburb. Many New York businessmen find the place a delightful home in winter as well as summer."⁴² A new pastor, Dr. Cordie Culp, arrived at the Presbyterian Church in 1903, and the congregation continued to grow, especially in Sunday school participation. A new Sunday school building was considered, but the idea was abandoned during World War I. The next minister, C.O. Blanton, who arrived in 1919, oversaw an expansion of the Sunday school program to incorporate weekday activities as the church became a social center for the young people.⁴³ By 1922 the need for a separate Sunday school building could no longer be ignored, and that March a \$45,000 capital campaign was launched. The Woman's Aid pledged \$5,000; members subscribed for \$20,000, and the trustees took out a loan of \$25,000. Ground was broken the following March and construction was completed in six months. The new church school and recreation building was dedicated on October 1, 1923.

The 1923 construction project resulted in several significant changes to the church. The new Sunday school was attached to the north end of the church, necessitating the removal and filling in of six square stained glass windows. Three pointed arch windows were evidently left in place. Several of the square windows were relocated to the frieze on the northeast corner of the church. The original narrow galley in the Sunday school room was substantially widened and enclosed with a glass partition. The main room was divided to create a parlor and hall. The original glass paneled sliding doors between the rooms were replaced with a somewhat shorter curtain partition.

The church continued to attract members, and the period between 1938 and 1953 saw membership increase from 440 to 850 as new professionals moved to the area to work in several nearby major chemical companies. The next major changes to the building occurred in 1954 when a \$150,000 capital improvement project was undertaken. The house next to the church was purchased and used for staff facilities; a Session room was built on the second floor over what was originally the choir room; the second story over the parlor was completely floored; the cellar was excavated to create basement rooms; and the porte-cochere was enclosed for use as an office. The stained glass windows for the newly created office were apparently taken from the original choir room (now the pastor's office), where they were replaced with plain sashes. By 1956, membership was more than 1,000 and the sanctuary was filled to capacity each Sunday. In 1967, the church installed a new organ, whose much larger pipes concealed most of the large stained glass window on the west wall of the sanctuary, to

⁴¹ *Ibid.*

⁴² Quoted in Spangler, 156.

⁴³ Spangler, 157.

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Bound Brook Presbyterian Church
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the dismay of some congregation members. Presumably, the organ screen was also modified at this time. A final major change occurred in late 1972, when the church school building burned. Although the church suffered no major damage, it was probably at this time that the three pointed arch windows on the north façade were lost. The church school building was completely destroyed and the decision was made to rebuild it as a separate, freestanding building on the lot next to the church. The new Fellowship Center was dedicated September 28, 1975. Since 1975, changes have been relatively minor remodeling and redecoration.

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The Presbyterian Church at Bound Brook
Somerset County, NJ

BOUNDARY DESCRIPTION

The boundaries of Presbyterian Church at Bound Book are delineated on the attached map entitled "Presbyterian Church at Bound Book Site Location and Boundary Map," and are verbally described and justified in the following paragraphs. The site and boundary map was assembled from current municipal tax maps of Bound Brook.

Beginning at the northwest corner of E. Union Avenue and Mountain Avenue, also the southeast corner of block 78, lot 8, the boundary proceeds west along the north side of E. Union Avenue and the south side of lot 8 to the southwest corner of the lot. From there it proceeds north along the west side of lot 8 and east along the north side of the lot to the lot's northeast corner on the west side of Mountain Avenue. From there the boundary runs south along the east side of lot 8 and the west side of Mountain Avenue to the place of beginning.

BOUNDARY JUSTIFICATION

The boundaries of the nominated property are those of Block 78, Lot 8, the original lot purchased for the construction of the church, and encompass the historical resource associated with the Presbyterian Church at Bound Brook.

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The Presbyterian Church at Bound Brook
Somerset County, NJ

Section number _____ Page 1
Photo _____

PHOTOGRAPHIC IDENTIFICATION

The following information is the same for all photographs submitted with the nomination:

Name: The Presbyterian Church at Bound Brook
Location: Bound Brook, NJ
Photographer: Ann Parsekian, Dennis Bertland Associates
Date: Fall, 2005
Negative and Electronic file Repository: Dennis Bertland Associates, Bloomsbury, NJ.

PHOTO#

VIEW

- | | |
|----|---|
| 1 | Overall, northwest view |
| 2 | Overall, north view |
| 3 | South entrance, north view |
| 4 | South gable, northeast view |
| 5 | East façade, northwest view |
| 6 | East façade, southwest view |
| 7 | North façade, southwest view |
| 8 | North façade, southwest view |
| 9 | Overall, northeast view |
| 10 | Towers, northeast view |
| 11 | Sanctuary, northwest view |
| 12 | Sanctuary, north view |
| 13 | Sanctuary organ, west view |
| 14 | Rear of sanctuary, southeast view |
| 15 | Sanctuary pews, southeast view |
| 16 | Gallery stairs, south view |
| 17 | Gallery, northeast view |
| 18 | Sanctuary pendant |
| 19 | Gallery detail, southwest view |
| 20 | Sanctuary ceiling |
| 21 | Gallery showing east window, southeast view |
| 22 | Lower section of east window, east view |
| 23 | Gallery, showing south window, southwest view |
| 24 | Lower section of south window, south view |

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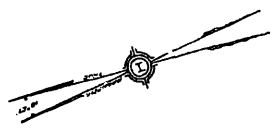
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The Presbyterian Church at Bound Brook
Somerset County, NJ

Section number _____ Page 2
Photo _____

- | | |
|----|--|
| 25 | Southwest vestibule, southwest view |
| 26 | Pastor's office, west view |
| 27 | Parlor, northeast view |
| 28 | Parlor and hall, south view |
| 29 | Hall, north view |
| 30 | Choir room, northeast view |
| 31 | Choir room ceiling ventilator |
| 32 | Window in first floor office (enclosed porte-cochere), east view |

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BOUNDARY MAP
Presbyterian Church at Bound Brook
Somerset County, NJ

Property Boundary

TAX MAP
BOROUGH OF BOUND BROOK
SOMERSET COUNTY - NEW JERSEY
DATE: 12-15-1983
BY: [Signature]



REVISED MAP FILED
RECORDS SECTION BY PAUL A. BILLEN
REVISED JAN. 1984 BY SCOTT, WINDA, & SELLER INC.

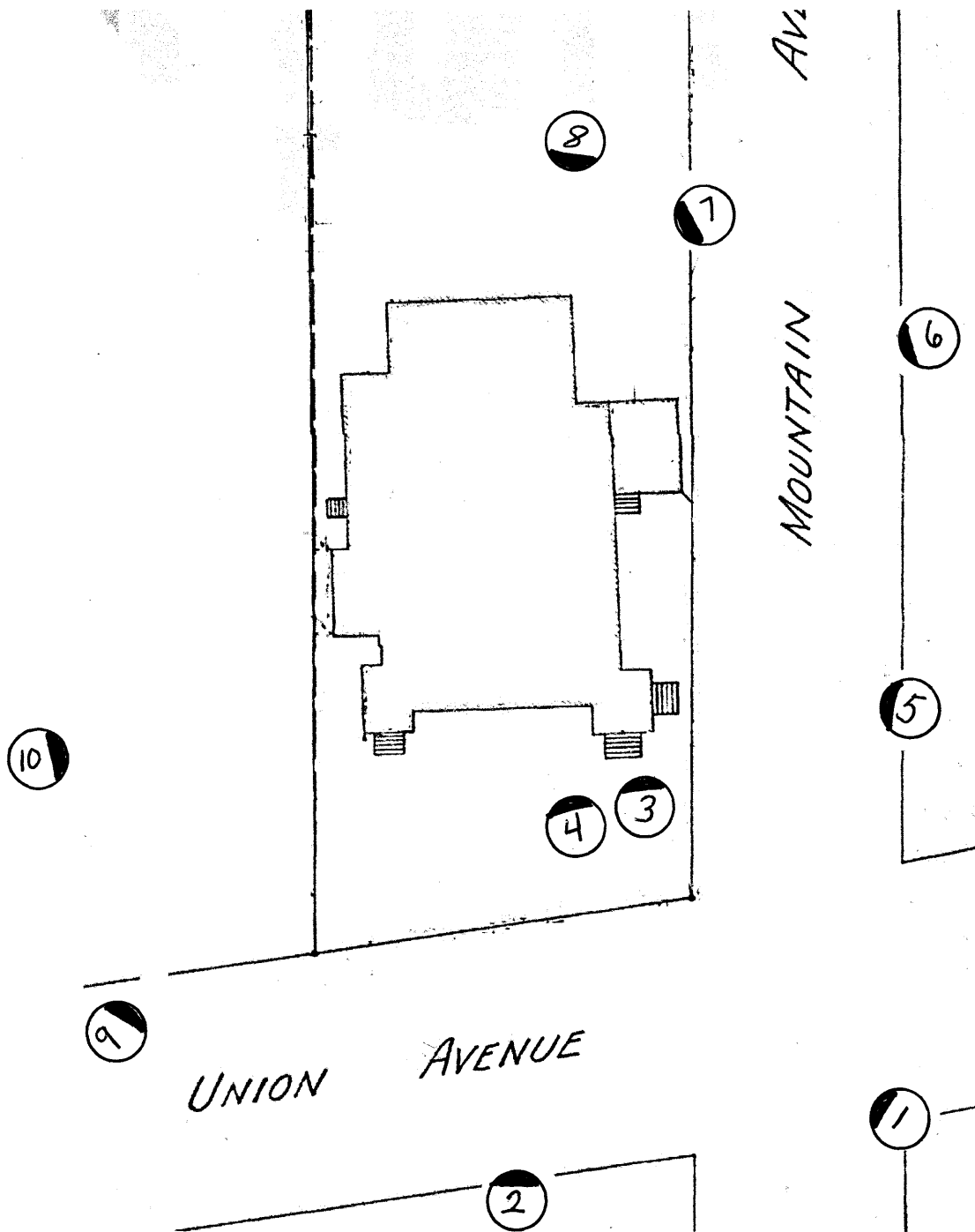
W. MAPLE AVE.

243

W. UNION AVE.

STATE TAX DEPARTMENT
Approved by Charles P. Kelly, Treasurer of the State
Date: 12-15-1983

STATE TAX DEPARTMENT
Approved by William D. Kelly, Treasurer of the State
Date: 12-15-1983



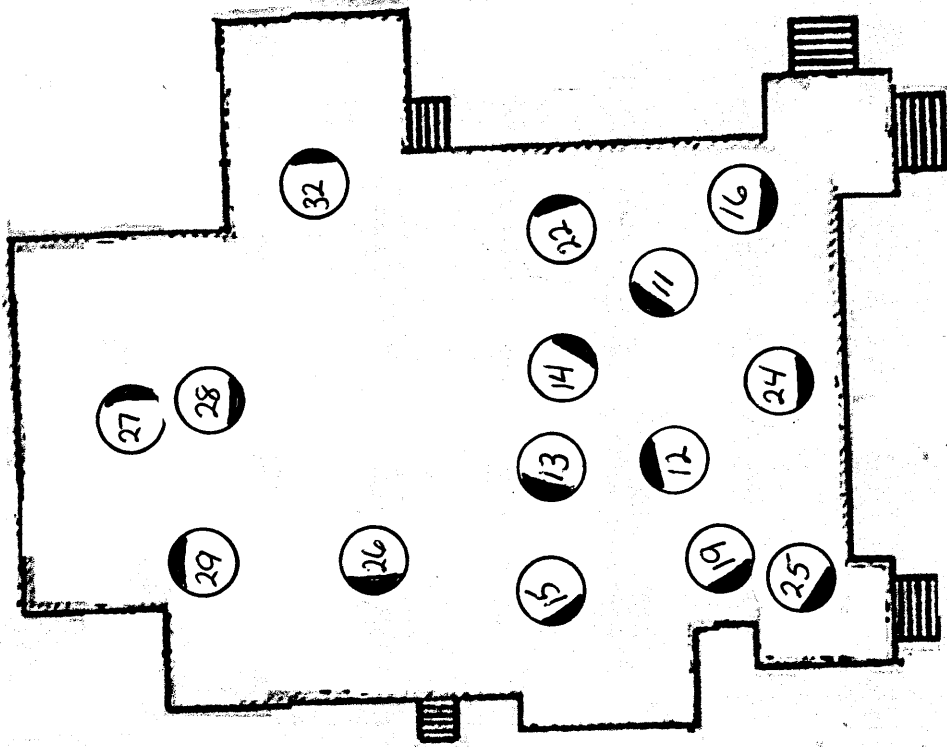
Exterior Photo Location Map

Photo ID#
(Direction of view)

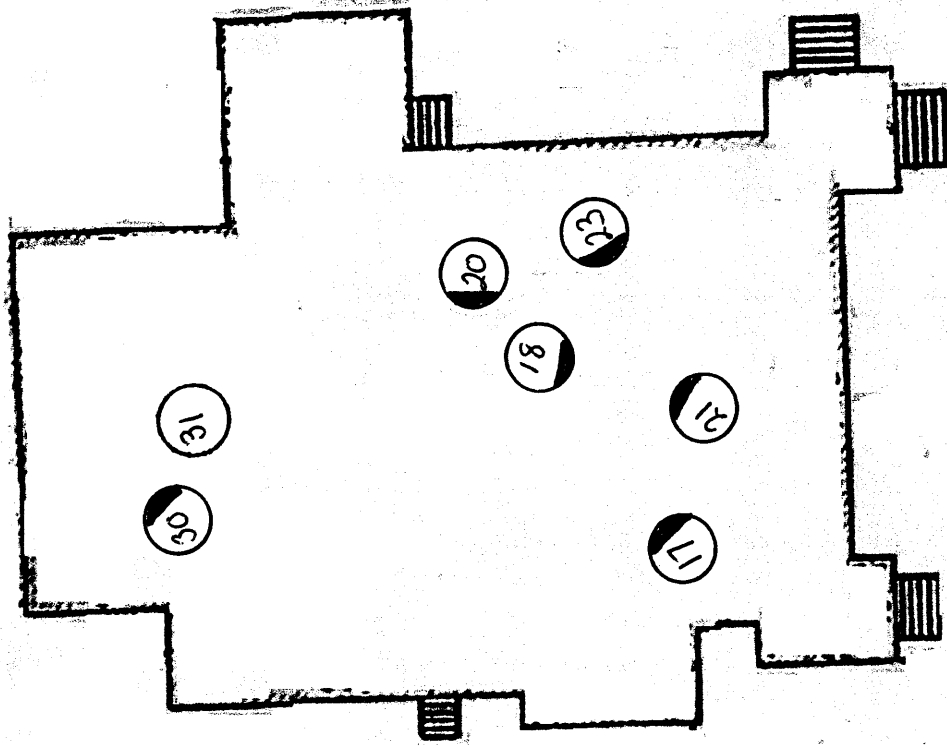


Presbyterian Church at Bound Brook, Somerset County, NJ

First Floor



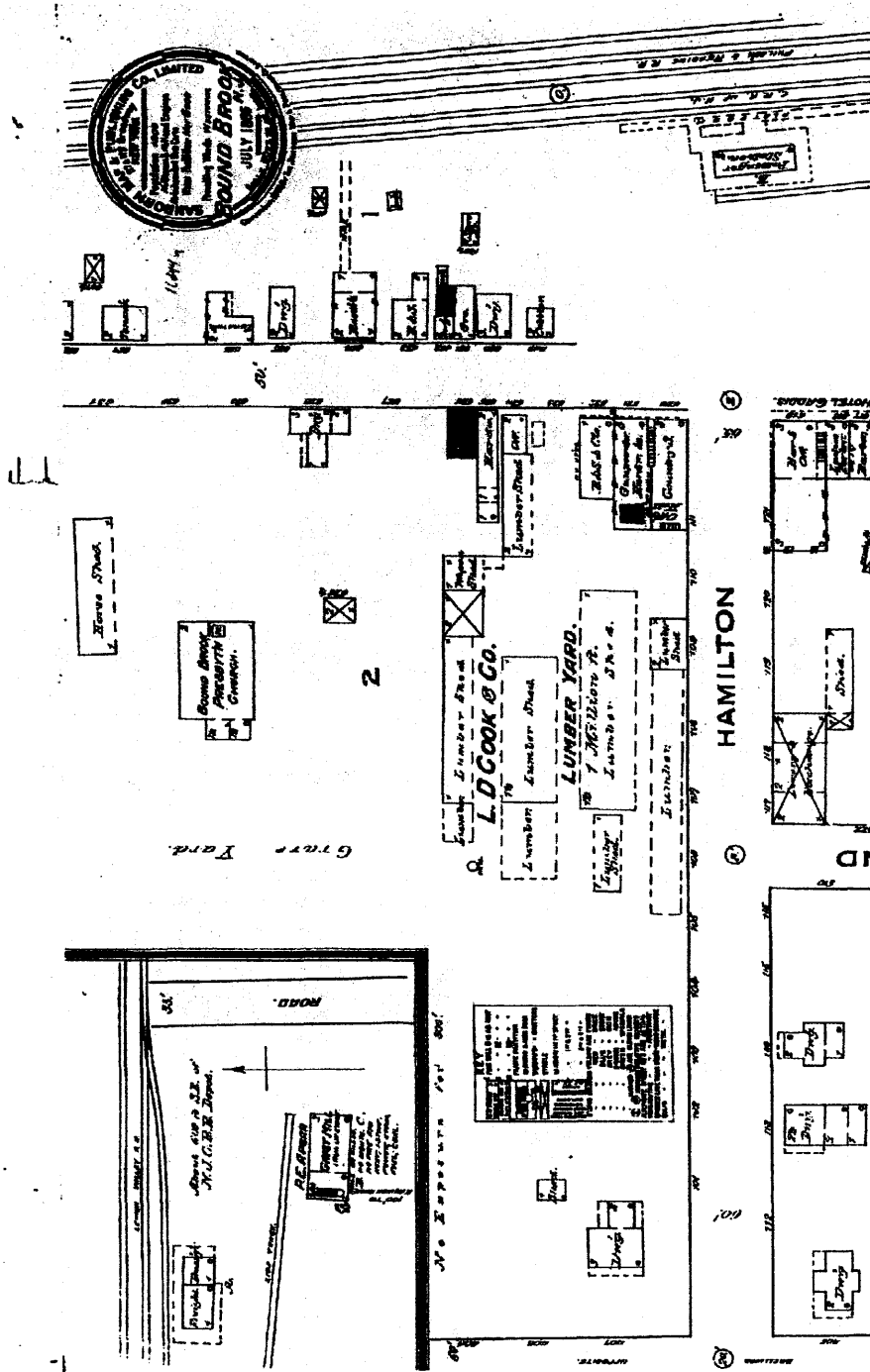
Second Floor



Interior Photo Location Map

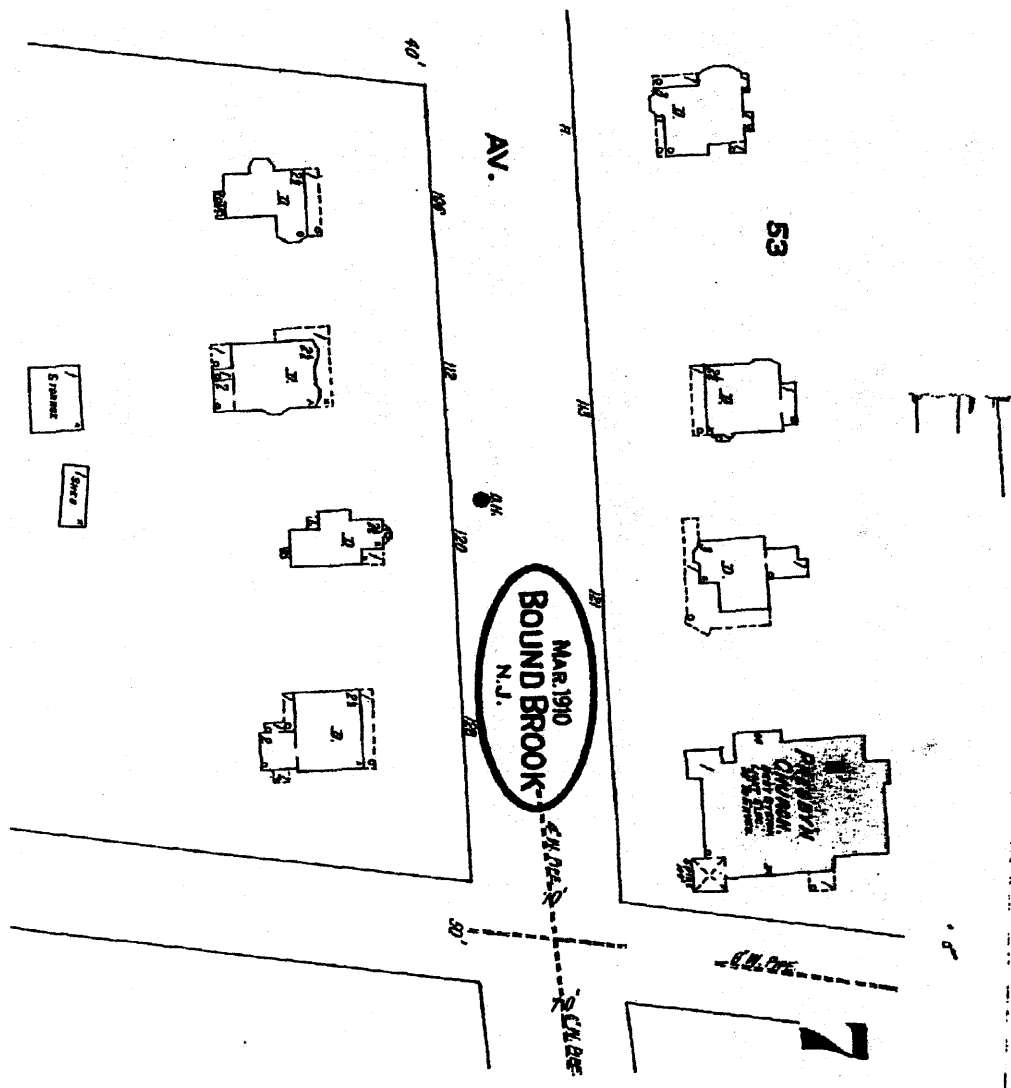
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(Direction of view)





1885 Sanborn Map Showing Location of 1829 Church

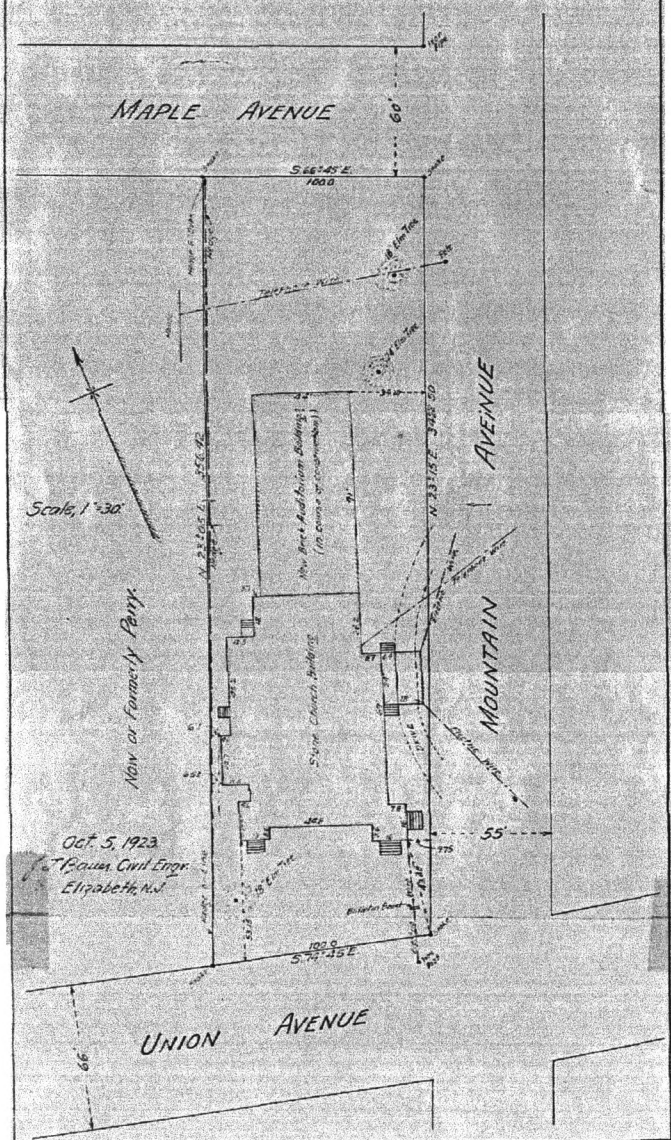
Presbyterian Church at Bound Brook, Morris County, NJ



1910 Sanborn Map Showing New Church at New Location

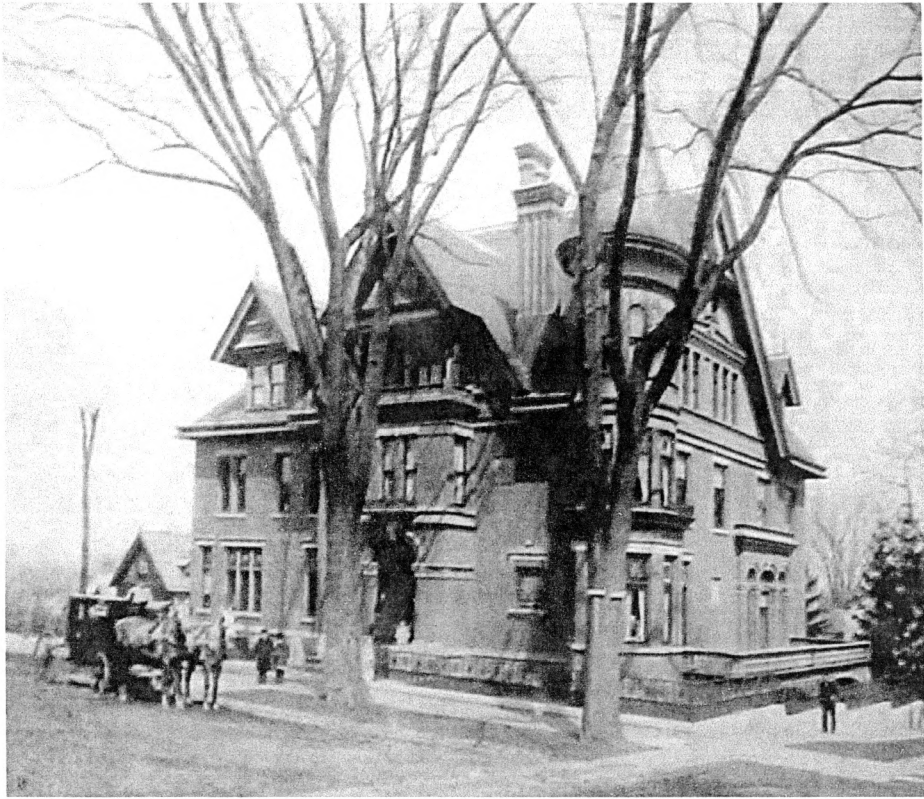
Presbyterian Church at Bound Brook, Somerset County, NJ

Map Showing Survey of Plot
Situating at Bound Brook, Somerset County, N.J.
Property of the Presbyterian Church of Bound Brook, N.J.



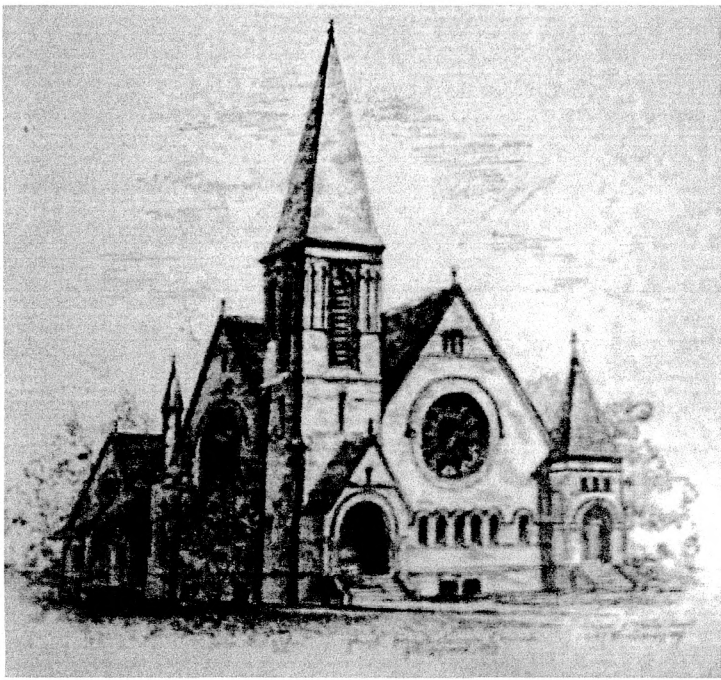
1923 Survey of Church Property

Presbyterian Church at Bound Brook, Somerset County, NJ



Switz Conde House, Oswego NY
Oscar S. Teale Scrapbook

Presbyterian Church at Bound Brook, Somerset County, NJ



First Presbyterian Church, Plainfield, NJ



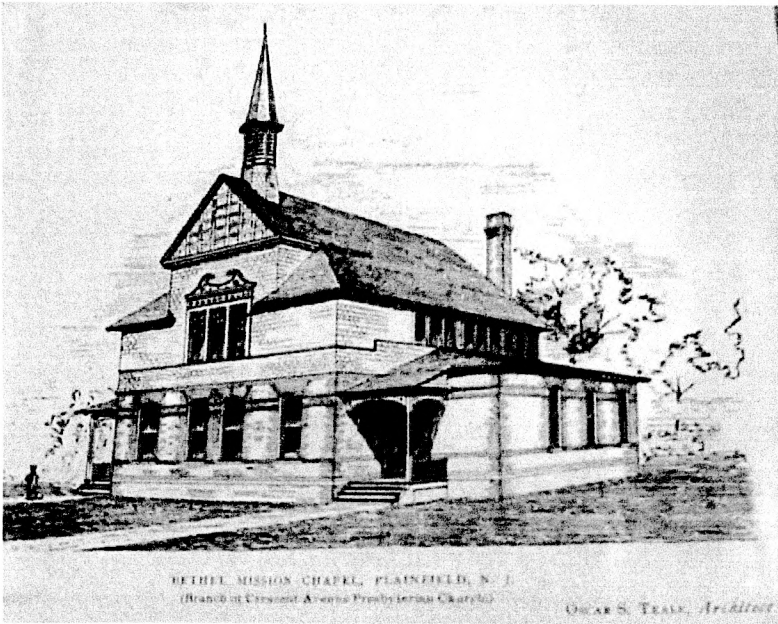
Advertisement Depicting Congregational Church, Plainfield, NJ

Teale-designed Plainfield Churches
Oscar S. Teale Scrapbook

Presbyterian Church at Bound Brook, Somerset County, NJ



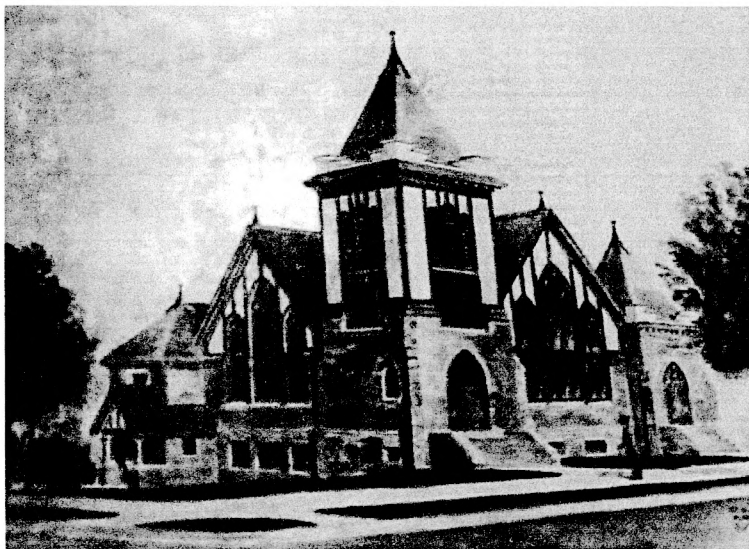
First German Reformed Church, Plainfield, NJ
Oscar S. Teale Scrapbook



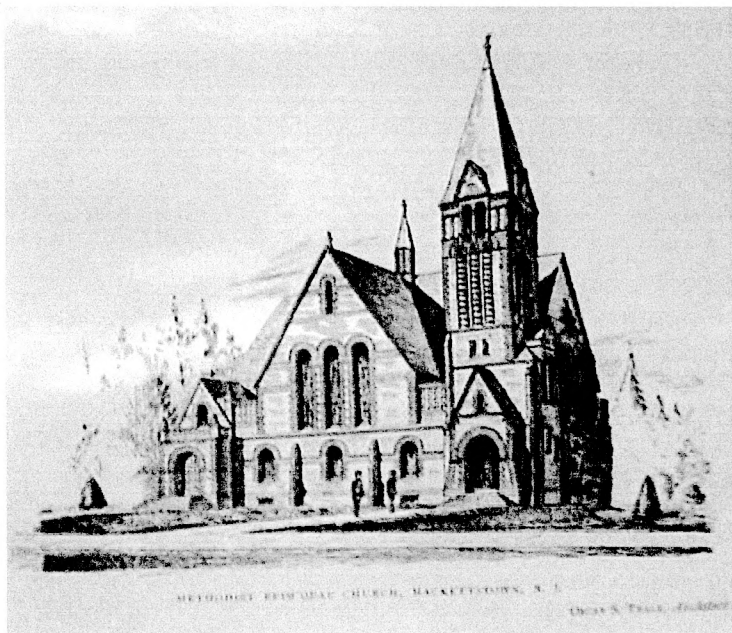
Bethel Mission Chapel, Plainfield, NJ
Oscar S. Teale Scrapbook

Teale-designed Plainfield Churches

Presbyterian Church at Bound Brook



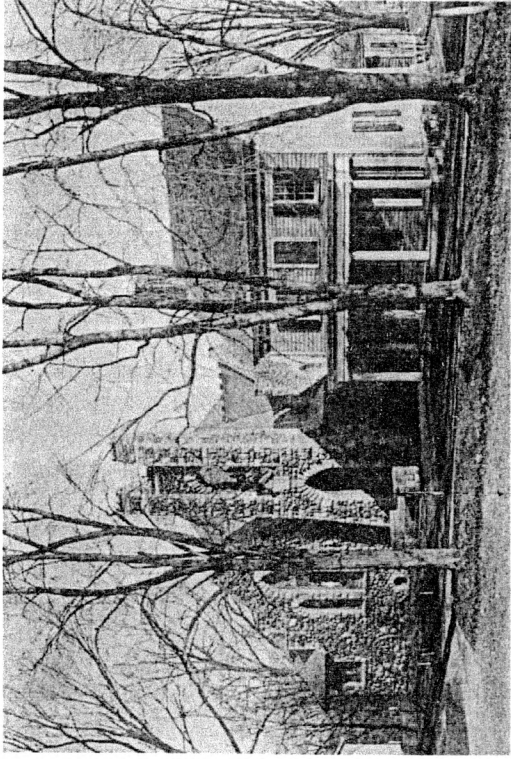
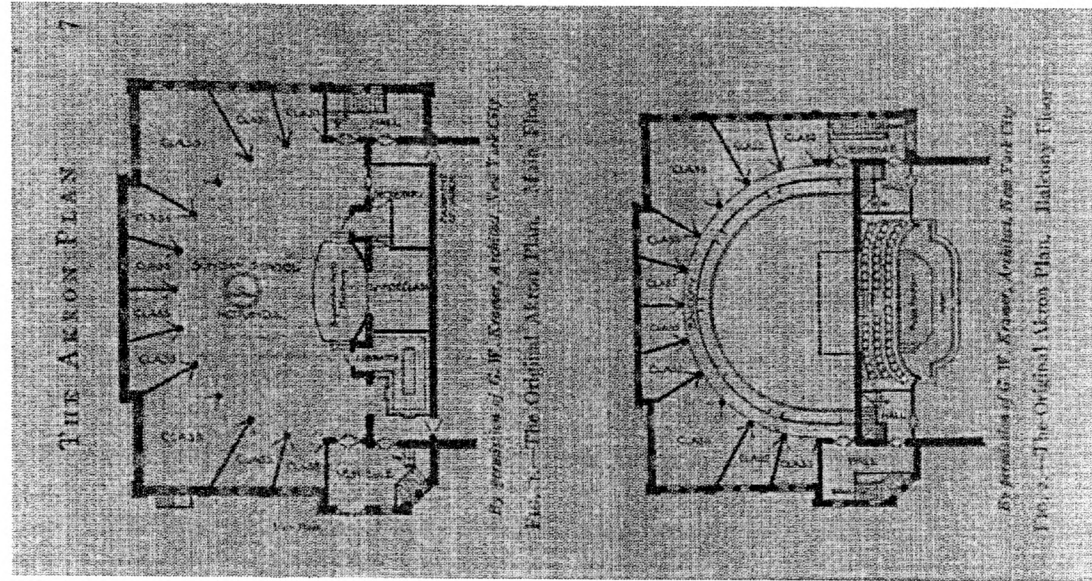
Endion Methodist Episcopal church, Duluth, MN
Oscar S. Teale Scrapbook



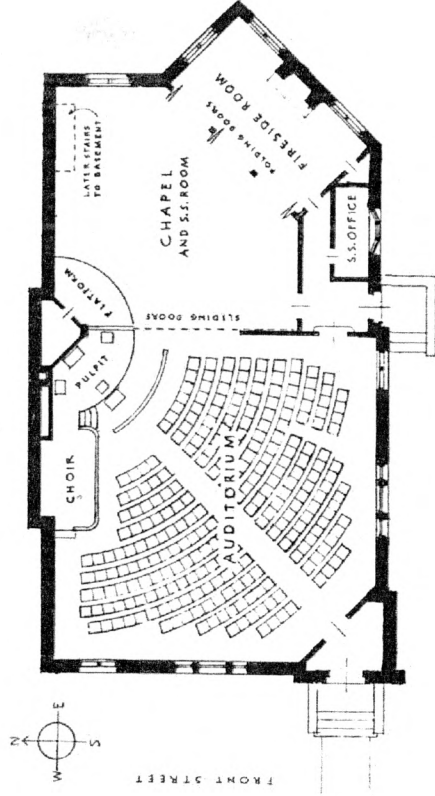
Methodist Episcopal Church, Hackettstown, NJ
Oscar S. Teale Scrapbook

Teale-designed Churches

Presbyterian Church at Bound Brook, Somerset County, NJ



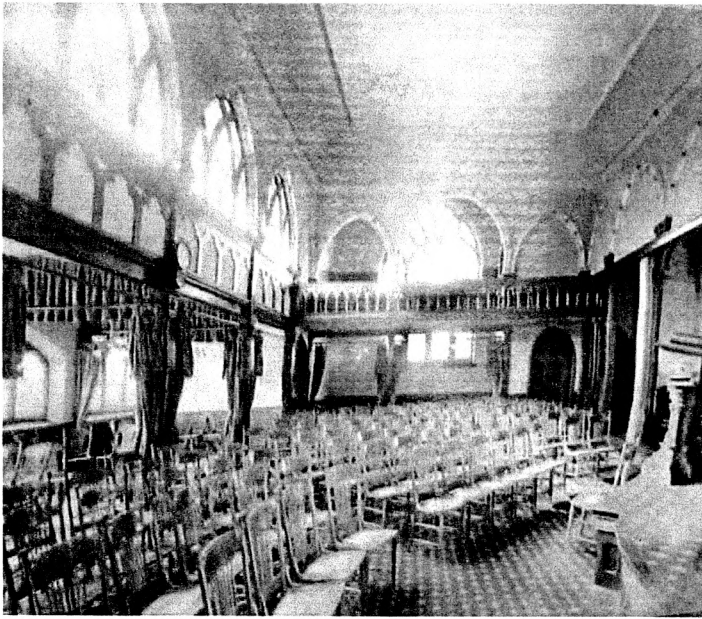
BISHOP JAMES METHODIST EPISCOPAL CHURCH AND PARSONAGE
 From a post card of the early 1900's



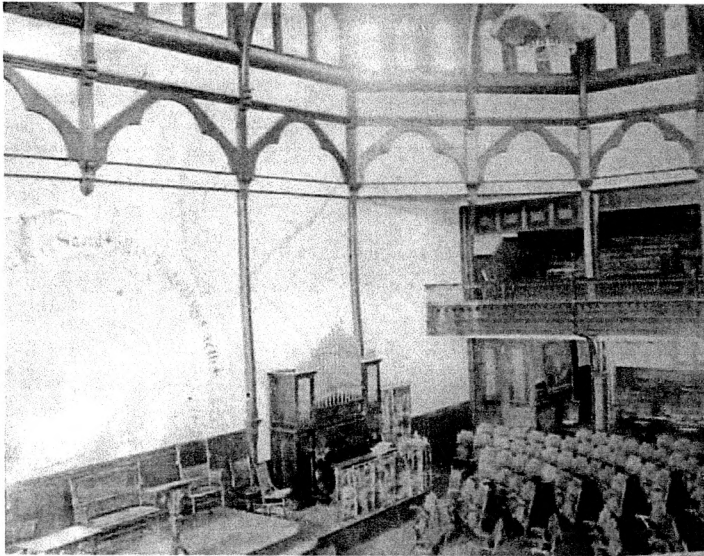
PLAN OF THE 1900 CHURCH

Illustrations of "Akron Plan" Sunday Schools

Presbyterian Church at Bound Brook, Somerset County, NJ



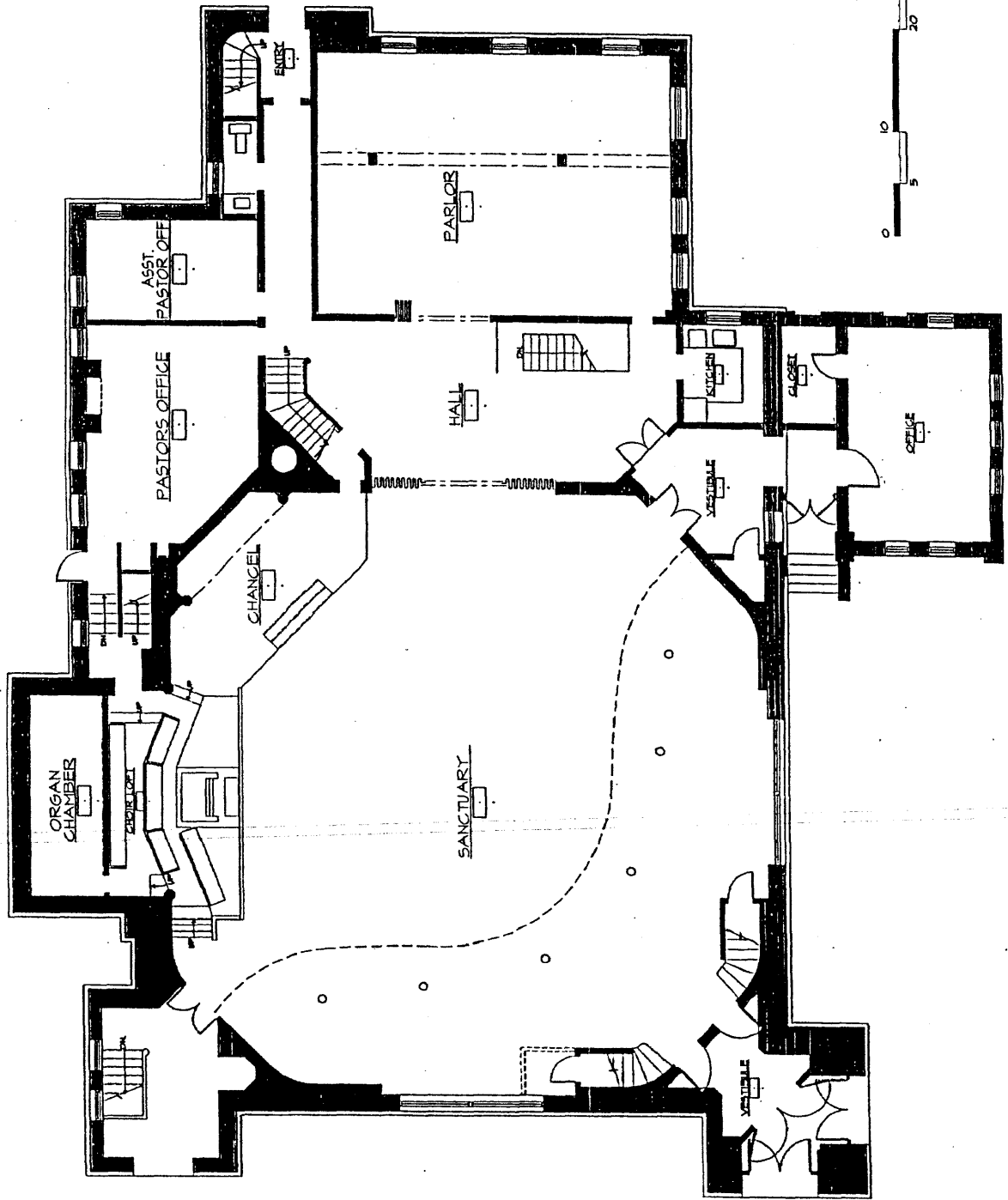
Sunday School of Seventh Day Baptist Church, Plainfield, NJ
Oscar S. Teale Scrapbook



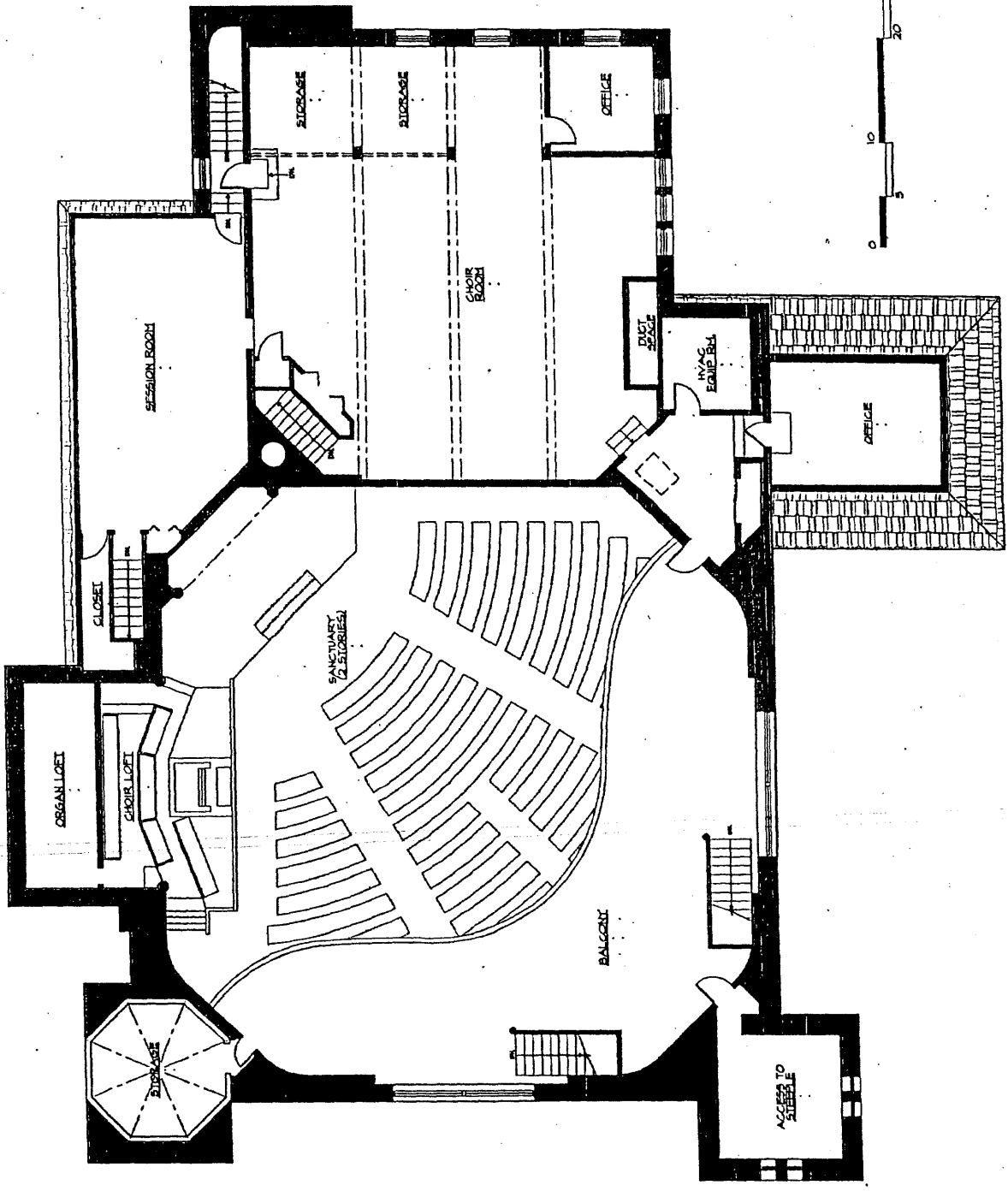
Sunday School of Lewis Ave. Congregational Church
Oscar S. Teale Scrapbook

Teale-designed Sunday Schools

Presbyterian Church at Bound Brook, Somerset County, NJ

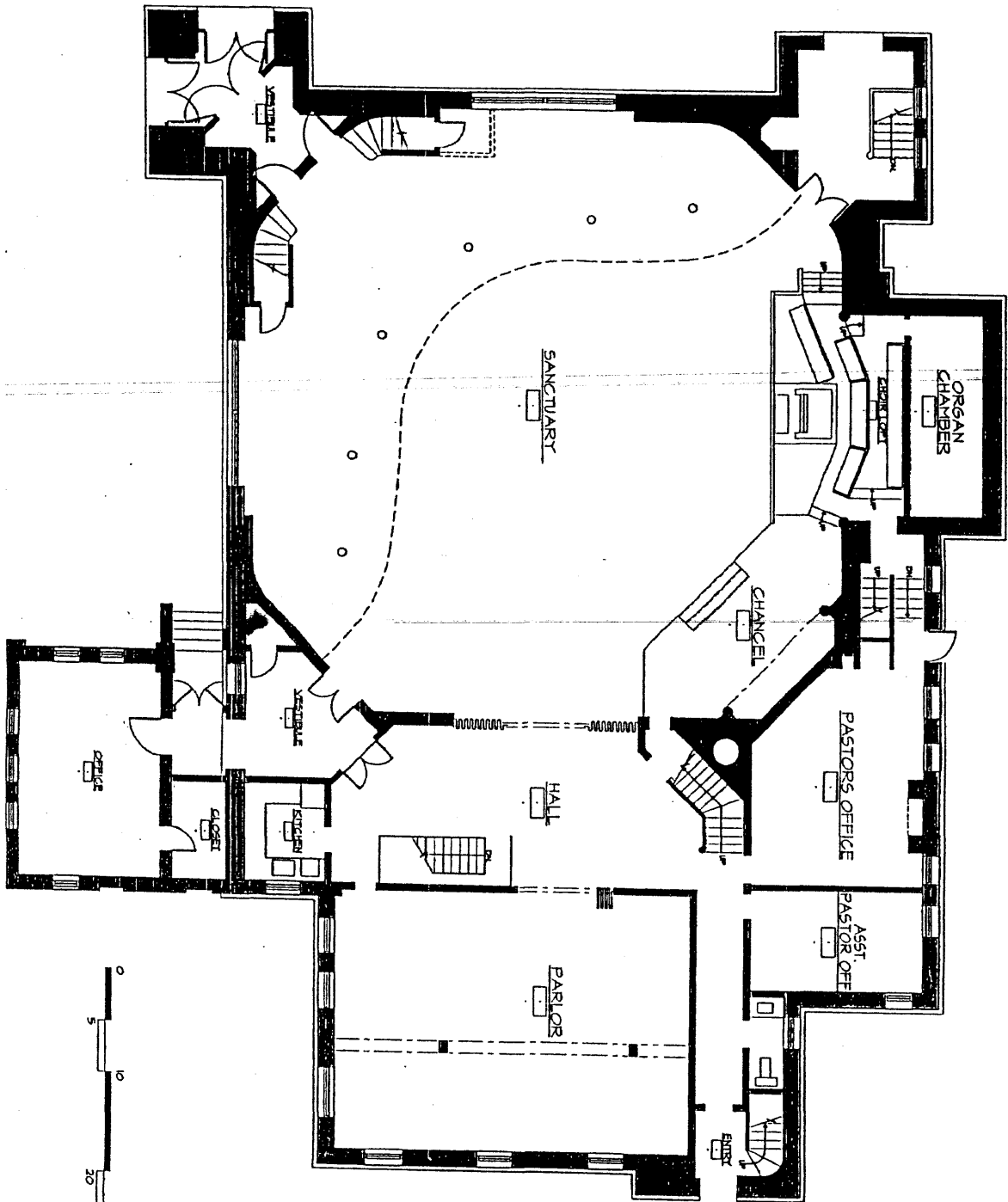


Bound Brook Presbyterian Church - Existing First Floor Plan.



Bound Brook Presbyterian Church - Existing Second Floor Plan.

Bound Brook Presbyterian Church - Existing First Floor Plan.



Bound Brook Presbyterian Church - Existing Second Floor Plan.

