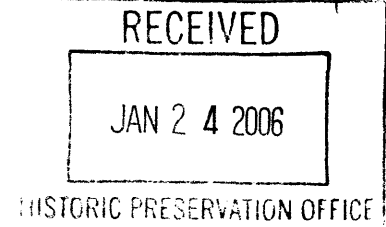
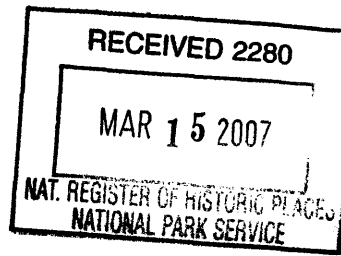


350

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative 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 The Community of St. John Baptist

other names/site number \_\_\_\_\_

2. Location

street & number 82 West Main Street

not for publication

city or town Mendham Township and Mendham Borough

vicinity

state New Jersey

code NJ

county Morris

code 027

zip code 07945

3. State/Federal Agency Certification

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

Signature of certifying official/Title

2/7/07  
Date

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

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

Edson H. Beall

4-24-07

**5. Classification**

<b>Ownership of Property</b> (Check as many boxes as apply)	<b>Category of Property</b> (Check only one box)	<b>Number of Resources within Property</b> (Do not include previously listed resources in the count.)	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	2	2
<input type="checkbox"/> public-State	<input type="checkbox"/> site	2	
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		
	<input type="checkbox"/> object		
		4	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**

<b>Historic Functions</b> (Enter categories from instructions)	<b>Current Functions</b> (Enter categories from instructions)
DOMESTIC/institutional housing	DOMESTIC/institutional housing
FUNERARY/cemetery	FUNERARY/cemetery
RELIGION/church-related residence	RELIGION/church-related residence
LANDSCAPE/garden	LANDSCAPE/garden

**7. Description**

<b>Architectural Classification</b> (Enter categories from instructions)	<b>Materials</b> (Enter categories from instructions)
Tudor/Jacobean Revival	foundation Concrete
Other: French Eclectic	walls Stucco
	Brick
	roof Ceramic Tile; 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 contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
[X] C Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1908 - 1946

Significant Dates

1908
1915

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

James Layng Mills
John C. Greenleaf

10. Geographical Data

Acreage of property 20.5 acres

UTM References

(Place additional UTM references on a continuation sheet.)

Table with 4 columns: ID, Zone, Easting, Northing. Rows 1-4.

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 Ann Parsekian, Janice Armstrong, and Dennis Bertland
organization Dennis Bertland Associates date November 2005
street & number P.O. Box 24 telephone 908-213-0916
city or town Bloomsbury state NJ zip code 08804

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name
street & number telephone
city or town state zip code

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

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

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number   7   Page   1  

---

## MATERIALS

Roof: Slate

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetCommunity of St. John Baptist  
Morris County, NJSection number 7 Page 1**NARRATIVE DESCRIPTION**

The Community of St. John Baptist is clustered on a hilltop at the southern end of a partly wooded 20.5-acre tract of property about one half mile west of the center of Mendham. Accessed by a private road off West Main Street, the community consists of two adjacent early 20<sup>th</sup> century buildings, the Convent and St. Marguerite's Home, surrounded by park-like grounds that incorporate the convent garden and cemetery. Two non-contributing resources are also present, two small garages of mid 20<sup>th</sup>-century date. The centerpiece of the complex is the large French Eclectic convent, designed by William W. Cordingley and J. Durr Friedley and erected between 1913 and 1915. To the west of the convent stands the Tudor/Jacobean Revival St. Marguerite's, the former orphanage designed by James Layng Mills and John Cameron Greenleaf and constructed in 1908. To the east of the convent is the large enclosed convent garden, designed by Cordingley and Friedley. To the northeast of the garden is the convent's walled cemetery, featuring a distinctive lych gate, also the work of Cordingley and Friedley. The carefully landscaped property surrounding the buildings features terracing, mature trees as single specimens and in copses and allées, and several small landscape structures such as steps and a small shrine. The narrow paved roadway links the buildings and several parking areas. Although originally the isolated hilltop location afforded views of the surrounding countryside, the surrounding land is now heavily forested. There has been limited physical deterioration – confined mainly to part of the convent garden wall; and modern alterations consist of partitions in the sleeping areas of both main buildings and a 1972 gable roof that replaced the original flat roof of the chapel part of the convent building. As a result of the remarkably few alterations over the years, the community still reflects its 1908-1946 period of significance and retains its essential integrity of location, setting, design, materials, workmanship, feeling and association.

**Convent** 1913-1915 **Contributing****Feature #1 on the site map****Exterior:**

Starkly simple in design, and restrained in ornamentation, the French Eclectic-style convent of the Community of St. John Baptist is a large U-shaped gable-roofed building constructed of stuccoed terra cotta tile block utilizing steel framing. It consists of a ten-bay central portion, comprising the living quarters of the Community, flanked by two wings: four bays on the north end house the undercroft chapel; five bays on the south end house what was originally St. Anna's home for wayward girls. (Photos # 1&2) Projecting from the front of the chapel wing is a shallow gable roof bell tower with a pointed arch belfry opening. (Photo #6) The seemingly understated tower is shorter than the current gable roof, but was originally a more prominent feature

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 7 Page 2

when it was significantly taller than the original flat roof.<sup>1</sup> At the rear of the chapel wing is a smaller circular chapel known as the Lady Chapel. Projecting from the southeast end of the complex is another small wing.

Hugging a gentle rise, the first story is at grade level on the interior of the U, while the basement story is at grade on the elevations on the outside of the U. The unifying feature of the façade inside the U is an arcade of pointed arches on buttress piers that forms a recessed walkway highlighted by an impressive series of undecorated groined vaults. (Photos #4 & 18) A dominant feature of the main block and south wing of the building is its tall, steeply pitched reddish-brown English tile roof with narrow boxed eaves and two rows of small, hipped dormers on the front slope. (Photo #3) The northern third of the building (the chapel section), originally constructed with a flat roof, now has a lower brown asphalt gable roof that was constructed in 1972. (Photo #5) Although not clearly visible from the front, several chimneys are important architectural elements that are visible on the south and east facades. Multiple diamond-shaped brick stacks rise from massive stucco bases.

The entire exterior of the building is white stipple-textured stucco, suggesting purity and cleanliness. The upper stories are smooth stucco and the basement story below a molded water table is rough stucco. Series of simple buttresses, located on each façade, are important character-defining elements. There is no cornice trim, and the trim on the windows and buttresses is minimal. Most windows have simple white masonry drip caps and painted square masonry windowsills and mullions. There are a variety of window configurations, most of which are casement windows composed of small divided lights. The windows, which are original except those added during the 1972 chapel roof project, relate directly to the function of the interior space. Within the arcade are small leaded glass windows placed just above eyelevel for privacy. Above the arcade and just under the narrow eave is a series of sixteen small narrow, almost slit-like rectangular windows, which provide light to numerous bedrooms, or cells. Two rows of small dormers on the front roof slope illuminate another floor of bedrooms and an attic. (Photo #3) On the south façade the leaded glass windows are grouped into bands. Window bands on the first floor are taller, and have fixed square transoms. (Photo #9) These windows illuminate several public rooms. On the east façade of the small southeast wing, a group of three rows of six windows descending in height illuminate the convent library. At the north end of the east façade of the living quarters are a series of four tall lancet windows, which provide illumination to the Chapter Room where formal meetings of the community are convened. (Photo #8) At the northeast corner of the complex, the windows in the Lady Chapel are tall lancet windows and two small stained glass lancet windows. (Photo #7) These are trimmed with simple molded hoods. Windows in the main - or undercroft - chapel are somewhat more utilitarian in appearance due to their painted wood muntins, evidence of an original intention to eventually

---

<sup>1</sup> The Community originally envisioned building a large sanctuary above the undercroft chapel, and therefore the undercroft chapel was built with a flat roof and modest bell tower, which were intended to be temporary. In 1972, the flat roof was replaced with the current gable roof. At that time, the plans called for extending the bell tower, but the changes were never made.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 7 Page 3

---

construct a larger, more elaborate sanctuary above it. Organized in groups of three tall narrow 21-pane windows between each buttress, the interiors of the two end windows in each group are covered with a solid panel visible in the sanctuary. As part of the 1972 chapel roof project, a second story was added that features tall narrow windows with fixed sashes of 10 panes that are compatible in design.

Untrimmed doorways continue the theme of simplicity in the complex. The double chapel door with its pointed arch solid wood transom is the largest entry, but remains almost hidden from public view within the arcade. The solid unpainted oak door features long recessed panels and simple wrought iron hardware. (Photo #19) The single door entry into the convent living quarters is similarly out of public view within the arcade, adding to the atmosphere of a community closed off from the world. Secondary doors are constructed of simple tongue and groove vertical boards.

Besides the 1972 roof project, the other significant later addition is a shallow-pitched gable roofed portico supported on wood posts that shelters the basement entry on the southern façade.

## Interior:

The interior of the convent's living quarters has an irregular floor plan with discontinuous levels. The southeast wing of the living quarters was originally designed as a separate unit to house St. Anna's Home (a program for what were referred to as "wayward girls"). Service and utility rooms are located in the basement, public rooms on the first floor, and private community rooms - library, sewing work room, a small chapel and some bedchambers - on the second floor, and bed chambers on the third floor. The basement contains a large kitchen, pantry with an early dumbwaiter, laundry with early equipment, workshop, and utility rooms. Also accessible via the basement is a tunnel that runs under the front lawn from the southwest corner to the northwest corner of the complex (undercroft chapel). The tunnel forms part of the circulation plan within the convent, which also includes the exterior arcade (called the cloister by the Community), and a series of winding internal hallways and stairways that are located along exterior walls on the first floor and in the center of the building on the second and third floors.

The first floor contains the dining room (originally St. Anna's dining room), a sitting room (originally the sisters' dining room), a parlor (designed originally as a chapel but evidently never used as such) and several small offices. In contrast to the rather stark interior, the interior of the first floor of the living quarters is much less austere. Variegated brown terra cotta tile floors, which is used throughout the living quarters, dark oak doors, and windows trimmed with honed limestone contrast with the white stucco walls. (Photos #11 & 12) Elegant curved wrought iron handles are used on latches of all the leaded glass casement windows. Cornices of applied panels with painted inscriptions are used in the dining room and the library. (Photo 13) The parlor, the chapter room and the library are the most impressive rooms within the living quarters. The parlor, which was originally designed as a chapel, is illuminated by large windows that face away from public view, and would



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 7 Page 4

---

have provided dramatic views of the sunrise until eventually the views were partially obscured by trees. Centered on one wall is a fireplace with a flattened Tudor arch and a dressed gray limestone surround. The chapter room is segregated from the rest of the living quarters on a separate level, and is accessed by a series of stairways and passages. Austere in design, the room has a tall barrel-vaulted ceiling with groins created by tall deeply set pointed arch windows with stone surrounds. The room is still lined with the original straight-backed oak stalls. Walls and ceiling are whitewashed stucco, while the floor in this room is stone. The two-story library features a vaulted ceiling, a wall of windows overlooking the convent garden, and narrow galleries along three walls. The walls are lined with painted white bookshelves and the ceiling is smooth white stucco. The fireplace is now fitted with a stove. The second floor contains the two-story library; the main sewing workroom with its original built-in cabinets containing an important collection of ecclesiastical embroidery; a private chapel; and a series of small bedchambers. (Photos #16 & 17) The third floor contains small bedchambers. Floors on the upper floors are tile and the original walls are plaster over terra cotta block construction. Frame construction is used in several places where larger spaces were divided in the mid-20<sup>th</sup> century, such as in the basement kitchen, and on the upper floors where several bedchambers were reconfigured.

The undercroft chapel - or "crypt chapel" - at the north end of the complex is connected to the living quarters by an interior passageway from the chapter room and by the tunnel under the front lawn. (Photo #24) The exterior entrance is within the arcade and accesses stone stairs down to the chapel level. (Photo #19) Repeating design and decoration motifs of the rest of the complex, the interior of the chapel is austere with whitewashed stucco walls and ceiling, and contrasting red Roman brick floor. The chapel is a crucifix plan with a shallow transept. At the north end of the chapel is the nave, which is separated from the choir by a low masonry wall and a wrought iron screen. (Photo #20) The choir is elevated two steps above the nave, and the chancel is elevated three steps above the choir and separated by a low wood and iron railing. (Photo #21) The altar and 16<sup>th</sup> century German reredos in the sanctuary, which is elevated three more steps, were brought, along with most of the furnishings and hangings, from the original chapel in New York City. The wall behind the altar is pierced by three pointed arches that are open to the Lady Chapel beyond. Noteworthy original furnishings in the chapel include early pews, stations of the cross, and lighting fixtures. Inset into the brick floor in the choir area is a brass memorial tablet to Sister Helen Margaret (Helen Stuyvesant Folsom) the founder of the community in America. A reredos designed and executed in England was first used in the New York City convent and then moved to Mendham in 1915.<sup>2</sup> Lining the walls of the choir are memorial tablets of deceased community member, which continues a monastic custom.<sup>3</sup>

---

<sup>2</sup> James B. Simpson and Edward M. Story, *Stars in His Crown: A Centennial History of the Community of St. John Baptist Told in the Context of the History of the Religious Orders in the Episcopal Church*, Sea Bright, NJ: Ploughshare Press, 1976, p. 41.

<sup>3</sup> Simpson and Story, p. 196.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 7 Page 5

Adjacent to the north end of the main chapel is the small Lady Chapel, which is accessed by stone steps on either side of an altar that was designed for the space by the architect(s). At the bottom of each set of steps is an intricately designed wrought iron gate whose central medallion motif is repeated on the stone altar. (Photo #23) The Lady Chapel has a more elaborate design than the main chapel, which, with its flat roof and plain, whitewashed walls, was originally planned as a temporary place of worship. In contrast, the circular Lady Chapel has a central compound column, which is surrounded by a series of compound columns alternating with tall lancet windows around its circumference. The resulting dramatic ribbed groin vaulting resembles an upturned lily blossom. (Photo #22) Two small stained glass windows in figurative designs by an unknown artist are located near the entry stairs. An elaborate cross was carved by Rev. H. W. Nancrede.<sup>4</sup>

Near chapel are several small ancillary rooms, sacristies or vestries where ceremonial garments and items are stored in built-in cabinets and where visiting priests prepare for services.

***Convent Garden***      **c. 1915**      **Contributing**      **Feature #2 on the site plan**

At the rear of the convent building is a partially walled garden composed of several elements: Three terraces, an axial lawn area, two summer houses, two allées, an overlook, and the garden wall. Most of the exterior garden wall, which is located only on the north and part of the south sides of the garden, is smooth whitewashed stucco over terra cotta block with buttresses, which differ from the convent buttresses only by having caps of terra cotta tiles instead of concrete. The long wall was originally designed to be a "shrine walk," with Stations of the Cross placed against it.<sup>5</sup> Currently much of the wall is structurally unsound. At its northeast corner, the wall jogs to the east where it incorporates the main entrance to the garden, which is composed of fieldstone and features an iron Flemish cross. (Photo #42) Standing perpendicular to this part of the wall is a series of three pointed whitewashed stucco arches, known as the Shrine Wall, which repeats the triple arch theme of the chapel sanctuary. (Photo #44)

Most of the garden is comprised of three terraces that descend down a gentle slope toward the northeast and originally featured distant mountain views that have now been largely obscured by vegetation. The uppermost terrace level nearest the convent is a level, rectangular space that features an east-west cross axis bordered by fruit trees and is partially enclosed by a low random laid fieldstone wall. The northern portion of this wall is broken by two sets of steps leading down to the middle terrace level, at the center of which was originally a square cement pond. At the bottom of the each set of steps is an elevated path within an evergreen allée leading to small matching square summerhouses of whitewashed stucco over terra cotta block that stand at the southeast and northeast corners of the central garden. (Photo #43) The embanked two-level buildings have pyramidal slate roofs and buttresses at each corner. On the upper level, each building has a pointed arch entry

<sup>4</sup> Simpson and Story, p. 277.

<sup>5</sup> Community of St. John Baptist (CSJB), p. 49.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetCommunity of St. John Baptist  
Morris County, NJSection number 7 Page 6

and divided light unglazed window openings with masonry muntins that permit unobstructed views of the distant mountains. Exteriors of the archways, windows, and buttress caps are decorated with incising, which resembles rays of light around the archways. At the rear of each of the buildings is a solid wood door that provides access to the lower windowless chambers. This middle terrace is the most formal in design, with two parallel raised axes flanking a centered sunken water feature. North of the middle terrace, and furthest from the convent, is the third and lowest terrace level, which was originally separated from the middle terrace by a section of whitewashed stucco wall. This wall was removed in the mid-20<sup>th</sup> century and no other defining features of this lowest garden terrace have survived.

At the west side of the garden, between the exterior stucco wall and the terraces, is a long narrow lawn (at left in Fig. 4). Originally planted with trees, several of which survive, this west axis was entered through the Shrine Wall arches, which form its southern focal point. At the north end of the lawn, the whitewashed exterior wall curves around and steps down to create an overlook with a view of the convent cemetery and the mountains beyond. Beneath the overlook is an arcaded undercroft of unknown purpose called St. Joseph's Crypt, which features a series of pointed arches echoing the Shrine Wall. (Photo #46) The undercroft is also structurally unsound.

***Convent Cemetery***      **c. 1918**      **Contributing**      **Feature #3 on the site map**

Consecrated in 1918, the convent cemetery is located northeast of the convent garden. The rectangular plot is completely enclosed by a stepped wall of whitewashed stucco with a tiled gable cap. (Photo #53) Centered on the west wall is the lych gate.<sup>6</sup> (Photo #47) Exterior and interior walls of the small two-story gatehouse are whitewashed stucco. The steep gable roof is now covered with asphalt shingles and features a ornate central metal cupola. (Photo #48) The gatehouse contains copper bells given by Sr. Julia Bernardine (Julia May Frederick).<sup>7</sup> Buttresses are located at each corner. Access to the second story is via a small tower located on the south side of the building. Two compound pointed arch entryways provide passage through the gatehouse. Compound columns at each interior corner carry a ribbed vault, similar in design to the interior of the Lady Chapel. (Photo #49) The interior archway features a wood gate with a chamfered grid design. (Photo #50) The cemetery is divided into quadrants by privet hedges, separated by central grass paths. The cemetery markers are identical plain stone crosses on small square stone bases that are each engraved with only the adopted name and date of death of the member of the community. (Photo #51) The garden wall opposite the lych gate features a group of three pointed arches of the same smooth whitewashed stucco. (Photo #52) The center arch houses a large wooden crucifix that was carved in Germany and erected in 1935. (Photo #54) In front of the cemetery,

<sup>6</sup> This small building is referenced in the 1984 Mendham Borough Historic Sites Inventory (No. 1418-22). It is also described in Janet Foster's book, *Through The Lens*.

<sup>7</sup> Simpson and Story, p. 196.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 7 Page 7

outside the wall, are several of the plain stone crosses that mark graves of persons who were associated with, but not members of, the community.

### *St. Marguerite's Home*      1908    Contributing      Feature #4 on the site map

#### Exterior:

The earliest surviving building on the property is St. Marguerite's Retreat, originally known as St. Marguerite's Home when it was designed as an orphanage in 1908 by a New York architectural firm, Mills and Greenleaf. (Photo #25) The large two-story brick building is a symmetrically massed rectangular block with four wings: two end wings and two rear wings. The central main block is three bays wide and has a steep hipped roof. (Photo #27) Slightly lower three-bay gable roof wings project from both ends. At each front corner there are slightly projecting two-story two-bay gables. At the rear of the main block, two story hipped-roof wings project from each corner. (Photo #29) The roof is covered with slate and has overhanging eaves that are wider in the rear of the building. Centered on the front slope of the main block are three hipped dormers, which are flanked by two tall, brick chimneys with stacks that feature a paneled brick design. Centered on the front façade, a one-story single bay enclosed porch shelters a flattened Tudor arch entry. Centered on the rear of the main block is a shallow single-bay, three-story gable with a shed-roofed frame entry/porch at the first story that was probably added later. (Photo #31) An important design element is the stepped parapet at each gable end, which, along with the formal symmetry of the building, evokes the more formal building traditions of England via Holland during Late Medieval /Jacobean times.<sup>8</sup> (Photo #28) The same parapet design was used on c. 1885 Holy Cross Church in New York City, which was the church associated with the community.<sup>9</sup>

There is an absence of sculptural ornamentation on the building. Instead, one-dimensional decorative motifs are used to enhance the architectural elements. (Photo #26) The walls of the orphanage are constructed of red brick laid in a Flemish bond pattern with flat pointing. Dark burnt headers provide a rich visual texture to the main field. Rubbed red brick laid with narrow joints is used for door, window and gable trim and string courses located above the first and second story windows. The distinctive parapets are further set off with a cap of dressed limestone. Rubbed brick is also used for a molded water table, the only sculptural decorative element used on the body of the building. The building has a symmetrical fenestration pattern. In general, the windows are large in scale and frequently grouped in twos or threes, providing abundant lighting to the interiors. The first story windows of the central block and the rear wings are diamond-patterned leaded glass casements with matching fixed transoms, organized in symmetrical groups of two or three within heavy white wood mullions. The first story of each side wing features a flattened Tudor arch doorway and large windows with square wood

<sup>8</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 1984, p. 356.

<sup>9</sup> *CSJB* p. 38.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 7 Page 8

---

muntins supported within heavy wood mullions. (Photo #32) Originally designed as open-air porches, the first story of the side wings were enclosed before 1926. All second story windows have double-hung sashes with upper sashes fitted with diamond-patterned leaded glass. These windows are symmetrically organized as either large single units or smaller double units divided by heavy wood mullions. The dormers are fitted with paired casement windows. All windows and sashes appear to be original, with the exception of one window in a rear dormer that has early 2/2 replacement sashes.

## Interior:

The interior of St. Marguerite's was carefully designed to facilitate the functions of an orphanage, with public rooms located on the first floor and dormitory rooms and bedchambers on the second and third. The interior layout is generally symmetrical on each floor. A center hall runs the length of both stories of the main block. The formal stairway is centrally located opposite the main entry. Utilitarian stairways are located at each end of the main block. On the first floor, each of the four wings houses a single large room. On the second floor, the two end wings were converted in the mid-20<sup>th</sup> century from large dormitory rooms into small bedchambers serviced by narrow hallways. Kitchen and service rooms are in the basement.

Although not ornate, the first floor is characterized by a richness of color and materials. The interior front entry has double wood doors, each with an arched leaded glass panel in a rectangular grid panel around a center circle. (Photo #33) Above the doorway is a fixed flattened Tudor arch transom trimmed in dark wood, also with leaded glass in a matching design. The front vestibule opens into a modestly scaled center hall, now divided by a gated decorative metal screen that was added in the second half of the 20<sup>th</sup> century. (Photo #34) Long hallways extend from each side of the front hall. (Photo #35) The walls in the hallways are covered to a height of about seven feet with dark wood wainscoting in a pattern of square panels, topped with a simple railing. Doorways and the centrally located stairway are also dark wood. The floor is covered with square red terracotta tiles, defined by a border of black tiles. The walls above the paneling and the ceiling are smooth whitewashed plaster. A wide cove molding at the cornice is also painted white. Several flattened Tudor arches are used to divide the long length of the side hallways. Along each hallway is an arch that leads into the rear wings, which each house a large room now used for meetings. One of these rooms was the original orphanage dining room and the other was a schoolroom. Adjacent to the dining room is a pantry and serving area that contains a dumbwaiter to the basement kitchen. Both rooms contain large brick fireplaces with wood surrounds featuring a large center panel over a flattened Tudor arch, flanked by simple pilasters. Also along each hall are several doorways leading to small sitting rooms and offices. (Photo #36) These rooms all have square paneled doors of dark wood, smooth whitewashed plaster walls and ceiling, and wide cove molding. Dark wood baseboards, chair rails and picture moldings define the simple walls. Each room has a brick fireplace with an elegant dark wood surround decorated with simple paneled pilasters. The interiors of the diamond-paned casement windows and fixed transoms are trimmed with dark wood. The sitting rooms still retain the original Craftsman inspired center lighting fixtures. At the end of each hallway is a large solarium whose brick interiors

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number   7   Page   9  

match the exterior walls in design and decoration. (Photo #37) Dark beadboard is used for the ceilings in these rooms, which comprise the first level of each side wing. With much of its original fabric intact, the effect throughout the first floor is one of surprising refinement rather than the Spartan utilitarianism that might be expected in an orphanage.

At each end of the center block of the building, just off the central hallway, is a stairway to the second floor. The utilitarian design of these stairways suggests that they were intended to be used by the children living at the orphanage, while the more refined central stairway was intended for visitors and perhaps the nuns in residence. The second floor, though more utilitarian in appearance, also features a number of refined details. The long central corridor has plain white walls set off by baseboard, chair rail and picture rail of dark wood. (Photo #38) Several early lighting fixtures survive. (Photo #39) The numerous doorways along the corridor, which lead to small bedchambers originally used by housemothers and staff, are also trimmed in dark wood. The five-panel doors with their original glass knobs are topped by glass transoms. The doorways still retain early stenciling used to name each room. The original girls' dormitory rooms were located at each end of the central corridor, above the first floor solariums, and on the second floor of the two rear wings. In the 1950s, when the nuns moved from the convent to St. Marguerite's for several years, most of the dormitory space was partitioned to create narrow halls and small bedchambers that are Spartan in design and materials, with white walls, simple trim and flush doors. Some of the dormitory space was converted into a small chapel in the 1950s. (Photo #40) The third floor, which is accessed by the central stairway, contains several small bedchambers in the central block and attic space over the wings.

**Garage #1**                      **Mid 20<sup>th</sup> century**                      **non-contributing**                      **Feature #5 on the site map**

South of the Convent is a non-contributing 3-bay masonry and frame garage.

**Garage #2**                      **Mid 20<sup>th</sup> century**                      **non-contributing**                      **Feature #6 on the site map**

West of St. Marguerite's is a non-contributing 1-bay frame garage.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 1

---

## ARCHITECT/BUILDER

Durr Freedley  
William W. Cordingley

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetCommunity of St. John Baptist  
Morris County, NJSection number 8 Page 2**SIGNIFICANCE**

Crowning a hilltop in Mendham, New Jersey, the Community of St. John Baptist has significance under Criterion C for ecclesiastical architecture and designed landscape for the period 1908 – 1946. Comprising the centerpiece of the complex, the 1913-1915 convent is the work of architect William Wade Cordingley (1885 – 1965) and artist/architect Durr Freedley (1887 – 1938), and is a rare early example of the French Eclectic style in America. The adjoining convent garden and cemetery are also apparently the work of Cordingley and Freedley. The impressive project is the only known collaboration between the two men, both of whom remain relatively unknown. Cordingley developed close personal ties to the community and went on to design the infirmary for the orphanage, St. John Baptist School on an adjacent lot, and a large house nearby for himself. Freedley's design career included several additional ecclesiastical commissions as well as mural and portrait painting, mainly in Rhode Island. The convent is the masterpiece of each man's design work and is an outstanding example of the period revival style idiom popular during the era adapted for ecclesiastical use. Also drawing on European precedents, the 1908 Tudor/Jacobean Revival style St. Marguerite's is the work of James Layng Mills and John Cameron Greenleaf, relatively obscure New York City architects. St. Marguerite's is also a fine example of the revival style architecture popular during the first decades of the 20<sup>th</sup> century. Both convent and orphanage retain a high degree of architectural integrity. Incorporating Gothic design elements, the convent garden and cemetery contribute to the significance of the property. The buildings' construction dates and continuous use of the orphanage until 1946, followed shortly thereafter by the temporary abandonment of the convent, justifies the period of significance extending from 1908 to 1946.

The designs of orphanage and convent are similar in many aspects to the country houses being built in the nearby Mountain Colony, one of the earliest of the great rural residential enclaves developed by America's wealthiest elite in the last decades of the 19<sup>th</sup> century, which, according architectural historian Mark Hewitt, were intended to "evoke. . . the most romantic myths of country living and leisure" whose value can be seen as social documents as well as artistic statements of their time and place.<sup>1</sup> The Mountain Colony's grand country estates were designed by the most prominent and talented professionals of the time, usually in the substantial Period Revival styles that were chosen to suggest great wealth and aristocratic connections. The architecture of the Community of St. John Baptist takes inspiration from the romantic traditions of the country house genre, which had its precedents in 17<sup>th</sup> and 18<sup>th</sup> century Europe. The orphanage reflects medieval English roots via Holland, while the convent evokes French antecedents. The Mountain Colony began in the Morristown area and eventually spread to encompass portions of Mendham, also in Morris County, and Bernardsville, Far Hills, Peapack-Gladstone, and Bedminster in neighboring Somerset County. Parapeted gables similar to St. Marguerite's are found on George B. Post's c. 1902 Kenilwood, James Lawrence Aspinwall's c. 1900 Upton Pyne, and Frank A. Moore's c. 1908 Brinklow, all in Bernardsville. Natirar, the Tudor brick mansion in

<sup>1</sup>John K. Turpin and W. Barry Thomson, *New Jersey Country Houses: The Somerset Hills, Vol. I*, Far Hills, NJ: Mountain Colony Press, Inc., 2004, pp. xiii, xv.



United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetCommunity of St. John Baptist  
Morris County, NJSection number 8 Page 3

Peapack-Gladstone designed by Boston-born Guy Lowell and completed in 1912, is remarkable in its similarity to St. Marguerite's. Both buildings have hip-roofed central blocks flanked by projecting parapeted gable-front wings and feature tall prominent chimneys. Restrained limestone trim is used on Natirar whereas contrasting red rubbed brick is used on St. Marguerite's. Windows on both buildings feature leaded glass within heavy mullions.<sup>2</sup> St. Marguerite's was clearly designed within the Mountain Colony milieu and on the exterior there is little if anything that defines St. Marguerite's as an institutional building of any kind. Although the interior was clearly and carefully planned for an orphanage, the use of high quality materials such as tile for floors, oak paneling and trim, and plaster cornices is unexpected in an institutional building. The French Eclectic convent draws on late medieval domestic building traditions in northwestern France, which share similarities with the Medieval English tradition. The tall, steeply pitched roofed and stucco wall cladding are characteristic traits of French Eclectic buildings. The convent is an early example of the style, which was popularized as a result of the American experience in France during World War I. The 1913-15 construction date of the convent marks it as an unusually early example of the style.<sup>3</sup> Elsewhere in the Mountain Colony, Faircourt in Bernardsville with c. 1916 alternations by Hoppin & Koen shares many of the stylistic features of the convent. In Bedminster, the elegant 1917 stable building at Hamilton Farm, designed as a fireproof building by William Weisenberger Jr., is surprising in its resemblance to the convent. Built in a large U, the stable features a tall steep roof of tile, a long row of small hip dormers, and a facade of repetitive openings. In addition to horses, the stable also housed ten workers and the stable manager. Another Bedminster house, Peapacton, designed by Montague Flagg and completed in 1917, was also inspired by French country homes and features the typical tall steep roof and stucco walls.<sup>4</sup> In addition to the orphanage and convent, there are a number of other institutional buildings in the Mountain Colony area that are contemporary to this period which suggest a prominent role and heavy support by the wealthy residents of the Mountain Colony, including churches and even public schools – for example, the elegant Bernardsville High School designed by Henry Janeway Hardenbergh was financed by F. P. Olcott and then turned over to the local board of education. It was not unusual for the prominent residents to donate time, service and money to local institutions.

As the only Episcopalian convent in New Jersey, the convent is of unique interest. The Community of St. John Baptist originated in 1852 in Clewer, England, and can be seen in part as a reflection of the conservative Oxford Movement, which was a controversial attempt beginning around 1833 by some members of the Church of England to restore the ideals of the pre-Reformation English Church. John Henry Newman, founder of the Movement (who eventually embraced Roman Catholicism), argued for a more harmonious relationship between the Anglican and Catholic Church. In general, the Oxford Movement was socially conservative but it included many who were concerned for the poor. Some began to reconsider religious sisterhoods, which had been dead in England since Henry VIII, as a response to the needs of the poor.

<sup>2</sup> Turpin and Thomson, pp. 24, 66, 95, 125, 203.

<sup>3</sup> Virginia and Lee McAlester, *A Field Guide to American Houses*, New York: Alfred A. Knopf, 1984, p. 387.

<sup>4</sup> Turpin and Thomson, pp. 87, 217, 229.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 4

Advocates argued that Anglican sisterhoods could serve functions that neither the state nor the Church performed, such as caring for the sick and orphans, teaching, and, especially, performing "rescue work" with "fallen women." The Community of St. John Baptist was established in 1852 by Harriet O'Brien Monsell, the widow of Charles Monsell, who was an Anglican priest and adherent of the Oxford Movement.<sup>5</sup>

The Oxford Movement's influences traveled to the United States, where Movement-inspired innovations in Anglican ritual in New York churches generated some notice, especially with respect to the creation of brotherhoods and sisterhoods. As noted in a *New York Times* article entitled "Innovations in Ritual: Tendency Toward the Romish in Protestant Episcopal Churches":

The well-regulated and orthodox members of the Protestant Episcopal Church in this city who attend their church on Sundays, admiring the quiet, simple, and conservative service, and regarding with alarm the promise of any startling innovations, are perhaps not fully aware that there are also in this city other Protestant Episcopal churches where the ritual is almost identical with, and where the vestments worn by the priests, as well as many minor practices, are identical with those of the Church of Rome."

The article noted that the New York Episcopal Church "shelters two or three brotherhoods and orders for laymen, and three times as many sisterhoods, whose objects, raisons d'être and systems agree very closely with those orders of the Roman Catholic Church," including the Sisterhood of St. John the Baptist (later changed to The Community of St. John Baptist), which is described as "[o]ne of the highest Anglican orders of the Protestant Episcopal Church in America." The article also noted that the convents of the Roman Catholic Church and the sisterhoods of the Protestant Episcopal Church had much in common, but important differences, too:

The Protestant Episcopal Church shelters and encourages many sisterhoods. It has, however, no cloistered nuns. The sisterhoods, one and all, are sought by women who are desirous of leaving the world in order that they may devote themselves heart and soul to missionary and educational work for their fellow brothers and sisters. There are no orders in the shadow of the Protestant Episcopal Church to which women in search of a life of seclusion and meditation only can take themselves. There are no cloistered nuns, but many working sisters.<sup>6</sup>

The Sisterhood of St. John Baptist was established in America in 1874 through the efforts of Helen Stuyvesant Folsom (later Sr. Helen Margaret, d. 1882), who was the daughter of a wealthy New York family

<sup>5</sup> Shane Margaret, "The Community of St. John Baptist celebrates 150 years of service, 1852 – 2002," *Community Notes*, 2002.

<sup>6</sup>"Innovations in Ritual," *The New York Times*, February 16, 1896, p. 25.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 5

and heir to "considerable property" on the lower East Side.<sup>7</sup> After traveling to Clewer, England, to visit the Community of St. John Baptist, in 1870 Helen Folsom formally sought the services of the community, stating: "The support of the Sisters sent out, their traveling and all other expenses would be guaranteed to them, as well as funds sufficient to carry on whatever work was undertaken." She proposed beginning an industrial school or an orphanage.<sup>8</sup> Personal wealth, family fortunes, and important social connections, such as the Folsoms had, continued to play crucial roles in financing the community and its numerous programs over the years.

When the first members of the New York branch of the community arrived in New York City in 1874, they took over the "old Folsom family home" at 220 Second Avenue just below Fourteenth Street.<sup>9</sup> In the lower East side largely German immigrant neighborhoods, they established an employment agency, an infants' school, sewing classes, singing class and a Sunday School.<sup>10</sup> They founded the Mission of the Holy Cross in 1875. By 1877 there were ten sisters, and ground was broken for a new convent at 233 East Seventeenth Street, which was the first building constructed as an Anglican convent in the United States.<sup>11</sup> A program called the Midnight Mission was founded around 1885 as a temporary residence for women referred by the courts. As many as 40 women at a time were trained in the kitchen, the laundry and in needlework. There was a desire within the community to establish a country house and a two-year period of residence. A property in Mamaroneck was acquired and named St. Michael's. Many of the young women who received training through the Midnight Mission and St. Michael's were placed as domestic servants with prominent Episcopal families.<sup>12</sup> In 1881 the community began a program of "fresh air" summers in the country for children in its care, on 30 acres of

---

<sup>7</sup> Helen's father, George Folsom, was a diplomat and Helen had lived a privileged life in Dresden, Paris, Rome and The Hague. Helen's sister, Margaret Winthrop Folsom, became mentally ill in 1867, the same year a cousin, Edna Ela Baker, entered the novitiate of the Community of St. John Baptist in Clewer. The year 1869 was a particularly difficult one for Helen: her father died in Rome; and she and her brother George were named legal guardians and executors for their sister, Margaret, who had been adjudged insane when only 27 years old. After he father's death, Helen followed her cousin to Clewer and in 1870, proposed to "start a work among the poor in New York" and formally sought the services of the Sisters of St. John Baptist, stating: "The support of the Sisters sent out, their traveling and all other expenses would be guaranteed to them, as well as funds sufficient to carry on whatever work was undertaken." She proposed beginning an industrial school or an orphanage. Simpson and Story, pp. 22-24.

<sup>8</sup> Simpson and Story, p. 23.

<sup>9</sup> Simpson and Story, p. 35.

<sup>10</sup> Simpson and Story, p. 44.

<sup>11</sup> Simpson and Story, p. 60. There were accommodations for 20 Sisters and 20 "industrial trainees" with room for ten seamstresses.

<sup>12</sup> Simpson and Story, p. 109, 112. Major gifts were made by Mrs. Francis Weeks, wife of a member of the St. John Baptist Foundation, and the Astor family.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 6

property donated by John D. Jones on Long Island.<sup>13</sup> The program, called St. Anna's, continued until 1898 when it was abandoned because of typhoid fever. As a direct result, a new site in New Jersey was sought.<sup>14</sup>

Around 1899 the search for new property began. The search committee included Mother Gertrude Verena, Sr. Mary Angela and Sr. Emma Gabriel, who had lived in Morristown and was familiar with the neighborhood, and Sr. Frances Maude, who had interest in convent architecture.<sup>15</sup> The community was also familiar with Morristown through St. Hilda's School, a private trade school that the community established there in 1890. The community members were motivated by a desire to locate a property with characteristics that would promote good health. "It was found best to secure a site where the children could have more freedom and the advantages of the country."<sup>16</sup> Beginning in the late 19<sup>th</sup> century, some members of America's wealthiest elite built gracious summer retreats in the hills west of Morristown, known as the Mountain Colony, which featured ample fresh air. The residents of the Mountain Colony were predominantly Episcopalian. Properties in Basking Ridge and Mendham were rented for the summers of 1899 and 1900. In 1901 a property in Rockaway, NJ was rented.<sup>17</sup> On April 9, 1902 George W. Folsom and his wife Frances, of Lenox MA, conveyed 33.18 acres along the south side of West Main Street in Mendham to St. John Baptist Foundation.<sup>18</sup> There was a house already on the property. George Folsom, an attorney, contributed \$1,000 toward construction of a new barn that was used as a dormitory for girls in the fresh air program.<sup>19</sup> St. Anna's summer fresh air program continued for a number of years in these interconnected buildings, which were set back a short distance from the street.

To design the new orphanage, the community selected Mills and Greenleaf, an architectural firm at 345 Fifth Avenue in New York City. Although the firm is relatively obscure, it was known to the community through close social connections with the Folsom family, for Greenleaf is undoubtedly the John C. Greenleaf (c. 1878 - 1958), who graduated from the Sheffield Scientific School of Yale University in 1899. He also studied at

<sup>13</sup> Simpson and Story, p. 72. The work was financed largely through donations raised by Sr. Helen Margaret from business concerns and friends (including Stuyvesant, Belmont, Fish, Drexel, Folsom, Ogdin).

<sup>14</sup> Simpson and Story, p. 79.

<sup>15</sup> Simpson and Story, p. 142.

<sup>16</sup> *Community of St. John Baptist*, privately published booklet, undated, p. 33.

<sup>17</sup> Nine sisters were the founding trustees: Gertrude Gouverneur Waddington, Elisabeth Lawrence Finlay, Elisabeth Purdy, Ada Berry, Catherine Henly, Maria Fowler Stevens, Jessie De Haven, Emma Newkirk and Maude McKee. Certificate of Incorporation of Community of Saint John Baptist, dated September 24, 1901.

<sup>18</sup> Deed dated April 9, 1902, in CSJB archives. Several adjacent properties were later acquired by the community. On June 10, 1915, Maude McKee (Sr. Frances Maude) acquired 30.81 acres in Mendham Borough, with a five-year mortgage for \$13,000 that was paid in December of the following year. The property was then conveyed by McKee to the community. On April 4, 1916, 18.33 acres east of the first lot were conveyed to McKee. (Deeds and mortgage in CSJB archives). Twenty-eight acres of the combined lots were deeded to St. John Baptist School in 1929. In 1916 the cemetery lot was given by Katharine Percival, a longtime benefactress. Simpson and Story, p. 221

<sup>19</sup> Simpson and Story, p. 144.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 7

Columbia University School of Architecture and the Ecole des Beaux Arts in Paris. The announcement of his wedding in March 1907 to Marion Bacon in Lenox, Massachusetts comments that "both bride and bridegroom are well known in New York society," and in January 1909 they are listed as guests at the prominent wedding in Lenox of his sister-in-law Emily Bacon and Hamilton Fish Benjamin, along with Mr. and Mrs. George W. Folsom, brother of Sr. Helen Margaret.<sup>20</sup>

James Layng Mills (c. 1878 – 1960) was a native of Pittsburgh and also a graduate of Yale University and the Ecole des Beaux Arts. Mills and Greenleaf, who were the same age, presumably became acquainted at Yale and formed a partnership as early as 1907 when they designed a \$30,000 six-story brick tenement at 171 2<sup>nd</sup> Street in New York City for Margaret W. Folsom, the mentally incompetent sister and ward of George W. Folsom and his sister, community member Sr. Helen Margaret.<sup>21</sup> The tenement was just a few blocks from Holy Cross House, the business center of the community. During this same period Mills and Greenleaf must have been working on plans for the orphanage, which were completed by August 31, 1907, though plans for the interior were not finished until October 1908. Also in 1908 Mills and Greenleaf were the architects of record for \$5,000 of alterations at 311 E. 13<sup>th</sup> Street in New York City. Their collaboration continued until at least 1910 when they were among ten successful competitors in the preliminary competition to design "the great water gate and Fulton memorial . . . to be erected in Riverside Drive between 114<sup>th</sup> and 116 Streets at an approximate cost of \$2,500,000." Judging the entries were architects George B. Post (a prominent Mountain Colony resident) and Thomas Hastings, who noted that all except one of the ten semifinalists were graduates of the Ecole des Beaux Arts, and remarked:

I have been on many juries in this country and Europe for twenty years and I have never seen anything approaching the high character shown in these designs. The conditions of the contest called for the best talent in this country I do not believe any other country in the world, with the possible exception of France – and I am not sure of that – could make a higher showing in the best standards of art than has been done by the sixty-two competitors who entered this contest. It marks a great step forward in the art development of America.<sup>22</sup>

Within a few years, however, Mills and Greenleaf had begun to pursue separate careers. Information on Mills' career is scant. In 1916 he was the president of a troubled skylight company in New York, and in 1923 he was mentioned in connection with a mechanic lien filed in New York. A blurry photograph from *Architectural Record*, date unknown, depicts a house Mills designed for James D. Layng, Jr., in Goldens Bridge, New York. A brief item in 1950 refers to him as a consulting hospital architect. Evidently he was a serious art collector, and

<sup>20</sup> *New York Times*, March 12, 1907, p. SMA4

<sup>21</sup> Office for Metropolitan History, "Manhattan NB Database 1900-1896," (October 4, 2005), <http://www.MetroHistory.com>.

<sup>22</sup> "Fulton Monument Awards," *The New York Times*, June 7, 1910, p. 6.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetCommunity of St. John Baptist  
Morris County, NJSection number 8 Page 8

according to his obituary, a large portion of his extensive and well-cataloged collection of art was purchased by the New York Public Library and another portion was acquired by Barnard College.<sup>23</sup> Greenleaf seems to have focused on residential commissions, including a 5-story mansion for Helen C. Thorpe on 64<sup>th</sup> Street in New York City; a residence for E. S. Mills in Hewlett, Long Island; and a residence for Marshall Prentiss in Litchfield, Connecticut.<sup>24</sup> His family members were prominent long-time “summer cottagers” in Lenox, Massachusetts, another of America’s exclusive resort colonies. It is possible that his father’s sudden death in 1910 may have put Greenleaf in a financial position to pursue a solo career, and he certainly had the wealthy social connections to develop opportunities for substantial residential projects.<sup>25</sup>

Elevations and floor plans for the orphanage were completed by August 31, 1907, although plans for the interior were not finished until October 1908. John Layng Mills’ initials are on the surviving drawings of the front and rear elevations and several pages of interior details, while the floor plans were made by an “E. Alexander,” who perhaps was a draftsman at the firm. On September 10, 1908 the cornerstone of the new orphanage, named St. Marguerite’s Home, was laid about 1200 feet “up the hill” from the buildings used for St. Anna’s fresh air program. The principal benefactress was Sr. Julia Bernadine, who was Julia May Frederick when she entered the community in 1892. She was a member of the family that founded May’s Department Store.<sup>26</sup> The building was completed in July 1909 and almost immediately began housing children from New

<sup>23</sup> “Business Trouble,” *The New York Times*, November 12, 1915, p. 16; “Mechanics Liens,” *The New York Times*, March 11, 1923; “Apartment Rentals,” *The New York Times*, October 12, 1950, p.63; “James L. Mills, Architect and Art Collector,” *The Herald Tribune*, November 27, 1960; email correspondence with W. Barry Thomson, October 14, 2005.

<sup>24</sup> “More Cachet for East 64<sup>th</sup>,” *The New York Times*, June 19, 1994, p. R1; email correspondence with W. Barry Thomson, October 14, 2005.

<sup>25</sup> *The New York Times*, January 1, 1910, p. 6.

<sup>26</sup> Sr. Julia Bernadine shared her estate with the community, which continued to receive income from it into the 1950’s, Simpson and Story, p. 182. Much of the financial support of the community derived from personal fortunes or connections. The history of the community observes that “The Sisterhood was little known outside a small and rather select circle of Church people in New York. . .” One nun observed that during the Victorian era, “Many Sisters of that period were women of cultivation . . . Good breeding, courtesy and refinement marked the atmosphere of the Community of St. John Baptist.” Many members of the community came from prominent families: Sr. Gertrude Verena (Gertrude Gouverneur Waddington, d. 1908) was a cousin to Van Rensselears and Gouverneurs and had a childhood friendship with Helen Folsom, Simpson and Story, p. 135. Sr. Mary Angela (Maria Fowler Stevens, b. 1848 – d. 1925) was a daughter of James Alexander Stevens and Julia Irving Beasley Stevens and cousin of Col. Edwin Stevens of Castle Point, Hoboken where Stevens Institute of Technology was established in 1870, Simpson and Story, p. 150. Sr. Fanny Margaret was a member of the Talcott family who were friends of the Folsoms in NY, Simpson and Story, p. 176. Sr. Helena Mary (Mary Rockwell Thatcher) was a “once wealthy widow,” Simpson and Story, p. 187. Sr. Florence Teresa was a daughter of a wealthy Philadelphia family and a graduate of Wellesley College, Simpson and Story, p. 191. Sr. Agnes Marie (Agnes M. Lamdin) was a daughter of the late James R. Lambdin, a noted portrait painter of Philadelphia, “Innovations in Ritual,” no page.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 9

York and from St. Hilda's School in Morristown.<sup>27</sup> "About thirty-five children, orphans, or half orphans, from four to eighteen years of age, have a happy, wholesome home life, with an education which aims to be equivalent to that given in the public schools, besides training in needlework, housework, singing, gardening, etc. Twenty dollars a month or two hundred and forty dollars a year supports a child and helps to send her out to meet the battle with the world."<sup>28</sup> Probably only about 10 to 20 percent were actual orphans. Most of the children had one or two parents living who were unable, unwilling, or deemed unfit to care for them. According to United States Census records, all the girls living at St. Marguerite's, except the very youngest, attended school. There were several sets of sisters, including at one time four sisters aged 3, 5, 6 and 9.<sup>29</sup>

St. Marguerite's children were relatively fortunate to be in the care of the Community of St. John Baptist. The population of a maximum 48 children – but usually around 35 – was a manageable number. The building was far from dreary or institutional: the exterior and first floor rooms exhibit architectural distinction; the first floor was refined and inviting; large windows provided ample light to the dormitory spaces on the second floor. The rural hilltop setting was extensively landscaped and even included a formal rose garden behind the orphanage. From the exterior, there was little to distinguish the orphanage from the country estates being constructed elsewhere in the Mountain Colony. Episcopalians were early proponents of charity reform in New Jersey. The Morris County Charities Aid Association was formed in 1881 by a group of Episcopalians in Morristown.<sup>30</sup> In general, private charities developed the alternatives to public almshouses. Private orphanages, which were subsidized by churches and rich philanthropists and considered less corrupt and more efficient, replaced almshouse care, reducing the cost of public care. The strength of private agencies in New Jersey delayed a state program for dependent children. An 1897 report stated: "The private charities of New Jersey are in every respect excellent, especially those for children." At that time there were thirty-five homes caring for 3,005 children.<sup>31</sup> St. Marguerite's Home for orphans eventually closed in 1946 as a result of changes in child welfare policy that directed state provided financial support away from orphanages and instead into programs

---

<sup>27</sup> Simpson and Story, p. 79. According to the 1910 U.S. Census, there were 32 female pupils between the ages of seven and twenty, twenty of whom were born in New York and nine in New Jersey. The 1920 U.S. Census reports four sisters, two teachers and 33 girls ages 5 to 17 living at St. Marguerite's. The 1930 U.S. Census reports four sisters, three teachers, three helpers and thirty girls ages 3 to 17 living at St. Marguerite's. Also in Mendham Township was an orphanage run by Italian nuns. According to the 1930 U.S. Census, in 1930 twelve sisters and one helper oversaw 122 girls and boys ages 2 ½ to 11.

<sup>28</sup> CSJB, P. 33.

<sup>29</sup> United States Census for Mendham Township, 1910, 1920, 1930.

<sup>30</sup> Leiby, p. 75. They were so successful in improving the Morris County almshouse that the movement quickly spread to other New Jersey counties and, in 1886, the legislature incorporated the Morris County Charities Aid Association and similar groups into a State Charities Aid Association. In 1899 the State Board of Children's Guardians was created, to take children out of almshouses.

<sup>31</sup> Leiby, p. 87.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 10

that culminated with the Aid to Families with Dependent Children program that was established in 1935 as part of the Social Security Act.<sup>32</sup>

In June 1913 the orphanage experienced a major diphtheria epidemic, requiring the isolation of a dozen seriously ill children. As a result, a small separate infirmary was immediately constructed at some distance behind the orphanage. Designed by William W. Cordingley, the building was ready for use in the fall. This was the first completed of several buildings that were designed for the community by Cordingley; however, by June 1913 Cordingley and Durr Freedley (born Jesse Jacob Friedley, 1887 – 1938) were already working on designs for a new convent.

It is not clear exactly how Cordingley and Freedley became involved with the convent project. There is no evidence of a personal connection between the two young men and the community, although it is known that Cordingley was an Episcopalian; nor is there any evidence that the two men had a working relationship prior to the convent project or any connection to Mendham. Both men attended Harvard and it is likely that their paths crossed there. Cordingley received an A.B. from Harvard College in 1907 and studied architecture there around 1911, and Freedley received an A.B. from Harvard in 1911. Another possible connection might have been through Ralph Adams Cram (1863-1942), a well-known ecclesiastical architect with offices in Boston and New York, but so far the evidence is weak.<sup>33</sup> Cordingley's 1965 obituary states that he worked for the architectural firm of Cram, Goodhue & Ferguson in Boston and came to Mendham around 1914 to design and build the convent. However, his employment could not be confirmed by HDB/Cram and Ferguson Inc., successor firm to Cram, Goodhue & Ferguson.<sup>34</sup> One clue to a possible connection between the two young designers, Cram, and the community might be the fact that around 1907 Cram designed a chapel for the wealthy patrons of St. Bernard's, an Episcopal church in nearby Bernardsville, NJ, which was the geographic and social center of the Mountain Colony. Also, a little later, in 1915, Freedley designed altar ornaments for a chapel in Newport that was designed by Cram, evidence of a professional relationship.<sup>35</sup> In light of the importance of social connections

<sup>32</sup> Maxine N. Lurie and Marc Mappen, Eds. *The Encyclopedia of New Jersey*, New Brunswick, N.J.: Rutgers University Press, c2004, p. 148.

<sup>33</sup> Cram was a leading proponent of collegiate Gothic Revival architecture in the United States. He was supervising architect of Princeton University from 1907 to 1919. His church work includes the nave of St. John the Divine in New York City. In the 1920s Cram designed a school in Peekskill, New York, for another Episcopalian sisterhood, St. Mary's.

<sup>34</sup> "Ex Mendham Mayor Becomes 54<sup>th</sup> Road Death," *Morristown Daily Record*, November 22, 1965, p. 1. Ethan Anthony, HDB/Cram and Ferguson Inc., Boston, MA, email correspondence dated October 3, 2005. Mr. Anthony stated: "I have checked our records and found no record of Mr. Cordingley's employment. Had he been a central figure I should probably have found some mention of him. I also have no record of the project though Mr. Cram designed a School for an order of Episcopal Sisters in [Peekskill] New York. By 1913 the office was well established and a commission of that stature would have been noted in our records if it was even in the office so I think it is reasonable to assume it was not."

<sup>35</sup> "Sidney Webster Memorial: Widow is Building a Beautiful Chapel in St. John's Church, Newport," *The New York Times*, May 1, 1915, p. 13.



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 11

within the wealthy Episcopalian community at the time, it is quite possible that by 1913 Freedley and Cordingley had established some kind of informal professional relationship with the prominent Cram – perhaps through Episcopalian or Boston connections.

Jesse Jacob Friedley was born in Indianapolis June 21, 1888.<sup>36</sup> He prepared at Williams College and graduated Phi Beta Kappa from Harvard College in 1911.<sup>37</sup> He was elected editor of the Harvard Lampoon in 1910. A brief piece he wrote in 1936, just two years before his death, for the twenty-fifth anniversary report of the class of 1911 provides a fascinating glimpse of his post-college experience:

Immediately after graduation I made a tour of Europe with Harold Pulsifer, returning from this to the Metropolitan Museum of Art, in New York, where I spent six years, ending as head of the Department of Decorative Art. This included a large part of the Museum, and, with the exception of paintings and armor, covered most kinds of graphic art produced since classical times. The Pierpont Morgan, Riggs, Altman, and other collections were received and installed during this period, and the Museum increased in size and importance. I spent one winter hunting through the thirteen original colonies for Colonial woodwork and paneled rooms, which were afterwards installed in the American Wing for which I made the first plans. Most of these rooms were taken from derelict houses forgotten by local historians and doomed to early destruction. Among such I discovered and saved George Washington's Alexandria Ball-Room, then a junk-shop, and the room from the Powell House in Philadelphia, then a storage for hides. During this time outside of the Museum, I executed a good deal of architectural and decorating work both lay and ecclesiastical. This last included objects for Trinity Church, New York, a chapel in St. John's Church, Newport, R.I. and (with a partner) a convent in New Jersey.

Late in 1917 I resigned from the Museum to join the Army, where I was presently commissioned and put in charge of the camouflage and put in charge of the camouflage painting of Airplanes. The system then worked out is still the officially recognized one.

After the War, being tired of New York, I went to Rome to live for two years in the tower of an old palace with a panorama of the city roofs on all sides. This was an exciting period there, marked by the eclipse of Communism and the rise of Fascism. I began here to paint portraits, which I am still doing. In 1923 I moved to Paris where I set up an atelier in the Boulevard Raspail, continuing portrait painting,

<sup>36</sup> Freedley changed his name and spelling over the years. His name at birth was Jesse Jacob Friedley. The 1911 Harvard Class Album lists "Durr Friedley;" the convent plans and a letterhead dated 1915 lists "Durr Friedley, Architect;" a draft registration card dated June 5, 1917 was filled out as "Jacob Durr Friedley." A 1920 note to the Harvard War Records Office requests that his name should be spelled as Freedley, which was the spelling he used until his death.

<sup>37</sup> A Williams College literary anthology includes a 1908 contribution from Friedley, when he was twenty years old. Edwin Partridge Lehman and Julian Park, Ed., *A Williams Anthology: A Collection of the Verse and Prose of Williams College, 1798-1910*, Williams College Literary Monthly, 1910.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 12

with occasional decorating jobs in this country. I enjoyed the international life of pre-depression Paris and had some interesting sitters. The portraits were usually exhibited in the Salon d'Automn.

In 1930 I left Paris and came to Newport, R.I. to execute the interior of the Memorial Chapel of the Seamen's Church Institute, which was finished in 1933. This is an attempt to make a completely modern church, using modern materials. The walls are decorated with mural paintings in true fresco, with many figures.

I have settled in Newport, have built a house and studio there, and expect to remain indefinitely, as the climate, the quiet, and the pleasant old towns are all very satisfying. I am now painting portraits again, and held a one-man exhibition in Palm Beach in March.<sup>38</sup>

Freedley doesn't explain how he came to be involved in the convent project but he provides an interesting clue: He mentions that he designed objects for Trinity Church in New York, which was the parish where the sisters of St. John Baptist were located.<sup>39</sup>

Freedley lived in Newport until his death in an automobile accident in 1938. He evidently never married. In January 1939, the Walker Galleries in Manhattan showed what were described as "affectionately executed portraits by Durr Freedley, a quiet semi professional in the precise New England line, who died last year at Lexington, Mass."<sup>40</sup> A 1983 exhibit at Hirschl & Adler in Manhattan entitled "Realism and Abstraction: Counterpoints in American Drawing 1900-40" included a work noted by the New York Times critic John Russell: "Among the artists who are not so well known, this visitor responded, above all, . . . to a portrait drawing in a modified Ingrist idiom by Durr Friedley. . . ."<sup>41</sup>

William Wade Cordingley was born in Roxbury MA in 1885. His father, a successful woolen merchant, soon moved the family to fashionable Chestnut Hill, and by 1910 the family of seven was living in Brookline along with three servants.<sup>42</sup> William attended the Volkman School in Boston and graduated from Harvard in

<sup>38</sup> Harvard College Class of 1911: Twenty-fifth Anniversary Report, Cambridge, MA: The Cosmos Press, Inc, p. 252-253. The Chapel of the Blessed Sacrament in St. John's Church in Newport, R.I. was designed c. 1915 by R. A. Cram ("Sidney Webster Memorial," *The New York Times*, May 1, 1915, p. 13). Seaman's Church in Newport, R.I., where Freedley painted the frescos, is listed on the National Register. A gift from Mrs. Hamilton Fish Webster as a memorial to her mother, Mrs. Marie Post, the chapel was dedicated in June 1933. (Jack Grant, "Seamans Church Institute: 1919 - 2004 Celebrating 85 Years of Service to Mariners and the Community," [http://www.newportharborguide.org/art\\_sci.htm](http://www.newportharborguide.org/art_sci.htm)).

<sup>39</sup> Simpson and Story, p. 35, 67.

<sup>40</sup> "Midseason," *Time Magazine*. January 16, 1939. Time Archive [on-line database].

<http://www.time.com/time/archive/preview/0,10987,771400,00.html> (accessed September 23, 2005).

<sup>41</sup> John Russell, *The New York Times*, November 18, 1983, p. C26.

<sup>42</sup> 1910 U.S. Census

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 13

1907 with plans to pursue architectural studies after a "Grand Tour" of Europe. Cordingley was enrolled at Harvard's school of architecture from 1907 to 1908 and returned again in 1910 but left in 1911 without completing a degree.<sup>43</sup> Cordingley was licensed as an architect in New Jersey by 1913, and that same year traveled to Europe again, perhaps to study examples in connection with his work designing the convent for Community of St. John Baptist. In the Boston area before 1920 Cordingley worked on several preservation projects including restoration of the Abraham Browne House in Watertown, the Hingham Meeting House, Otis House and the Shirley Eustice House. Cordingley served as a First Lieutenant in the U.S. Army Engineers from 1917 to 1919. Cordingley designed his own house, St. Hilda's Lodge, around 1920 as a multi family dwelling. Cordingley lived on the top floor, while another portion was used by the chaplain of the convent and his family. The Tudor Revival St. Hilda's is a long stucco dwelling designed as a single pile to accommodate the steep hillside location. It features leaded glass casement windows, discontinuous floor levels, and bookcase walls on pivots for access for a concealed staircase and secret rooms.<sup>44</sup> According to the 1920 census, Cordingley owned a house in Mendham Borough, presumably St. Hilda's, which he shared with the family of Rev. James Aitkens. The 1930 U.S. Census again lists Cordingley as owner, and still living with Rev. Aitkens and his family.<sup>45</sup> Located on West Main Street just west of the entrance to the Community, the house and was conveyed to the Community after Cordingley's death and eventually sold. Cordingley was a close friend to the community, and gave the ornate Flemish cross that stands in the convent garden.<sup>46</sup> In 1920, his design for St. John Baptist School was published in the New York Sun, though the building was not completed until 1928.<sup>47</sup> The School is a large rather institutional looking three-story building located on a separate lot down the hill from the convent. Designed to be fireproof, the school is constructed of architectural terra cotta and concrete. A promotional brochure describes the building as "a sunny, comfortable structure, designed after the precedent of the old-fashioned French country house with spacious, convenient rooms and many windows."<sup>48</sup> Cordingley was paid \$9,000 in architect's fees.<sup>49</sup> Other architectural projects include mainly residential designs in Mendham and

<sup>43</sup> Although the reason for leaving Harvard in 1908 is not known, a book in his personal library, *The Cistercian Order: Its Object and Rule*, which is inscribed: "W.W. Cordingley, Abbey of Our Lady of the Valley, June 1908" is suggestive of his whereabouts and his interest. A Trappist monastery constructed in 1902, the Abbey was located in Cumberland, RI.

<sup>44</sup> Stevens, p. 8.

<sup>45</sup> 1920 U.S. Census.

<sup>46</sup> Sometime during the 1930's Cordingley converted to the Roman Catholic faith, an event that apparently surprised his Episcopalian relatives. Stevens, p. 2.

<sup>47</sup> Stevens, p. 12.

<sup>48</sup> *St. John Baptist Builds*, privately printed, undated, unpagged.

<sup>49</sup> Undated spreadsheet, CSJB archives. In 1914, St. John Baptist School moved from New York City to a building in Bernardsville. The following year the school was moved to the Mendham property. The college prep school for girls was founded in New York City in 1880 to provide a "high type of college preparatory training to students of moderate means," such as daughters of the "finest professional and church families" who are unable to afford expensive schools. For thirteen years, 25 students, six teachers and several servants were housed in existing buildings on the Mendham

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 14

nearby Bernardsville, NJ.<sup>50</sup> The 1920 Colonial Revival house at "Red Field Stable" in Bedminster, NJ is also a design by Cordingley. As early as 1925, Cordingley was actively involved in Mendham affairs, first as Justice of the Peace and then as mayor (1935-6 and 1941-2). He was evidently a colorful and outspoken character in Mendham. For years he fought to have a stoplight located in the center of the road at an intersection in Mendham removed and was eventually successful. Ironically, he was killed by an automobile while walking across that very same intersection in 1965.

Although their route to Mendham is not completely clear, what is known is that by 1913 Cordingley was licensed in New Jersey as an architect and together with Freedley was working on plans for a magnificent convent complex.<sup>51</sup> Several surviving early drawings and a scale model of the convent suggest the magnitude of the project as originally envisioned. One undated drawing entitled "Preliminary Sketch Plan," evidently prepared as a conceptual master plan for the community, depicts a large quadrangle around a Cloister Garth next to a "Sisters Garden" and a separate large chapel. The community's convent in England was also a quadrangle, a plan not uncommon to abbeys. Although never totally realized, important elements of the ambitious plan were incorporated into the final plan, which was constructed with the intention and potential to ultimately expand the building complex into a quadrangle. This sketch plan is the only document that refers to "Durr Friedley & W.W. Cordingley, Architects." Other surviving plans contain the seal of "William W. Cordingley, Phoenix House, Mendham, NJ, Registered Architect, State of New Jersey."<sup>52</sup> The second early drawing is a fanciful elevation showing an elaborate chapel with a tall, ornate steeple, attached to a large convent. The lettering on the drawing resembles lettering on a group of final interior detail drawings, but is different from lettering on a late draft of the convent floor plans. This suggests that Freedley, the designer of the pair, may have been the author of the fanciful preliminary drawing along with the interior drawings, while Cordingley, the licensed architect, was responsible for the detailed floor plans. Friedley may also have been responsible for the design motifs, which he designed while still working at the Metropolitan Museum of Art. Although the preliminary elevation sketch is almost wildly extravagant, some aspects survived into the final plan, including chimney designs, Norman buttresses, and circular apse. The elaborate steeple in the drawing anticipates the unusual cupola eventually used on the cemetery gatehouse. Working closely with the architectural team was Sr. Frances Maude (formerly Maude McKee). According to the history of the community, she "was responsible more than any other person

property until the new school building was completed in 1929. The year 1983 saw the closing of St. John Baptist School. The building later leased as an adolescent alcohol and drug treatment center, *CSJB*, 34-25.

<sup>50</sup> Projects or plans attributed to Cordingley include: Stone Cottage, Bernardsville; Farm School Chapel, location unknown; Dr. Banister house, Mendham; Nicholas Richard House, location unknown; Amzi Emmon House, location unknown; Old Borough Hall, (Mendham?); Fire House (Mendham?); St. Joseph's Church Rectory, Mendham; and a house in Brookline, MA for his sister, Jessie Howe. Stevens.

<sup>51</sup> Certificate No. C-736, Stevens, p. 11.

<sup>52</sup> Phoenix House is the name of a building in the center of Mendham Borough, now the municipal building, which is where, presumably, Cordingley had an office.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 15

---

for the convent's impressive appearance. She poured her family inheritance and years of medieval study into the project, working closely with the architects."<sup>53</sup> The original convent in Clewer, England, undoubtedly served as inspiration for the Mendham project. Clewer was built in a quadrangle, and also featured a tall steep roof with two rows of hip dormers. However, brick construction and closely spaced gabled wall dormers give it a clear English rather than French feeling. In addition, there are clear similarities between the Clewer convent chapel and the chapel of the fanciful preliminary drawing for Mendham.

On April 30, 1913, the cornerstone was laid for a new convent several hundred yards south of St. Marguerite's Home. At that time the building's location on the high hill commanded an extended view of wooded hills and farmland stretching out on all sides that has been lost over the years. Invitations to the cornerstone ceremony stated: "motors will meet the guests arriving at Morristown on the DL&W train which leaves New York West 23<sup>rd</sup> Street Ferry, at 11:45 a.m., and Christopher Street Ferry at 12." The convent began as an "L" and was shortly afterward expanded to a "U" when the crypt chapel was completed.<sup>54</sup> The convent was described in an early pamphlet: "The convent is of terra cotta and concrete, Gothic in style, and while possessing many marks of ancient beauty has also the requisites for modern convenience and health, including hot water furnaces, electric lights and telephone. The roof is of reddish English tiles, the floors and stairways are tiles or of stone; there are casement windows, and but little woodwork, excepting oak doors, so that the building is practically fireproof, - an important point for women and girls living on a high hill, remove from the village."<sup>55</sup> The 1915 Sanborn insurance map confirms the building construction as "hollow tile walls, reinforced concrete floors & roof." Construction of the crypt chapel began in April 1915. It is believed that the sinking of a ship carrying terra cotta tiles during World War I prevented completion of some aspects of the convent complex, and may in part explain the initial flat roofs on part of the arcade and the crypt chapel.<sup>56</sup> This is perhaps supported by a notation on the 1915 Sanborn map stating that only the basement was completed at the time of survey, which suggests that construction of the chapel had been expected to continue.

On September 15, 1915, the sisters moved into the new convent, which was blessed in a private ceremony in June 1916. That same year they moved their program for wayward girls, called St. Anna's Home, into the south wing of the convent. Begun in 1881 in Farmingdale Long Island, St. Anna's was originally established as a summer program for children in the care of the New York City-based convent and for mothers and their children from the surrounding German immigrant community. The program was reestablished in Mendham in 1900 but its mission had changed by 1919, when a newspaper advertisement to solicit funds for the

---

<sup>53</sup> Simpson and Story, p. 185. McKee was "a Philadelphian who since entering in 1893 had pursued a special interest in conventual architecture," and was a member of the committee that chose the Mendham site, Simpson and Story, p. 142.

<sup>54</sup> Simpson and Story, p. 184, 189.

<sup>55</sup> *CSJB*, p. 25.

<sup>56</sup> Conversation with Sr. Barbara Jean, Community of St. John Baptist, September, 2005.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 16

community described St. Anna's as a facility to teach and train wayward girls from 14 to 21 years of age.<sup>57</sup> During the early years of the 20<sup>th</sup> century, numerous institutions were established around the country for the purpose of confining and reforming delinquent girls and young women, the idea being to protect them, protect society and, if possible, to provide training and education and instill moral values to enable them to be good and useful women. St. Anna's facilities at the convent were segregated from the sisters' facilities and consisted of about 30 wayward girls or "pre-delinquent cases" who were taken for two years at a time to participate in a program that included housework, "a certain amount of school work," singing, stenography and typewriting, and work in the convent garden.<sup>58</sup> The girls were referred through social workers, clergy, or friends. The 1920 Mendham Township Census lists 29 females at St. Anna's, ages 14 to 24, most of who were born in New Jersey. The relationship category listed on the form was "inmate," and none of the girls or young women had attended school during the period September 1919 to April 1920, evidence that at least at that time the schoolwork offered at St. Anna's was minimal. The 1930 census describes a similar picture: St. Anna's population was 29 female "inmates" between the ages of 13 and 20. The majority was born in New Jersey and only four attended school between September 1929 and the date of the enumeration.<sup>59</sup> While St. Anna's served an immigrant community in its early years, by 1920 the population had become largely American born and homogeneous. Five of the 29 girls listed in the 1920 census had one or more foreign-born parents (Holland, Canada, England and Germany) and in 1930 three of the girls had one or more foreign-born parents (Holland, Canada and England). Perhaps only a coincidence, several of the surnames in both censuses suggest the original German roots of the late 19<sup>th</sup> century immigrant community that surrounded the convent in New York City. Considering the community's location in the Mountain Colony, it is likely that many successfully rehabilitated girls left St. Anna's well trained to work as servants in the houses of wealthy Episcopalians.

As early as 1919, maintenance of the convent became an issue, beginning with the collapse of a plaster ceiling in one of the bedchambers. Maintenance of the buildings was also apparently a financial drain. A newspaper ad was taken out to solicit contributions stating that without immediate financial assistance St. Marguerite's Home for orphans or St. Anna's might have to be closed. The appeal was successful, enabling the programs to be continued.<sup>60</sup> By around 1924, a period of booming national economy, the community's financial position had improved thorough estates and legacies bequeathed over the years. In 1927, the community received a bequest of \$32,000 from an aunt of one of the members. Around the same time an even larger bequest, of \$150,000, was left by Mrs. Sarah Morris Fish Webster, daughter of a former governor of New York

<sup>57</sup> Simpson and Story, 201.

<sup>58</sup> Simpson and Story, p. 201. The 1920 U.S. Census shows fifteen sisters and twenty-nine girls ages 14 – 24 in the convent. The 1930 U.S. Census shows eleven sisters, two employees, and twenty-nine girls ages 14 – 20 living in the convent.

<sup>59</sup> Mendham Township United States Census, 1920 and 1930.

<sup>60</sup> Simpson and Story, p. 201.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 8 Page 17

---

and apparently a relative of Helen Folsom (Sr. Helen Margaret).<sup>61</sup> A capital campaign to raise funds for the new St. John Baptist School building reached its goal of \$100,000 in 1928. The cornerstone of the building, which cost more than \$200,000 and was designed by Cordingley, was laid that same year on a ten-acre lot adjacent to the convent property. Three years later, during the middle of the depression, the community unsuccessfully attempted to raise the substantial funds necessary to complete the master plan for the convent: \$600,000 to complete the convent; \$200,00 to build the chapel; \$100,000 for an infirmary for the sisters; \$50,000 for a priest's house; \$100,000 to build a guest house. Less than ten years later, as a result of the depression, financial resources of the community were low due to problems of rent collections on properties they still owned in New York City. In 1937, the community's property in Mamaroneck was sold for financial reasons. And in 1942 another property in Woodcliff Lake was sold, bringing \$50,000.<sup>62</sup>

In 1949, the ten sisters living in Mendham decided to vacate the convent, which was too large and too expensive to maintain, and temporarily move into the empty St. Marguerite's building. Around this time the community attempted to sell the convent property to Standard Oil of New Jersey, which gained the approval of Mendham Township; however, the sisters were unable to find another suitable property for themselves in the vicinity where they could get the necessary variances. The sisters decided to remain living in St. Marguerite's and the sale was called off. In connection with the move into St. Marguerite's, the dormitory spaces were partitioned into small bedchambers. Finally, in 1960 a legacy made it possible to repair the convent so the sisters could move back in, and St. Marguerite's was then converted into a retreat house.<sup>63</sup> In 1972 the community was able to fund through their endowment a new gable roof on the crypt chapel, designed by Jones & Tag, AIA, of Morristown, to replace the original flat roof. The population of the community today is about fourteen sisters, who continue to occupy the convent. St. Marguerite's is currently used for retreats and conferences.

---

<sup>61</sup> Simpson and Story, p. 212.

<sup>62</sup> Simpson and Story, p. 241.

<sup>63</sup> Simpson and Story, p. 265.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 9 Page 1

---

## MAJOR BIBLIOGRAPHIC REFERENCES:

### Books, Pamphlets and Reports

- Community of St. John Baptist*. [Mendham, NJ: Community of St. John Baptist], c. 1926. Supplement, 1931.
- The Community of St. John Baptist, Mendham, New Jersey*. [Mendham, NJ: Community of St. John Baptist], undated.
- The Community of St. John Baptist, Ralston, Morris County, New Jersey*. [Mendham, NJ: Community of St. John Baptist], undated.
- Emmons, Catherine M. *Through the Years in Mendham Borough*. Mendham, NJ: Mendham Borough, 1973.
- Leiby, James. *Charity and Correction in New Jersey: A History of State Welfare Institution*. New Brunswick, NJ: Rutgers University Press, 1967.
- Mockridge, Ella W. *Our Mendham*. Ann Arbor, Mich.: Edwards Brothers, c. 1961.
- Radcliffe-Trenner, Annabelle. "New Jersey Historic Trust 2004 HSM Grant Application: Community of St. John Baptist." Historic Building Architects, Trenton, NJ, 2004.
- Simpson, James B. and Edward M. Story. *Stars In His Crown*. Sea Bright, NJ: Ploughshare Press, 1976.
- Stevens, Robert D. "Architect William W. Cordingley of Mendham, New Jersey: Brief Introduction to His Life, His Library, Two Letters, and Notes." Unpublished manuscript, Community of St. John Baptist archives.
- St. John Baptist Builds*. Mendham, NJ: St. John Baptist School for Girls. [c 1928].
- Turpin, John K. and W. Barry Thomson, *New Jersey Country Houses: The Somerset Hills, Vol. I*. Far Hills, NJ: Mountain Colony Press, Inc., 2004.

### Maps

- Atlas of Morris Co., N.J.: embracing the town of Morristown, the boroughs of Madison, Florham Park, Chatham and Mendham, Morris Township, and parts of Chatham, Hanover, Mendham, and Passaic townships*. Philadelphia: A.H. Mueller, 1910.
- Sanborn Map & Publishing Company. *Mendham, NJ*. 1915, 1923, 1930/1945. *Proquest Information and Learning*. Morristown and Morris Township Public Library. <<http://sanborn.umi.com>> (Accessed November, 2005).



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 9 Page 1

---

**MAJOR BIBLIOGRAPHIC REFERENCES:**

**Books, Pamphlets and Reports**

*Community of St. John Baptist*. [Mendham, NJ: Community of St. John Baptist], c. 1926. Supplement, 1931.

*The Community of St. John Baptist, Mendham, New Jersey*. [Mendham, NJ: Community of St. John Baptist], undated.

*The Community of St. John Baptist, Ralston, Morris County, New Jersey*. [Mendham, NJ: Community of St. John Baptist], undated.

Emmons, Catherine M. *Through the Years in Mendham Borough*. Mendham, NJ: Mendham Borough, 1973.

Leiby, James. *Charity and Correction in New Jersey: A History of State Welfare Institution*. New Brunswick, NJ: Rutgers University Press, 1967.

Mockridge, Ella W. *Our Mendham*. Ann Arbor, Mich.: Edwards Brothers, c. 1961.

Radcliffe-Trenner, Annabelle. "New Jersey Historic Trust 2004 HSM Grant Application: Community of St. John Baptist." Historic Building Architects, Trenton, NJ, 2004.

Simpson, James B. and Edward M. Story. *Stars In His Crown*. Sea Bright, NJ: Ploughshare Press, 1976.

Stevens, Robert D. "Architect William W. Cordingley of Mendham, New Jersey: Brief Introduction to His Life, His Library, Two Letters, and Notes." Unpublished manuscript, Community of St. John Baptist archives.

*St. John Baptist Builds*. Mendham, NJ: St. John Baptist School for Girls. [c 1928].

Turpin, John K. and W. Barry Thomson, *New Jersey Country Houses: The Somerset Hills, Vol. I*. Far Hills, NJ: Mountain Colony Press, Inc., 2004.

**Maps**

*Atlas of Morris Co., N.J.: embracing the town of Morristown, the boroughs of Madison, Florham Park, Chatham and Mendham, Morris Township, and parts of Chatham, Hanover, Mendham, and Passaic townships*. Philadelphia: A.H. Mueller, 1910.

Sanborn Map & Publishing Company. *Mendham, NJ*. 1915, 1923, 1930/1945. *Proquest Information and Learning*. Morristown and Morris Township Public Library. <<http://sanborn.umi.com>> (Accessed November, 2005).

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number   9   Page   2  

---

Tax Map, Borough of Mendham. Borough Hall, Mendham Borough, NJ.

Tax Map. Township of Mendham. Township Hall, Mendham Township, NJ.

## Newspapers and Periodicals

*Community Notes*. Morgue located at Community of St. John Baptist. Mendham, NJ.

“James L. Mills, Architect and Art Collector,” *The Herald Tribune*, November 27, 1960. Clipping file at the New York Public Library.

“Midseason,” *Time Magazine*. January 16, 1939. *Time Archive*.

<<http://www.time.com/time/archive/preview/0,10987,771400,00.html>> (Accessed September 23, 2005).

*Morristown [NJ] Daily Record*. Microfilm.

*Newark [NJ] News*. Morgue located at the Newark, NJ Public Library.

*Newport [RI] Daily News*. Newport, RI Public Library.

*New York Times*. *ProQuest Historical Newspapers*. Bernards Township Library. <<http://www.proquest.com>>. (Accessed November 2005).

## Community of St. John Baptist Archives

### *Deeds and other legal documents*

Abstract of Title to a Tract of Land in the Borough of Mendham and the Township of Mendham, Morris County, New Jersey, Conveyed by R. Harris Thompson to Maude McKee. By deed dated June 10, 1915.

Certificate of Incorporation of Community of Saint John Baptist, in the State of New York. September 24, 1901.

Deed between George W. Folsom and Frances F. H. Folsom and St. John Baptist Foundation, dated April 9, 1902.

Deed between Carl H. Stiger and Faith Page Stiger and Maude McKee. Dated April 14, 1916.

Deed between Maude McKee and R. Harris Thompson. Dated June 10, 1915.

Bond between R. Harris Thompson and Maude McKee. Dated June 10, 1915.

Mortgage between R. Harris Thompson and Maude McKee. Dated June 10, 1915.

United States Department of the Interior  
National Park Service

**National Register of Historic Places  
Continuation Sheet**

Community of St. John Baptist  
Morris County, NJ

Section number   9   Page   3  

---

Deed between The Saint John Baptist Foundation and The Community of Saint John Baptist. Dated May 3, 1915.

Deed between The Community of Saint John Baptist and The Saint John Baptist Foundation. Dated May 3, 1915.

Deed Between Maude McKee and Community of Saint John Baptist. Dated December 1, 1916.

***Plans and blueprints***

Preliminary Sketch Plan of a Convent for the Sisters of St. John Baptist at Ralston, Morris County, New Jersey. Durr Friedley & W.W. Cordingley, Architects. Undated plan.

Convent for the Sisters of St. John Baptist, Ralston, New Jersey. Undated blueprints.

New Chapel Roof for Convent St. John Baptist, Mendham, New Jersey. Jones & Tag, A.I.A., Architects. Plan and elevations dated December 1971 – April 1972.

St. Marguerite's Home for the St. John Baptist Foundation at Ralston, NJ. Mills and Greenleaf, Architects. Undated blueprints.

Infirmery for the Community of St. Jn. Baptist Ralston, N.J. Grading Plan. Wm. W. Cordingley, Archt. Undated plan.

Garden Chapel for the Sisters of St. John Baptist at St. Marguerite's Home Ralston NJ. Durr Friedley & Wm W. Cordingley Architects. Undated blueprints.

Site Plan and Key Map. Community of St. John Baptist. September, 1972.

Survey of lands belonging to Community of St. John Baptist. August 1951.

Front Elevation. Undated sketch of proposal for convent.

**Miscellaneous**

Anthony, Ethan. HDB/Cram and Ferguson Inc. Boston, MA. Email correspondence. October 3, 2005.

Freedley, Durr. Biographical folder. Harvard University Archives.

Thomson, W. Barry. Interview and email correspondence. October, 2005.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number   9   Page   4  

---

Grant, Jack. "Seamans Church Institute: 1919-2004 Celebrating 85 Years of Service to Mariners and the Community." Newport Harbor Guide. 2004. <[http://www.newportharborguide.org/art\\_sci.htm](http://www.newportharborguide.org/art_sci.htm)>. Accessed October 19, 2004.

United States Bureau of the Census. Mendham and Mendham Township. 1910, 1920, 1930. *HeritageQuest Online*. Bernards Township Library. <<http://www.heritagequestonline.com>> Accessed September, 2005.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 10 Page 1

---

## VERBAL BOUNDARY DESCRIPTION

The boundaries of the Community of St. John Baptist are delineated on the attached map entitled "Community of St. John Baptist Site Location and Boundary Map," and is verbally described and justified in the following paragraphs. The site map and boundary map was assembled from a property survey dated October 18, 1972 by Carl B. Scherzer, P.E. & L.S. and current municipal tax maps of Mendham Borough and Mendham Township.

The register resource boundary begins in Mendham Borough (MB) at the northeast corner of the convent cemetery lot as surveyed October 18, 1972 (the cemetery lot being located within MB block 1801, lot 5.01) and proceeds south to the southeast corner of the cemetery lot and then west to the southwest corner of the cemetery lot. From that point the register resource boundary runs southwest 18.55 feet in a straight line to a point on the boundary between MB block 1801, lot 5.01 and block 1801, lot 39 (the convent lot). From there the register resource boundary turn southeast and follows west boundary of the MB block 1801, lot 5.01 and the east boundary of MB block 1801, lot 39 to a point in the line that is 350 from the southeast corner of the MB block 1801, lot 39.

At that point, the register resource boundary turns west and proceeds in a straight line, crossing the municipal boundary into Mendham Township (MT, block 104, lot 22, the portion convent lot in Mendham Township) to a point that is 300 feet north of the southwest of MT, block 104, lot 22 on a straight line between the said southwest corner of the MT block 104, lot 22 and a point of the north side of MT block 104, lot 22 that is 16.4 feet west of a southeast corner of MT block 104, lot 23 as designated on 1972 survey map. The register resource boundary then turns north along and follows to the said straight from the point 300 feet north of the southwest of MT, block 104, lot 22 to the point of the north side of MT block 104, lot 22 that is 16.4 feet west of a southeast corner of MT block 104, lot 23.

At that point the register resource boundary turns east and runs along the north side of MT block 104, lot 22 the 16.4 feet to the southeast corner of MT block 104, lot 23. From there it continues east in a straight line across block MT block 104,23 to the northwest corner of the cemetery lot as designated on the 1972 survey map. From there it continues along the north boundary of the cemetery lot, crossing the municipal boundary into Mendham Borough block 1801, lot 5.0, to the point of beginning.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number 10 Page 2

---

### **BOUNDARY JUSTIFICATION**

The boundary of the Community of St. John Baptist encompasses the historic features of the Community to remain upon the subdivision of the property: the Convent, Convent Garden, Convent cemetery, St. Marguerite's, and their formally landscaped surroundings; and excludes portions that will be conveyed to the Boy Scouts of America to be preserved as open space.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Community of St. John Baptist  
Morris County, NJ

Section number \_\_\_\_\_ Page 1  
Photo \_\_\_\_\_

## PHOTOGRAPHIC IDENTIFICATION

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

Name: Community of St. John Baptist  
Location: Mendham Township and Mendham Borough, NJ  
Photographer: Ann Parsekian, Dennis Bertland Associates  
Date: Fall, 2005  
Negative and Electronic file Repository: Dennis Bertland Associates, Bloomsbury, NJ.

## PHOTO#

## VIEW

- |    |  |
|----|--|
| 1  | Convent, north end of west facade, northeast view                  |
| 2  | Convent, south end of west facade, northeast view                  |
| 3  | Convent, west facade   |
| 4  | Convent, detail of buttresses, southeast view                      |
| 5  | Convent, chapel wing, northwest view                               |
| 6  | Convent, west facade of chapel, east view                          |
| 7  | Convent, chapel wing, southwest view                               |
| 8  | Convent, east facade, southwest view                               |
| 9  | Convent, south facade, northwest view                              |
| 10 | Convent, south facade showing leaded glass windows, northwest view |
| 11 | Convent interior, front entry area, northwest view                 |
| 12 | Convent interior, front entry window detail, northwest view        |
| 13 | Convent interior, parlor, southeast view                           |
| 14 | Convent interior, dining room, southwest view                      |
| 15 | Convent interior, dining room fireplace, southwest view            |
| 16 | Convent interior, work room, southeast view                        |
| 17 | Convent interior, bed chamber, northwest view                      |
| 18 | Convent, cloister, southeast view                                  |
| 19 | Convent chapel entry, southeast view                               |
| 20 | Convent chapel interior, northeast view                            |
| 21 | Convent chapel interior, southeast view                            |
| 22 | Convent Lady Chapel, southeast view                                |
| 23 | Convent Lady Chapel, southwest view                                |

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

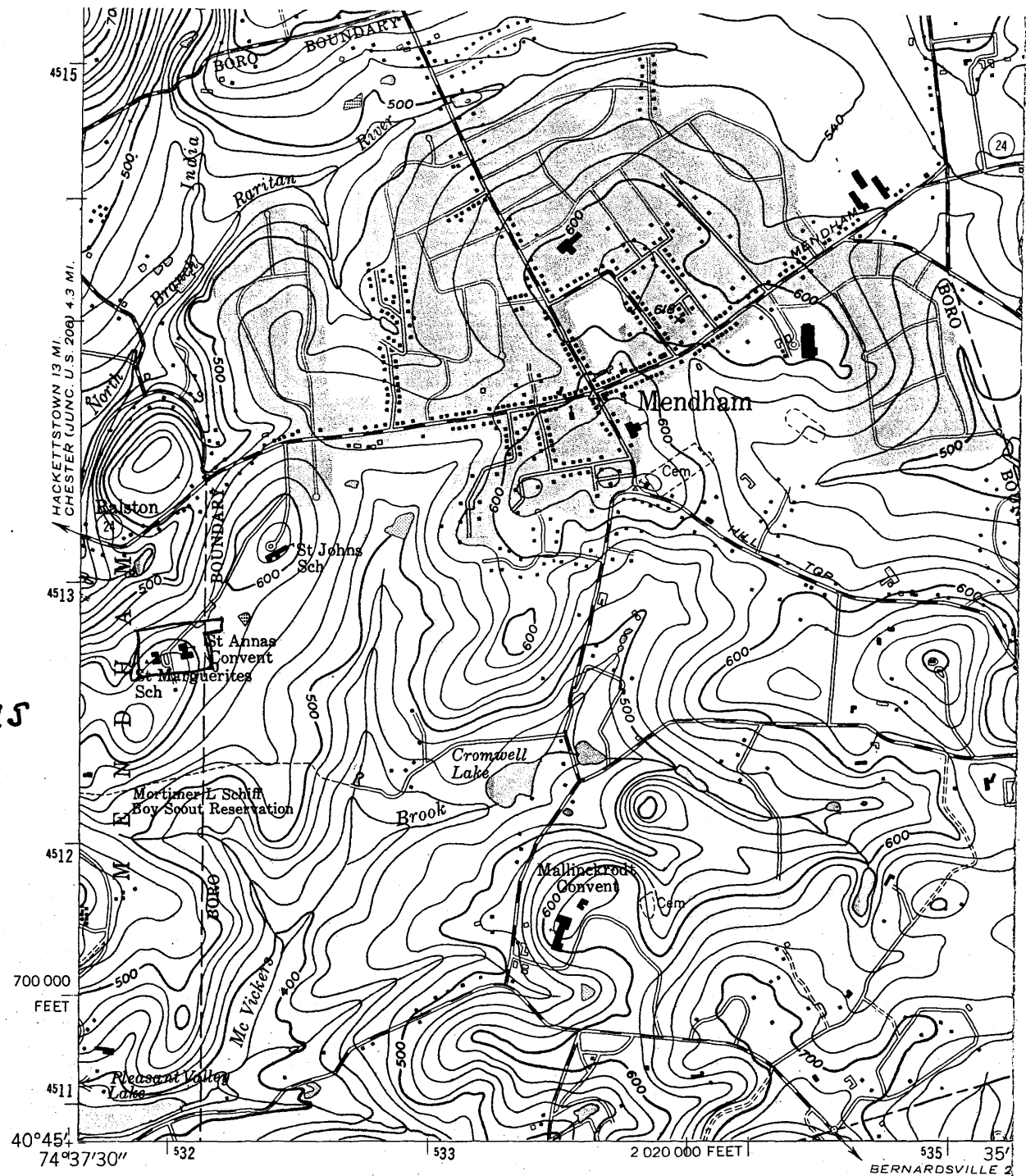
Community of St. John Baptist  
Morris County, NJ

Section number \_\_\_\_\_ Page 2  
Photo \_\_\_\_\_

- 
- |    |  |
|----|--|
| 24 | Convent basement passage, southeast view                 |
| 25 | St. Marguerite's overall, southwest view                 |
| 26 | St. Marguerite's east façade, northwest view             |
| 27 | St. Marguerite's east façade, southwest view             |
| 28 | St. Marguerite's south gable, northeast view             |
| 29 | St. Marguerite's northeast view                          |
| 30 | St. Marguerite's rear façade, southeast view             |
| 31 | St. Marguerite's rear façade, west view                  |
| 32 | St. Marguerite's southwest wing, south view              |
| 33 | St. Marguerite's front entry, northeast view             |
| 34 | St. Marguerite's front entry, northwest view             |
| 35 | St. Marguerite's hall, northwest view                    |
| 36 | St. Marguerite's parlor, northeast view                  |
| 37 | St. Marguerite's south solarium, southeast view          |
| 38 | St. Marguerite's hall, southeast view                    |
| 39 | St. Marguerite's lighting fixture detail, southeast view |
| 40 | St. Marguerite's hall, northwest view                    |
| 41 | St. Marguerite's stairway, northwest view                |
| 42 | Convent garden, southeast view                           |
| 43 | Convent garden, Flemish cross detail, southeast view     |
| 44 | Convent garden, southeast view                           |
| 45 | Convent garden, summer house, northeast view             |
| 46 | Convent garden, undercroft, southwest view               |
| 47 | Cemetery, lychgate, south view                           |
| 48 | Cemetery, cupola detail, south view                      |
| 49 | Cemetery lychgate interior, southeast view               |
| 50 | Cemetery lychgate, northeast view                        |
| 51 | Cemetery grave marker, north view                        |
| 52 | Cemetery, south view                                     |
| 53 | Cemetery, northwest view                                 |
| 54 | Cemetery, crucifix detail, north view                    |



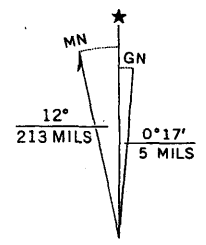
Community of  
St. John Baptist  
Morris County, NJ



(GLADSTONE)  
6065 II NW

Mapped by the Defense Mapping Agency  
 Edited and published by the Geological Survey  
 Control by USGS, NOS/NOAA, and New Jersey Geodetic Survey  
 Topography by photogrammetric methods from aerial photographs  
 taken 1942-1943. Culture revised by the Geological Survey 1954  
 Polyconic projection. 10,000-foot grid ticks based on New Jersey  
 coordinate system. 1000-meter Universal Transverse Mercator  
 grid ticks, zone 18, shown in blue. 1927 North American  
 Datum. To place on the predicted North American Datum  
 1983 move the projection lines 6 meters south and  
 33 meters west as shown by dashed corner ticks

Red tint indicates area in which only  
 landmark buildings are shown  
 There may be private inholdings within the boundaries of  
 the National or State reservations shown on this map



UTM GRID AND 1981 MAGNETIC NORTH  
 DECLINATION AT CENTER OF SHEET

- Feature Key**
- Feature #1 - Convent (C)
  - Feature #2 - Convent Garden (C)
  - Feature #3 - Cemetery (C)
  - Feature #4 - St. Marguerite's (C)
  - Feature #5 - Garage #1 (NC)
  - Feature #6 - Garage #2 (NC)

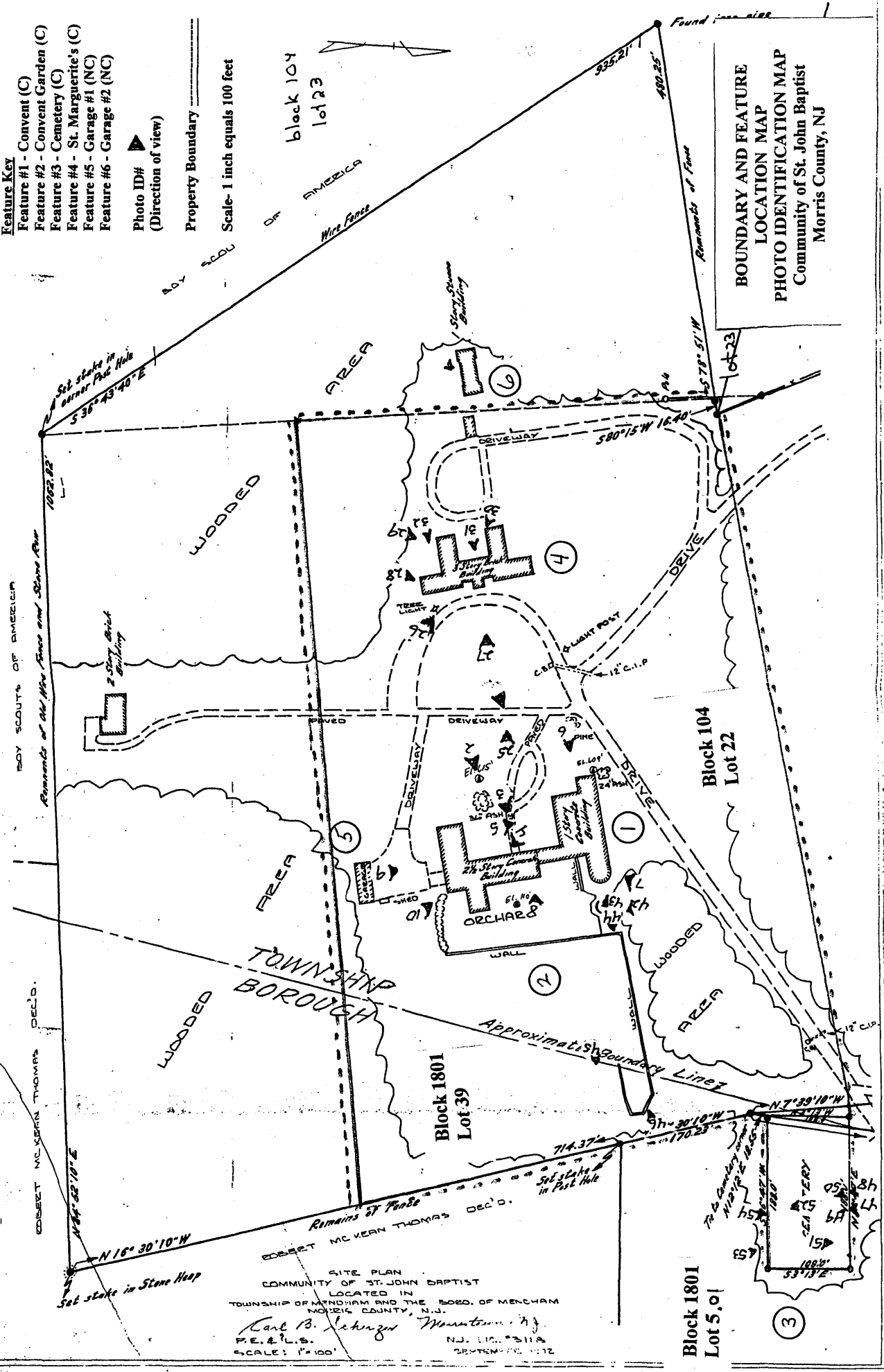
Photo ID#  (Direction of view)

Property Boundary 

Scale - 1 inch equals 100 feet

block 104  
lot 23

**BOUNDARY AND FEATURE  
LOCATION MAP  
PHOTO IDENTIFICATION MAP**  
Community of St. John Baptist  
Morris County, NJ

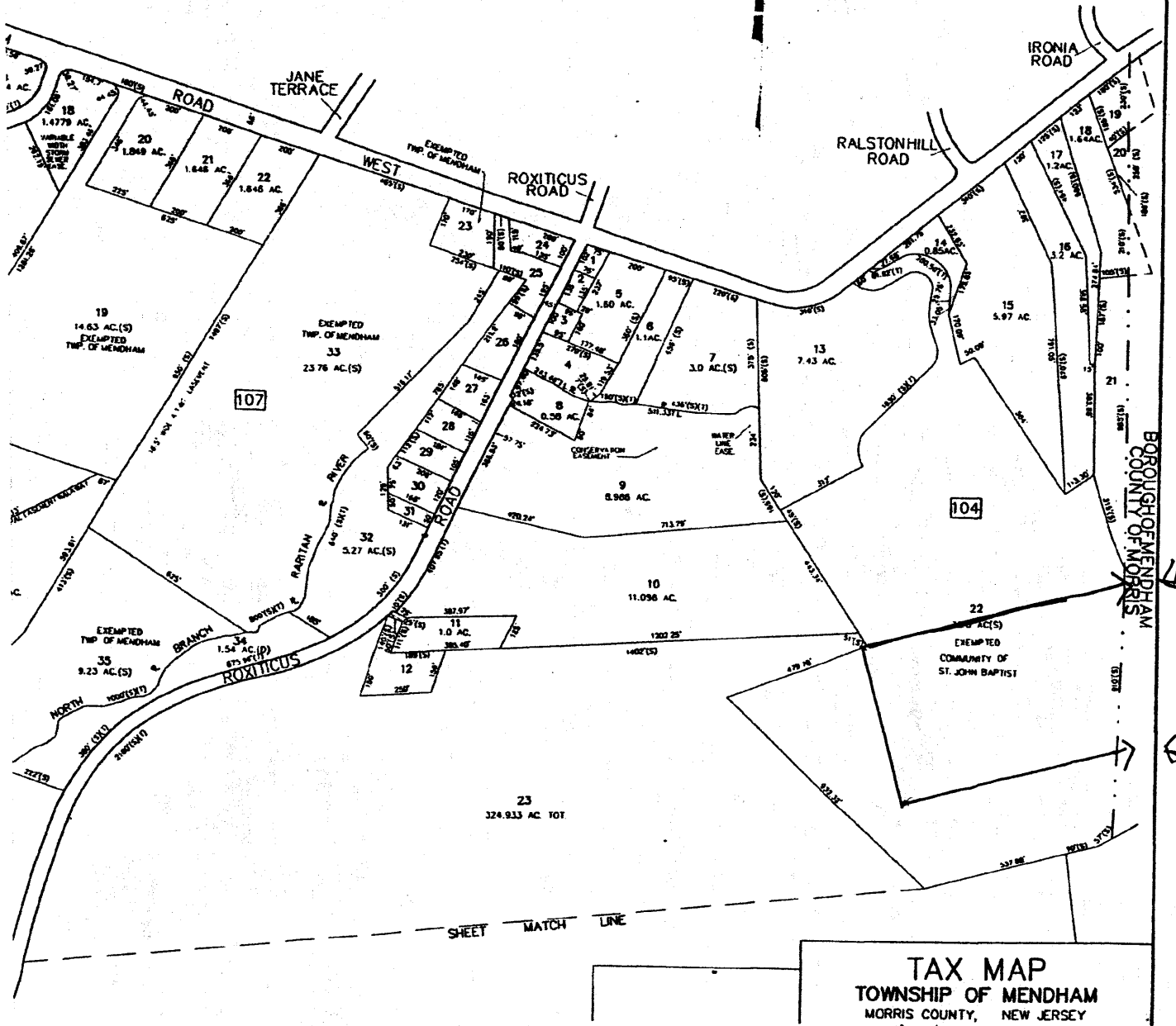


SITE PLAN  
COMMUNITY OF ST. JOHN BAPTIST  
LOCATED IN  
TOWNSHIP OF MENDHAM AND THE BORO. OF MENDHAM  
MORRIS COUNTY, N.J.  
Carl B. Schenkel Mountmorris, N.J.  
P.E. & L.S. N.J. LIC. #3114  
SCALE: 1"=100'  
SEPTEMBER 1972

Block 1801  
Lot 5.01

To be compared with  
N 16° 30' 10" W  
170.25'

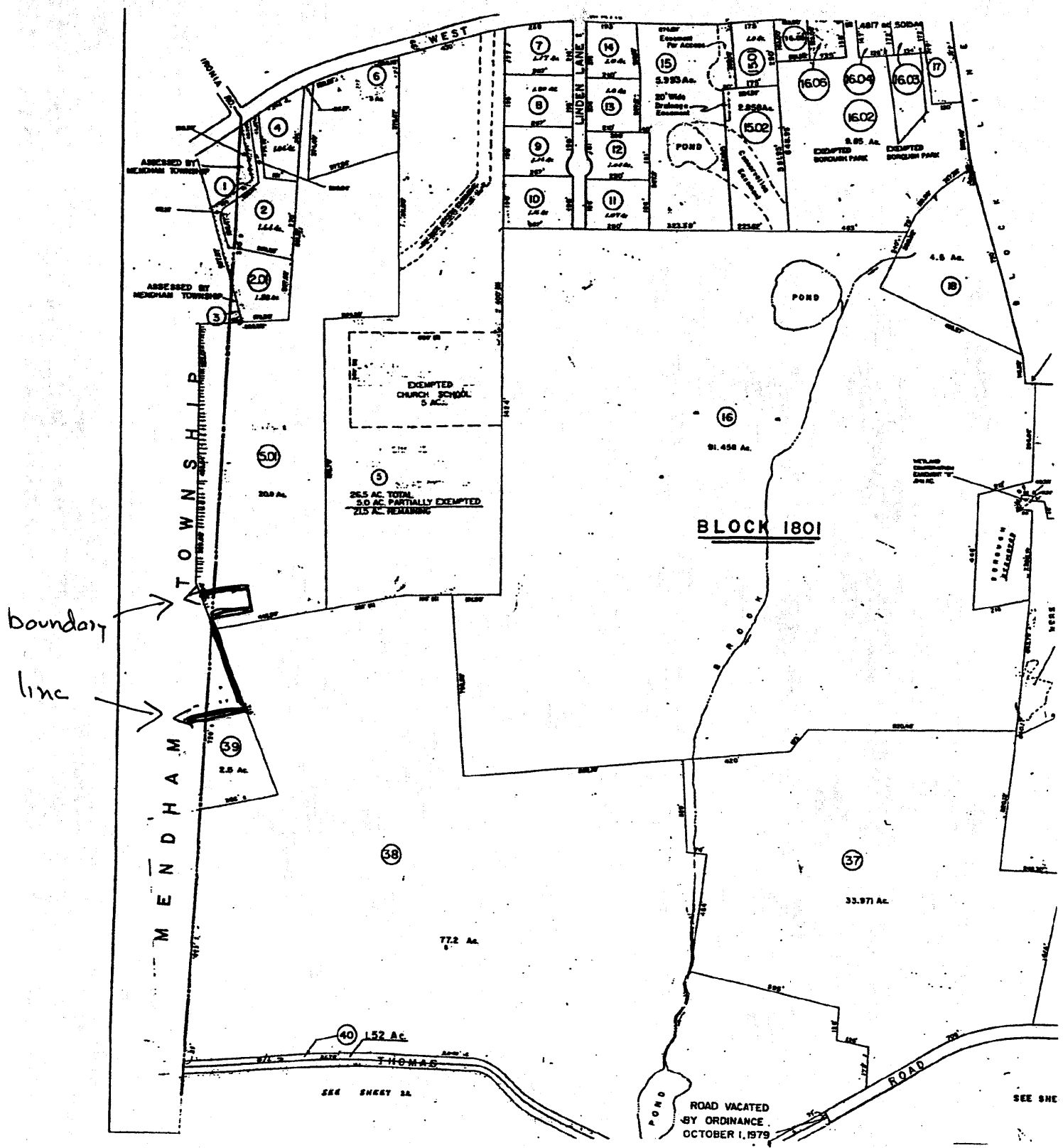
3



Mendham Township Tax Map

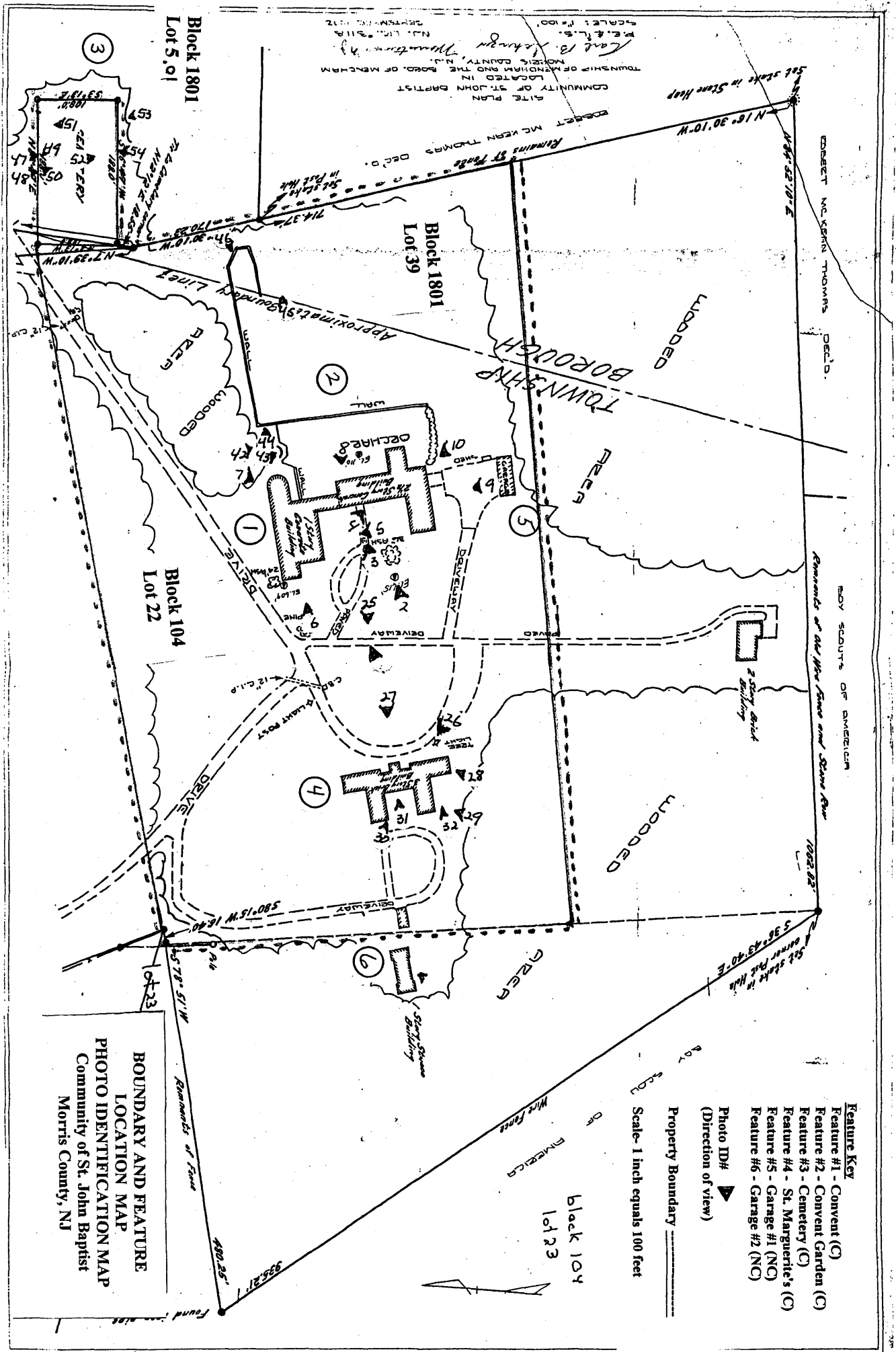
Community of St. John Baptist, Morris County, NJ

TAX MAP  
TOWNSHIP OF MENDHAM  
MORRIS COUNTY, NEW JERSEY



Mendham Borough Tax Map

Community of St. John Baptist, Morris County, NJ



**Feature Key**

- Feature #1 - Convent (C)
- Feature #2 - Convent Garden (C)
- Feature #3 - Cemetery (G)
- Feature #4 - St. Marguerite's (C)
- Feature #5 - Garage #1 (NC)
- Feature #6 - Garage #2 (NC)

Photo ID# (Direction of view)

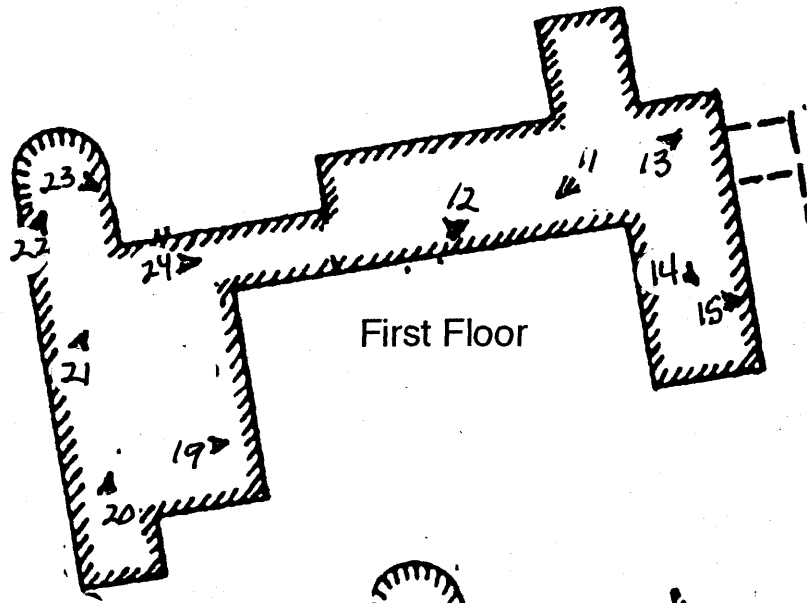
Property Boundary

Scale- 1 inch equals 100 feet

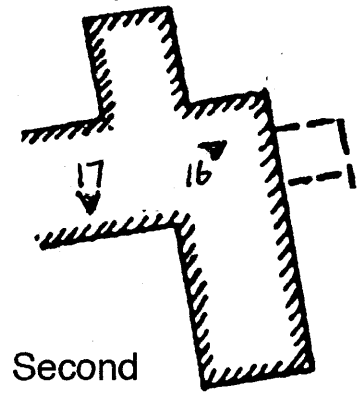
Block 104  
Lots 1, 2, 3

**BOUNDARY AND FEATURE  
LOCATION MAP  
PHOTO IDENTIFICATION MAP**  
Community of St. John Baptist  
Morris County, NJ

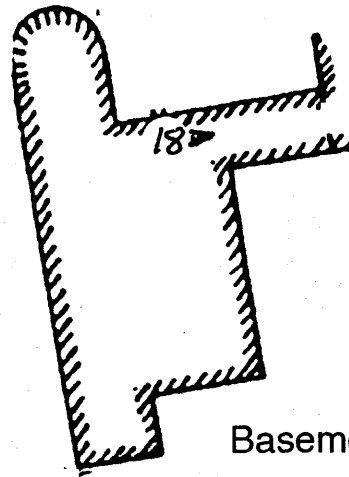
Convent



First Floor




Second



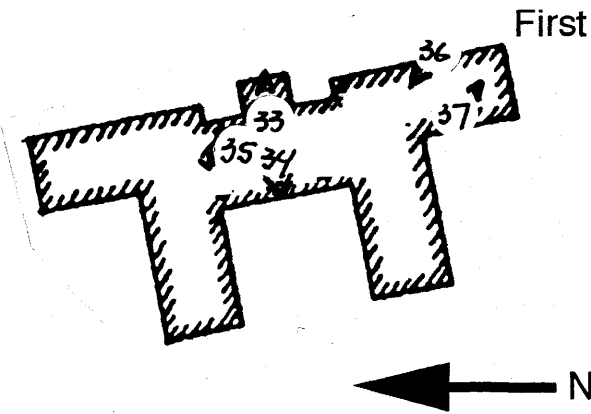
Basement

Community of St. John Baptist  
Morris County, NJ

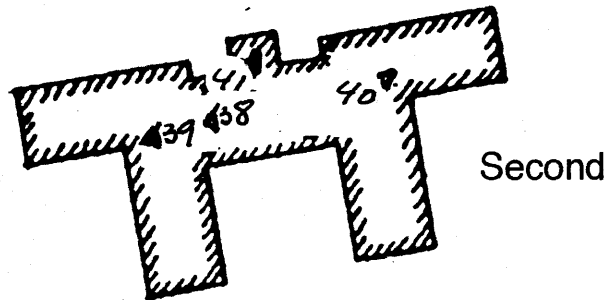
**PHOTO IDENTIFICATION MAP**

Photo ID#   
(Direction of view)

St. Marguerite's



First

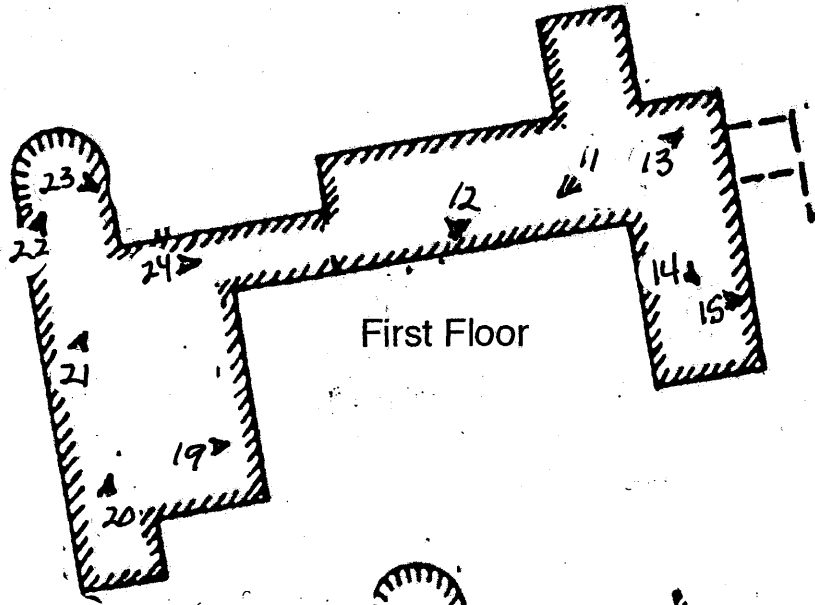


Second

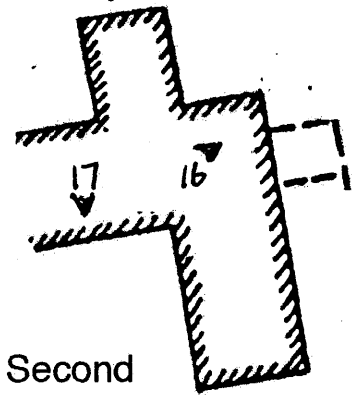
Interior Photo Key

Community of St. John Baptist, Morris County, NJ

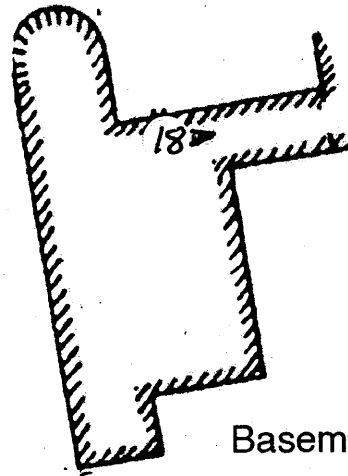
Convent



First Floor




Second



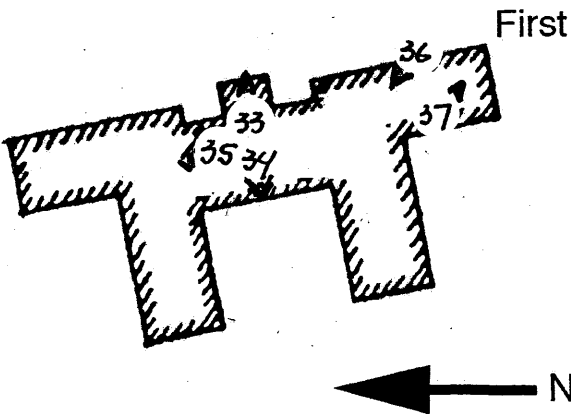
Basement

Community of St. John Baptist  
Morris County, NJ

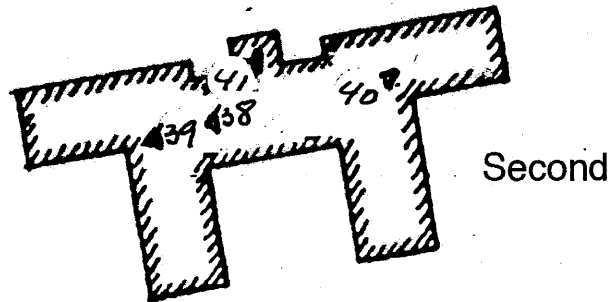
**PHOTO IDENTIFICATION MAP**

Photo ID#   
(Direction of view)

St. Marguerite's



First



Second

Interior Photo Key

Community of St. John Baptist, Morris County, NJ

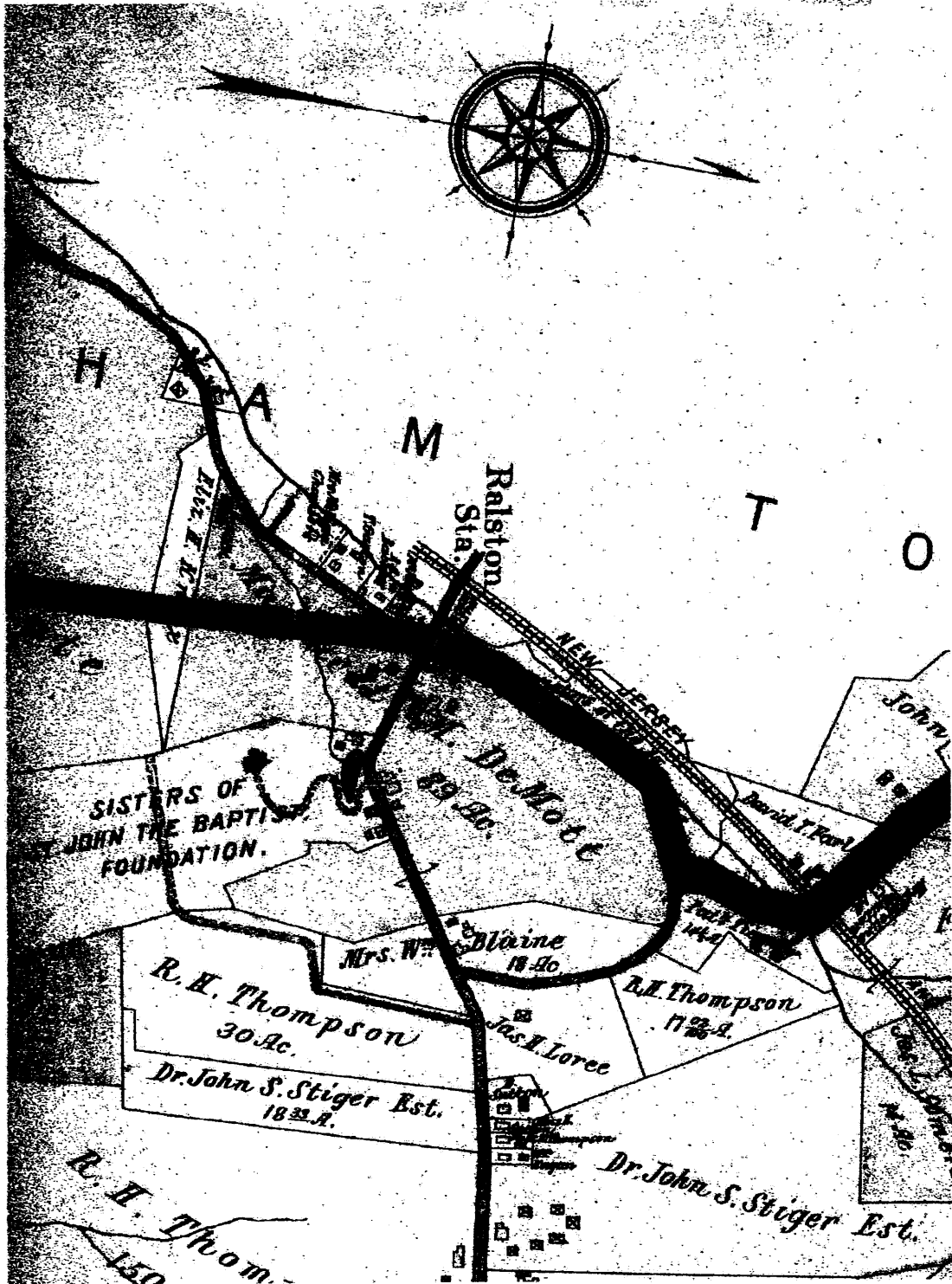


Figure 2A: 1910 Mueller Atlas Showing St. Marguerite's Home on the Property of "Sisters of St. John the Baptist Foundation"

Community of St. John Baptist, Morris County, NJ



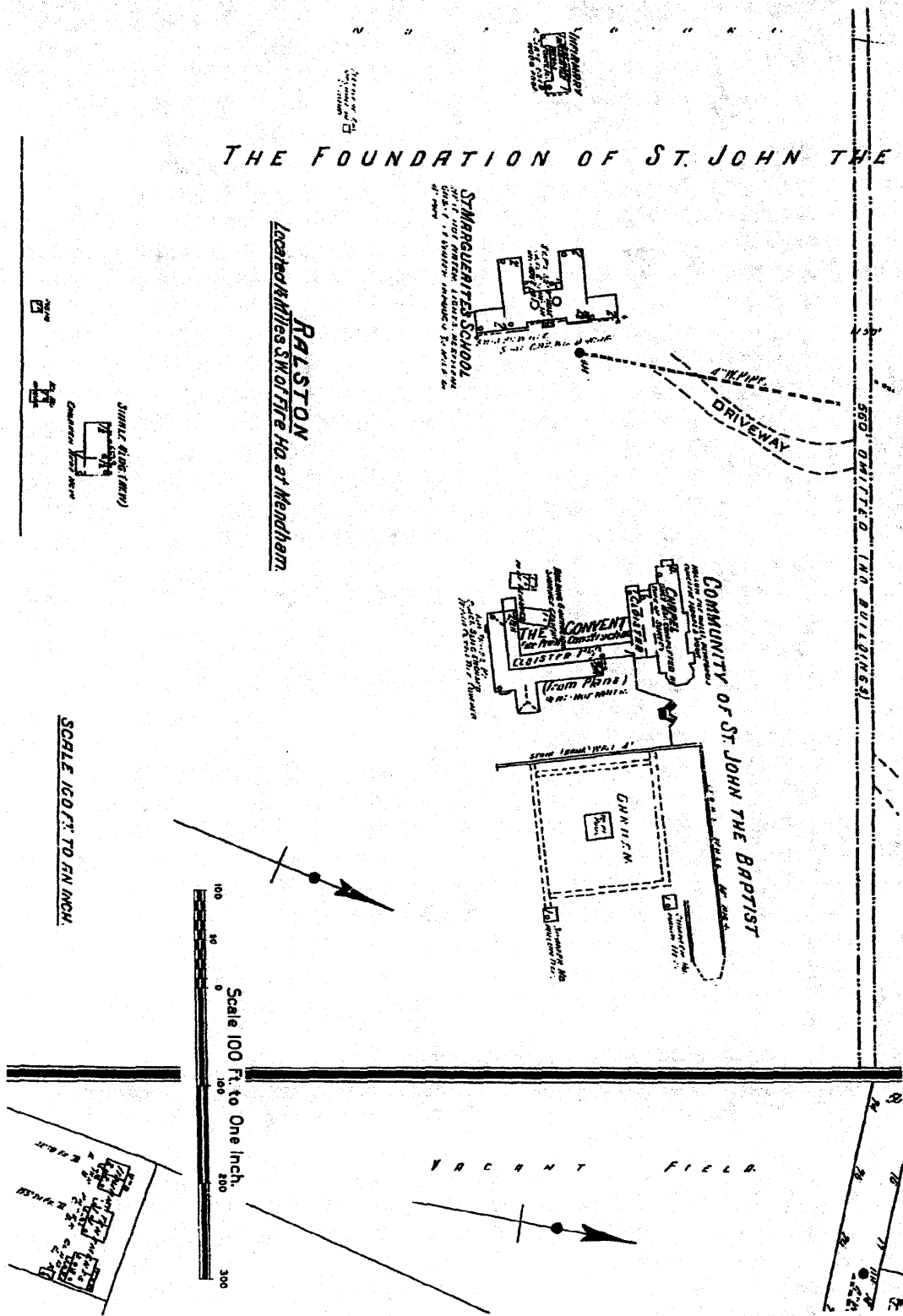
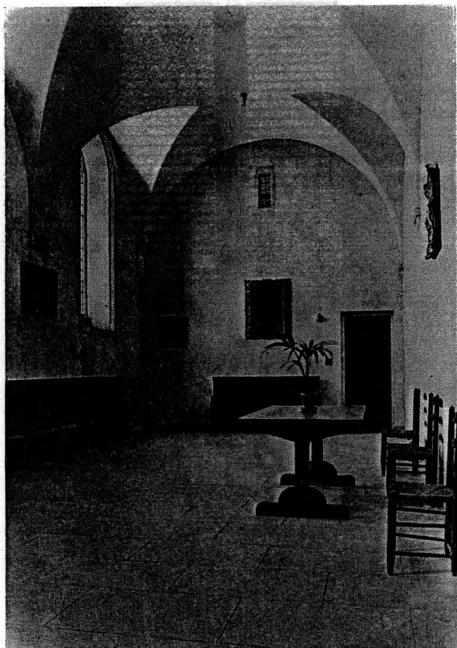


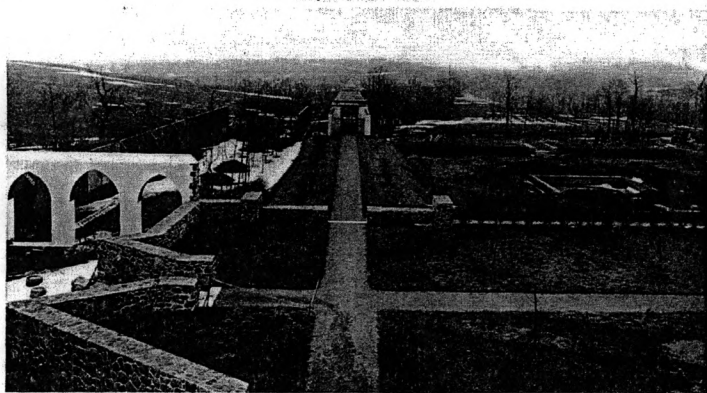
Figure 2: 1915 Sanborn Map Showing the Orphanage, the Infirmary, and the Convent

Community of St. John Baptist, Morris County, NJ





*Chapter Room—Convent*



*Looking Across the Convent Garden*

**Figure 4: Historic Images of Convent c. 1926**

Community of St. John Baptist, Morris County, NJ

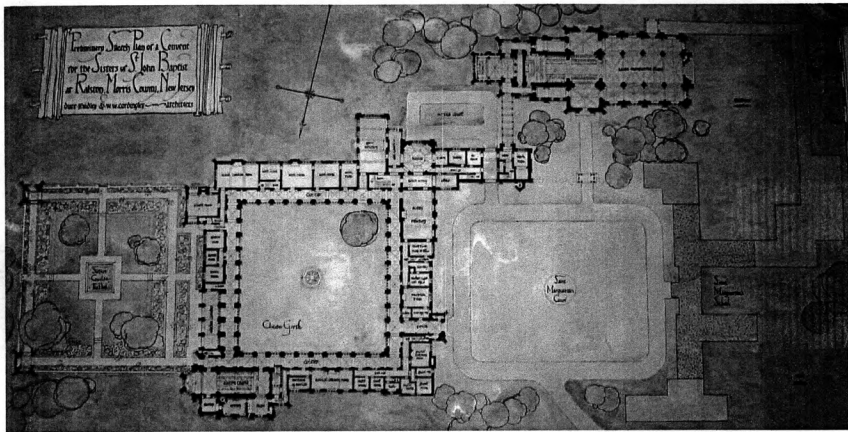
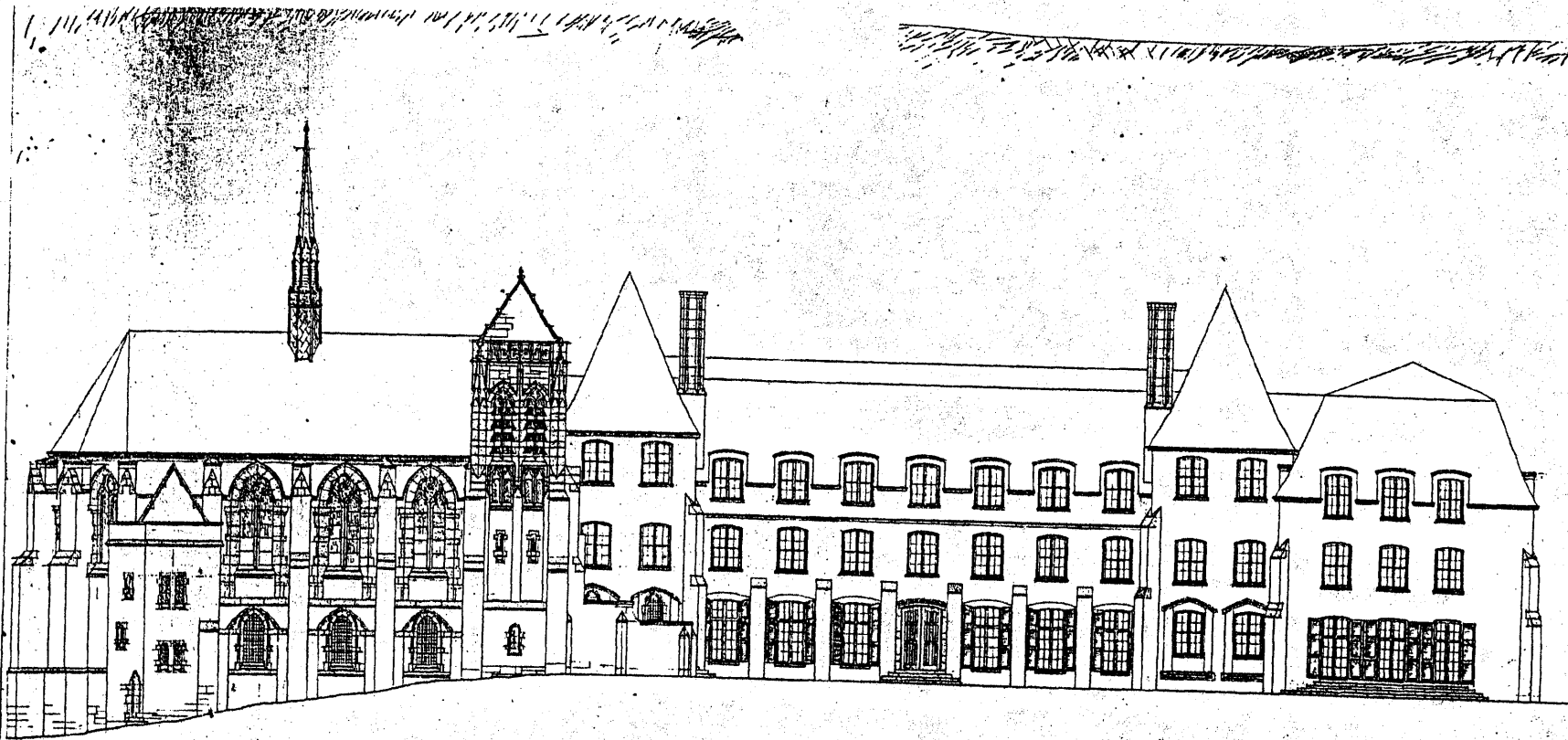


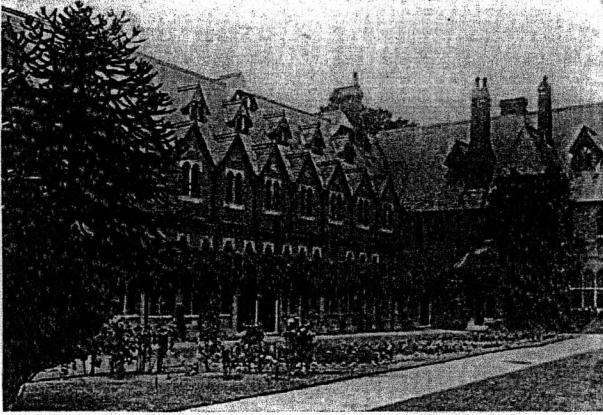
Figure 5: Preliminary Sketch Plan of a Convent for the Sisters of St. John Baptist at Ralston, Morris County, New Jersey  
Durr Friedley & W.W. Cordingley, Architects. Undated



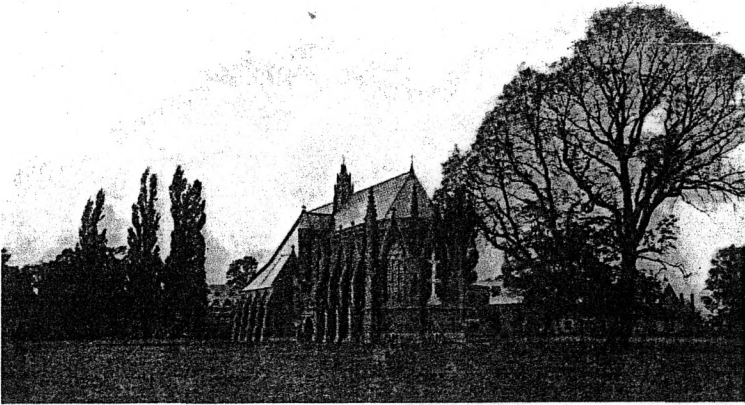
FRONT ELEVATION

Figure 6: Undated Preliminary Elevation Sketch of Proposed Convent

Community of St. John Baptist, Morris County, NJ



*Quadrangle, Clewer, England*



*Chapel of the Convent, Clewer, England*

**Figure 7: Clewer Convent, c. 1926**

Community of St. John Baptist, Morris County, NJ

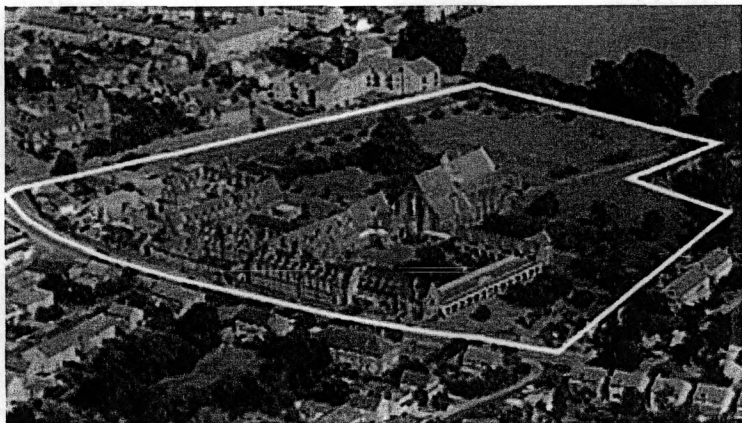


Figure 8: Aerial View of Clewer Convent, England, c. 2004  
Courtesy John Thompson & Partners, London, England

