43!

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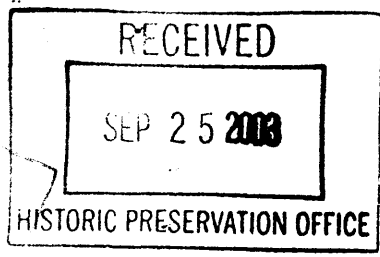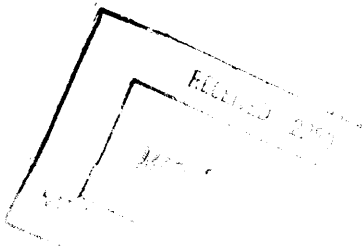
United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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HISTORIC PRESERVATION OFFICE

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

1. Name of Property

historic name **Trinity Episcopal Church**

other names/site number   Middlesex County Historic Sites Survey No. 24-68, 69

2. Location

street & number 650 Rahway Avenue   ¨ not for publication

city or town   Woodbridge Township   ¨ vicinity

state   New Jersey   code NJ   county Middlesex   code 023   zip code 07095

3. State/Federal Agency Certification

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

Signature of Certifying Official/Title   Date 3/8/04

John S. Watson, Jr., 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 the property is:
☑ entered in the National Register.
   __ See continuation sheet.

__ determined eligible for the
   National Register
   __ See continuation sheet.

__ determined not eligible for the
   National Register

__ removed from the National Register

__ other, (explain:)

Signature of the Keeper   Edson H. Beall   Date of Action 5/12/04

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
district
site
structure
object

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

Contributing	Noncontributing	
3	2	buildings
1		sites
		structures
1		objects
5	2	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

RELIGION:	Religious Facility
DOMESTIC:	Single Dwelling
RELIGION:	Church-Related
FUNERARY:	Cemetery
INDUST/PROC/EXTR:	Processing

Current Functions
(Enter categories from instructions)

RELIGION:	Religious Facility
RELIGION:	Church-Related Residence
RELIGION:	Church-Related Residence
FUNERARY:	Cemetery
RECREATION/CULTURE:	Monument/Marker

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic Revival
Colonial

Materials
(Enter categories from instructions)

foundation	STONE
walls	BRICK
	STONE: Sandstone
roof	STONE: Slate
other	

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 contriibution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☒ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

☒ **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.

Areas of Significance
(Enter categories from instructions)

Religion

Architecture

Archeology   Historic-Non-Aboriginal

Period of Significance

c.1717-1874

Significant Dates

c.1717

1858-1861

1873-1874

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Richard Upjohn

C. Harrison Condit

George Hogan

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

9. Major Bibliographic 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 #

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☒ University
☒ Other

Name of repository:

Trinity Church Archives; Alexander Library, Rutgers University; Avery Library, Columbia University

10. Geographical Data

Acreage of Property   4.6

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

1   18   5 6 1 5 4 0   4 4 9 0 1 8 0   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 By

name/title   Gregory G. Dietrich

organization   Cultural Resource Consulting Group   date   11/22/2002

street & number   415 Cleveland Avenue   telephone   732-247-8880

city or town   Highland Park   state NJ   zip code   08904

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

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

Property Owner

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

name   Rector, Wardens and Vestry of Trinity Church of Woodbridge

street & number   650 Rahway Avenue   telephone   732-634-7422

city or town   Woodbridge   state NJ   zip code   07095

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(8-86)

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Description

Located on four acres of land contained within Block 587, Lot 1, Trinity Episcopal Church consists of the church with its parish house and cloister additions, rectory, former sexton's house, cemetery and millstone. The church, rectory, former sexton's house, cemetery and millstone date from the period of significance (c.1717-1874) and are contributing resources. The parish house and cloister additions, falling outside of the period of significance, are non-contributing resources.

An iron fence, dating from the mid-1870s, and comprised of spikes, fence posts with artichoke finials, and newel posts with ball finials, borders the churchyard along Trinity Lane to the south and Rahway Avenue to the west. (See Photo 1) The churchyard is slightly elevated from street level, and is defined by its related buildings, cemetery, lawns, mature trees, shrubbery, asphalt driveways and parking lots. A sloped, granite-block border is located underneath the fence. A moderately high wooden fence separates the church property from its neighbors to the north and east.

The church itself is set back from and parallel to Trinity Lane to the south, enabling its chancel wall to face east, and its main entrance to face south, where it connects to Trinity Lane via a bluestone footpath. (See Photo 2) The church is also linked to Rahway Avenue via a driveway that connects it to a small parking lot located in front of its western elevation. (See Photo 3) A concrete footpath connects the parking lot to the main entrance on the south side. Two flagpoles and a contemporary metal church sign, propped up on a brick base and mounted between two brick-and-sandstone piers that mimic the stepped pattern of the church's buttresses, are located within the lawn area facing west. A metal-and-glass sign, mounted between two steel poles, is located within the fence entrance to the church at Trinity Lane.

A long, narrow cloister connects the church to its parish house, attached to the east wall of the north transept, and the west wall of the parish house. (See Photo 4) This cloister has an entrance on its south elevation, at the point of juncture with the parish house. (See Photo 5) The parish house lies perpendicular to both the cloister and the church, and has its entrance facing south as well. The churchyard to the north and the south sides of the church contains a cemetery, consisting of graves and headstones that date as far back as 1715. These older headstones, dating from the early 18th century, are located on the church's south side, while the early-19th-century and more recent ones are located on the church's north side. (See Photos 6, 7) Beyond the parish house to the east is St. Martha's House, formerly known as the Sexton House, which faces Trinity Lane with a minimal setback. (See Photo 8) The front yard of St. Martha's is landscaped with shrubbery and flowering bushes and a vegetable garden to the west of these plantings. St. Martha's is connected to the lane via a concrete footpath. A driveway, linking Trinity Lane to a parking lot located on the east side of the parish hall, runs along the east elevation of St. Martha's House. An aluminum garden shed is located within the northeast corner of the parking lot. A concrete footpath runs between the parish house, cloister, and church entrance along their south elevations.

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The rectory—also known as the Dunham House—is located within the northern portion of the campus. It faces south and features a circular driveway in front that links Rahway Avenue to a low, modern, flat-roofed garage that is located on the rectory's east side. (See Photo 9) A small, makeshift swimming pool, located to the east of the garage driveway, is obscured by a wooden fence. A granite marker, commemorating Jonathan Dunham, is located within the circular lawn area of the driveway in front of the rectory. This marker is positioned next to a flat, circular millstone lying atop a flat, square stone, dating from the Colonial era and originally used by Jonathan Dunham in his grist mill operations. (See Photo 10) A concrete footpath, running through the north cemetery, connects the church to the rectory driveway.

Trinity Church

The third building to occupy its site, Trinity Church, built between 1860 and 1861, has been credited to Newark, New Jersey architect, C. Harrison Condit, despite original drawings submitted by Richard Upjohn in 1858. Created in the Gothic Revival style popularized by Upjohn, Trinity Church is a one-story structure with a cruciform plan with a delineated chancel that features one and three bays on its east and west elevations, respectively, and eight bays on its north and south elevations. (See Photos 11, 3, 7, 12) Constructed of brick, laid in 1:5 common bond, the church's original features include steeply pitched, gable, slate roofs on its main section, chancel, porch and transepts; a slender bell cot arising out of its west elevation; and stepped buttresses alternating with stained-glass windows along its north, south and west elevations. (See Photos 2, 13) Complementing its brick exterior, the church's buttress steps, door surrounds and window sills are all comprised of sandstone, while its doors, window muntins, and sashes are wood. All of the window openings are Gothic-arched, with paired lancet window units within each opening, accompanied by paired square window units below them.

The south transept window opening has been filled in with concrete, while St. Mary's Chapel, located within the north transept, houses a trio of 19th-century stained-glass lancet windows with elaborate Gothic Revival wooden tracery. (See Photo 14) A sandstone plaque listing the construction dates of the three Trinity Churches, inscribed in Roman numerals, is located in the middle portion of the bell cot wall. A gold-tinted metal cross tops the bell cot, which consists of a single lancet-shaped opening with a bell, while a sandstone cross-in-circle finial crowns a brick and sandstone lantern on the roof's opposite end. (See Photo 13, 15) An exterior tall, square, brick chimney is located in the mid-portion of the church's north façade, and the building's foundation is stone.

Trinity's main entrance is located along the western portion of its south elevation, and consists of a gable-front porch unit with a narrow, Gothic-arched doorway containing a pair of wooden doors. (See Photo 16) A circular sandstone sundial is mounted over the doorway, along with a lantern-like sconce overhead. A baptistery is located in the center of the west wall inside of the main entrance, while a nave comprises the main section. (See Photo 17) The baptistery was formerly a broom closet that was transformed during a renovation between 1919 and 1921. It consists of a small, narrow, stained-glass, lancet window within a broad Gothic-arched niche. A polygonal, stone baptismal fount stands in front of this window. Two large, stained-glass, double-lancet windows, commissioned for the church in the 1950s, flank this niche and window, along with two similarly designed windows, mounted within the north and south walls of the westernmost portion of the nave. Two pairs of Arrowsmith windows, named after their donor, are located within the third and fourth openings of the north and south walls of the nave.

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These windows feature leaded, diamond panes, containing translucent, medieval crest motifs within each small diamond, and a medium-sized, red-tinted diamond within each window's center, displaying an initial of one of the Arrowsmith family members. Two double-lancet, memorial stained-glass windows, donated to the church in 1882, are located within the fifth opening of the north and south walls of the nave. (See Photo 18) These windows depict scenes from Luke 10:38-42 and Revelation 7:14ff. The former, features Mary and Martha serving Our Lord at home in Bethany, and the latter, features the "company of Saints and white-robed martyrs."

The walls are finished in Caen stone, a gypsum plaster pigmented with crushed stone that is mixed to resemble stone quarried near Caen, France. This refinishing was part of a larger renovation that occurred between 1919 and 1921; the original walls were plaster. The nave and chancel ceilings are original, and consist of vaulted rainbow roofs. (See Photo 19) Resembling a ship's hull, these ceilings are comprised of slender wooden purlins running lengthwise, supported by narrow, Gothic-arched wooden rafters. (See Photo 20) In addition, hardwood floors and two rows of hand-carved wooden pews bearing tre-foil and quatrefoil cut-outs in their profiles occupy the nave; these are also original. Overhead, a series of cylindrical, metal-and-glass lighting fixtures are suspended from the ceiling over each row of pews, along with a series of similarly designed metal-and-glass lighting sconces, located along the nave's upper walls.

In addition to the mid-20th-century stained-glass windows in the western portion of the church, there are also windows from this same time period within the chancel. Designed by Valentine d'Ogries between 1952 and 1953, these windows were created in a 15th-century Gothic style, and depict various events in the life of Jesus, which include his annunciation and birth, his presentation and teaching within the temple, his crucifixion and resurrection, and his ascension and pentecost.

The north and south transepts are substantially different. The north transept, which houses St. Mary's Chapel, can be accessed through two doorways. One doorway is located at the east end of the nave and leads into a hallway which connects to the west wall of the chapel via a wide Gothic-arched doorway. The other doorway is within the north wall of the chancel. The chancel doorway leads to the sacristy, which features built-in wood cabinetry, and connects to the chapel. St. Mary's Chapel houses rows of wooden chairs and features a trio of late-19th-century stained-glass windows which were formerly mounted within the altar wall of the church. (See Photo 21)

Depicting the Trinity, these three scenes feature the four Gospels, the Holy Spirit, and the Sacrifice, represented by the Paschal Lamb and the Pelican. By contrast, the south transept, which is not nearly as deep as its northern counterpart, is completely open to the nave, slightly elevated and features a stone altar table at its end and two double-lancet, stained-glass windows in its side walls. (See Photo 22) This stone altar was acquired by the church during the 1930s, and only recently relocated to its current niche, now referred to as the Sacrament Chapel. As noted, the window opening of this chapel was stuccoed over during a renovation which occurred between 1919 and 1921. Other renovations which took place during this time, included the extension of the chancel, the relocation of the three "Trinity" windows from the altar to St. Mary's Chapel and the installation of wooden choir stalls within the chancel area. Additional furnishings during this time included a carved oak pulpit and rood screen, designed by architect C. Percy Fowler. Recently, this rood screen was relocated from the front of the nave

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to the altar wall, where it is positioned in front of the organ pipes and below a semi-circular modern stained-glass window. Entitled "The Last Supper" by Lamb Studios, this window was installed during the church's reconfiguration.

In 1956, a 1-story parish house, designed in the Gothic Revival style, was built apart from the church in the southeastern portion of the churchyard. Oriented to the south, the parish house porch has a gable front, inset a larger and wider-angle gable front that extends substantially lower than the other gable roofs. (See Photo 5) Alluding to various details of the original church, the parish house has a Gothic-arched opening on its south façade, containing a trio of clear, lancet-shaped windows, and stepped buttresses along its east façade. (See Photo 23) All four elevations feature multi-lite, clear windows with wood sashes, comprised of four pairs of 8/1 double-hung windows within the east façade, four separate units of 5-light, fixed-pane windows on the north façade and three pairs of 4/8 double-hung windows within the west façade. (See Photos 24, 25) The walls are clad in brick and the roof is clad in asphalt shingles.

The vestibule of the parish house intersects a hallway that connects to the cloister and church to the west. The walls are finished in plaster and the floors are covered with linoleum. North of the vestibule is a large hall known as the parish hall. (See Photo 26) Referencing the church's ceiling with its ship-like detail, this hall features a massive, Gothic-arched, stained-pine wooden framework which extends to the floor, supporting slender crossbeams that run the length of the facility. Adjoining the main hall to the west is a large, modern kitchen and pantry, which is also accessible to the hallway through a door. Another door on the opposite side leads to a restroom.

In 1970, the parish house was connected to the church via a brick-clad cloister, featuring a cross-gabled porch roof projecting from its north and south sides, and a series of small, stained-glass, lancet windows, depicting kings, prophets, and patriarchs, within its north and south elevations. Along the south elevation, these windows are interspersed with stepped buttresses. The cloister interior is comprised of concrete block units and linoleum flooring, and features three entrances on its south façade and one entrance on its north façade.

Rectory

The rectory retains associations with its original owner, Jonathan Dunham, who was one of Woodbridge's first freeholders. Substantially renovated and expanded in 1873 when it was acquired by a donor who subsequently deeded it to the Trinity vestry, the building exhibits characteristics of both the Colonial era and the Gothic Revival movement.[1] (See Photo 9) While its late-19th-century renovations made it stylistically cohesive with the church, the Dunham House has retained one of its most distinctive features: elaborate Flemish checker brickwork in the lower portions of its façade which faces south. (See Photo 28) This pattern is confined to the first two floors of the façade. The façade also includes a brick stringcourse that once ran below the original second floor windows, but has since been interrupted by larger, 19th-century, Gothic-Revival, replacement windows. The cellar windows and first-floor windows in the façade are capped with relieving arches. Original fieldstone foundation walls and hand-hewn, first-floor joists within in the cellar are additional remnants of previous construction. (See Photos 29, 30) The east and west elevations of the house are laid in Flemish bond brickwork to the top of the second story

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and in English bond from that point to the peak of the gable. The combined weight of these features strongly suggest that the house was built during the first half of the 18th century, which is consistent with an 1873 account ascribing it to c.1717.[2]

The 1873 renovations included several alterations which dramatically modified the form of the house. These included an addition along the rear elevation of the house that was comparable in size to the existing footprint, and roof alterations that transformed it from a side-gable configuration into a cross-gable configuration. There are three bays along its façade with an additional bay projecting from its rear addition. The rectory is 2½ stories high, and features a front-gable porch beneath a front-gable center bay above. All of the windows are double-hung, with wood sash. The façade's first- and second-floor replacement windows are narrow pairs of 1/1, while the attic story and gable-front dormers feature twin 1/1, lancet windows within single Gothic-arched window openings. The front porch alludes to the porches of the church with its Gothic-arched entry and door surround, stepped-and-splayed corner buttresses with sandstone coping and stairs, and glass-and-wood-paneled door. (See Photo 31)

The secondary elevations of the original house feature 2/2 windows with sandstone lintels on the first and second floors, and two fixed-pane quatrefoil wood windows within the attic story. Coursework varies between 1:1 and 1:2 bond. There are also three interior-ridge brick chimneys with corbelled rims that are located at the main section's gable ends and in the north side of the rear addition. In contrast to the symmetry of the main section, the rear addition is asymmetrical. The west elevation features a prominent bay window on its ground floor, with a slightly projecting bay on its second floor housing a trio of narrow, 1/1 windows. (See Photo 32) A double-lancet 1/1 window occupies the attic story. The north elevation's gable-front bay features a trio of 1/1 windows on the first floor, a single unit of 2/2 windows on the second floor and a double-lancet 1/1 window in the attic story. (See Photo 33) The left bay features one 2/2 window on each story. In contrast, the east elevation offers no projecting window bays, and is characterized by two individual units of 2/2 windows on its first and second floors, and a double-lancet window within its addition's attic story. (See Photo 34)

Two doors, lead into the house. The main entrance is on the south elevation and a back door is on the original house's east elevation, where the original portion of the house meets the 1872 addition. The back door leads out to a porch with a square flat roof that connects to a side yard. The rectory's interior consists of a central hallway, with a living room located in the southwest corner, a dining room located in the northwest corner, a kitchen in the northeast corner and a bathroom in the southeast corner. A study is housed within the east side of the central portion, with built-in chestnut cabinetry. All of the walls are finished in plaster and all of the window moldings and doors are either chestnut or oak, and feature Gothic Revival arches and details. (See Photos 35, 36) A curved, carved oak, spindle balustrade is located between the kitchen and the study, which leads to the bedrooms and bathrooms upstairs. (See Photo 37) The basement is accessed through the kitchen, which has Gothic Revival-style wood cabinetry and a floor-to-ceiling brick hearth, on its south wall.

St. Martha's House

A late example of the Gothic Revival movement, the 1874 sexton's house, now known as St. Martha's House, named after the Patron Saint of Hospitality, consists of 1½ stories, two bays, a porch, and a cross-gable roof that is

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more moderately pitched than the other buildings within the complex. (See Photo 8) Formerly clad with narrow wood shingles, the house was re-clad with wide, asbestos shingles at some point during the latter half of the 20th century. In addition, its windows are wood sash and its roof is sheathed in asphalt shingles. In spite of the loss of its original siding and roof material, the house still retains its historic massing, which is exemplified by its gable-front left bay, enclosed porch and attic-story dormer. The existing building is consistent with a 1922 photo depicting it.

Similar to Trinity Church and the rectory, all of the roofs of St. Martha's House are similarly pitched, except for the porch roof within the right bay, which has a shed roof. The house's entrance is elevated several steps above ground, and accessed by a wooden door in the gable-front porch located within the left bay. This porch features small, 4/1 double-hung windows within its east and west elevations. There is another wooden door on the east façade of the left bay within the shed-roof porch of the right bay. All of the windows are rectangular in configuration, with narrow, individual window units flanking the gable-front porch and a pair of narrow windows above its roof. 1/1 windows are located on the ground floor of the right bay and above the shed-roof porch within an arched opening. Although the arched cut-out still exists, its upper portion has been filled in with wood in order to accommodate the rectangular window unit. The first and attic stories of the gable-ended east elevation feature two sets of 1/1 double-hung window units with a wood-and-glass door, accessible via a brick stoop. (See Photo 38) The west elevation consists of four 1/1 double-hung windows on its first story and two gable-front dormers with 6/1 double-hung windows. (See Photo 39) There is also a brick chimney in the central portion of the house.

The north elevation's first story consists of 2 bays, with two 2/2 windows in its left bay and a trio of 1/1 windows in its right bay. (See Photo 40) The attic story contains two 1/1 windows within the left bay: one within its gable-front dormer and the other within the wall adjoining it, and a pair of narrow 1/1 windows within the right bay. There is a brick chimney located at the juncture of the two bays. The main entrance to the house is through the door, located within the east elevation. There is a pantry within the northeast corner, a kitchen along the east wall, a small room within the southeast corner, and a hallway and stairwell that leads to the upper story, where the sexton lives, in the center of the southern portion. A large multi-purpose room, running from north to south, occupies the entire western half of the house. The windows within the multi-purpose room have Gothic-arched surrounds that have been painted over. (See Photo 41) All of the walls are finished in plaster and the windows have wood moldings.

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Statement of Significance:

Possessing a high level of physical integrity, Trinity Episcopal Church has multiple areas of significance under National Register criteria A, C and D for its contributions to the broad patterns of religious development within the United States; its architecture, which embodies distinctive characteristics of the late-Colonial era and the mid-19th century; and its capacity to yield important information about the history of non-Aboriginal peoples. Under Criterion A, Trinity Episcopal Church has contributed to the religious development of the country in its progression from an Anglican parish, established under the auspices of the Church of England in 1698 and chartered under King George, III in 1769, to an Episcopalian parish that was organized at the same time as the American Protestant Episcopalian Church in 1789.   Under Criterion C, Trinity Episcopal Church exhibits distinctive characteristics of several architectural styles that include late-Colonial-style brickwork in its rectory, and Gothic Revival massing and details in its rectory and its church. Moreover, its church's form, massing and details exemplify a popular design of mid-19th century church architecture that was promoted by Richard Upjohn. Upjohn's association with this popular prototype, coupled with his early participation in the design of Trinity Church, affirm its association with the master.   Finally, Trinity Episcopal Church is significant under Criterion D for its capacity to yield important information pertaining to 18th-century, non-Aboriginal people. The subject of various types of archaeological testing within the past fifteen years, Trinity's churchyard has produced military artifacts dating to the Revolutionary War era, as well as domestic artifacts relating to daily activity within Woodbridge Township. Thus, in embodying such diverse aspects of American history and culture, Trinity Episcopal Church's significance extends to local, state and national levels.

Colonial Settlement in Woodbridge Township and Allocation of Church Land

Trinity Episcopal Church occupies a portion of land in Woodbridge Township that was originally allocated for religious use in the town's charter. The Elizabethtown tract encompassing the future Woodbridge area was originally inhabited by Raritan Indians, who, according to historian Dorothy Ludewig, were part of the Sanhican branch of the Unami Lenapes.[3] On October 28th, 1664, this land was acquired from members of the Lenapes by associates, John Bayly, Daniel Denton and Luke Watson for thirty-six pounds.[4] Denton subsequently sold his shares of land to John Ogden and John Baker, while Bayly sold his shares to Philip Carteret, the newly appointed governor of New Jersey and a distant cousin of Sir George Carteret, the East Jersey Proprietor under James, Duke of York.[5] On December 11th, 1666, with Baker absent, Carteret, Ogden and Watson conveyed one-half of their shares to a group of ten associates from Newbury, Haverhill, Yarmouth and Barnstable, Massachusetts, for eighty pounds.[6] This six-mile-square tract was bounded by the Arthur Cull [Kill] to the east, Rahway River to the north, the Watchung mountains to the west and the Raritan River to the south.

The period between spring 1668 and early summer 1669 represented a major period of settlement in Woodbridge Township, whereby the number of freeholders increased from thirteen men to sixty-nine men by the time of its charter on June 1st, 1669.[7] Concurrently, Surveyor-General Robert Vauquellin completed his survey of the township during the early summer of 1669. The New Jersey Proprietors, Governor Carteret and the associates

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were empowered by the township charter to retain more shares of land than the freeholders. In the initial offering, individual land tracts ranged between 30 and 512 acres for the associates, and between 15 and 448 acres for the freeholders.[8] Among the provisions within the town's charter were a system of quit-rents, mandating a payment from each associate and freeholder of an English half-penny per acre per year.[9] The township was to collect these payments on behalf of Governor Carteret, who administered the territory under the authority of the Duke of York, acting on behalf of King Charles, II. In addition, the charter empowered the townspeople to elect their own magistrates and justices to administer their public affairs and enforce their laws.[10] Other provisions entailed the allowance for free trade without tax, permission to organize militia in defense of Indian attacks, the right of the freeholders and associates to admit inhabitants of their own choosing, and the election of two deputies to participate in the law-making process.[11]

In addition, Woodbridge's town charter included a provision for the exercise of free religion that had been previously introduced through a land patent agreement by Governor Richard Nicholls, Philip Carteret's predecessor. This was complemented by the English monarchy's allotment of two hundred acres of tax-exempt land to support a ministry.[12] Article 4 of the *Charter Granted to the Towne of Woodbridge June 1st, 1669* stated:

> That they have power by the pluralities of voices of the Freeholders and freemen of the said corporation to choose their owne minister or ministers for the service of God and the administering of His Holy Sacraments, and being so chosen, inducted and admitted, all persons as well the Freeholders, as others the freemen and inhabitants admitted in the said corporation or township shall contribute according to their estates for his maintenance, towards which charge there shall be two hundred acres of good upland and meadow laid out, to the use and behoof of the said minister…which said Land shall not be allionated, but shall remaine from one incumbant to another for ever. Which said land…for the building of a Church [and] Church-yard…shall be exempted from paying of the Lord's Rent of a halfe penny pr. Acre, or any other rate of taxes whatsoever for ever.[13]

The permissive language of the town charter pertaining to religious practice and land allocation not only enabled the Woodbridge inhabitants to establish their own independent church, but also to introduce other denominations into the township as religious preferences evolved and changed.

Religion in Colonial Woodbridge

The associates and freeholders inhabiting Woodbridge during its formative years were New England Puritans who had migrated to the area from Massachusetts, after having emigrated from their native countries of England and Scotland.[14] Like the associates who preceded them, most of the freeholders in Woodbridge came from Newbury, Massachusetts, as well as Barnstable, Yarmouth, Haverhill and Hull.[15] Having fled their respective towns in response to disastrous crop conditions and overcrowding, the Woodbridge settlers asserted themselves both in their individual farms and trades, and in local government, resulting in a very close-knit community.[16] Although some Puritan settlements in New Jersey, such as Newark and Navesink, reflected more fanatical Puritan ideals of

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isolation and alienation, Woodbridge's adherents were more interested in peaceful co-existence with their non-Puritan neighbors.[17] In fact, John Latschar, in his *East New Jersey, 1665-1682: Perils of a Proprietary Government*, noted how some of the associates in Woodbridge even facilitated the settlement of Baptist and Quaker dissenters in the area by selling a portion of their Elizabethtown tract to these sects to create Piscataway.[18]

One of the first orders of business for the local officials of Woodbridge Township was to commission an Independent meeting house for the purposes of holding local government meetings and religious services under the auspices of the New England Independent Church. Meeting houses were common among Puritans and Quakers alike, whose approach to municipal affairs not only reflected a commingling of government and religion, but also a pragmatism and an economy in utilizing one facility to house both activities. Shortly after the township was chartered in 1669, its local officials agreed on a ten-acre site for a meeting house. However, due to delays caused by inadequate funding, materials and labor, the building was not completed until 1698.[19] Similarly, the township's inhabitants also faced repeated delays in attracting a permanent clergyman. Thus, in the intervening years the townspeople were forced to rely on visiting missionaries for sermons and on homeowners to provide space for their various meetings.

In 1680, despite the lack of a completed building for worship, several members of the Independent Church managed to recruit a minister on behalf of the township.[20] However, this first clergyman's tenure was short-lived, as ill health allegedly prevented him from assuming this role for more than two years. Other ministers followed, averaging approximately two years before they resigned or were dismissed. As the township's population grew to 150 families by 1682, so did the diversity of its people.[21] Reflecting part of this diversity, a small group of Quakers began settling in the area, and held their first prayer meeting in Woodbridge in 1689.[22]

Following both a succession of ministers who held temporary positions within the township since 1680, and the completion of the Independent Meeting-house in 1698, the congregation became Presbyterian in 1710.[23] Calling their parish the Church of Christ, the Independent Meeting-house became known from then on as the Presbyterian Meeting-house. In his assessment of this change, Reverend Joseph P. Dally, Woodbridge Township historian, observed that although Presbyterianism was initially regarded with some suspicion by New England Independents during early years of colonization, many of these same individuals later embraced the faith, making it one of the most popular sects of Protestantism among Puritans.[24]

The Meeting House Green / Kirk Green and Its Boundaries

The Presbyterian Meeting-house (former Independent Meeting-house) occupied a portion of land known as the "Meeting-house Green." This land later encompassed the present-day First Presbyterian Church, located at 600 Rahway Avenue, and the present-day Trinity Church to the north of the First Presbyterian Church, at 650 Rahway Avenue. Specifying the location of the Presbyterian Meeting-house for his 1873 readership, Dally noted that it "stood at the north-east of the present Presbyterian Church" with "the south-west corner of the former impinging on the north-east corner of the latter."[25] In addition, Dally wrote that "The Presbyterian Church [built 1803] and its adjoining burying-ground covers part of the 'Green,' as also does the Protestant Episcopal Church [built 1858-

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1861] and its grounds."[26] According to the historian, the meeting house green was also commonly known as "Kirk Green."[27] Although it is unclear as to where this name originated, there are at least two plausible explanations: It may have evolved from the town's Scottish inhabitants, whose native church commons were also known as "kirk greens," ("kirk" meaning "church" in Scottish). It also may have emanated from the township's second minister, Mr. Archibald Riddell, who had emigrated to Woodbridge Township from Scotland.

Concerning the green's boundaries, Dally based his specifications on a 1784 survey which he quoted in his book (See Figure 1). The metes and bounds of this survey were as follows:

> Surveyed the 28th of the 8th month, called August, 1784...[A] lot of land, lying in the Town Spot of Woodbridge, whereon is erected the Presbyterian Meeting-house and a building commonly called a Church, which said lot of land is called the Meeting-house Green: Beginning at the Northwest corner of the home lot of land, formerly laid out for Samuel Smith, now belonging to William Smith; from said beginning running N. 11° 46', E. 20 chains, 55 links, to a gray rock, now within Samuel Barron's enclosure; thence with the line of the said Samuel Barron S. 18° and 25 minutes—E. 19 chains, 90 links, to a stone planted and shown by Samuel Barron for the South-west corner of his land; then S. 15° 20', W. 2 chains, 61 links, to a stake; then S. 8° 40', E. 5 chains, 97 links to a stake now standing within William Smith's enclosure; then with the said William Smith's line N. 80° 30', W. 8 chains, 93 links, to the beginning –containing eleven acres and three-tenths of an acre, as per the Plan delineated by a scale of 4 chains to an inch.[28]

This survey, along with maps from c.1766, 1850, 1876, 1924, and 2002, demonstrate the historically geographical relationship between the Presbyterian Meeting-house and its 1803 replacement to the south, and the three Trinity churches, represented on the maps as "Episcopalian Churches," to the north (See Figures 2, 3, 4, 5, 6 and 7). In fact, the unidentified church referenced in the Kirk Green survey would have been the second Trinity Church, constructed between 1754 and 1756, which stood on the site of the present-day Trinity Church. This is corroborated by an 1850 map that shows an Episcopal church located between the Samuel Barron residence, now used as the Trinity Church Rectory, to the north, and the First Presbyterian Church to the south (See Figure 3).[29]

Evolution of the Trinity Church Parish in Woodbridge Township

Three factors contributed to the establishment of an Anglican parish in Woodbridge that would later become Trinity Episcopal Church: Anglican proselytizing in the area, a schism among the Presbyterian congregation over the appointment of a controversial minister, and a rejection of Presbyterianism. According to Jeremiah Bass, Esq., who was governor of East and West New Jersey for a period during the 1690s, an Anglican missionary named Reverend Edward Portlock conducted services in Woodbridge Township as early as 1698.[30] Although Portlock's mission in Woodbridge Township lasted only a year, it was augmented by the work of a highly assertive Anglican missionary organization that was officially chartered in 1701, known as the Society for the Propagation of the Gospel in Foreign Parts.[31]

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Originally formed in 1649 as the "President and Society for the Propagation of the Gospel in New England" under King Charles I, the Society's original mission entailed assigning missionaries to America to preach the Gospel to its Native populations.[32] In 1662, his successor, King Charles II, further mandated that the Society's mission also include the establishment of Christian churches and schools for the Native peoples. However, in spite of its advocacy, the Church of England had only four practicing ministers in the New England colonies by 1675. On March 13, 1700, a Committee of the lower House of Parliament drafted a charter for a revamped Society which was effected on June 15, 1701 under the new title of the Society for the Propagation of the Gospel in Foreign Parts. In addition to targeting Native populations in New England, the new Society focused on the burgeoning European immigrant population in the Provinces.

In 1702, the Society hired the Reverends George Keith and Patrick Gordon to travel throughout the colonies to promote its mission. Keith, who was born in Scotland, was trained as a Presbyterian clergyman before becoming a Quaker in 1662.[33] After being repeatedly imprisoned in England for his Quaker sermons, he migrated to America in 1684 and served as a surveyor-general in East New Jersey, establishing the boundaries that separated east New Jersey from west, and north New Jersey from southern New York. In 1689, Keith wrote a scathing attack on Puritanism entitled, *The Presbyterian and the Independent Visible Churches in New England and Elsewhere Brought to the Test.* However, by 1691, his zealousness for a more rigorous Quaker faith antagonized other members within the sect, resulting in a schism between his followers, known as the "Christian Quakers" or "Keithians," and the Pennsylvania order of Quakers, known as the Pennsylvania Friends. Once the Quaker magistrates had declared that Keith was undermining their authority, he returned to London to seek vindication. However, these efforts antagonized the English contingent of Friends, who subsequently disowned him in 1695. Frustrated by a lack of understanding and support for his views, while at the same time, motivated by a newfound desire to embrace Anglican baptism and communion rituals, Keith joined the Church of England in 1700, and was ordained a priest.

By the time the Society had chosen Keith to be its missionary in the American colonies, he had already distinguished himself as a devout and persuasive Anglican. In his appeal for the assignment, he wrote:

> In East Jersey I have several friends that came off with me in the Separation from the Quakers, and so continue...they are well prepared to receive a Church of England Minister among them, and...set up a Church Congregation; the fittest places to set up a Church Congregation are Amboy and the Falls in Shrewsbury, near where Colonel Morris has his house and estate, for though Amboy has few Inhabitants, yet People would come to it from Woodbridge, and other places thereabouts.[34]

Once the Society hired him, Keith not only utilized his Quaker connections in New Jersey, but also attracted the interests of some New England Independents. One such preacher named Samuel Shepherd extended Keith his first invitation to preach in Woodbridge in 1702. Recording the event in his journal, Keith wrote, "On Thursday, December 30, 1702, preached in Woodbridge at the Independent Meeting House, at the desire of Mr. Shepherd

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and some others there, on I Tim. 3, 16."[35] Once Keith returned to England in 1704, another Anglican minister named John Talbot began preaching periodically in the township.

As select members of the Independent congregation began to gravitate toward the Anglican services taking place in Woodbridge and other neighboring towns, another event occurred that caused them to completely disassociate themselves from the New England Independents. In 1707, Rev. Nathaniel Wade moved to Woodbridge to replace Rev. Shepherd as the resident clergyman at the Independent Meeting-house. Although Rev. Wade conducted his original services between 1707 and 1709 in accordance with the traditions of the New England Independent Church, he began holding Presbyterian services at the meeting house in 1710.[36] Shortly thereafter, the church joined the Philadelphia Presbytery that same year.[37] Opposing Wade and their parish's conversion from New England Independent to Presbyterian, some members of the congregation appealed to an Anglican missionary named Rev. Edward Vaughan to rectify the situation. Vaughan, whom the Society had assigned to Elizabethtown in 1709, had known these individuals from his own services there. In their appeal to him, the dissenting congregants wrote:

> Sir, the unhappy difference between Mr. Wade and the people of Woodbridge, is grown to that height, that we cannot joyn with him in the worship of God as Xtians ought to do, It is the desire of some people here that if you think it may be for the Glory of God, and no damage to other Churches, that you would be pleased to afford us your help sometimes on the Sabbath days, according as you shall think convenient; we do it not with any intent to augment the difference among us, but rather hope that with the blessing of God, it may be a means for our better joining together in setting up the true worship of our Lord Jesus Christ, here amongst a poor deluded people, this is the desire of your humble servants, Rich. Smith, Amos Goodwin, John Bishop, Robert Wright, John Ashton, Gershom Higgins, Will'm Bingle, Benj. Dunham, Henry Rolph, George Eubancks.[38]

Upon receipt of this invitation in 1711, Rev. Vaughan made a pledge to the Society "to promise through God's blessing to supply both cures by officiating on every Lord's day..." in the township.[39] This pledge was to be one of several for the minister, who also envisioned a permanent facility for the Anglican congregation in Woodbridge Township.

The First Anglican Church

In 1712, members of Woodbridge's Anglican community submitted a petition to the governor for permission to build a church for their burgeoning congregation. This was to be the first of three churches that would serve the Trinity parish. In his 1711 letter to the Society, Rev. Vaughan had already proposed a church building in Woodbridge, writing, "I hope in a short time to see a fabric erected for the worship of God; for my auditors there and other well disposed persons are willing and ready to encourage the building of it by their contributions, which I receive and apply to promote that pious design."[40] The governor evidently agreed, granting the congregants a license in 1713 for construction to begin on a simple, wood frame church.[41] In 1718, a missionary named

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Halliday, who was assisting Vaughan in his efforts, wrote to the Society, "In Woodbridge there is a timber frame clap boarded without either floor or glass; it was built by a subscription procured by Mr. Vaughan which was near a £100—money very well laid out though there is but a small congregation belongs to it."[42] Despite the unfinished condition of the building, Reverend Vaughan conducted services in it when weather permitted.

Following Rev. Vaughan's mission in the township, another minister named William Skinner officiated. Commenting on the Woodbridge church, Rev. Skinner wrote to the Society, "I have preached but once at Woodbridge, for the Church there, being made up of Clap boards nailed together in a very sorry manner, and nothing done to the inside, one can hardly be in it any space of time in the winter without imminent danger."[43] Skinner also noted that the Anglican congregation in Woodbridge numbered approximately fifty people, and that almost "all were dissenters and violently attached to the New England scheme."[44] James Parker, a notable Woodbridge Township printer, recalled that "divine service was sometimes performed in it [the church]; but the number of the members were so few, and these but poor, the building fell to the ground."[45] Parker wrote in a subsequent letter that after 1725 the shed-like structure was no longer functional, having deteriorated beyond use.[46]

Kirk Green and the Jonathan Dunham House

As noted previously, the first Anglican church occupied land within Kirk Green, which had been allocated for religious use in the original town charter. Writing to the Society in 1716, Rev. Vaughan noted that the building was situated "upon a piece or lot of ground appropriated in the first settlement of the town for that use and purpose by the prudent and pious care of Philip Carteret, Esqr. and the Governor of the Province of New Jersey under the then Lds Proprietors, John Ld Barclay and Sir George Carteret."[47] In addition, on August 1st, 1718, his colleague, Rev. Halliday wrote, "The ground on which it stands was given by Governor Cartwright (Carteret) to the Church for Parsonage, &c., on which land there is no considerable improvements, new brick buildings, &c., and I'll procure a copy of the Deed and send it to your Secretary."[48] Dally surmised that the "new brick buildings" that Halliday described were most likely a recently constructed brick mansion belonging to Jonathan Dunham, the owner and operator of Woodbridge Township's first grist mill. Linking the present-day rectory to the Dunham home, Dally recalled:

> The writer [Dally] had the satisfaction, recently, of examining one of the mill-stones which Jonathan used in his mill. It is still to be seen near the house adjoining the Trinity Church, which house was once the residence of the great Woodbridge miller; although, of course, the beautiful structure now erected there, as the Trinity parsonage, is a transformation. When Jonathan's house was built it was the fine house, *par exellence*, in Woodbridge. It was standing two years ago [1871], and looked so weird and strange that some were glad to see the builders reconstructing it, while others were sad when they saw the landmark disappear.[49]

Dally also noted, "This building is now Episcopalian property, which was not the case when Halliday wrote; so that he was, doubtless, referring to the improvements on the Church-land and the contiguous property, to indicate

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its value."[50] The mill-stone that Dally referred to in 1873 still lies in front of the rectory, alongside a memorial marker, placed in front of the house in 1969, commemorating Jonathan Dunham as the house and mill's original builder.

Jonathan Dunham alias Singletary was one of the town's original settlers, having moved to the area in 1665 with his wife, Mary Bloomfield, after residing in Essex County, Massachusetts.[51] On June 8, 1670, he obtained a land grant of 213 acres in exchange for constructing a flour mill in the town, along with a yearly payment of one-sixteenth of its toll.[52] He also received 30£ and all of the sod he required to create a dam for his enterprise.[53] By September 29th, 1670, Dunham's mill and home were complete.[54] Dunham also held several local offices, traveled extensively throughout New York, New Jersey and Massachusetts, and acquired additional tracts of land in the township in 1717, 1720 and 1721.[55] According to genealogist, Rick Waggener, Jonathan Dunham died c.1724.[56]

Based on its form, materials and workmanship, it is highly improbable that any portion of the present-day Trinity rectory is part of the original house that Jonathan Dunham constructed in 1670. While such houses did exist within the Virginia colonies between the mid-17th century and the mid-19th century, it is unlikely that such a structure would have existed in East New Jersey during the late 17th century.[57] Commenting on the latter, New Jersey State Principal Historic Preservation Specialist Robert Craig maintained, "[T]he first generation of houses were much smaller in footprint than the second generation. The first generation were of frame construction on stone foundations, not necessarily with cellars. The second-generation successors were more likely of stone construction (some were frame, a few were brick)."[58] In addition, Craig noted that this initial construction was attributable to "the pressure to establish farms quickly" which "translated into extensive construction of small buildings."[59] Craig concluded, along with Columbia Professor of Conservation, Martin Weaver, that the older portions of the current rectory most likely date from the early 18th century, which would be consistent with Dally's assessment of Halliday's description in 1718.[60] Thus, the foregoing analyses suggest that the oldest portions of the rectory date to c.1717, thereby refuting any physical connection with Dunham's original house, yet suggesting an association with the man himself.

The Second Anglican/Trinity Church

As the first Anglican church structure had deteriorated beyond repair, so had the regularity of its services. In 1752, Reverend Thomas B. Chandler informed the Society for the Propagation of the Gospel in Foreign Parts that an Anglican service had not been conducted in Woodbridge Township for more than twenty years.[61] Confronted with the absence of a resident church, the town's Anglican adherents flocked to St. Peter's Church in Perth Amboy. Consequently, Reverend Chandler initiated a series of monthly lectures in Woodbridge Township as a means of galvanizing the laity, attracting as many as two hundred listeners to a core congregation of fifteen families.[62] Within two years, Chandler had not only succeeded in increasing the numbers of his fledgling congregation, but also in instigating the construction of an entirely new church.

Between 1754 and 1756 a modest, wood-frame structure was constructed on the site of the original, featuring a rectangular plan, clapboard siding and a side-gable roof topped by a belfry at its west elevation. Having been afforded an enclosed structure, largely funded by the Society for the Propagation of the Gospel, the church could

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now offer regular services year round, which in turn improved its membership. It was also during this same period that the parish was allegedly named, when one of its parishioners donated a silver chalice bearing the inscription "Trinity Church." By 1764, the Society had assigned Rev. Robert McKean to the parish in Rev. Chandler's place. Chandler, who had been an outspoken defender of the English crown, antagonized both his Woodbridge and Elizabethtown congregations to the extent that he abandoned these parishes to return home to England. McKean reported at this time that the Woodbridge congregation comprised twelve families totaling fifty people, along with fourteen communicants.[63] One reason for the decline in numbers following Chandler's time was a smallpox epidemic which ravaged the community in 1760.

Notwithstanding the debilitating events affecting the congregation at this time, on December 6, 1769, King George, III granted the parish a royal charter.[64] This charter empowered its minister, church wardens and vestry to incorporate for the purpose of making rules and orders pertaining to church affairs, receiving donations to purchase land and houses, and effecting leases of other properties.[65] The charter also granted the church authorities the power to reclaim any lands which had been "set apart for a glebe to the said church in the said town of Woodbridge upon the first settlement thereof or at any time since…"[66] This latter proclamation resulted in a longstanding disagreement between the Anglicans and Presbyterians of Woodbridge, with the latter attempting to reclaim land from the former after the Trinity Charter went into effect.

The American Revolution had a cataclysmic effect on the Trinity parish, resulting in another extended period of dormancy akin to the previous one that had occurred during the early- to mid-18th century. Although Trinity Church counted at least two Loyalists among its vestry, and perhaps even more among its laity, its identity as a sanctioned parish under the English Crown would have contributed to its decline during this period.[67] Contrasted with this inactivity as a house of worship, the church occasionally served as a soldiers' barracks for British troops, while they occupied the township between December 2nd, 1776 to June 22nd, 1777 (See Figure 7).[68] On May 1st, 1777, Trinity's resident minister informed the Society that its services had been abandoned and its mission had been destroyed, before deserting Woodbridge to serve as Chaplain to the 26th Regiment.[69] Within the past fifteen years, it has been suggested that a Revolutionary skirmish occurred in the churchyard, substantiated by some military artifacts that were uncovered on the site. These included musket balls, grape shot and canister shots, along with a soldier's uniform button.[70]

The end of the American Revolution not only signaled a new age of independence for the country, but also for American Anglican parishes, which now became Episcopalian, following the latter's organization by the General Convention in Philadelphia in 1789. Embracing the religious doctrines of the Church of England while maintaining its independence as an American Episcopalian entity, the General Convention assumed the role of policy-maker for its dioceses nationwide. In spite of this nationwide mobilization effort and reorganization, parishes such as Trinity endured prolonged periods of depression owing to the afflictions of war. Among the myriad of problems confronting Trinity Church following the Revolution was the loss of a resident clergyman, a scattered congregation, damages to its building and a lack of any ongoing financial support. These setbacks caused the General Convention in 1810 to declare that Trinity was "[v]acant…reduced to a low ebb…and in a

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ruinous state."[71] Responding to this plight, the convention appointed a committee in order to revive the church, its ministry and its congregation.

Following a successful fund-raising campaign by one of its vestrymen, a restoration of the church was completed on December 27th of that year.[72] In their report to the convention, the committee noted that "the church, which was truly in a ruinous and forlorn condition, is not only saved from destruction, but brought into a more finished state than it ever had been."[73] However, while the committee was able to solve Trinity's building-related problems, it was unable to rectify its administrative ills. Too poor to afford the services of a resident minister, the parish had a succession of fourteen different priests between 1809 and 1829. Finally, in this latter year, the church was bolstered by the commitment of Reverend William Douglas, who, between 1829 and 1837, divided his time between St. James' Church in Piscataway and Trinity in Woodbridge.

Reverend Douglas' tenure was followed by Reverend Frederick Ogilby in 1829, who continued to build both Trinity and St. James' congregations. Between 1835 and 1939, Trinity's congregation grew from four families and six communicants, to twenty-four families and seventeen communicants.[74] Rev. Ogilby's 1839 report on the Woodbridge parish to the convention stated that "the congregation gives good promise of soon outgrowing our present building, and thus giving one of the best arguments for erecting a new edifice, which is already contemplated."[75] Consistent with his report, a proposal was circulated around town during the same period, which sought funding for the new building through the sale of individual shares, which would then be allocated to designated pews within the new church. Although this proposal never materialized, the parish did succeed in installing a "handsome fence," costing approximately $300, around the church property in 1839.[76] Following Ogilby's departure in 1842, the church experienced a momentary renovation which included repairs, painting, new seats and the addition of a vestry. However, this brief stint of restoration and renovation was followed by yet another period of decline in membership between 1843 and 1857, when the well-intentioned yet elderly Reverend James Chapman served as rector. Debilitated by terminal illness, Rev. Chapman held only intermittent services in Woodbridge between 1853 and 1857, before he was replaced with Reverend H.N. Pierce, Rector of St. Paul's Church in Rahway. Several months after Pierce began ministering to the Woodbridge flock on a regular basis, the congregation counted thirteen families, and thirteen communicants.[77]

Trinity Episcopal Church

The third and final incarnation of Trinity Church was the byproduct of a fire that occurred within the second building on March 7th, 1858. As two of the parishioners were preparing the hall for an afternoon service, flames from the hall's stove escaped from the church chimney, causing the roof to catch on fire and the entire wood-frame and shingled structure to instantaneously burn to the ground. While the previous capital campaign to build the second Anglican church had relied heavily on funding from the Society for the Propagation of the Gospel in Foreign Parts, this new effort for an Episcopalian church required unprecedented local funding. On March 22nd, 1858, the wardens and vestrymen of Trinity Church issued a series of resolutions that were subsequently included in Bishop George Washington Doane's pastoral letter to the Diocese of New Jersey.[78] Among these resolutions was: a desire to honor past congregants, as well as the dead within Trinity's churchyard by building a new edifice; a request that the diocese appoint a committee to solicit donations in Woodbridge and its vicinity for such

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purposes; and an intent to submit its resolutions to Bishop Doane for publication in his pastoral letter to the clergy and laity of New Jersey.[79] The campaign that resulted not only had the financial support of the Trinity congregation and its elders, but also the congregation of Elizabethtown, which also provided regular services for the Woodbridge congregation while the new structure was being planned and built. As capital funds were being raised, a discussion ensued among the wardens and vestry as to the proposed church's location. While some of them favored the relocation of the church to the center of town, the majority favored rebuilding on "the historic ground" of the previous two churches.[80] This was partially because of the site's significance, which Reverend Hoffman articulated in his assessment of the second church: "We never passed it, with its hipped roof, quaint belfry, and shingled sides, still bearing the marks of Revolutionary Cannon-balls, without feeling that it was a link which bound us to another century and to the men whose blood laid the foundation of our noble republic.[81] Similarly, Hoffman praised the "link" to the parish's past afforded by the church cemetery, which he described as "thick with the bones of those who fell in the defence of their country's rights."[82] Given these profound connections, as well as the church's ownership of the land, perhaps it is not surprising that the congregation once again resolved to rebuild on the same site.

The Architects and Inspiration for Trinity Church

In contrast to the logic dictating the new structure's locale, the rationale guiding the selection of its architect is uncertain. Although church histories indicate that the wardens and vestry met and approved a plan by the prolific English master, Richard Upjohn (1802-1878) in their March 22nd meeting in 1858, the actual architect of record was an American from Newark named C. Harrison Condit (1828-1881).[83] While it is unclear as to why a lesser-known American architect would have replaced one of the most renowned church architects of the 19th century, several factors suggest that Upjohn did in fact influence Trinity Church's final design.

Richard Upjohn's notoriety as a church architect, along with his published writings on church design, would have made him the most obvious candidate for the Trinity commission. Having won acclaim for his redesign of New York City's Trinity Church in 1846, Upjohn was not only considered "a leader among American architects," but also a guiding force in popularizing the Gothic style for American Episcopal churches.[84] As a result, within one year of the completion of Trinity Church in New York, Bishop Doane commissioned Upjohn to design Grace Church in Newark (1847-48) and Doane's own St. Mary's Church in Burlington County (1846-54).[85] While St. Mary's was the first Episcopal parish church in America to employ a cruciform plan, it was not nearly as influential as its counterpart, St. James the Less, constructed during the same period in Philadelphia.[86]

Although Bishop Doane had not been involved with the commission of St. James the Less, he had been affiliated with the English organization promoting its design as a viable model for American Episcopal parish churches. In fact, in addition to being the first American to be invited back to preach in an Anglican church since the Revolution, in 1841 Doane became a member of the Camden Cambridge Society. Later re-organized as the English Ecclesiological Society in 1879, its mission was to promote both medieval concepts of liturgy and design as its models for the Church of England.[87] As one of the Society's leading advocates in America, Bishop Doane resolved to base American Episcopal parish churches on English Gothic models. Yet, despite both Doane and Upjohn's intentions to spread the Society's mandate in the United States, they were considered unsuccessful in

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their first collaborative effort. Intent on having Doane's own parish, St. Mary's, exemplify the Society's values, both the men and their design were sorely criticized by the Anglican organization for the church's unorthodoxies.[88] Thereafter confronted with the prospect of having to emulate and promote a parish church prototype for numerous other townships within the mid-Atlantic region, Doane and Upjohn decided on St. James the Less, a design which had not only been endorsed by the Society, but had also been created under the supervision of its members.

St. James the Less represented a departure from the simple rectangular plans that had dominated parish church design up until that time. Instead, mirroring its English medieval prototype, St. Michael's in Longstanton, Cambridgeshire (c.1230), St. James employed a cruciform plan which included a bell cot that slightly protruded from its façade, a steeply-pitched gable roof, and stepped buttresses projecting from its elevations and corners. In addition, unlike other parish churches, its chancel was an extension, not an integral part of its nave. Through the use of sound craftsmanship, its architect had attempted to embody virtues of integrity and truth that were fundamental to the Society's mission.

In her assessment of the influences shaping Upjohn's work, architectural historian Phoebe Stanton reasoned that the Philadelphia incarnation of St. Michael's would have been a desirable model for the architect to emulate. Stanton observed:

> The steeply sloping roof, the bellcot and buttresses on the west wall, but most of all the simplicity, dignity, and sensitive way in which the small church was handled without overburdening ornament would have appealed to Upjohn's expressed preference for 'truth' and assisted him in his search for the kind of pattern designs so frequently requested from him...improvisation of the theme of Longstanton permitted Upjohn to pursue his own tastes and at the same time satisfy the higher needs of the Church for Gothic expression.[89]

Concurring with Stanton, architectural historian Frank L. Greenagel noted how the Philadelphia version of Longstanton had made such a favorable impression on the architect that he based his other Episcopal-sponsored commissions within the mid-Atlantic region on its design, thereby allying himself with Bishop Doane's mission.[90]

Between 1847 and 1864, Richard Upjohn designed nine Episcopal parish churches based on the St. James the Less model—in addition to his 1858 submission for Trinity Church. These included Calvary Church in Stonington, Connecticut (1847-49); St. Thomas's Church in Amenia, New York (1849-51); Trinity Church in Matawan, New Jersey (1850); Zion Church in Rome, New York (1851); Christ Church in Elizabeth, New Jersey (1853; now demolished); Christ Church in Woodbury, New Jersey (1856); the Chapel of St. Mary the Virgin at Nashotah Episcopal Theological Seminary in Wisconsin (1859-1860); and All Saints Memorial Church in Navesink, New Jersey (1864; National Register Listing, 1974; National Historic Landmark Listing, 1987). Furthermore, according to Greenagel, there were "dozens of churches across the country whose lineage [could] be traced back through to Upjohn to St. James and ultimately to St. Michael's..."[91] Within New Jersey alone, these included a Presbyterian church in Stockton, and two Catholic churches in Boonton and Somerset, respectively.

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In addition to promoting this particular form through his commissions, Upjohn had begun work on a pattern book related to parish church design in 1847. Although *Rural Architecture* would not be published until 1852, the author had expressed his desire early on "to supply the want which is often felt, especially in the newly settled parts of our country, of designs for cheap but still substantial buildings for the use of parishes, schools, etc."[92] Years later, his descendant, Everard Upjohn, maintained that the book was written "to satisfy those parishes who were too poor to afford even the most modest architect's fee or too distant to permit personal attention."[93] In spite of the fact that Richard Upjohn's examples in *Rural Architecture* were less sophisticated both in design and materials than his commissioned designs inspired by St. James the Less, Everard Upjohn maintained that "[t]he significance of the buildings of this class in the forties lies in their anticipation of those later designs."[94]

Given Upjohn's familiarity with and later preference for the St. James the Less model, perhaps it is not surprising that just two weeks after the second Trinity Church in Woodbridge Township had had its fatal fire, the architect was not only able to submit a design for its replacement, but also to win instant approval for it. The Trinity submission, occurring in the spring of 1858, clearly represented a continuum in the architect's work, exemplified by his Christ Church commission in Woodbury in 1856, his Chapel of St. Mary the Virgin commission in Wisconsin in 1859, and his All Saints Memorial Church commission in Navesink in 1864. Although church histories have identified C. Harrison Condit as its architect, documented evidence to the contrary attesting to the vestry's initial approval of Upjohn's design, the latter's popularization of the St. James the Less prototype, and his previous collaboration with Bishop Doane, corroborate Upjohn's influence on the project. Thus, it would appear that most of the credit for Trinity's design should be accorded to Upjohn.[95]

Trinity Church Design

The final design for Trinity Church incorporated defining elements of St. Michael's and St. James the Less, while modifying individual details to suit its congregation's needs and aspirations. Although stone was used for the church's foundation, the architects chose brick as the principal material for the walls.[96] Slate was selected for its roof, sandstone for its masonry trim and wood for its window muntins and doors. Like its historical counterparts, Trinity featured a cruciform plan oriented east, symbolizing the link between Christ's ascension on Easter morning with the rising sun. Consisting of one bay, this east elevation contrasted with the three bays on its west elevation, and eight bays on its north and south elevations. Also alluding to St. Michael's and St. James, this plan featured a bell cot emanating from its west elevation, a chancel extending from its east elevation, and transepts on its eastern portions of its north and south elevations. Visually anchoring the entire structure, the architects also referenced the Longstanton and Philadelphia prototypes by including stepped buttresses along Trinity's elevations and at each of its four corners, which in turn were interspersed with lancet windows, niches, openings and doorways located throughout the building.

Although Trinity's defining characteristics referenced St. Michael's and St. James, the way in which these details were manifested reflected the architects' commitment to Episcopalian ideals of both restraint and glorification as embodied in the Gothic Revival movement. In contrast to the wider footprints of its antecedents, the design for Trinity was much narrower and more vertically oriented. This verticality also informed the church's gable-ended roofs, with their cohesive, steeply pitched nave, transepts, porch and bell cot. Also diverging from its historical

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counterparts, the base of the bell cot featured a small projection with a steeply sloped, slate roof. In addition, instead of imposing buttresses projecting from its walls and corners, the architects instead chose to implement slender, stepped-and-splayed buttresses, capped with triangular units of sandstone. These units were also incorporated into the bell cot itself, which featured two intermediary steps crowned with sandstone units along its tower. All of these stepped elements contributed to the verticality of the church, while also giving it a more balanced physical dimension.

Similar to St. Michael's—and moreover, to the second Trinity church—the architects placed the main entrance along the rear of the southern elevation, which enabled the building to physically and visually connect to Trinity Lane. This area between the church and the lane also comprised the church's original graveyard, which expanded into the area north of the building in the succeeding years. In addition to the northern transept, an exterior brick chimney was placed halfway between the transept and the west elevation, and a cross-gabled, sandstone lantern, crowned by a cross-in-circle finial, was placed on the roof of the nave at its eastern elevation. The bell cot was crowned by a cross. The church's windows were predominantly comprised of wide, Gothic-arched openings with translucent panels, mounted within double-lancet, wooden muntins and sashes. Originally, the nave and chancel featured six window units per side, and three window panels within the chancel wall, while the transepts contained one window unit apiece, with smaller lancet windows within the sides.

Among the windows located within the nave were four Arrowsmith windows, named after their donor whose first name is not known. These windows occupied the third and fourth openings within the north and south walls of the nave, and feature leaded diamond panes containing translucent, medieval crest motifs within each pane, and a medium-sized, red-tinted diamond within each window's center, containing the initial of an Arrowsmith family member.[97] Original walls were finished in plaster and featured vaulted, rainbow-roof ceilings within the nave and chancel, respectively. These ceilings, evocative of a ship's hull, were comprised of slender wooden beams running lengthwise, supported by narrow, Gothic-arched wooden rafters. In addition, hardwood floors and hand-carved wooden pews, bearing tre- and quatrefoil cut-outs in their profiles, occupied the nave and chancel areas. Several large, gas light fixtures, consisting of four globes per chandelier, were suspended from the ceiling along the nave's center.

Trinity Church Cornerstone and Consecration

The initial building campaign yielded $2330 from Episcopalian followers in Woodbridge and Elizabethtown toward a project that was estimated to cost $2500.[98] However, this amount soon escalated to $3000, and for unknown reasons, Newark architect, C. Harrison Condit, replaced Richard Upjohn, receiving $90 for his services.[99] In contrast to Upjohn's work, which has generally been well documented, no material has been found on Condit prior to his work on this project.[100] The only other project uncovered was his design for a series of stained-glass windows for Grace Church in 1862, a church that was originally designed by Upjohn in 1848.[101]

Regarding the construction process, little is known, except that the builder was a Woodbridge resident named George Hogan, and that the remains of three recently interred children were relocated within the churchyard in order to accommodate the larger footprint of the new church.[102] Succeeding Bishop Doane, who had died in late

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1858, Right Reverend William Henry Odenheimer, D.D., Bishop of the Diocese of New Jersey, laid the cornerstone for the new church on July 7th, 1860. Reciting "Psalm 122," the bishop, along with Reverend A.E. Hoffman and other Episcopal ministers from the area, and the wardens and vestry of the Trinity parish, walked from the First Presbyterian Church to the site of the new church. After several prayers, Rev. Hoffman placed a leaden box within the hollow of the cornerstone, containing a bible, a prayer book, *Journal of the General Convention* (1860); *Journal of the Diocesan Convention* (1859); constitutions and canons of the New Jersey Diocese; a copy of the Trinity Charter, granted by King George, III in 1769; the pastoral letter, written by Bishop Doane on the occasion of the second church's burning in 1858; the church almanac; two church newspapers; Bishop Doane's memoir; a book on free churches; parish statistics concerning Christ Church in Elizabeth, New Jersey (1860); and an Outline of the History of Trinity Church, Woodbridge.[103] Trinity Episcopal Church was consecrated by Bishop Odenheimer on Whitsun Monday, May 20th, 1861.[104] After the consecration, Reverend Hoffman announced that the church would no longer impose rents on its pews, but instead rely on the charitable offerings of its congregation in order to sustain its building, services and administration.[105] The total cost of the church amounted to $3333.[106]

Trinity Church Rectory

Two years after the consecration of the new church building in 1863, the wardens and vestry of Trinity Church purchased a house off-campus at 166 Rahway Avenue for $5000 to serve as the parish rectory.[107] By this time the congregation had grown to twenty-five families, totaling one hundred and ten individuals.[108] In 1872, a local donor named George C. Hance purchased the former Dunham house from the family of Samuel Barron, which he subsequently deeded to the church authorities on December 23rd, 1873, after commissioning extensive renovations on the house to make it compatible in style to Trinity Church.[109] Once the rectory had been conveyed to the church authorities, it became annexed to the area historically known as Kirk Green. At the time it was renovated, the house was enlarged to nearly double its size.[110] The most substantial expansion was in the rear of the house, which entailed the 2-story addition of a kitchen and dining room on the first story, and two bedrooms on the second story. Yet, in spite of these dramatic alterations, the house retained its fieldstone foundations, hand-hewn cellar beams and details of its c.1717 brick façade.[111] Included in the renovation—consistent with the Ecclesiological Society's emphasis on craftsmanship—was the installation of Gothic-style elements on both its exterior and interior. These were manifested in steeply pitched, slate roofs, echoing those of the church, gable-front window dormers with decorative bargeboards, and gothic-arched window muntins, mounted within previously defined rectangular window enframements. Furthermore, other features such as wooden cabinetry, doors and window moldings inside all reflected this Gothic sensibility, and were hand-crafted from chestnut and oak.

Alterations, Additions, Furnishings and Fixtures

Since its opening in 1860, Trinity Episcopal Church has undergone a series of alterations and expansions and acquired a variety of fixtures and furnishings. In 1869, a new bell and organ were installed, and in the mid-1870s, a fence was constructed around the entire churchyard. In 1874, a two-story, Gothic-Revival, wood-frame sexton's

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house and Sunday school were constructed, followed by the donations of an ornate, carved eagle lectern and brass altar desk and a pair of double-lancet, memorial stained-glass windows in 1882. (Photo 8)

These 1882 windows were mounted on the north and south walls at the front of the nave and depicted scenes from Luke 10:38-42 and Revelation 7:14ff. The former, featuring Mary and Martha serving Our Lord at home in Bethany, and the latter, featuring the "company of Saints and white-robed martyrs." Sometime within the latter half of the 19th century, an altar window, comprised of three stained-glass, lancet windows within elaborate Gothic-Revival wooden tracery, was installed within the altar wall. Representing the Trinity, these three panels depicted the four Gospels, the Holy Spirit, and the Sacrifice, represented by the Paschal Lamb and the Pelican.

Between 1919 and 1922, the church experienced several substantial alterations. These included the extension of the chancel; the relocation of the three stained-glass "Trinity" windows from the altar wall to the chapel within the north transept, later named St. Mary's Chapel; the conversion of a former broom closet into a baptistery within the nave's western wall; the filling in of the window opening located in the south transept; and the installation of new wooden choir stalls in the chancel. Concurrently, under the supervision of Trenton architect Percy L. Fowler, the entire interior, formerly finished in plaster, was re-finished in Caen stone. Other furnishings and fixtures, added during this same period, included a carved-oak rood screen and octagonal pulpit, both designed by Fowler, and placed at the juncture of the nave and the chancel. In addition, a new fence was installed around the churchyard, replacing the previous one from the 1870s.

In 1932, a new stone altar, also designed by Fowler and consisting of a tabernacle, dossal, and sanctuary lamp, was placed within the chancel. Concurrently, a new kitchen wing and two rooms were added to the ground floor of the Sexton House-Sunday School, which in turn became the parish house. In addition, the second story, housing the sexton and his family, was renovated. Also during this time, dead tree stumps and trunks were replaced with young trees and plantings within the churchyard. Between 1952 and 1953, four pairs of stained-glass lancet windows, designed by Valentine d'Ogries in the 15th-century Gothic style, were installed within the north and south walls of the chancel. These windows depict the annunciation and birth of Jesus, his presentation and teaching within the temple, his crucifixion and resurrection, and his ascension and pentecost. By 1956, the congregation had outgrown its former parish facility, and a new one was built within proximity of the church. Several decades later, in 1970, the 1956 parish house was physically joined to the church via a cloister that ran east-west, connecting to the north transept which now houses St. Mary's Chapel. All of these additions were designed to be cohesive with the architects' original design, both in form and materials.

The most recent alterations occurred in the winter of 2002, and were implemented in order to maximize accessibility within the church.[112] Seeking to eliminate any barriers which would impede the laity from partaking in its services, the Trinity clergy and vestry elected to bring the altar rail forward to the former location of the rood screen, while relocating the rood screen to the altar wall. Also during this reconfiguration, the pulpit was moved to the southwest corner of the nave and transept, and the stone altar was relocated to the south transept, also known as the Sacrament Chapel. It was also during this time that the semi-circular "Last Supper" stained-glass

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window, designed and crafted by Lamb Studios in Clifton, New Jersey, was mounted within the upper portion of the altar wall over the relocated rood screen.

Archaeology at Trinity Churchyard

Despite having had a succession of building accretions to its churchyard since c.1717, Trinity Church retains the capacity to yield information about early American history and pre-history. Over the years amateur—and more recently—professional archaeologists have uncovered 18th-century artifacts that have included musket balls, grape shot and canister shots, along with domestic objects, such as smoking pipes, pottery shards, eating utensils, belt buckles and gardening tools.[113] On October 12, 1991, a group named the Deep Search Metal Detecting Club, now known as the Battlefield Restoration and Archaeological Volunteer Organization (BRAVO), conducted a surface metal-detecting survey of the property.[114] Among their discoveries was a belt buckle dating from 1750, and a Tombac uniform button, presumably from a British soldier.[115]

Since March 2002, under the direction of professional archaeologists, Professor Richard Veit and Gerard Scharfenberger, members of Monmouth University's History and Anthropology Club have completed thirty-four shovel tests and dug one three-foot excavation unit at the Trinity site.[116] Concentrating on the north and west areas of the property surrounding the rectory, the archaeological team found stratified 18th-century deposits, approximately thirty-feet west of the house's 1872 addition that were located 11 - 32" below ground. Summarizing their findings, Professor Veit noted:

> The refined earthenwares common on late 18th-century archaeological sites, such as creamware and pearlware, are not present; however buff-bodied slipware, dark green bottle glass, and local stonewares are present. These deposits may represent a refuse pit or possibly a filled cellar hole associated with an early structure. A single chert flake, which may relate to a prehistoric occupation of the property, was also found in the shovel testing as was a white ball clay tobacco pipe with a late-17th century form.[117]

Veit then concluded, "Based on this preliminary level of testing it is clear that 18th-century archaeological deposits are present, which retain a high level of integrity."[118] This site has since been registered as No. 28-Mi-220 with the New Jersey State Museum's Bureau of Archaeology and Ethnography, and will be the subject of further testing.

Trinity Episcopal Church has retained an exceptionally high level of integrity within its historic structures and cemetery, conveying a period of over a century-and-a-half of significance between c.1717 and 1874, as well as tangible evidence linking it to additional 18th-century—and possibly, 17th-century—activity on the site. As discussed, Trinity Episcopal Church is significant under National Register Criteria A and C for its contribution to the broad patterns of history in Woodbridge Township and New Jersey in the area of religion; and its architectural significance, exemplifying aspects of the Colonial style in its rectory, and a specific Gothic Revival style associated with architectural master, Richard Upjohn in its church. Furthermore, under Criterion D, Trinity

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Episcopal Church is significant for its ability to yield information pertaining to the existence of 18th-century Historic-Non-Aboriginal cultures. Given the National Park Service's interest in Middlesex County as part of its larger proposed American Crossroads National Heritage Area, Trinity Episcopal Church has the potential to make significant contributions to the understanding of Revolutionary War history in Woodbridge Township, New Jersey and the United States.

[1] Dally, Rev. Joseph W., *Woodbridge and Vicinity: The Story of a New Jersey Township, Embracing the History of Woodbridge, Piscataway, Metuchen, and contiguous places, from the earliest times; the History of the different Ecclesiastical Bodies; Important Official Documents relating to the Township, etc.*, (Madison, NJ: Hunterdon House, 1967; originally published 1873) 17.

[2] According Martin Weaver, Professor of Historic Preservation at Columbia University, the distinctive Flemish checker brickwork pattern found in select areas of the former Dunham House, along with its foundation materials, most likely date these areas of the house to c.1720. Conversation with author, March 25, 2003. In terms of its 1715 construction date, Dally cited a letter written by an Anglican minister named Halliday who, in a 1718 letter, described "new brick buildings" in the proximity of the first Anglican church. Dally, 17.

[3] Ludewig, Dorothy F.D., "The Lenni Lenape Indians of Woodbridge Township," *Timely Told Tales of Woodbridge Township*, (Plainfield, NJ: Boise Printing Company, 1970) 4.

[4] For background on the colonization of Woodbridge Township, see Latschar, John Allen, *East New Jersey, 1665-1682: Perils of a Proprietary Government*, Rutgers University Doctorate of Philosophy Thesis, Department of History, (New Brunswick, NJ: 1978) 127, and Footnote 47, 143.

[5] Latschar, FN 47, 143.

[6] Ibid., 127.

[7] Ibid., 129.

[8] *East Jersey under the Proprietors*, as quoted in Whitehead, George A. *Contributions to the Early History of Perth Amboy and Adjoining Country...*, (New York: D. Appleton & Company, 1856) 356-357.

[9] Dally, Reverend Joseph W., "Charter Granted to the Towne of Woodbridge June 1st, 1669," *Woodbridge and Vicinity: The Story of a New Jersey Township...*, (Madison, NJ: Hunterdon House, 1873; reprinted 1967) Appendix A.

[10] Ibid.

[11] Ibid.

[12] Latschar, 40-41.

[13] As quoted in Dally, Appendix A.

[14] Unless otherwise noted, background history on religious life in colonial Woodbridge was obtained from Dally, Chapters VII, XI, XV and XIX.

[15] Latschar, 130.

[16] Ibid., 131.

[17] Ibid.

[18] Ibid., 133.

[19] Dally, 87. For history on the construction of the independent meeting house, see Dally, 76-88.

[20] Ibid., 81

[21] Ibid.

[22] Ibid.

[23] Ibid., 169.

[24] Ibid.

[25] Ibid., 76-77.

[26] Ibid., 76.

[27] Ibid.

[28] *Freeholders' Book,* folio 134, as quoted in ibid., 172-173.

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[29] Deeds to the rectory corroborate Samuel Barron's previous ownership of the house. *Deed between Heirs of Samuel Barron of Woodbridge, NJ and George C. Hance.* Dated September 1872; recorded May 28, 1873; and *Deed between George C. Hance and wife to The Minister Church-wardens and Vestrymen of Trinity Church Woodbridge.* Dated December 23, 1873; recorded February 13, 1874.

[30] As quoted in Welles, Rev. Edward Randolph, *A History of Trinity Church: Woodbridge, New Jersey from 1698 to 1935,* (Southborough, NJ: The Pine Tree Press, 1935) 20.

[31] Ibid., 21.

[32] Background on the Society for the Propagation of the Gospel in Foreign Parts was obtained from Brush, Rev. George Robert, "Chapter 13," *St. James Parish Arlington, Vermont and the Diocese of Vermont* (Arlington, VT: George R. Brush, 1941), http://www.stjamesarlington.org/parish/brindex.htm.

[33] Background on Rev. George Keith was obtained from Frost, J. William, "Keith, George," *American National Biography Online,* http://www.anb.org/articles/01/01-00475.html.

[34] As quoted in ibid., 22.

[35] As quoted in Dally, 121.

[36] Dally, 169.

[37] Ibid.

[38] As quoted in ibid., 124.

[39] As quoted in *N.J. Journal,* in "New Jersey," *The Churchman,* August 2, 1860. v.XXX, no.24, 181.

[40] Ibid.

[41] Dally, 124.

[42] As quoted in ibid., 124-125.

[43] As quoted in ibid., 127-128.

[44] Ibid., 128.

[45] As quote in ibid., p.31.

[46] Ibid., p.31.

[47] As quoted in Ibid., 124-125.

[48] As quoted in Ibid., 125.

[49] Ibid., 17.

[50] Ibid., 125.

[51] Waggener, Rick, "Notes for Jonathan Dunham alias Singletary," in Hancock, Audrey, *The Singletary-Dunham History, Notes, & Resources,* http://www.freepages.genealogy.rootsweb.com/DUNHAM/SingletaryDunhamHistory.html. March 25, 2003, 2.

[52] Contract between Jonathan Dunham and Town of Woodbridge, as quoted in, "300th Anniversary Monument: To Dedicate Marker Sunday in Memory of Jonathan Dunham," *Leader Press,* October 1, 1965.

[53] "'Hope' carried Dunhams to area," *The News Tribune, Woodbridge, N.J.,* July 3, 1976, 21-B.

[54] Dally, Reverend Joseph W., *Woodbridge and vicinity: the story of New Jersey township, embracing the history of Woodbridge, Piscataway, Metuchen, and contiguous places from the earliest time...,* (Madison, NJ: Hunterdon House, 1873; reprinted 1967), as quoted in, "'Hope' carried Dunhams to area," *The News Tribune, Woodbridge. N.J.,* July 3, 1976, p.21-B.

[55] Waggener, 3.

[56] Waggener cites a document written by Jonathan Dunham, Jr. on April 24, 1724, alluding to his father, Jonathan, Sr.'s, recent passing. Ibid., 3.

[57] Regarding the prevalence of this type of house within the Virginia colonies, see Loth, Calder, "Notes on the Evolution of Virginia Brickwork from the 17th Century to the Late 19th Century," *APT Bulletin,* 1974, vol. vi, no.2, 89. According to Martin Weaver, Professor of Conservation at Columbia University, the distinctive Flemish checker brickwork pattern found in select areas of the former Dunham House, along with its foundation materials, most likely date these areas of the house to c.1720. Conversation with author, March 25, 2003.

[58] Robert Craig e-mail to author, April 3, 2003.

[59] Ibid.

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[60] Ibid., and Prof. Martin Weaver conversation with the author, March 25, 2003.

[61] Dally, 129.

[62] Ibid., 129.

[63] Ibid., 131.

[64] Welles, 42.

[65] Dally, Appendix C.

[66] Ibid.

[67] The two known Loyalists of the Trinity parish were vestrymen, David Alston and Ebeneezer Forster. Jones, Edward Alfred, *The Loyalists of New Jersey: Their Memorials, Petitions, Claims, Etc. From English Records*, (Boston: Gregg Press, 1972) 74, 257.

[68] Wall, John P., and Harold E. Pickersgill (eds.), "Woodbridge and Piscataway Townships," *History of Middlesex County, New Jersey:1664-1920*, v. II, (New York: Lewis Historical Publishing Company, 1921) 83, 408.

[69] Welles, 46.

[70] Melisurgo, Lenny, "Historic items sought at Woodbridge church," *The Star-Ledger*, July 7, 1991, I, 33.

[71] As quoted in ibid., 54.

[72] Ibid., 55.

[73] As quoted in ibid.

[74] Total in 1835: ibid., 59; Total in 1839: ibid., 61, 62.

[75] As quoted in ibid., 61.

[76] Ibid., 61

[77] Ibid., 64.

[78] Ibid., 65-66.

[79] Ibid., 66.

[80] As quoted in Bishop G.W. Doane's "A Pastoral Letter...," Ibid., 66.

[81] As quoted in ibid., 67.

[82] Ibid. According to Middlesex County records, the oldest recorded body buried in Trinity Cemetery was from 1714, while the oldest surviving headstone dated from 1750. Welles, 39.

[83] Welles, 66. Research conducted at Newark, Rutgers, New York Public and Columbia University's Avery libraries revealed no information about Caleb Harrison Condit.

[84] Stanton, Phoebe, "Richard Upjohn," in Diane Maddex, ed., *Master Builders*, (Washington, D.C.: The Preservation Press, 1985) p.40. According to Stanton, Upjohn's primary source of inspiration for New York's Trinity Church was from an illustration he found in Augustus W.N. Pugin's highly influential Gothic Revival treatise, *The True Principles of Pointed or Christian Architecture* (1841). Stanton, Phoebe, "Upjohn, Richard," in Adolf K. Placzek, ed., *MacMillan Encyclopedia of Architects*, v. 4, (London: The Free Press, 1982) p.236.

[85] According to the National Register Nomination for Grace Church, Caleb Harrison Condit contributed the designs for the church's stained glass memorial windows in 1862. The church was listed on the National Register for Historic Places in 1972. Geyer, Donald W. "National Register of Historic Places Inventory – Nomination Form: Grace Church," Essex County, New Jersey, August 15, 1972. On file at the New Jersey Historic Preservation Office, Trenton, NJ.

[86] Although formally credited to John Notman, St. James the Less was jointly designed by G.G. Place in England and by John E. Carver in America. Stanton, Phoebe B, *The Gothic Revival and American Church Architecture: An Episode in Taste 1840-1856*, (Baltimore: The Johns Hopkins Press, 1968) p.112.

[87] Constance M. Greiff, "Grace Church, Newark," October 1998. The promotion of "high church" design and ritual for the Episcopal Church was popularly known as the Oxford Movement in the Church of England. On file at the New Jersey Historic Preservation Office, Trenton, NJ.

[88] Stanton, Phoebe B, *The Gothic Revival...*, pp.73-74.

[89] Stanton, "Upjohn, Richard," p.241.

[90] Greenagel, Frank L., "Less is more: the Influence of St. James the Less," *NJ Churchscape* at www.njchurchscape.com, p.2.

[91] Ibid.

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[92] As quoted in Stanton, "Upjohn, Richard," p.241.

[93] Upjohn, Everard M., "The Formation of a Style," in *Richard Upjohn: Architect and Churchman* (New York: Columbia University Press, 1939) pp.90-91.

[94] Ibid., p.91.

[95] Greenagel made a distinction between C. Harrison Condit, who was known as the "architect on site," versus Richard Upjohn, who was considered Trinity's actual designer. The author also asserted that it would not have been uncommon for Upjohn to have sold his plans to a particular parish, and then have them implemented by a local architect or builder. Greenagel, "Less is more: the Influence of St. James the Less," *NJ Churchscape* at www.njchurchscape.com, p.2.

[96] It bears noting that by 1860, clay mining and brick manufacturing had become major industries in Woodbridge, with at least twenty clay merchants and brickyards located in the area. Heritage Studies, *Middlesex County Inventory of Historic, Cultural and Architectural Resources*. Princeton, NJ: Board of Chosen Freeholders, Heritage Studies, 1979. In addition, Richard Upjohn had previously used the material for St. Thomas' in Amenia Union, New York.

[97] E-mail from Trinity Rector, Father Robert Counselman, October 25, 2002.

[98] Welles, 66, 67.

[99] Ibid., 67.

[100] Research conducted at Newark, Rutgers, New York Public and Columbia University's Avery libraries revealed no information about Caleb Harrison Condit.

[101] Geyer.

[102] *The Churchman*, 182.

[103] Ibid.

[104] Welles, 68.

[105] Ibid., 69.

[106] Ibid.

[107] Ibid., 71.

[108] Ibid.

[109] *Deed between Heirs of Samuel Barron of Woodbridge. NJ and George C. Hance.* Dated September 1872; recorded May 28, 1873; and *Deed between George C. Hance and wife to The Minister Church-wardens and Vestrymen of Trinity Church Woodbridge.* Dated December 23, 1873; recorded February 13, 1874.

[110] Information regarding the renovation of the Trinity rectory was obtained from Welles, 73-74.

[111] Welles speculated that the front door was most likely relocated from the west elevation to the south during this renovation. Having identified a circular carriage drive fronting the west façade of the house, Welles deduced that this would have been where the original entrance was. Ibid., 74.

[112] These changes were implemented in response to the "Gold Bar Statement," an initiative of the Associated Parishes for Liturgy and Mission, which sought to renew liturgical spaces through reconfiguration. In its statement, the Council urged "open and uncluttered...spaces for worship" and "completely free-standing" altars, among other directives. Gold Bar, "Gold Bar Statement," Washington, April 1989 at http://www.nccbuscc.org/litrugy/livingstones.htm.

[113] Melisurgo, 33.

[114] Ibid., and Dan Sivilich e-mail correspondence to the author, November 19, 2002.

[115] Turner, Patricia C., "Volunteers 'dig' history of church," *The Star-Ledger*, November 17, 1991, I, 1; and Dan Sivilich e-mail correspondence to the author, November 19, 2002.

[116] Veit, Richard, Ph.D., "Notes on Excavations at the Dunham House/Trinity Church Rectory." Woodbridge, New Jersey, June 3, 2003.

[117] Ibid.

[118] Ibid.

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Trinity Episcopal Church
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Verbal Boundary Description

Trinity Episcopal Church occupies the entire 4.6-acre parcel of Block 587, Lot 1 in suburban Woodbridge, New Jersey, bordered by Rahway Avenue to the west and Trinity Lane to the south (See Figure 6). To the west of Rahway Avenue are several 1½-story, single-family dwellings, surrounded by trees, lawns and shrubbery, and a 2-story community facility, and parking lot. (See Photo 43) To the south of Trinity Lane is the First Presbyterian Church' cemetery, with its adjacent church building further south, facing Rahway Avenue. (See Photo 42) The north and east borders of Trinity Episcopal Church are demarcated by wooden fences which separate the churchyard from a series of backyards abutting 1½- to 2- story single-family dwellings. (See Photos 44, 45)

Boundary Justification

As described above, the boundaries for Trinity Episcopal Church can be justified based on the following: its documented history; an 1874 deed certifying the annexation of the former Samuel Barron (Dunham) House property to the churchyard; a 1924 Sanborn Map showing the footprints of the church, rectory and sexton's house within the churchyard's lot boundaries (See Figure 5); a 1995 USGS map of the Perth Amboy Quadrangle showing the churchyard's lot boundaries (See USGS Perth Amboy Map); and a Woodbridge Township tax map showing the churchyard's boundaries as those contained within block 587, lot 1 (See Figure 6).

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Middlesex County, New Jersey

Additional Documentation

Photographs

Photographer: Courtney LaRuffa

Dates: October 11, 2002; April 8, 2003

Negatives: Cultural Resource Consulting Group, 435 Cleveland Avenue, Highland Park, NJ 08904

1. Trinity churchyard, view northeast from Rahway Avenue and Trinity Lane.
2. Trinity Episcopal Church, view northeast.
3. Trinity Episcopal Church and parking lot, west elevation.
4. Cloister, north elevation.
5. Parish House entrance, south elevation.
6. Trinity Episcopal Church Cemetery, south side, view east.
7. Trinity Episcopal Church and Cemetery, north elevation and side, view south.
8. St. Martha's House, formerly known as the Sexton House, south elevation.
9. Rectory, formerly known as the Dunham House, south elevation.
10. Jonathan Dunham commemorative marker and millstone, view southwest.
11. Trinity Episcopal Church, east elevation.
12. Trinity Episcopal Church, south elevation.
13. Trinity Episcopal Church, bellcot, west elevation.
14. Trinity Episcopal Church north transept featuring trio of 19th-century stained-glass windows, view south.
15. Cross-in-Circle Finial and Lantern detail, view west.
16. Trinity Episcopal Church main entrance, south elevation.
17. Trinity Episcopal Church interior, nave and baptistery, view west.
18. Memorial Stained-Glass Window, "Mary and Martha serving Our Lord at home in Bethany," c.1882.
19. Trinity Episcopal Church interior, nave and chancel, view east.
20. Trinity Episcopal Church interior, chancel, view east.
21. Trinity Episcopal Church interior, St. Mary's Chapel, view north.
22. Trinity Episcopal Church interior, Sacrament Chapel, view south.
23. Parish Hall, east elevation.
24. Parish Hall, north elevation.
25. Parish House, west elevation.
26. Parish House, interior, view north.
27. Cloister, south elevation.
28. Rectory, Flemish bond brick detail.
29. Rectory, fieldstone foundation detail, south elevation.
30. Rectory, hand-hewn cellar beam detail.

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Photographs (cont.)

31. Rectory, front entrance porch, south elevation.
32. Rectory, west elevation.
33. Rectory, north elevation.
34. Rectory, east elevation.
35. Rectory study interior, window molding detail.
36. Rectory interior, living room door detail.
37. Rectory interior, stairway detail.
38. St. Martha's House, east elevation.
39. St. Martha's House, west elevation.
40. St. Martha's House, north elevation.
41. St. Martha's House interior, multi-purpose room.
42. Rahway Avenue, view south with Trinity Lane in the foreground.
43. Rahway Avenue and Trinity Lane, southeast corner, view north.
44. Trinity lawn at Rahway Avenue, view north.
45. Trinity churchyard, view east with St. Martha's House in the foreground.
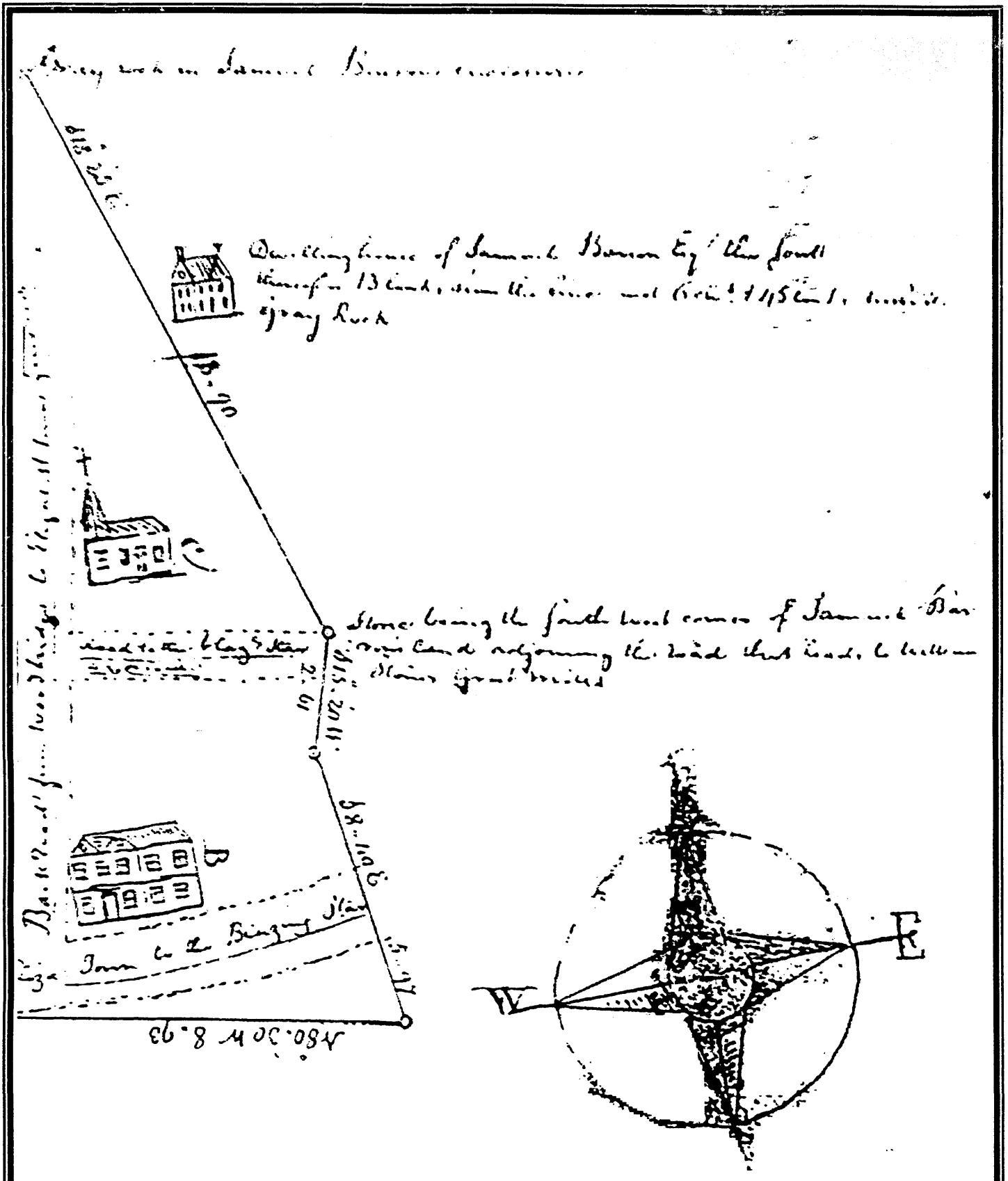
Figure 1: A Survey of the old "Kirk Green," Woodbridge Township, August 28, 1784, showing Presbyterian Meeting House ("B") (built c. 1670-1698), the second Trinity Church ("C") (built 1754-1756) and the Samuel Barron house ("Dwelling house of Sanuel Barron) (built c. 1715).
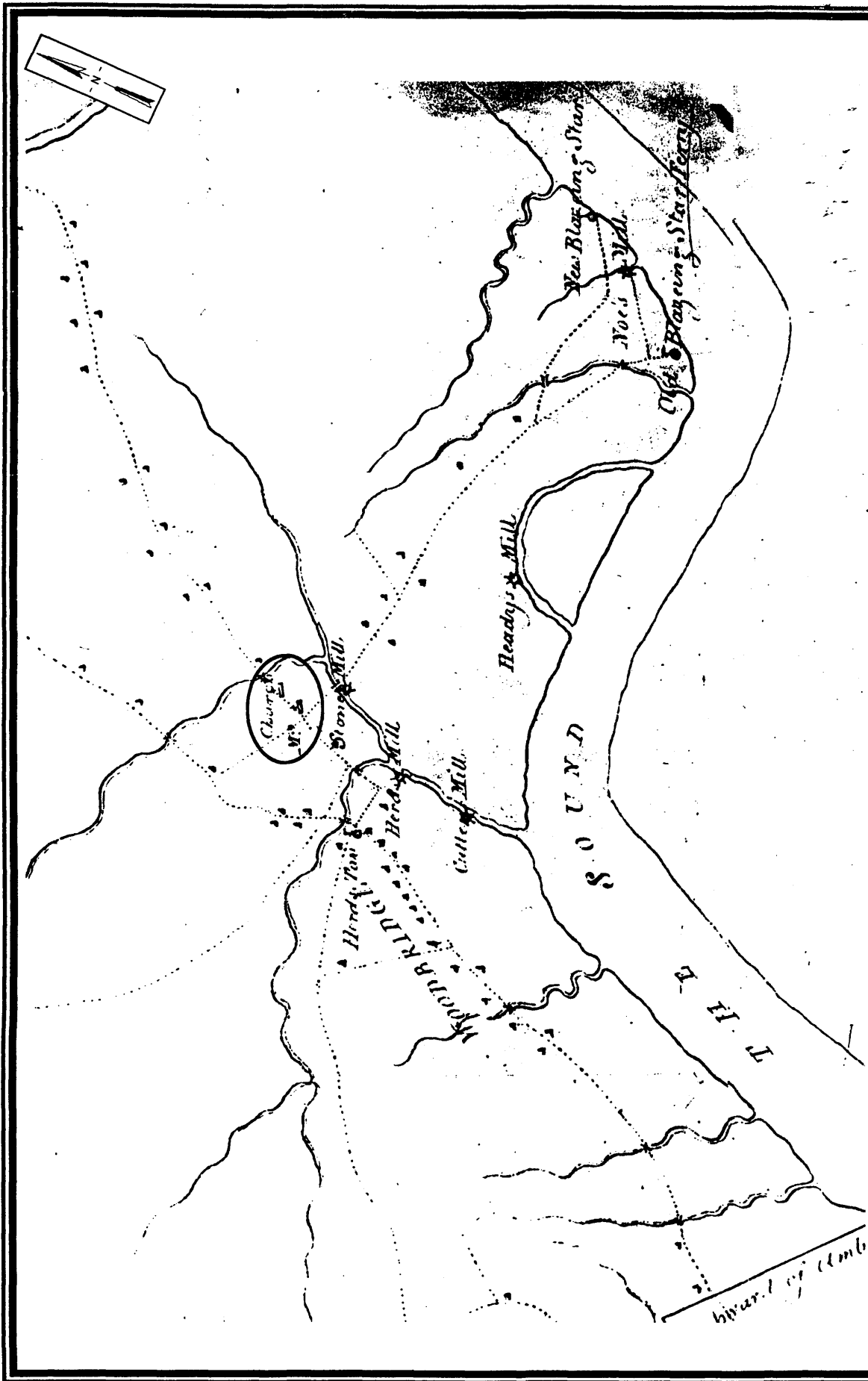
Figure 2: Woodbridge Township, c. 1766, showing the second Trinity Church ("Church") built 1754–1756) and the Presbyterian Meeting House ("M.g.") (built c. 1670–1698).

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Figure 3: J.W. Otley and J. Keily's Middlesex County, New Jersey, 1850, showing the First Presbyterian Church ("P.Ch.") (built 1808), the second Trinity Church ("E.Ch.") (built 1754-1756), and the Samuel Barron estate ("S. Barron") (built c. 1715).
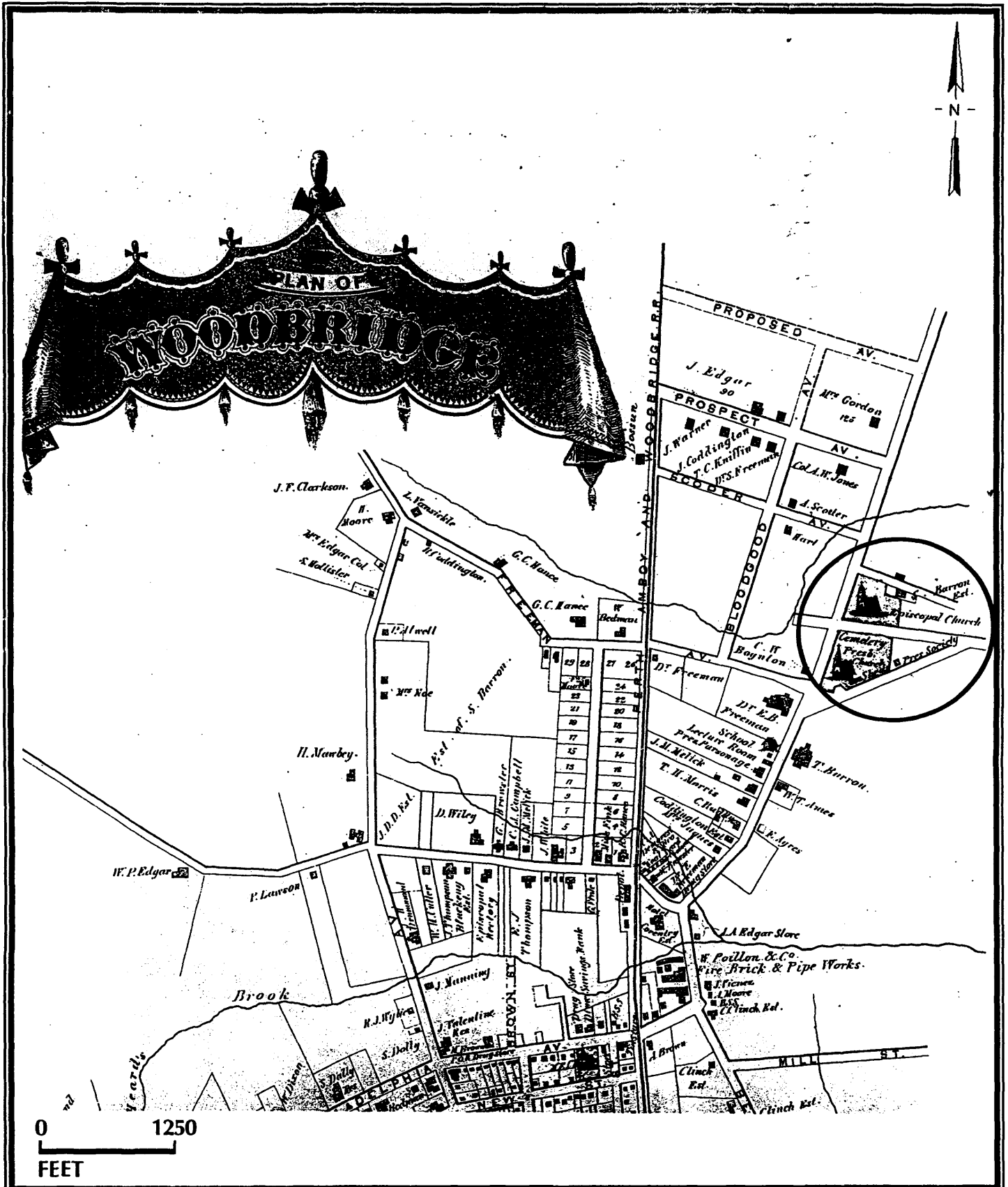
Figure 4: Everts & Stewart's "Plan of Woodbridge," Combination Atlas Map of Middlesex
County, New Jersey, 1876, showing the First Presbyterian Church ("Cemetery/
Presb. Church") (built 1808) the third Trinity Church ("Episcopal Church")
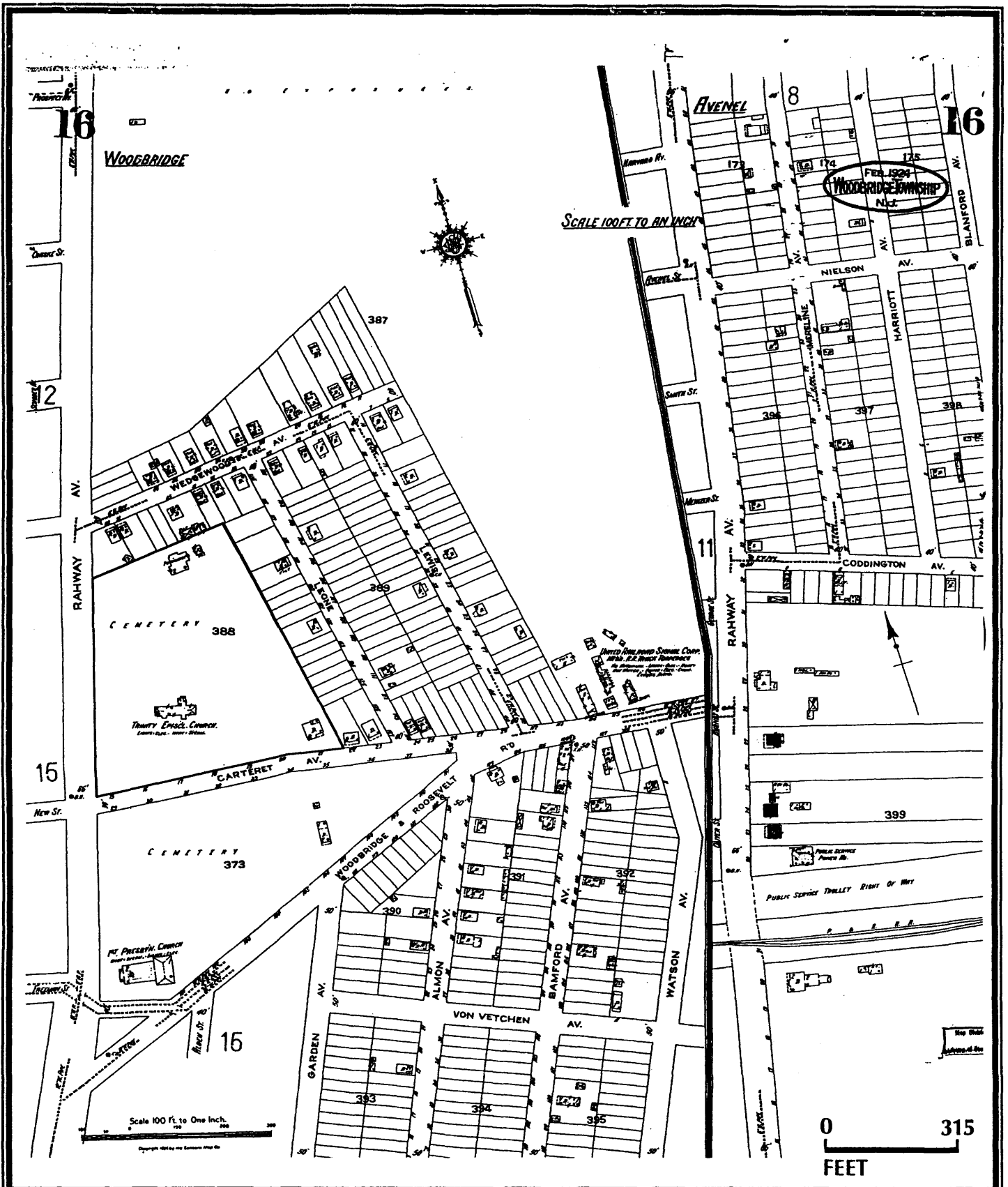(built 1858-1861) and the Samuel Barron estate ("S. Barron Est.") (c. 1715).

Figure 5: Sanborn Map Company's Insurance Map: Woodbridge Township, Including Villages of Woodbridge, Fords, Hopelawn, Avenel, Colonia, Iselin, Sewaren and Port Reading, 1924.
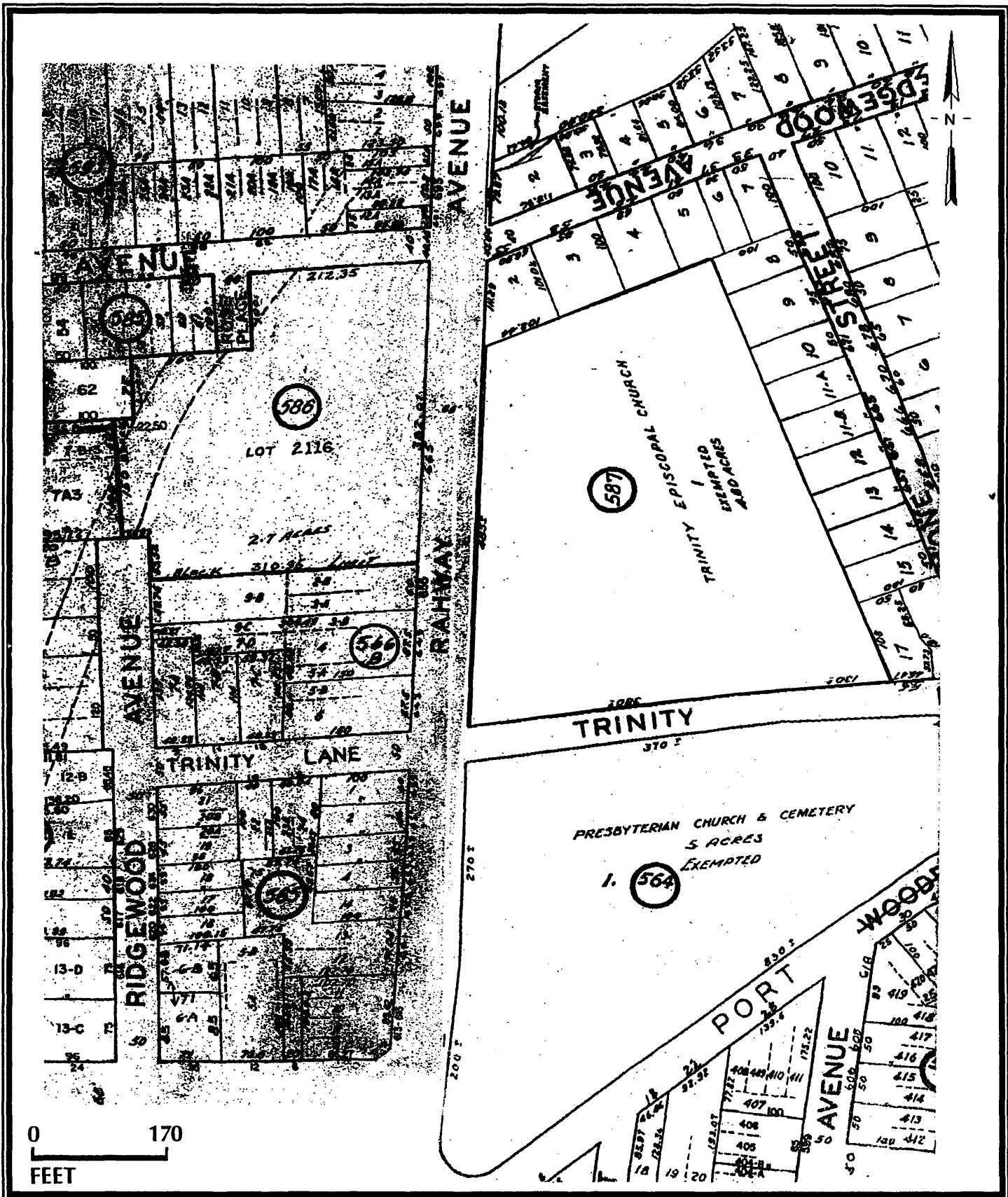
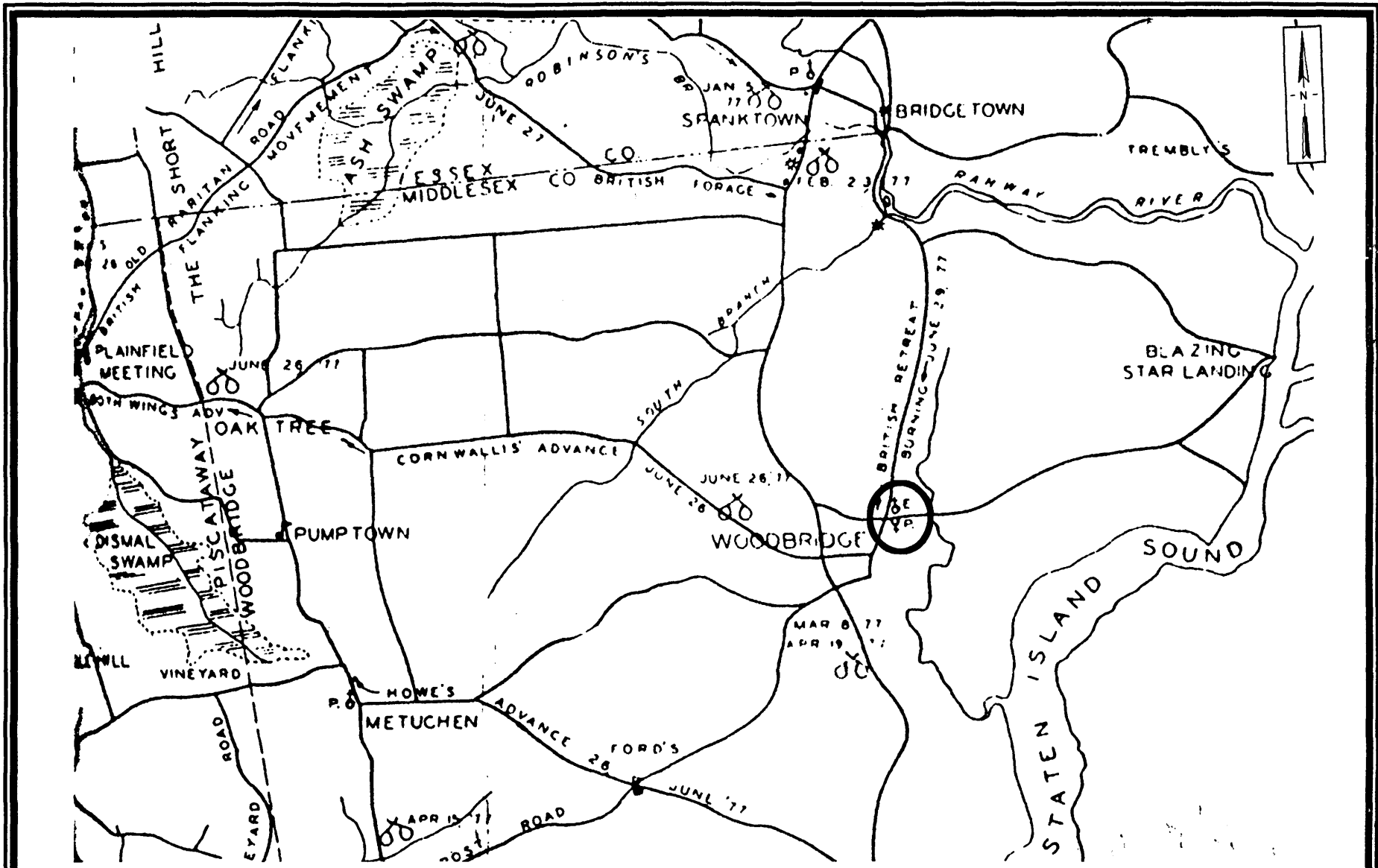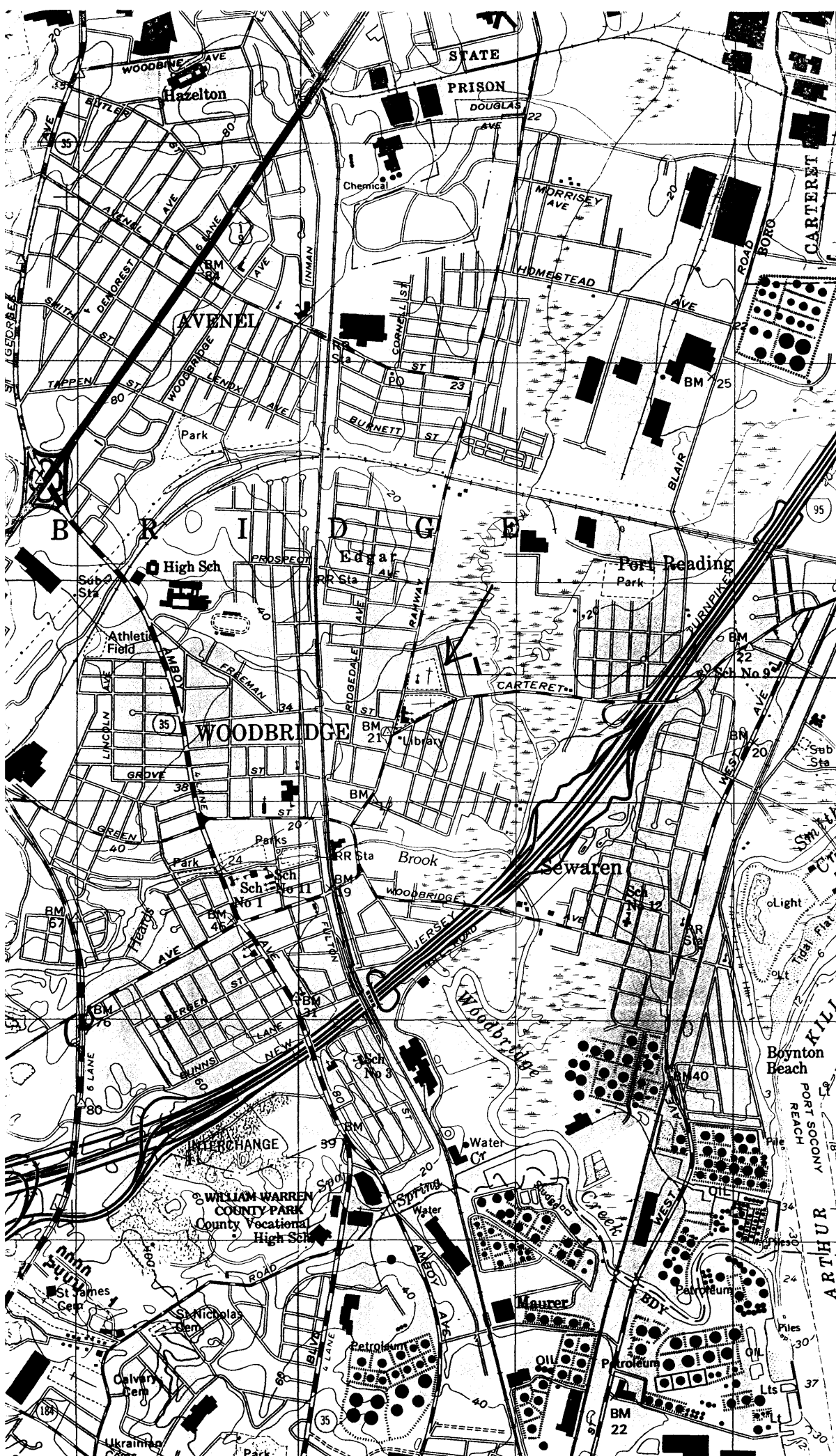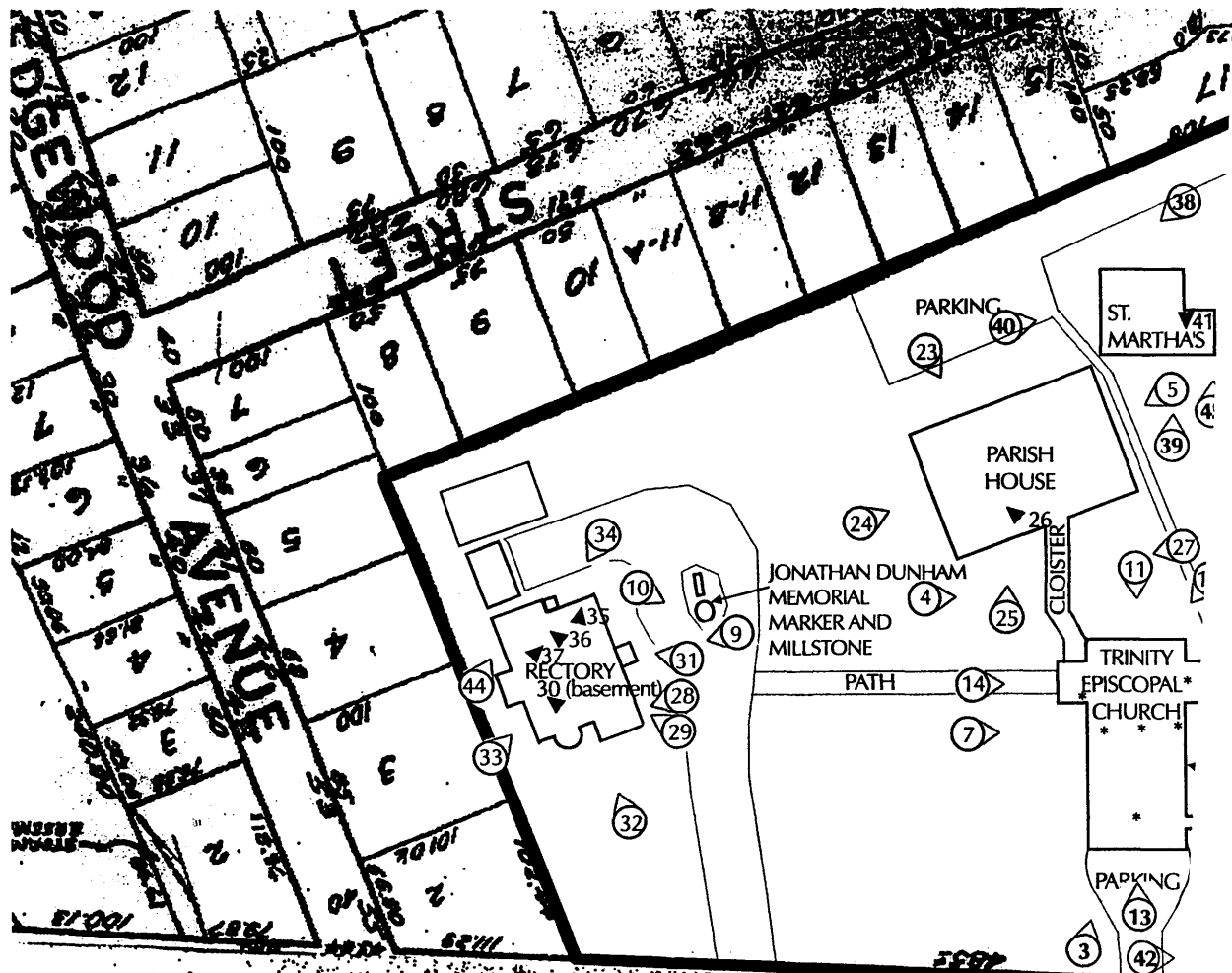**Figure 6: Township of Woodbridge Tax Map, 2002.**

Figure 7: Recreation of Cornelius C. Vermeule's Battle Grounds of the Revolution in Essex, Middlesex and Somerset Counties Showing Only Highways Then Existing, 1776, 1878-1888. Note the identification of the second Trinity Episcopal Church ("E") (built 1754-1756) and the Presbyterian Meeting House ("P") (built c. 1670-1698).

STATE

PRISON

DOUGLAS AVE

Hazelton

WOODBINE AVE

Chemical

MORRISEY AVE

AVENEL

HOMESTEAD AVE

CARTERET BORO

BM 25

93

352

92

RR Sta

PO

BURNETT ST

CORNELL ST

23

Park

TAPPEN ST

95

B R I D G E

Edgar

Port Reading

Park

High Sch

PROSPECT

RR Sta

RAHWAY

CARTERET

91

Sub Sta

Athletic Field

RIDGEDALE AVE

BM 22

Sch No 9

BM 20

WOODBRIDGE

LINCOLN

BM 21

Library

Sub Sta

GROVE

BM

ST

90

Parks

RR Sta

Brook

Sewaren

Sch No 12

oLight

Park

Sch No 11

BM

WOODBRIDGE

BM No 1

FULTON

JERSEY

Sch No 9

RR Sta

BM 67

BM 76

BM 31

LARSEN

NEW

Woodbridge

Boynton Beach

BM 40

89

6 LANE

BUNNS LANE

Sch No 3

PORT SOCONY REACH

INTERCHANGE

Water Ct

32'30"

WILLIAM WARREN COUNTY PARK
County Vocational High Sch

Spring

Water

88

St James Cem

St Nicholas Cem

Petroleum

Maurer

Petroleum

ARTHUR KILL

Piles

Calvary Cem

Petroleum

OIL

Petroleum

OIL

BM 22

Lts

Lt

Ukrainian

Park

STREET

PARKING
23 40

ST. MARTHA'S 41

5
4

39

PARISH HOUSE
24   ▼ 26
34
JONATHAN DUNHAM MEMORIAL MARKER AND MILLSTONE
10   4   27
11
25   CLOISTER
35
36   9
37   31
RECTORY   TRINITY
30 (basement)   PATH 14   EPISCOPAL
44   28   CHURCH
33   29   * * *
7   *

32

PARKING
13
3   42

44

AVENUE
RIDGEWOOD

AHWAY

TRINITY CHURCHYARD PLAN

KEY

⬯ photo angle

╱ building outline

╱ path/driveway boundary

▲ , * interior photograph location

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