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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 St. Bernard's Church and Parish House

other names/site number _____

2. Location

street & number 88 Claremont Road

not for publication

city or town Bernardsville Borough

vicinity

state New Jersey

code NJ

county Somerset

code 035

zip code 07924

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 *Amy Cradic*

Date 6/28/00

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

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

Signature of certifying official/Title _____

Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register.
 See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) _____

Signature of the Keeper *Edson H. Beall*

Date of Action

9.6.06

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

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

Contributing 2 Noncontributing 0

_____ 2 Buildings

_____ sites

_____ structures

_____ objects

_____ 2 Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/religious facility/

RELIGION/church school

Current Functions

(Enter categories from instructions)

WORK IN PROGRESS (restoration after fire)

RELIGION/school

RELIGION/religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS/

Gothic Revival

Materials

(Enter categories from instructions)

foundation STONE/ schist

walls STONE/ schist

roof STONE/slate

other Stained glass; limestone trim; wrought iron hinges

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

Criteria considerations

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

Property is:

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

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

1897-1957

Significant Dates

1897

1905

1912

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

N. LeBrun & Sons

Hardenbergh, Henry Janeway

Halsey, William G.

Primary location of additional data

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

Name of repository: St. Bernard's Church Archives

House

NJ

Name of Property

County and State

10. Geographical DataAcreage of property 1.4**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	536105	4507982	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

 See continuation sheet**Verbal Boundary Description**

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

Boundary Justification

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

11. Form Prepared By

name/title Constance M. Greiff

organization Heritage Studies date October 2005

street & number 60 Princeton Avenue telephone 609-924-3235

city or town Rocky Hill state NJ zip code 08553

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 Corporation of St. Bernard's Church

street & number 88 Claremont Road telephone 908-766-0602

city or town Bernardsville state NJ zip code 07924

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

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

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St. Bernard's Church and Parish House
Somerset County, NJ

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The St. Bernard's complex is located on a steep slope at the corner of Claremont and Mine Mount Roads. The ground has been terraced to provide a relatively flat platform for the church building on the lowest level and the parish house above it. Two driveways provide vehicular access to parking facilities, one approximately at the level of the church, the other on a level above the parish house. Pathways also provide pedestrian access from both roads. Two sets of stone steps with iron railings descend from the upper parking lot to the levels of the buildings. A stone pathway ascends the hill between the church and the parish house. About one-third of the way up the hill, a small fieldstone structure has been built over a spring.

In December 2004, the church building suffered fire damage. As a result, historic photographs and historic and modern drawings provide a better sense of its appearance than the photographs taken for this nomination. Those show the roof partially covered by a tarpaulin, interior scaffolding, and windows from which the stained glass has been removed.

The church is constructed of quarry-faced schist laid as random ashlar. A belt course and voussoirs around most of the pointed-arched openings are of the same material. (Photographs 1 and 2) Cut stone was used for coping at the east and west gable ends, and around the original northern entrance.

The church appears to be cruciform in plan, but this is deceiving, because the north side of what would have been a transept is in fact the footprint of a four-stage tower, which houses a sacristy on its ground floor. The corresponding position on the south side is occupied by a one-story, shed-roofed projection. Thus the building is irregular in massing. Its steep gable roof originally was clad with wooden shingles, but now is covered with slate. (Photograph 2) The most prominent façade is the east end, the central section of which features a circular window, a stone celtic cross at the apex of the gable, and buttresses at either end. (Photograph 1) Because the building is embanked, there is a belt course dividing the basement from the main floor. A cornerstone with the date 1897 is located above the belt course adjacent to the northern buttress. The basement space under the chancel and tower are lit by leaded, square-headed windows

This section is flanked by a shed-roofed projection to the south and a square, castellated tower to the north, both set well back. At the northeast corner of the tower, and somewhat higher, an attached semi-hexagonal stair turret rises from the ground. This terminates in a pointed, polygonal roof and is topped by a gilded metal cross. The tower is divided into stages by belt courses; there are lancet windows in the second stage of the east façade and first stage of the north façade of the tower. The upper stage is pierced by louvered pointed-arched openings; evidently this was intended as a belfry, although no bells would be hung for half a century. All three stages of the turret are marked by narrow, rectangular windows.

On the north façade, there is one rather narrow lancet in the chancel, east of the tower. (Photograph 2) Originally two lancets were planned, but one was converted to a doorway. This provided access to a lavatory, enclosed in a square stone projection. West of the tower, the nave is at grade level. Originally three bays,

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separated by buttresses, were lit by somewhat broader lancets. The westernmost bay was an entrance porch with a wide, pointed arched door on its north façade and pointed-arched openings on its east and west sides. (See Historic View 1)

The south façade was identical to the north with one exception. There was a window in the space occupied on the north by the entrance porch. To its east was a small shed-roofed projection with lancet windows on its east and west facades and a door in its south facade. Beyond are two narrow lancets in the chancel.

The interior was simply finished. In the nave, plaster walls rose above a matchboard wainscot, into which the pews butted. (Photographs 6 and 7)) Wainscot and pews were varnished. The flooring was wood, except in the entrance porch, which featured a multicolored mosaic tile floor. The chancel was elevated two steps above the nave, from which it was separated by a non-structural, plaster pointed arch, outlined by wooden ribs, and a low railing. All the openings were finished with plaster hood molds, and there was a plaster molding around the rose window in the east wall. The ceiling featured exposed trusses and wooden ribs, the latter resting on plaster corbels located at the level of the springing of the arched windows. There also were exposed decorative purlins of two sizes, between which varnished matchboards were laid. (See Historic Drawing 4) The gable ceiling of the entrance porch was more elaborate, with recessed panels and a carved band of stylized roses at the intersection of walls and roof.

Within a few years St. Bernard's Church proved to be inadequate for its growing congregation. In July 1904 the trustees once again turned to N. LeBrun & Sons. They asked the architects to extend the building thirty feet to the west.¹ Plans, adding two bays to the nave, were in hand in October and were accepted with the exclusion of a proposed porte-cochere at the west entrance. Exterior materials and décor matched those used in the original building. This addition produced the five-bay nave that still exists.

Besides lengthening the nave, a small, gable-roofed, square vestibule was added at the west end, and the north porch became a baptistery. Four different plans were submitted for this conversion; the one chosen substituted a large, triple lancet window for the original north door. (Photograph 5) The sill was made of cast concrete, but the area beneath it was infilled with stone. Stained glass windows would also fill the small lancets in the baptistery's east and west facades. The western façade of the vestibule featured a large pointed-arched doorway under a pediment. (See Historic View 2 and Historic Drawing 6) The pediment was defined by a limestone raking cornice and molding, and topped by a celtic cross. At the same time, the shed-roofed projection to the north, which served as a choir room, and later housed an organ, was doubled in size.

¹ TM, 7 July 1904, p. 90.

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When the extension was completed in 1905 electric lighting was provided throughout the building and a heating plant was installed.² Painting also was necessary; the cross on the spire was regilded and the interior received a fresh coat of calcimine paint.³ Carpeting ran down the center aisle of the nave.⁴ (See Historic View 3) [The completion was marked by the donation of a Bishop's chair, said to be of great age and to have come from an Italian monastery.⁵]

The next relatively major change, in 1910-11, affected the building's interior. Conover asked for a re-arrangement of the space in front of the chancel to create a choir. The first two rows of seating in the nave were removed with the space created filled with choir stalls, i.e. seating facing toward the center rather than toward the altar, with the lectern and pulpit placed between them and a low screen or rail separating the choir from the nave. (See Historic View 4) In order to accomplish this, the single step between nave and chancel, as shown on the original plans, was extended into the nave. Paid for by Henry J. Hardenbergh, these alterations were accomplished swiftly. The choir stalls were not the same color as the existing interior features; pews, wainscot, pulpit, and chancel furniture then were stained to a lighter hue to match the new installation.⁶

A few years later, another change was made, this time to the flooring. Probably the carpeting laid down the central aisle of the nave and into the choir and baptistery was starting to show wear. At first red Mercer tile was suggested. But the final choice was light gray Knoxville marble with a border of a darker shade of Tennessee marble and a narrow strip of Glens Falls black.⁷ (Photograph 4) The marble flooring finally was laid in 1916 down the center aisle of the nave and the aisle to the baptistery, as well as in the chancel.⁸ The remainder of the nave floor was still wood. The chancel marble appears to be of a different color, although there is no evidence of this difference in the written record. This marble has a pink-beige overtone rather than a distinct gray, but may be the darker Tennessee marble mentioned in the Trustees' Minutes. It also is bordered in Glens Falls black.

In order to install the marble, some of the beams supporting the floor were cut away. This caused noticeable vibration, but the situation was not remedied until 1938, when a longitudinal beam or beams was placed under the existing lateral beams as reinforcement.⁹

² TM, 6 Mar. 1905, 1: p. 96; 30 Sept. 1905, 1: p. 103

³ TM, 29 June and Sept. 1905, 1: pp. 98 and 102.

⁴ TM, 5 Mar. 1906, 1: p. 106.

⁵ *Centennial History*. 10.

⁶ TM, 7 Mar. 1910, 1: p. 152; 24 Apr. 1910, p. 154; 5 Dec. 1910, p. 162.

⁷ TM, 1 Dec. 1913, 1: pp. 210-11; 9 Mar. 1914, 1: pp. 215-16.

⁸ TM, 13 Mar. 1916, 1: p. 263

⁹ TM, 16 May, 1938. This is one of a group in a folder marked Miscellaneous Records, 1932-1944, included in the box with the Trustees' Minute books.

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Various repairs were made during the 1930s, and the decade also witnessed two major decorative additions: interior and exterior memorial doors designed by Ralph Adams Cram, and two more stained glass windows, filling the lancets on either side of the vestibule.¹⁰ (It is not clear whether or not the exterior doors ever were installed, but the interior doors remain in place.) World War II put a stop to most building activity, although the old horse sheds were replaced by parking in 1942.¹¹ As the end of the war was in sight, a committee began to raise money for a set of bells as a memorial to the Rev. Thomas A. Conover, who had served St. Bernard's from 1899 to 1939. Three bells, cast by John Taylor and Company of England were installed and dedicated July 6, 1947.¹²

Considerable repairs were made to the roof in 1951. Missing slates were replaced and the roof over the organ room repaired and coated. Inspection showed that the high tower had a tin roof; three sheets of # 15 asphalt felt and four "moppings" of hot asphalt were applied; the low tower roof received one coat of hot asphalt and one sheet of #30 felt. There also was a small, narrow roof around the tower. There plastic and fabric were laid around the base and the steep section was given two coats of red metallic paint.¹³ Photographs show that the sections of the polygonal metal roof above the turret were raised, engulfing the lowest section of the metal cross. At approximately the same time, new lighting provided by Rambusch was installed in the nave and chancel. On November 13, 1957, faulty electric wiring caused a major fire. There had been two previous small fires, but neither had resulted in major damage, as this one did.¹⁴ Originating in the sacristy, it completely burned the interior of that space, and then proceeded to do severe damage to the organ and burn two sections of the roof so badly that they required replacement. Fortunately the building was insured and the congregation was planning a \$75,000 expansion plan.¹⁵ This was intended to provide additional parking and replace the small west vestibule with a larger narthex. St Bernard's had chosen a local architect, William G. Halsey of Basking Ridge, for this project. His charge immediately was extended to preparing specifications for repair of the fire damage to the church. He undertook the work promptly. The specifications for repairing the fire damage are dated January 1, 1958, and those for the narthex February 13.¹⁶

Although Halsey was conscious of the historic character of the building and specified that existing materials should be re-used wherever possible, some changes were made. Almost all the walls received new gypsum

¹⁰ TM, 18 Dec. 1933 and 20 Jan. 1934.

¹¹ TM, 14 June 1942.

¹² TM, 17 Dec. 1944; *Bernardsville News* [?] Nov. 1937, Historical Files 1853-1998, Box 3, St Bernard's Archives; *Centennial History*, 19.

¹³ Paul M. Ritter, Roofers, correspondence, 15 Sept. and 20 Nov. 1952, *ibid*.

¹⁴ In July 1916, the church was struck by lightning, causing minimal damage, R. W. Woodward to Henry J. Hardenbergh, 16 Sept. 1916; Historical files, Box 3; Fred Egging, Jr. to T. A. Conover, 26 Nov. 1917, referring to a recent fire caused by faulty electricity service, *ibid*.

¹⁵ *Bernardsville News*.

¹⁶ Both sets of specifications are in a folder marked 1957 and 1958, Fire Damage Reports, Repairs, Historical Files.

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plaster, with wire lath laid over the original wooden lath. Where plaster moldings had been damaged and required repair or replacement, new moldings were run in the same form in gypsum plaster. Considerable attention was paid to the ceiling, which had suffered the greatest damage. All loose moldings, trim and facing were removed, repaired and reinstalled, or replaced. Charred trusses were scraped and dressed smooth and loose pieces dressed or replaced. The boards were wire brushed of loose charring and paint and given a sealer coat, after which ½ inch of rigid insulation was sandwiched between them and new, wider yellow pine boards. All the woodwork of the ceiling was finished with one coat of oil stain and two of varnish. Other woodwork in the building was cleaned and varnished. The heating system was improved with baseboard units replacing radiators in the nave.

Even before the fire, Halsey had probably already been at work on plans to replace the small western vestibule with a larger narthex. It was intended that all the materials would be the same, with the stone from the walls of the vestibule reused and similar stone obtained for the walls. Probably for the sake of economy, however, cast stone (concrete) was used for copings, sills, water table, and buttress caps, except where stone from the old vestibule could be used.

The new entry would have a familiar appearance. (Photograph 3) The pointed-arched doorway under a pediment remained. The plank double doors were fitted with scrolled cast-iron hinges. The limestone coping, raking cornice and molding, and celtic cross from the old vestibule were reused on the widened façade. The new addition was wider and deeper than the former vestibule, measuring 19 feet in width and 17 in depth. The plan is considerably different from that of the former vestibule. There is a second pointed-arched entrance on the south side. Flanking it are two lancets, glazed with the stained glass windows that had been installed in the vestibule in the 1930s. The north wall is punctuated by a set of triple, square-headed stained glass windows.

The interior walls echo those of the church, with a beaded matchboard wainscot below plain plaster. The ceiling also responds to the sanctuary. Chamfered cross beams appear to support the gable, with yellow pine matchboards specified to match those in the church between them. The floor is flagstone, as are the exterior steps and paving at the west entrance. On the east wall quadruple casements flank the double doors leading to the sanctuary. The double-leafed door, salvaged from the old vestibule, is undoubtedly the one designed by Ralph Adams Cram. (Photograph 4) Carved of oak, the top and bottom rails are defined by recessed panels, between which are three tiers of linenfold paneling. The central panel in the top tier is occupied by double lancets in the Decorative Style of the fourteenth century, with cusped arches and tracery between them. Above the doorway, a transom consists of a broad horizontal beam with raised decorative motifs and widely spaced vertical members, the central one of which carries a cross.

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Stained Glass Windows

All the windows, except those in the basement and tower, are filled with stained glass. Except for the rose window by Clayton & Bell and the windows in the narthex, all were designed and produced by Kempe Studio for Stained Glass and Church Furniture (later C. E. Kempe & Co., Ltd.). The windows consist of three panels, each window displaying two scenes from the gospel, or, on the north side of the nave, two prophets or preachers. They have an architectural quality because the figures are placed on platforms shown in perspective, while there are ogival arches above them. These motifs suggest that the figures are set within niches. (Photographs 8 and 9)

Reading from the west end, the southern windows in the nave depict: the Annunciation and Nativity; Epiphany and Christ Among the Doctors; Baptism of Christ and Call of the Disciples; Transfiguration and Healing of the Blind Man; the Magdalene and Healing of the Man Sick of the Palsy; and the Raising of Lazarus and Healing the Lame. The western chancel window portrays the Betrayal and the Last Supper; the window to its east depicts the Agony in the Garden and the Crucifixion. The window on the north side of the chancel is devoted to the Resurrection (Christ appearing to Mary Magdalene), and the Charge to Peter (Feed my sheep). On the north side of the nave the windows represent teachers and preachers, and progress chronologically from west to east, starting with the Old Testament prophets. They are: Moses and Samuel; Elijah and St. John the Baptist; St. Paul and St. John the Evangelist; St. Bernard of Clairvaux and St. Chrysostom; and St. Columba and St. Augustine.

There is a rose window in the east façade, the subject of which is the Ascension, and three large lancets in the west wall representing the Sermon on the Mount. The baptistery windows were made as a memorial to Richard V. Lindabury's daughter Ruth, who had died in 1901 in her early childhood. The subject of the large triple window is Christ Blessing the Children; the side windows represent the Virgin Mary instructed by her mother and the youthful Christ in Joseph's carpenter shop.

The Parish House

Although the subject of a parish house had been discussed since 1904, the building was not constructed until 1912. Built on the hillside above and to the east of the church, the parish house is a multi-level building with a T-shaped footprint. Severely planar, the parish house has few pointed arches, and, although austere, is somewhat playful in its use of "castellation" along the eaves of the front section of the building. Its simplicity defers to the church, and also complements it through the use of materials – quarry-faced schist with limestone trim – and the steep pitch of its roofs. It also refers to the church through the use of such motifs as the castellation, buttresses between the windows of the north and south sides, and limestone copings finishing off the gables.

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The building is in two distinct sections. The stem of the "T" is partially embanked, so that the lower-story windows on the southern side are on or below grade. The second or main floor is essentially two stories in height and on the interior forms one great space open to the ceiling. (Photographs 10 and 11) The original entrance was on the second story of the west façade. Stone steps rise from either side to this entrance, which is no longer functional. This entrance was sheltered by a small, shed-roofed, wooden porch, the Arts and Crafts post and braces of which can still be seen. Sometime before 1923, this was enclosed to form the present wooden vestibule. Originally there were narrow arched openings to either side of the entrance. At a later, undocumented time, a door was cut, at ground floor level, through the stonework supporting the staircase. The gable of this façade is occupied by round-headed triple windows underneath a four-centered arch.

The north façade of this section is five bays wide, the bays articulated by buttresses rising from the ground to a cornice, above which is a "castellated" parapet. (Photograph 12 and Historic View 6)) On the ground floor, the westernmost bay is filled by a double-leafed door with glazed upper panels and transom. At the east end another entry is under a shed-roofed porch with exposed rafter tails. The porch is surrounded by a stone parapet; the roof rests on a single polygonal, chamfered post in the northwest corner. It shelters a double sash window in its south face and a door on the east. The door is paneled and has oversize iron hinges. Above the lock rail is a six-light opening. The other bays are filled by paired 4/4 sash windows. All these openings are capped by quarry-faced flat arches.

The upper story is slightly stepped back from the lower, a difference defined by a limestone coping. All the openings are filled by double height windows divided into nine-lights by thick mullions. Each sash in turn is divided into six lights. The windows have limestone sills and lintels with hood molds. The south side originally was similar except that it is embanked. Its windows look out on an areaway formed by a retaining wall. There are doorways in the end bays at ground level. An added flat-roofed, concrete projection extends southward from the two easternmost bays on the upper floor.

On the interior, the ground floor of this section originally was occupied by small classrooms for Sunday School, with a chapel on the south side. This part of the building was modernized in the late 1990s. (Photograph 14) There is now a center hallway running east-west from the western entrance. There are still some classrooms, but the rooms at the southeast end are now offices, while on the north side the two eastern rooms have been thrown together to form a library. (Photograph 15) The function of this room is indicated by built-in bookshelves at the east and west ends, with sections separated by fluted pilasters.

The upper floor of the western section is a single broad, high room. (Photograph 13) Like the exterior, this interprets the Gothic in a distinctly twentieth-century manner. There is an open hammer beam ceiling, but its width is unusual. Rather than offering a mystical dimness, the interior is flooded with light from the tall windows. The lighting fixtures, polygonal lanterns, while ecclesiastical in feeling, also appear "modern" in their planar simplicity. Matchboard wainscoting extends to the height of the window sills, above which are plain

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plaster walls. There is a highly polished wooden floor. In the two eastern bays on the south wall, doorways to the kitchen extension, with small windows above them, take the place of the tall windows in the other bays. The arched original entrance, now unused, is in the west wall. In the east wall, a shallow recessed arch rises above a stage, the apron of which extends forward from the plane of the wall. The proscenium arch (actually a flat beam) is supported on brackets. Both it and the brackets are decorated with shallow, rudimentary strapwork and floral motifs. Again medieval architecture is suggested but in no way copied. Two doors flank the stage; the left opens to the stair landing, presently the primary entrance to this space, the right to a hallway leading to an exterior exit.

The rear section of the building or cross-arm of the "T" appears considerably taller than the front section because of the slope of the land, although in fact its roof ridge is only slightly higher. Its most prominent façade faces north, with the fenestration suggesting the complexity of its interior. At its base the lower wall projects slightly forward, forming a belt course at approximately the same level as the grade in front of the western entrance. Pairs of ascending rectangular windows on the façade's right side mark the rise of a staircase. To the left is an arched doorway at grade level. It contains double doors with a multi-paned transom, across which a metal banner bears the date "1912". Above the doorway is a triple window with slightly pointed arched heads. Both doorway and window are limestone. Centered above them is a single-round-arched window with quarry-faced voussoirs. The story above this is occupied by a rectangular window, which, like the windows of the staircase, is capped by a quarry-faced soldier course. There is a small rectangular window in the apex of the gable, above which is a limestone belt course.

The southern façade of this section is two bays wide, with the concrete kitchen addition extending one bay to the east. Adjacent to it is a six-panel door with eight-light transom. A fire escape leads from one of the upper windows to a platform at this door and then down to the areaway at the basement level. The eastern bay is occupied by a 6/6 sash window. There are two windows of the same type in the upper story and a small 1/1 window in the gable apex. At the basement level the areaway is defined by a high stone retaining wall.

The interior of this section is multi-leveled, or one might say split-level. At the lowest level (i.e. the level of the arched door on the north side) is a multi-purpose meeting room (Women's Council on the plan), which is below grade. Above it is a classroom for a nursery school. On the stair landing at this classroom level is a wooden statue of St. Bernard, which originally stood in a niche outside the door of the church. The staircase is closed string with square balusters and square chamfered newels and pendants. Elaborately turned posts rise from the newels.

Half a story above this level is the rector's office. This is distinguished by a fireplace on the south wall. Simple in design, it is merely a red brick surround for the firebox with a wooden shelf. The room is bright because of the triple window in the north wall and the single window in the east wall. The wooden trim around the windows is somewhat more pointed than the windows' exteriors. Another half level up is a corridor running

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north-south behind and a few steps below the stage of the great room in the western section of the building. There are restrooms and an office along the east wall and an office at the south end. Both offices are undecorated. A door in the west wall of the southern office leads to a hallway to the same exit as the south door adjacent to the stage.

At the topmost level are a small office for the organist and a large multi-purpose room. Because these are under the eaves, they have knee walls and rather low ceilings. At the southern end of the multi-purpose room, there is a fireplace with a molded surround and shelf supported by brackets. Art Moderne brushed chrome pendant lamps provide illumination.

Although its finishes are quite simple, the parish house has the advantage of great flexibility. It has been used for many purposes and its rooms have been and undoubtedly will continue to be adapted to many uses.

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Significant Dates

1957

Statement of Significance

Saint Bernard's Church and Parish House are atypical designs by two of America's turn-of-the-twentieth-century's important architects. The firm of Napoleon LeBrun and Sons was responsible for the church, while the parish house came from the office of Henry Janeway Hardenbergh. In addition, the church is distinguished by the most complete cycle in the United States of stained glass windows from a leading English firm, Kempe Studio for Stained Glass and Church Furniture (later C. E. Kempe & Co., Ltd.)

The firm of N. LeBrun and Sons originated in Philadelphia in the mid-nineteenth century. Its founder Napoleon LeBrun (1821-1901) left a memorable legacy in that city in the form of the Academy of Music and the Roman Catholic Cathedral of St. Peter and St. Paul. In 1864 he moved to New York City. In the early 1880s, his sons joined the practice. In the 1880s and '90s, the firm became the official architects of the New York City Fire Department, designing a headquarters building and engine houses in a number of revivalist styles. The firm also was responsible for some prominent office buildings, including the Home Life Insurance Building (1893-1894) and the Metropolitan Life Insurance Building (1890-1893).¹ The firm's work on the latter undoubtedly was responsible for the retention of N. LeBrun & Sons as the architects of St. Bernard's. Although a well-known architect, Henry Hardenbergh, and the son of another prominent architect, George B. Post Jr., both were members of the congregation, from church records and correspondence it is clear that decisions about the church building and also the stained glass windows were made by Haley Fiske, president of Metropolitan Life.² St Bernard's was Fiske's "summer church." During the winter he worshipped at St. Mary the Virgin in New York City, which the LeBrunns had designed. Like St Bernard's this was an Episcopal church and therefore a somewhat unusual commission for the firm. Napoleon LeBrun was the son of French immigrants and a Catholic, and most of his church designs were for that denomination. In addition, they were large city churches, rather than evoking the romantic idea of an English country parish church. Nevertheless, the firm succeeded in providing a successful building in that genre for Bernardsville.

Bernardsville originally was called Vealtown, but this was changed in 1840. In the post-Civil War era, Bernardsville became a summer resort. In 1871 the railroad reached Bernardsville, making it readily accessible

¹ This is no longer standing. The neighboring Metropolitan Life Tower, still a prominent feature of the New York skyline, was produced by the firm after Napoleon LeBrun's death. For information on the LeBrunns' work in New York, see Montgomery Schuyler, "The Work of N. LeBrun & Sons," *Architectural Record* 27 (1910): 356-81.

² Fiske also retained the LeBrunns to alter and make major additions to his country house in Bernardsville. See John K. Turpin and W. Barry Thomson, *New Jersey Country Houses: The Somerset Hills, Far Hills, N.J.*, 2004.

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from the metropolitan area for weekend visits. By the 1890s, wealthy business and professional men from New York City and northern New Jersey had established estates in the hills above the village. Bu the early twentieth century, "on the hills and...dales may be seen scores pf costly residences, erected by wealthy people from New York City, who have summer homes amid the beautiful rural scenes."³ Many of these wealthy New Yorkers (and Newarkers) were Episcopalians. The only place in the vicinity where they could worship was the mission church of St. Mark's in Basking Ridge. But this was small and at an inconvenient distance for travel by horse and carriage.

In October 1896, a small group of men and women met to elect trustees to proceed with organizing a church.⁴ The group named three of their number to a building committee: Robert L. Stevens, George B. Post Jr., and J. C. Hall, priest in charge at Basking Ridge.⁵ By June 1897, Hall was appointed rector of St. Bernard's, and the building committee was authorized to proceed.

Probably the church was named for St. Bernard of Clairvaux because of the town in which it is located, rather than from any strong wish to honor the saint; most churches dedicated to him are Roman Catholic. Bernard was born as a member of the French nobility in 1090. When he was twenty-two, he, four brothers, and twenty-five friends joined a monastery. His father and another brother joined soon afterwards. Reforming the Cistercian order, he founded the monastery at Clairvaux, which soon had over 700 members and 160 daughter houses. He preached widely in Europe and also helped to organize the second Crusade. He died in 1153, and was canonized in 1170.

The building committee must have moved quickly, selecting the LeBrun firm as their architects and obtaining a design, because the laying of the cornerstone was celebrated on July 8, 1897. Because New Jersey's Bishop Scarborough was ill, the Rt. Rev. Dr. Adams, the Bishop of Easton, Maryland, presided over the service. By this time the LeBrun engraving of a perspective view was available and was printed in *The Somerset Messenger* on July 21, 1897. (Historic View 1) As the building went up, it received favorable notices from the local press. According to the *Summit Record*, reporting in October, "When completed, there will be few prettier edifices in New Jersey, either from an architectural point of view or from the beauty of its location."⁶ In November, the *Bernardsville News* informed its readers that the church would be, "when completed, one of the finest houses of worship in this part of the state." Rev. M. Hall, the rector, says there will be no stopping on account of expense. He means that everything shall be in the best style."⁷

³ J. Van Doren Honeyman, *Northwestern New Jersey*, Vol. 1, New York, 1927, 232.

⁴ Minutes of the Trustees of the Corporation of St. Bernard's Church [hereafter TM], 22 Oct. 1896, 1: pp. 1-2.

⁵ *Ibid.*, 3, 1 June 1897.

⁶ Quoted in *St. Bernard's Church Centennial History*, 1998, 7.

⁷ St. Bernard's Vertical File [hereafter VF], Bernardsville Public Library.

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Having seen (and published) the LeBrun perspective drawing, *The Somerset Messenger* reported that the building was to be "purely English Gothic," and in fact it resembled, especially before the enlargement of 1904, a small English country church. It has been suggested that the model was the church at Stoke Poges, the graveyard of which was the setting for Thomas Gray's *Elegy in a Country Churchyard*. But except that both have a steeply-pitched roof and square tower, the resemblance is slight. The plan of St Giles at Stoke Poges is very different and its fabric is in part Saxon, Norman, and Elizabethan, while *The Somerset Messenger* is correct in describing St. Bernard's as "purely English Gothic." Its resemblance to an English church probably is generic rather than specific.

In choosing such a design, the parish and its architect were continuing a preference adopted by the Episcopal church in the mid-nineteenth century. The use of a Gothic Revival style expressed in architecture a religious movement that arose in England in the 1830s and '40s. Originating among Anglicans at England's two great universities, the Oxford movement and the Cambridge Camden Society espoused a return to what was considered the purer forms of worship of the medieval church. These views embraced not only liturgical changes, but also a return to the architecture and church furnishing of the 12th to 14th centuries. Thus, these groups favored the comparative simplicity of the Early English or Decorative phases of the pointed style. Their ideas for church design were disseminated through the publications of one of the early exponents of the movement, Augustus Welby Pugin, and a periodical called *The Ecclesiologist*. This publication originated in Cambridge, where the Camden Society had renamed itself the Ecclesiologists.

Their ideas were taken up with great enthusiasm by the then Episcopal Bishop of New Jersey, George Washington Doane. Doane commissioned the first two buildings in the state to follow the Ecclesiologists' principles, in 1845 the Chapel of the Holy Innocents at St. Mary's Hall, and in 1846 new St. Mary's, both in Burlington. He urged other parishes to build anew in the English Gothic Revival. These principles influenced the design of Episcopal churches for well over half a century; stylistically St. Bernard's could easily date from 1850. The building perhaps reminded the founders of the churches they had first attended in their childhood. Among the features approved of by the Ecclesiologists were the asymmetrical plan with its prominent side tower, the steeply pitched roof, and the south entrance porch. Although the trustees of St. Bernard's adopted many of the architectural forms disseminated by the Ecclesiologists, they did not accept all of them or follow the revival of medieval liturgical practices. The initial LeBrun drawings were close to the Ecclesiologists' principles, featuring a separate chancel differentiated from the nave by a lower roof, elaborate sanctuary lights, and a rood beam with statues of the crucified Christ flanked by the Virgin Mary and Mary Magdalene. (Historic Drawing 1) St. Bernard's was founded as a Low Church congregation, and these elements were rejected as too Anglo-Catholic. The first plans also proposed a separate baptistery in a projecting bay behind the tower and a pipe organ south of the chancel. These probably were dispensed with because of their added expense.

With the cornerstone laid, Hall sent out a notice to potential subscribers. He reported that land had been acquired at a very reasonable price; stone for the walls had been donated by the Somerset Land Co.; and plans

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for the church (also donated) had been drawn by N. LeBrun & Sons, and estimated that the cost of the church would be \$12,000. As construction proceeded, the founders filed a certificate of incorporation as The Rector and Trustees of the Parish of St. Bernard.⁸

The church opened on June 16, 1898, a little short of a year after the corner stone had been laid.⁹ Although the walls were up and the building was under roof, the interior was still to be decorated. This was undertaken in the winter of 1900 with progress on coloring the walls and staining the woodwork. Probably the "color" was calcimine, a water-based paint, because after the nave was extended, it was "rekalsomined."¹⁰

In 1899 Hall resigned as rector. The choice of his successor would have a profound effect on the history of the parish and its buildings. Called in July 1899, Thomas A. Conover would serve as rector for 40 years, providing continuity in building campaigns and, in particular, in completion of the cycle of stained glass windows. At first Conover, then in Trenton, refused the call from St. Bernard's because his interest lay not in serving as rector of a parish, but in starting a farm school. After reconsideration, Conover accepted in September. He would serve only part-time and would have a full time assistant, leaving him free to found a boys' boarding school.¹¹ (This became St. Bernard's School, which eventually merged with The Gill School to become the present co-ed Gill-St. Bernard's School.¹²)

Within a few years St. Bernard's Church proved to be inadequate for its growing congregation. In July 1904 the trustees once again turned to N. LeBrun & Sons. They asked the architects to extend the building thirty feet to the west.¹³ Plans, adding two bays to the nave, were in hand in October and were accepted with the exclusion of a proposed porte-cochere at the west entrance. Exterior materials and décor matched those used in the original building. This addition produced the five-bay nave that still exists.

In 1957-58, the church was restored after a major fire. The architect, William G. Halsey of Basking Ridge, was conscious of the historic character of the building and specified that existing materials should be re-used wherever possible, although some changes were made. The most major of these was replacement of the small western vestibule with a larger narthex.

The narthex was the last major addition to the building, which has remained unchanged since 1957. A second fire in 2004 repeated much of the damage of the earlier conflagration. It is expected that the building will be restored within the next few years.

⁸ TM, 15 Nov. 1897, 1: p. 10.

⁹ TM, 16 June 1898, 1: p. 25.

¹⁰ TM, 27, Feb. 1900, 1: p. 50; 11 Sept. 1905, 1: p. 102.

¹¹ TM, 21 July 1899, 1: p. 41; 18 Sept. 1899, 1: p. 47.

¹² *Centennial History*, 14.

¹³ TM, 7 July 1904, p. 90.

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The Windows

When the building was completed in 1898, the windows were glazed with quarries, that is, small diamond panes, set in lead. This was a common treatment for Gothic Revival windows, even when it was intended that stained glass would eventually be installed. Often these quarries were colored in pastel shades, but those remaining at St. Bernard's in the tower and the transept are clear. From the first, however, it was intended to have stained glass windows in the nave and chancel. What was to be portrayed in these was an important concern. Even before he had been officially installed, Conover attended a meeting of the Board of Trustees, at which he was directed to confer with the architect about the scheme of all the windows. Mrs. E. T. H. Talmage Jr. had already pledged the gift of the rose window, which was to be made by Clayton & Bell of London.¹⁴ By February 1900 a plan for the windows was proposed: the east or rose window was to represent the Ascension; the three chancel windows would portray priestly acts of Christ, while the windows on the south side of the nave would depict scenes from his life; those on the north side would be portraits of great preachers, of which St. Bernard would be one; the west window would represent the Transfiguration. In general, this scheme was adhered to in the nave, although the precise choice of subjects would vary somewhat over the years.¹⁵ In the chancel, however, there would be a change, with the subjects becoming the Passion and the Resurrection. The west windows also would differ, representing the Sermon on the Mount. Except for the rose window, however, none of the stained glass was installed until after the building was extended.

Not only was the subject matter to be dictated, but also all the windows would be designed and executed by one firm, the studio founded by Charles Eamer Kempe (1837-1907).¹⁶ This distinguished St. Bernard's from the great majority of churches. In most churches the donor of a window selected the subject as well as the studio where it would be made. This produced variety in the style and quality of the glass, in contrast to St. Bernard's where the windows make a unified whole.

Charles E. Kempe was affected by the religious revival promulgated by the Ecclesiologists. His stained glass and church furnishings would express the same fervor for returning to the "purity" of medieval worship as did the buildings of the Gothic Revival. Throughout his life he studied medieval buildings and their decoration, first at Oxford and then on the Continent. In 1864 he became an apprentice at Clayton & Bell. After two years he established his own firm, Kempe Studio for Stained Glass and Church Furniture. Although he had artistic talent Kempe was the business man and guiding spirit of the enterprise, but not the actual designer. Thus the aesthetic he developed could continue to appear in the windows made after his death, as most of those at St. Bernard's were. What became known as the "Kempe style" utilized an off-white glass on which silver stain produced varying shades of yellow depending on the strength of painting and temperature of firing. Sometimes flashing

¹⁴ TM, 13 Oct. 1899, 1: p.49.

¹⁵ TM, 27 Feb. 1900, 1: p. 50.

¹⁶ For a biography of Kempe and history of his firm, see Margaret Stavridi, *Master of Glass*, Hatfield (England), 1988.

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was employed meaning that there were two layers of glass with the upper one ground away in a pattern to emulate jeweled fabrics. Altogether the style was light without appearing empty, marked by cool but glowing colors. In the 1890s the firm began to use the trademark of a sheaf of wheat, derived from the coat of arms of the Kempe family. After Kempe's death in 1907, his cousin Walter Tower took over the firm and added a castellated tower to the mark. In addition to windows and fittings for important sites in England, the Kempe Studio provided windows for many notable buildings in the United States. These include the Bethlehem Chapel of the National Cathedral in Washington, D. C.; the windows in the Lady Chapel of St. Mark's, Philadelphia; the chapel at the Groton School; and Wakehurst (now Salve Regina, Newport College) in Newport, R. I.¹⁷

As had been the case in the choice of an architect, Haley Fiske was instrumental in determining that the windows would come from Kempe. In New York City, Fiske worshipped at St. Mary the Virgin, to which, in 1902, he donated the triple-lancet east window by Kempe in the Lady Chapel.¹⁸ Three years later, when a friend, Richard V. Lindabury, wanted designs for windows for the new baptistery, Fiske wrote to C. E. Kempe, asking that he provide them. But first he complained about the Clayton & Bell rose window, which he thought was "a perfect terror." Kempe's windows would, he was sure, be ten times better.¹⁹ In October 1905, Lindabury was able to submit Kempe's designs for the large triple window in the north wall to the trustees, and in March 1906 he presented the designs for the side windows.²⁰ The baptistery windows were made as a memorial to Lindabury's daughter Ruth, who had died in 1901 in her early childhood. The subject of the large triple window is Christ Blessing the Children; the side windows represent the Virgin Mary instructed by her mother and the youthful Christ in Joseph's carpenter shop. These were followed in 1908 by the gift of the west windows.²¹ Given by Mrs. Robert Livingston Stevens in memory of her husband and his children, these windows represent the Sermon on the Mount.

At about the same time the trustees appointed Caroline B. Alexander and Henry Hardenbergh a committee to arrange for designs for the remaining windows and, if possible, obtain a sample.²² It was a committee that would soon find that it had very little power. Although by the following March, Hardenbergh reported that he had met with a representative of Kempe's firm about providing designs and samples, he was evidently not pleased with

¹⁷ A list of the location of Kempe's windows, including those in the United States, is maintained at the Victorian and Albert Museum. Stavrides may be in error in listing St. Peter's, Perth Amboy as one of these locations. She may have mistaken it for St. Peter's, Morristown, which does have Kempe windows. See T. A. Conover to H. J. Hardenbergh, 26 Nov. 1917, windows file, Box 5, St. Bernard's archives.

¹⁸ *A Guide to the Church of St. Mary the Virgin*, p 39. Folder erroneously labeled St. Mark's, Historical Files, Box 3.

¹⁹ Bound Correspondence of Haley Fiske, St. Bernard's Archives, Fiske to Kempe 1 July 1905.

²⁰ TM, 15 Oct. 1905, 1: p. 104; 5 Mar. 1906, 1: p. 106.

²¹ TM, 2 Mar. 1908, 1: p. 128; 18 Oct. 1908, 1: p. 135.

²² TM, 7 Dec. 1908, 1: p. 136.

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what he saw.²³ While on a trip to England in 1911, he did not visit Kempe's studio, but solicited sketches and samples from another firm. Walter Tower, who by then had taken over the Kempe studio, complained to Fiske, and informed him that he would not engage in a competition. Fiske replied that Hardenbergh had asked him to assure Tower that all windows would be ordered from them. But when the sketches from Kempe arrived in 1912, there was considerable dissatisfaction with them. Fiske defended them vigorously and carried the day. At the same time, with some slight revision two years later, a final program for the windows was adopted.²⁴ The southern windows and those in the chancel would represent events in the life of Christ as portrayed in the gospel of St. John.

By the end of April 1914, all but the eastern window on the south side of the nave were in place, at a cost of \$440 per window, with the copper screens costing an additional \$12 each; as yet, none of the north side windows had been donated.²⁵ In order to encourage gifts for the north side, the trustees determined to donate a window for that location in memory of their recently deceased member, William R. Bromfield. This window was installed in 1915, along with the two south chancel windows donated by the Talmage family.²⁶ Probably the last window to be placed in the church itself was the Lindabury memorial window on the north side of the chancel.²⁷

The Parish House

Thomas A. Conover was an activist priest, as evidenced by the importance he placed on founding a school. On assuming his duties at St. Bernard's, in 1899, Conover moved quickly to create organizations within the congregation: a Sunday School, a Women's Auxiliary, Altar Guild, Parish Library, and Boys' Club. He also was instrumental in forming institutions benefiting the community at large. In 1903, under his guidance, the church employed a visiting nurse, a function taken over three years later by the Visiting Nurse Association of the Somerset Hills. In 1910, St. Bernard's sponsored the town's first social worker.²⁸

²³ TM 8 Mar. 1909, 1: p. 139. According to advertisements in the *New York Times*, a representative of Kempe's firm was in New York frequently; eventually the firm opened an office there.

²⁴ HF, letters from 6 Dec. 1911 through Mar. 1912, pp. 191-201. See also TM, 4 Mar. 1912, 1: pp. 181-182 and 5 July, 1914, 1: pp. 227-228.

²⁵ The Ladd family had donated five of the six windows on the south side of the nave. TM, 18 May 1913, 1: p. 196 and 9 Mar. 1914, 1: pp. 215-216. The window depicting the Raising of Lazarus and Healing of the Sick was the gift of Mrs. Ledyard Blair, TM 28 Aug. 1913, 9 Mar. 1914, 1: p. 208 and 215-216.

²⁶ TM, 1 Mar. 1915, 1: p. 234. The Bromfield window represents St. Bernard of Clairvaux and St. John Chrysostom.

²⁷ A letter from Conover to the trustees, dated 20 Apr., 1925, suggests recommends the subjects of this window. The suggestion of a later date is borne out by the dedication to Richard Vliet Lindabury, who died in 1925.

²⁸ *Centennial History*, 8-11.

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Space was needed to house these and other activities. At the same time that the trustees decided on extending the church in 1904, Conover brought up the need for a parish house to accommodate an outreach mission.²⁹ There was no immediate action, probably because the trustees deemed it impossible to raise money for both it and the extension of the church. Four years later, however, Conover was more successful. The trustees authorized him to solicit subscriptions for the building and plans from LeBrun that could be exhibited to entice prospective donors.³⁰ Evidently the drawings were executed, but again nothing was done, and by the time a parish house was to be built, they had disappeared.³¹ Finally, the trustees turned to one of their own, Henry Hardenbergh.

Born in New Jersey, Henry Janeway Hardenbergh (1847–1918) practiced architecture in New York City, but was a summer resident of Bernardsville and a faithful parishioner of St. Bernard's. Initially he had been passed over in favor of N. LeBrun and Sons. Probably this was due to the influence of Haley Fiske, but perhaps it also was because he had little experience with ecclesiastical buildings, although one of his earliest buildings was the chapel (1879) at Rutgers, a commission obtained through family influence.³² He also designed a library and the geology building for the college, both of which have been demolished. But he is best remembered today as the architect of America's first luxury apartment house, the Dakota (1880), and as the designer of equally luxurious hotels: the Plaza in New York (1905), the Windsor in Montreal (1903), the Willard in Washington, D. C. (1906), and the Copley Plaza in Boston. His reputation in this field was established by the Waldorf (1893) and the Astoria (1896). Later combined to form the old Waldorf-Astoria, they were demolished in 1929/30 to make way for the Empire State Building. Most of Hardenbergh's clients came from members of New York's elite. His output included their private houses and row houses, as well as offices and other functional buildings.

Neither Hardenbergh nor Haley Fiske liked the proposed site on the hill above the church, which they believed would dominate the church, but they deferred to the rector's choice.³³ The parish house would be built where carriage sheds had previously been located. In March 1911, Hardenbergh presented plans and an elevation of the parish house to the trustees, who approved them. Hardenbergh presented further plans and the "skeleton" of a contract to the board in February 1912. Construction must have begun soon; by March 1913 the building was nearly completed. It opened officially in May.³⁴ The parish house would serve many functions. It would be used for lectures, entertainments, and the Claremont Club. This institution was intended to serve the "village" people, the ordinary townsfolk, in contrast to most of the parishioners, who were among the wealthy "mountain"

²⁹ TM, 7 July 1904, 1: p. 90.

³⁰ TM, 7 Dec. 1908, 1: p. 136.

³¹ HF, 6 Mar, 1909, p. 136.

³² Hardenbergh's great-great-grandfather was the first president of Queens – later Rutgers – College.

³³ HF to Conover, 29 Apr. 1911, p. 179; TM, 4 Dec., 1911, 1: p. 178.

³⁴ "Parish Supper, Twenty-fifth Anniversary of the Consecration of St. Bernard's Church, November 5, 1923," VF.

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people.³⁵ As Father Conover pointed out to the trustees, "As you know, the Parish House is used by many organizations and meetings outside of our own parish, such as the local lodges, etc."³⁶

The style of the 1930s federal buildings in Washington has been called "starved classicism;" the parish house design could well be called "starved Gothic." It also shows the influence of the English Arts and Crafts movement. Hardenbergh, who made many trips to England, undoubtedly was familiar with work of such architects as Philip Webb and C. F. A. Voysey.

Severely planar, the parish house has few pointed arches, and, although austere, is somewhat playful in its use of "castellation" along the eaves of the front section of the building. It thus defers to the church, and also complements it through the use of materials – quarry-faced schist with limestone trim – and the steep pitch of its roofs. It also refers to the church through the use of such motifs as the castellation, buttresses between the windows of the north and south sides, and limestone copings finishing off the gables.

In similar fashion, a major interior feature interprets the Gothic in a distinctly twentieth-century manner. This is the great hall, which occupies the upper level of the western section of the building. There is an open hammer beam ceiling, but its width is unusual and its arch not as pointed as it would be in a medieval Gothic or Gothic Revival building. Rather than offering a mystical dimness, the interior is flooded with light from the tall windows. The lighting fixtures, polygonal lanterns, while ecclesiastical in feeling, also appear "modern" in their planar simplicity. Other aspects of the building reveal its early twentieth century origins, such as the Arts and Crafts character of the second floor entrance porch and the fireplace in the rector's office.

With the exception of changes to the primary entrances to both buildings and the addition of a kitchen wing to the rear of the parish house, the integrity of design of the exteriors of both buildings is intact. (Part of the kitchen wing can be seen from the upper parking lot, but the entire addition is only visible from the rear of the building.) Some repairs to the interior of the church after the 1957 fire included more modern materials, such as wire lath in the place of wooden lath where plaster had to be replaced. However, the appearance of the interior has remained unchanged since the choir was rearranged in 1910. In the parish house, the first floor has been altered, but the upper floors and the most important interior spaces, the staircase and the great hall, have maintained their integrity.

³⁵ TM, 7 Feb 1912, 1: p. and 13 Mar. 1913, 1: p. 193.

³⁶ TM, 17 June 1929.

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United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

St. Bernard's Church and Parish House
Somerset Co., NJ

Section number 10 Page 1

Boundary Description

Beginning at the west side of the more westerly driveway providing access to the church complex, then easterly 225 feet along the east side of Mine Mount Road to its intersection with Claremont Road; then easterly and southeasterly along the south side of Claremont Road approximately 285 feet to about 37.5 feet southeast of a corner of the Parish House; then southwest approximately 105 feet along a line of convenience to the 110' contour line, then following that line westerly approximately 180 feet to a catch basin marking a culvert under the parking lot; then northerly approximately 60 feet to the southern side of the more westerly driveway; then westerly and northwesterly along the driveway to the place of beginning.

Boundary Justification

The boundary includes two buildings that are individually eligible for the National Register, as well as the grounds that provide their pedestrian and vehicular access.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

St. Bernard's Church and Parish House
Somerset Co., NJ

Section number 10 Page 1

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

St. Bernard's Church and Parish House
Somerset Co., NJ

Section number _____ Page 1

Illustrations

Historic View 1. This perspective view from the northwest shows the church as conceived by the architects. It was published in the *Somerset Messenger* July 21, 1897.

What became the baptistery when the building was enlarged is shown as the entrance porch. Note the second chancel window and the doorway in the lowest stage of the tower. A colored version of this engraving and the plate are in the St. Bernard's Archives.

Historic View 2. This view from the west is on one of two postcards postmarked 1909. It must have been taken in warm weather because the windows are open. St. Bernard's Vertical File, Bernardsville Public Library.

Historic View 3. In this companion view of the interior, the carpeting installed in 1905 runs down the center aisle, but not the passage to the baptistery. The chancel has not yet been altered for choir seating. St. Bernard's Vertical File, Bernardsville Public Library.

Historic View 4. The date of this photograph is unknown, but it was published in a pamphlet for a parish supper in 1923, commemorating the twenty-fifth anniversary of the consecration of St. Bernard's. The photograph must have been taken after 1910 because it shows the seats for the choir facing one another. St. Bernard's Vertical File, Bernardsville Public Library.

Historic View 5. This undated photograph shows the east end of the church before the turret roof was altered. St. Bernard's Archives.

Historic View 6. The perspective of the Parish House from the northwest probably was taken fairly soon after the building was completed. It was made from a glass plate negative and Claremont Avenue was still unpaved. The main western entrance was still at the second floor level, although the porch had already been enclosed. St. Bernard's Vertical File, Bernardsville Public Library.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

St. Bernard's Church and Parish House
Somerset Co., NJ

Section number _____ Page 1

Photographs

Photographs 1-7; 10-15

Photographer: Constance M. Greiff
Location of Negatives: Historic Building Architects, LLC
312 West State Street
Trenton, NJ 08618

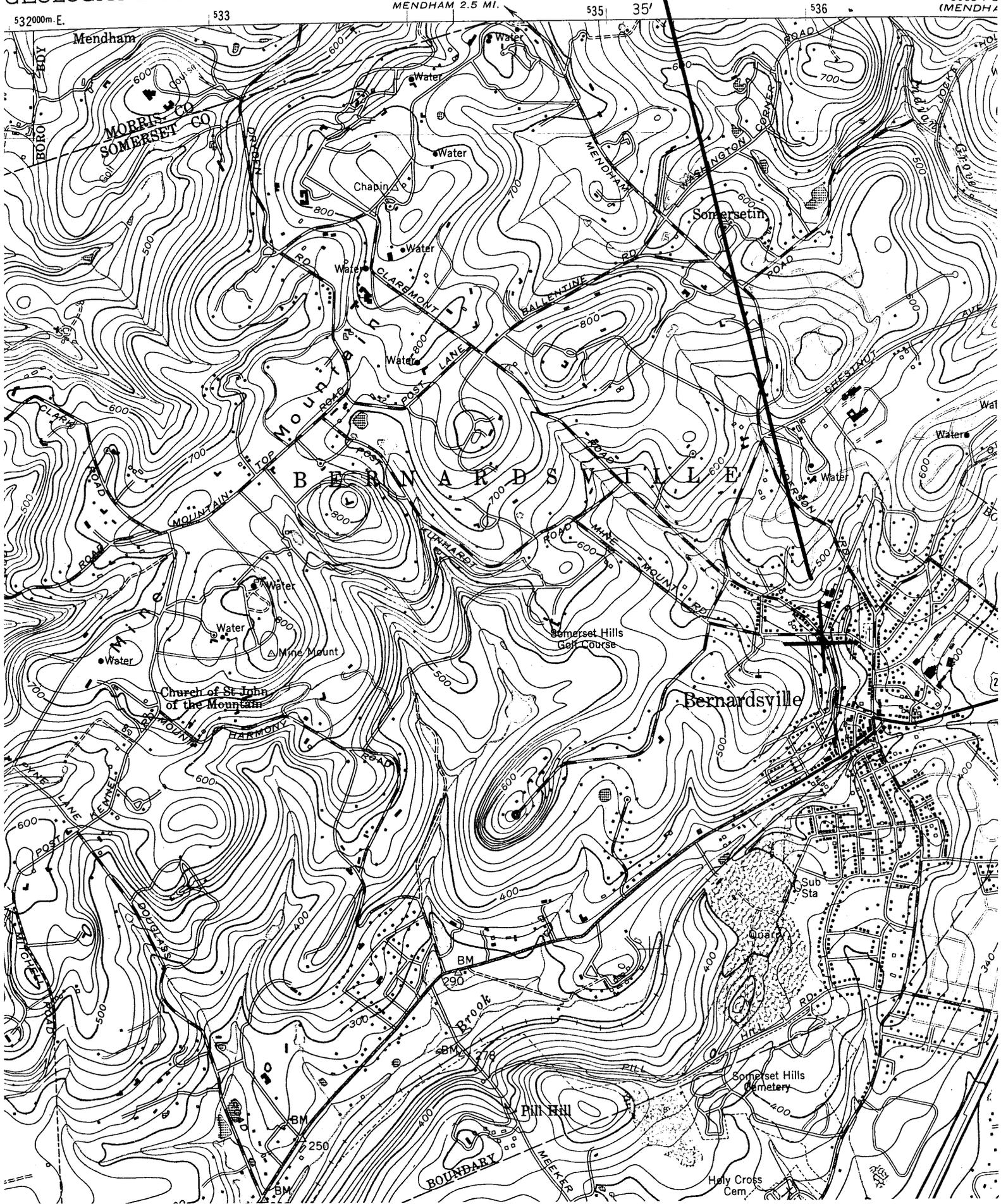
Photographs 8 and 9

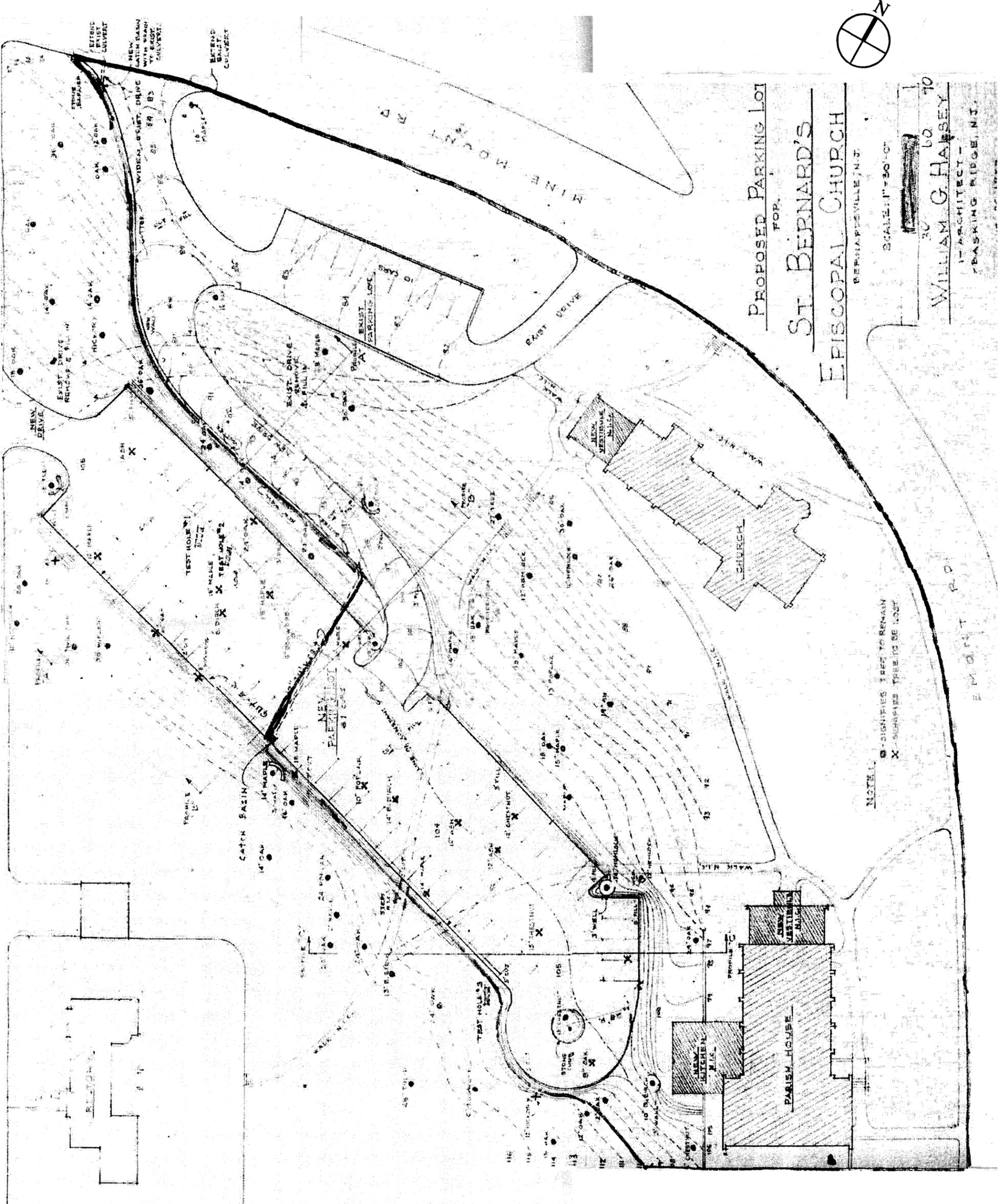
Photographer: Arthur Femenella
Location of Negatives: Femenella & Associates, Inc.
3 Brighton Court
Annandale, NJ 08801
Date of Photographs: August 2004

1. St. Bernard's Church, exterior, view from east, November 2004
2. St. Bernard's Church, exterior, view from northwest, November 2004
3. St. Bernard's Church, exterior, view from west, November 2004
4. St. Bernard's Church, interior, showing door between narthex and nave, view from west, April 2005
5. St. Bernard's Church, interior, baptistery (1905-2004), view from south, April 2005
6. St. Bernard's Church, interior, nave, view from west, April 2005
7. St. Bernard's Church, interior, nave, view from east, April 2005
8. Stained glass window, Epiphany, upper panel of window #107, view from north
9. Stained glass window, prophet Samuel, lower panel of window#109, view from south
10. St. Bernard's Church and Parish House, exterior, view from northwest, November 2004
11. St. Bernard's Parish House, exterior, view from southwest, April 2005
12. St. Bernard's Parish House, exterior, view from southeast, November 2004
13. St. Bernard's Parish House, interior, second floor, Great Hall, view from northeast, April 2005
14. St. Bernard's Parish House, interior, first floor hallway, view from northwest, April 2005
15. St. Bernard's Parish House, interior, library, view from northeast, April 2005

St. Bernard's Church and vicinity
Bernardsville
Somerset County, N.J.

Zone 18
E 536105





PROPOSED PARKING LOT

FOR

ST. BERNARD'S

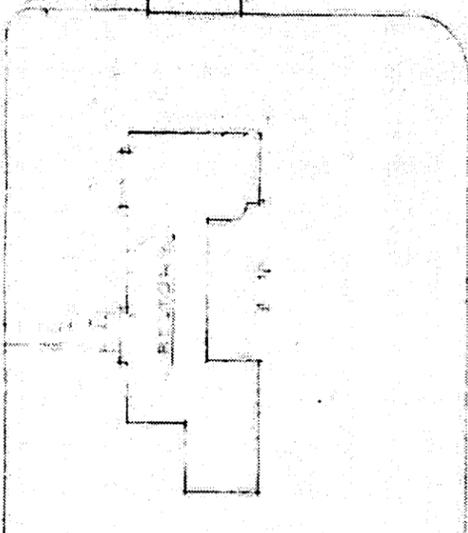
EPISCOPAL CHURCH

BERNARDSVILLE, N.J.

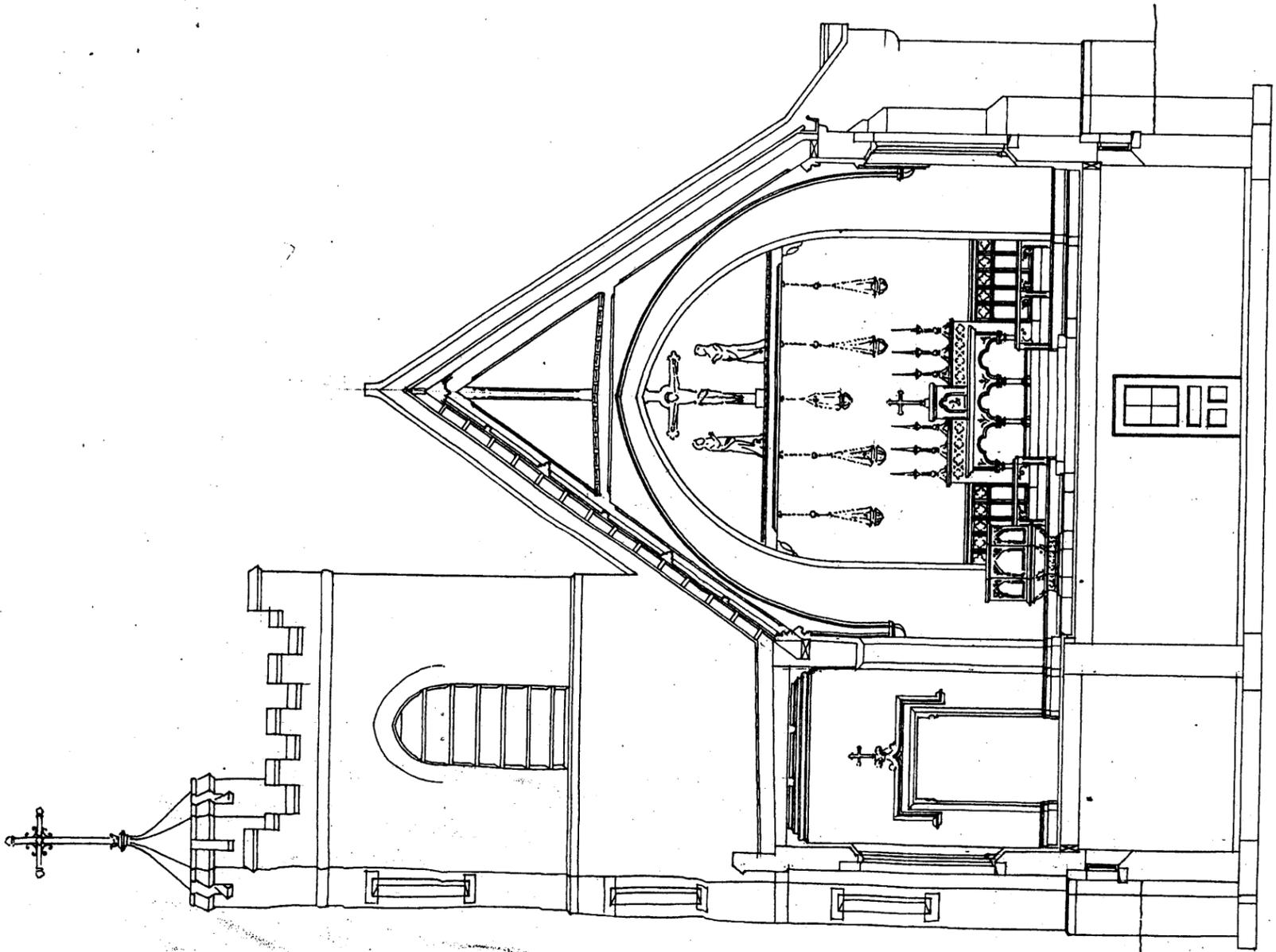
SCALE: 1" = 30'-0"

WILLIAM G. HALSEY
ARCHITECT -
TRASKING RIDGE, N.J.

NOTES:
O - SIGNIFIED TREES TO REMAIN
X - SIGNIFIED TREES TO BE LOOF



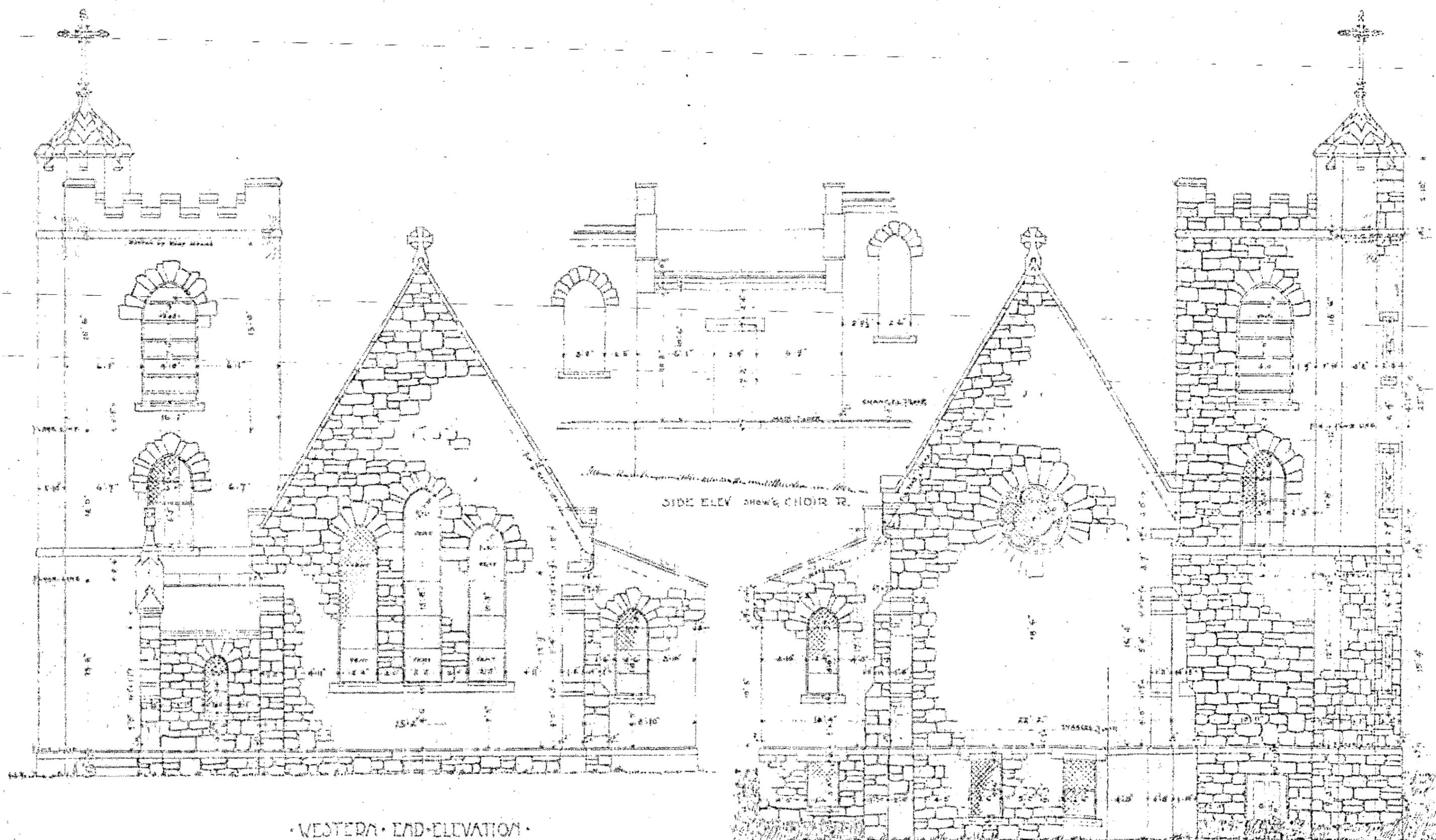
2



ST. BERNARD'S CHURCH
SOMERSET CO., NJ

HISTORIC DRAWING 1

not used



WESTERN END ELEVATION

CHURCH OF ST. MARK
BERNARDSVILLE N.J.

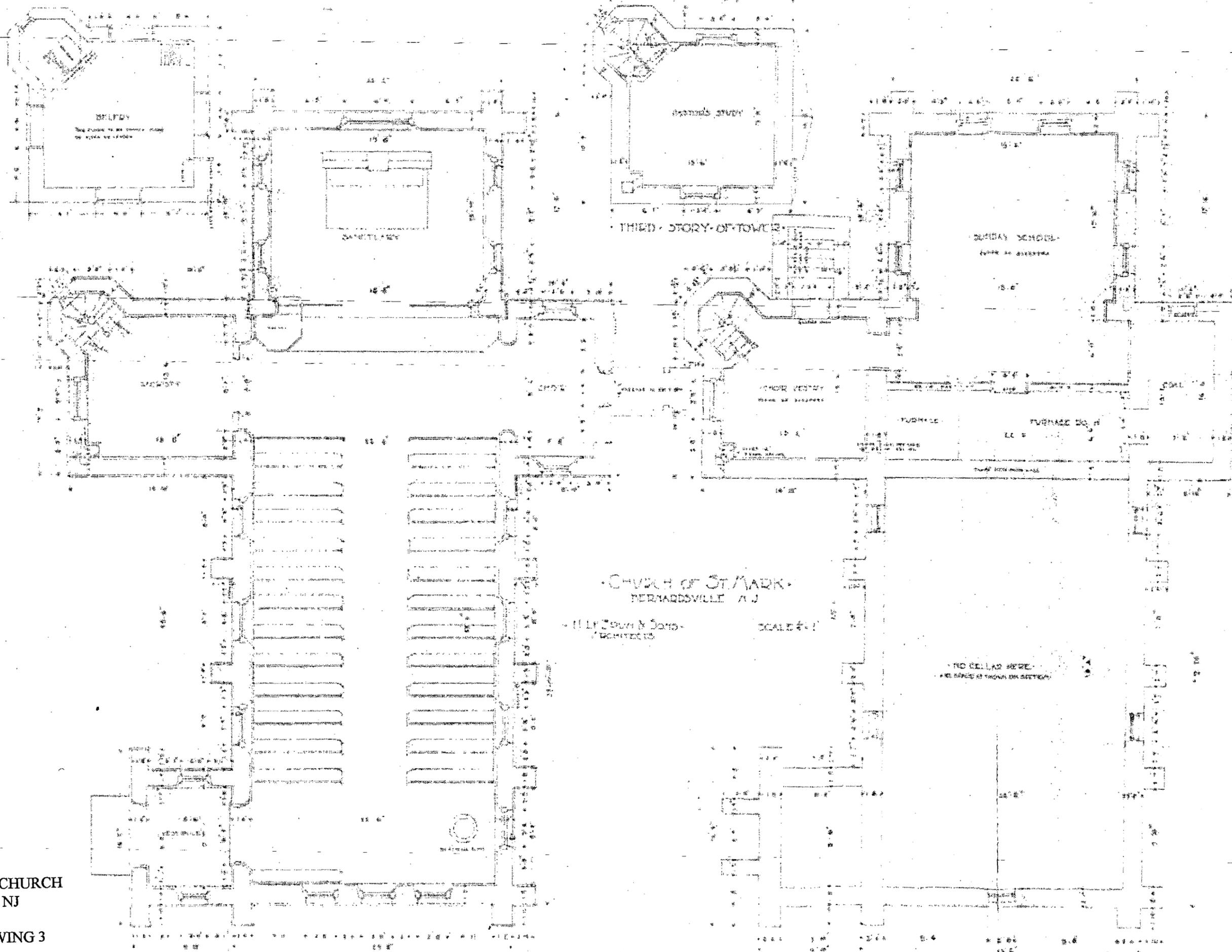
ST. BERNARD'S CHURCH
SOMERSET CO., NJ

EASTERN END ELEVATION

M. L. DEWITT & SONS
ARCHITECTS

SCALE 2" = 1'

HISTORIC DRAWING 2



ST. BERNARD'S CHURCH
SOMERSET CO., NJ

HISTORIC DRAWING 3

CHURCH OF ST. MARK
BERNARDSVILLE, N.J.

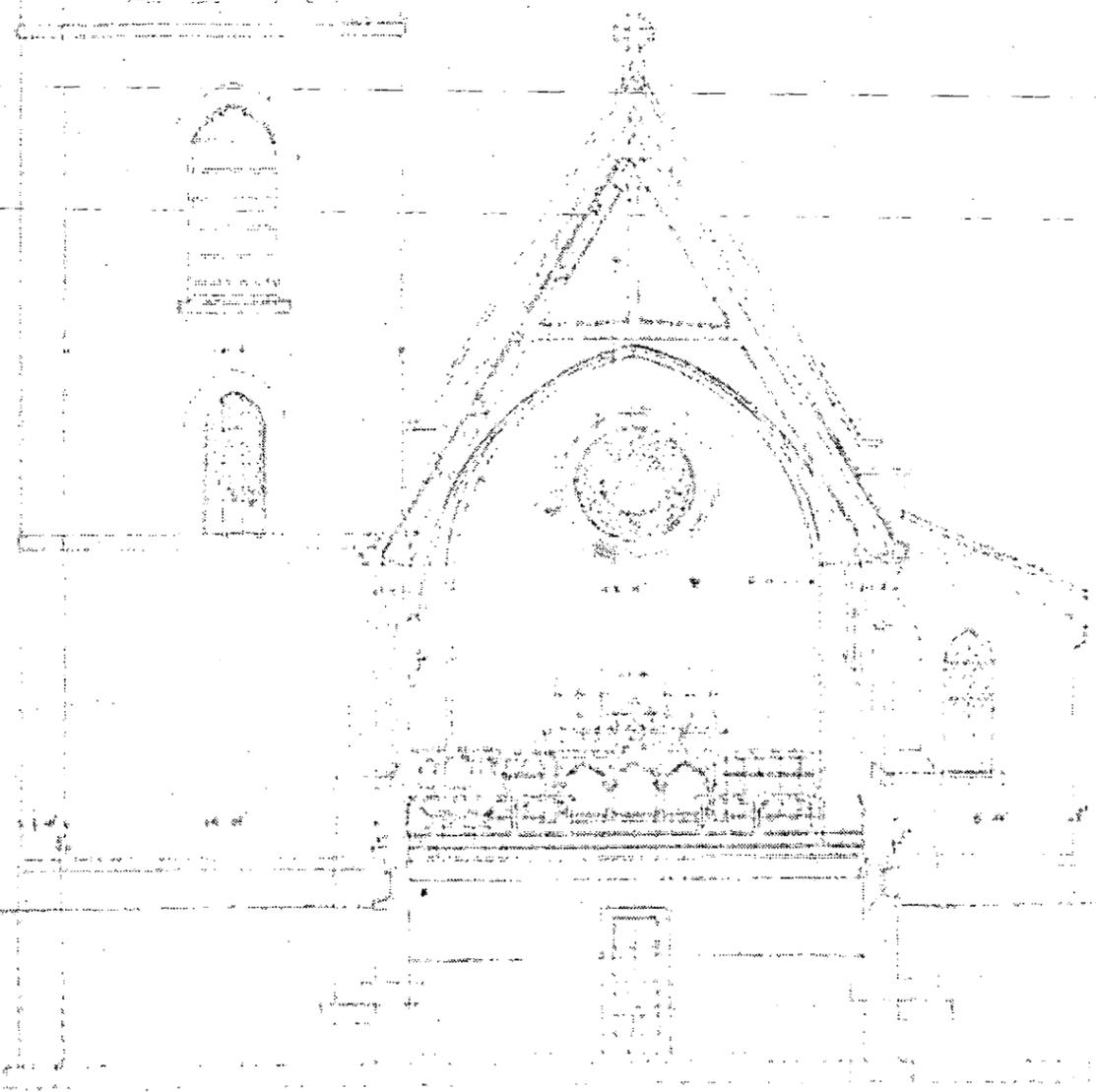
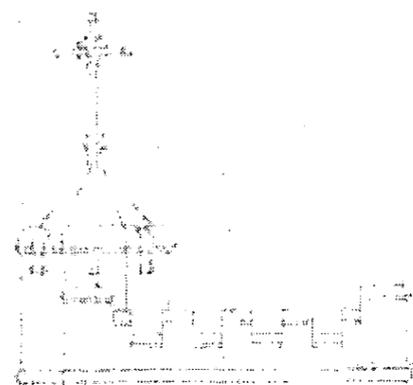
H. L. Spurr & Sons
ARCHITECTS

SCALE 1/4" = 1'

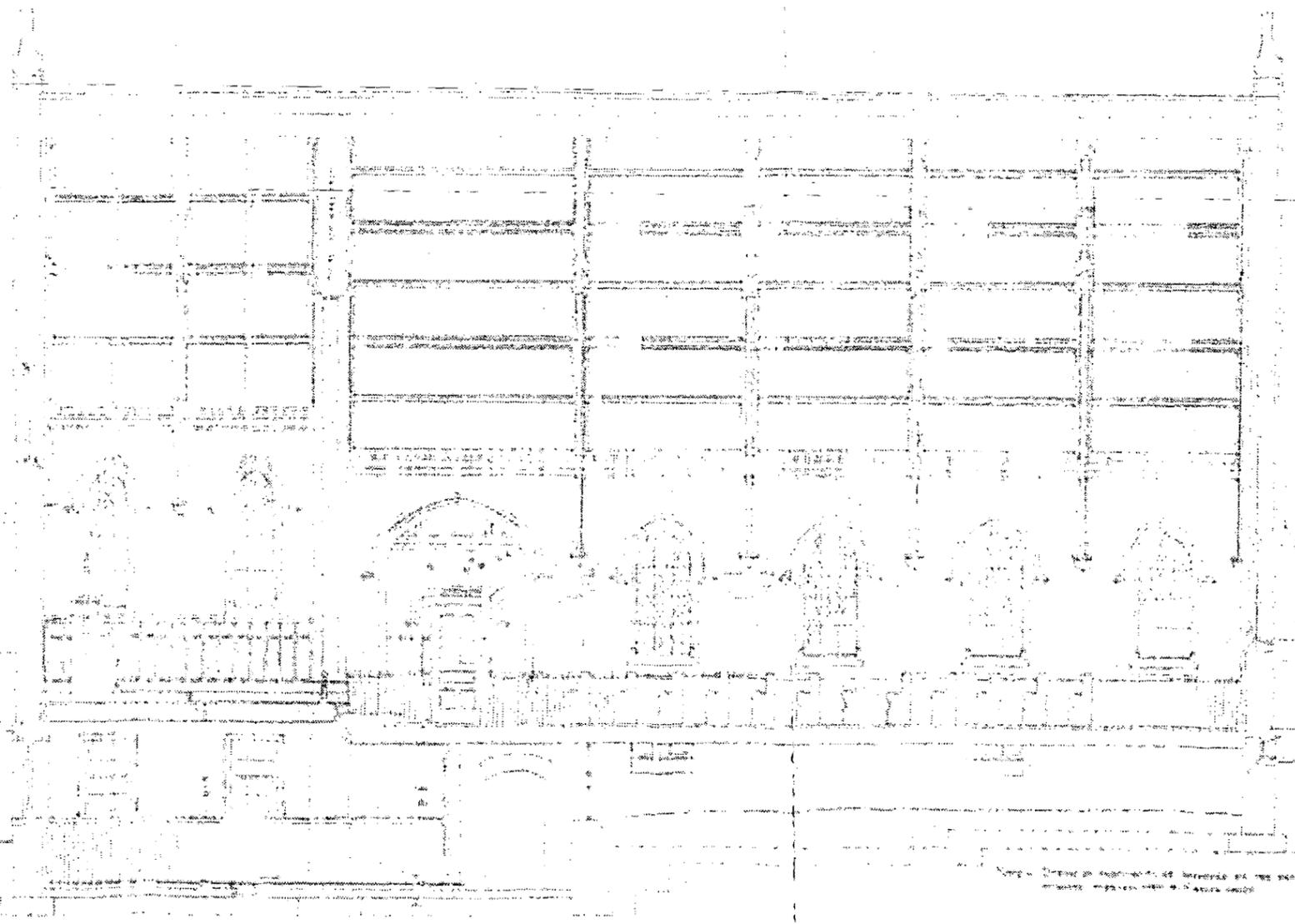
NO CELLAR HERE
AND SPACE AT THOUGH ON SECTION

PLAN - CHURCH

PLAN - BASEMENT



CROSS SECTION



LONGITUDINAL SECTION

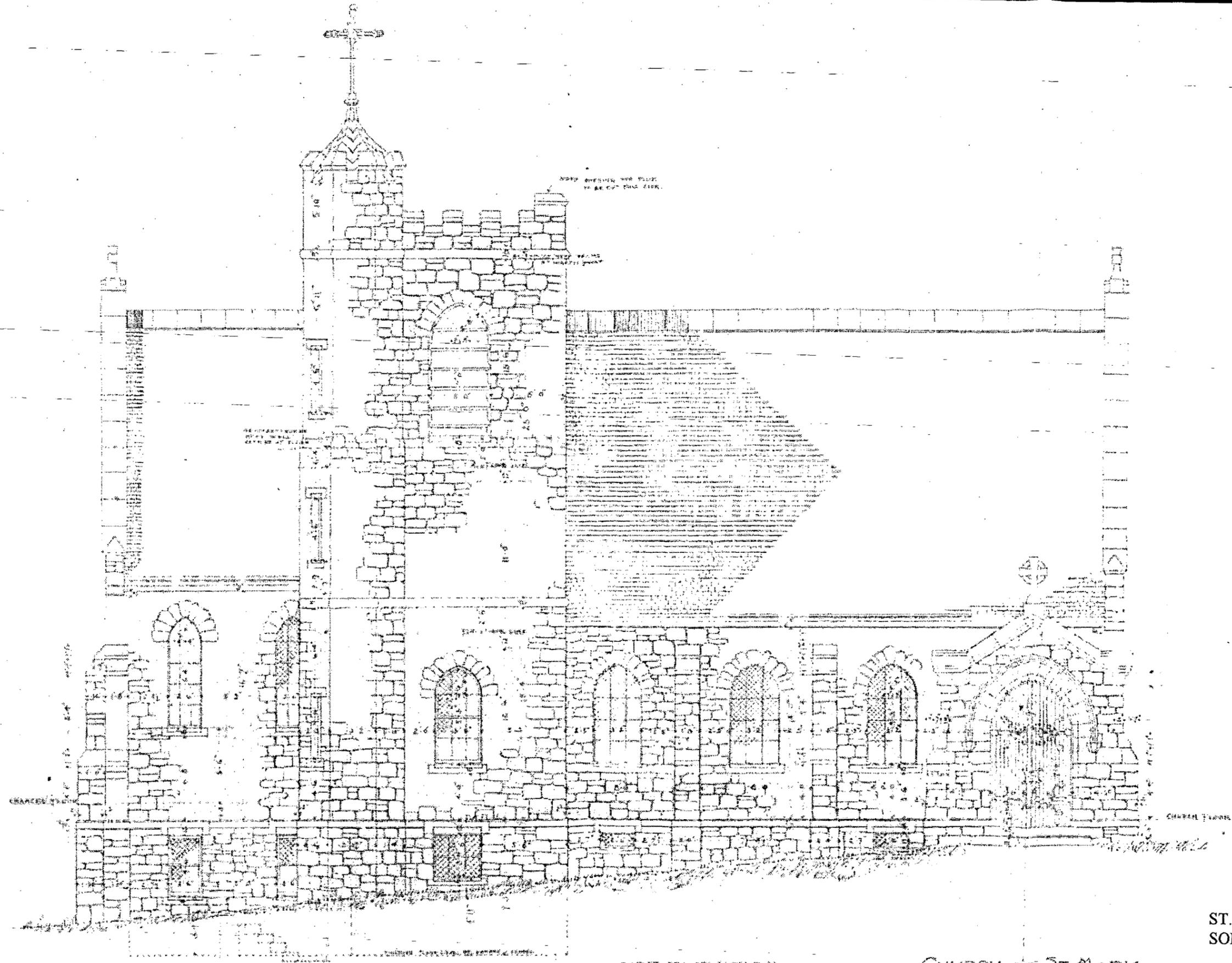
ST. BERNARD'S CHURCH
SOMERSET CO., NJ

HISTORIC DRAWING 4

CHURCH OF ST. MARK
BURKSTOWLE, N.J.

H. LEBOUR & SONS
ARCHITECTS

1881



SIDE ELEVATION

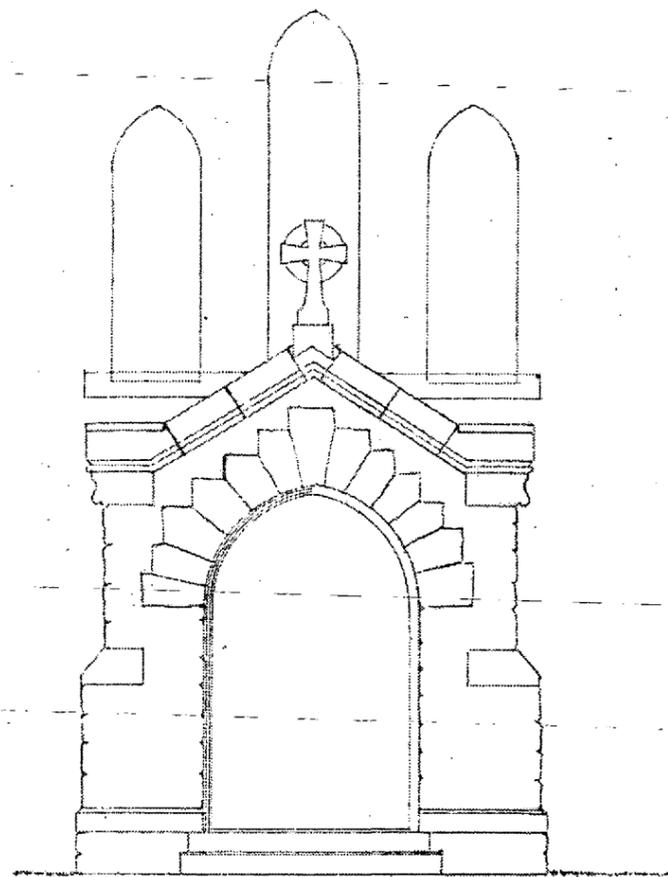
CHURCH OF ST. MARK
BERNARDVILLE N.J.

M. L. DRUM & SONS
ARCHITECTS

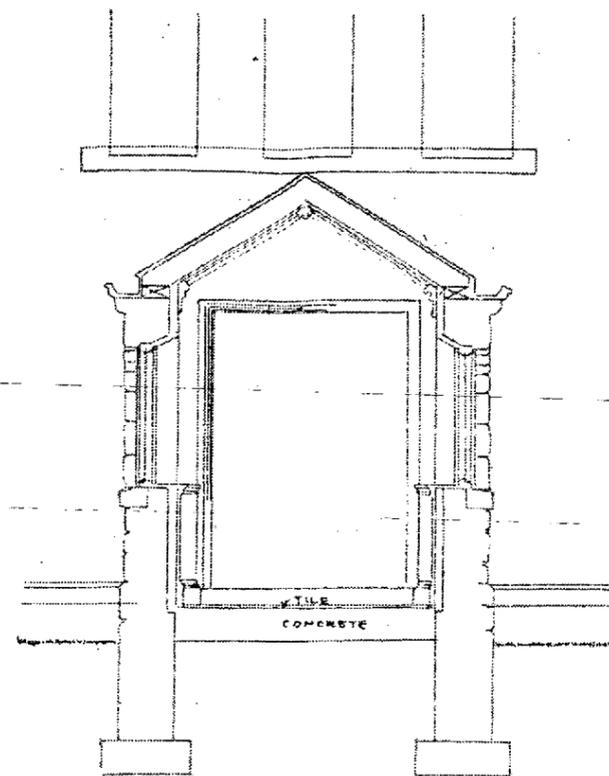
SCALE 1/4" = 1'

ST. BERNARD'S CHURCH
SOMERSET CO., NJ

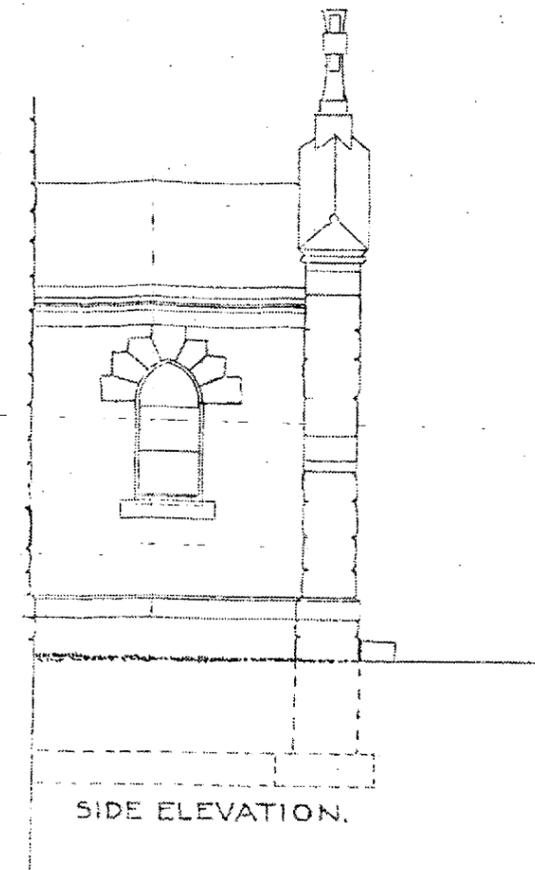
HISTORIC DRAWING 5



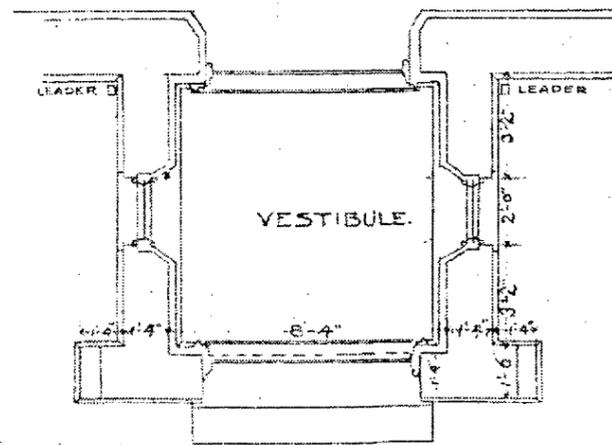
FRONT ELEVATION.



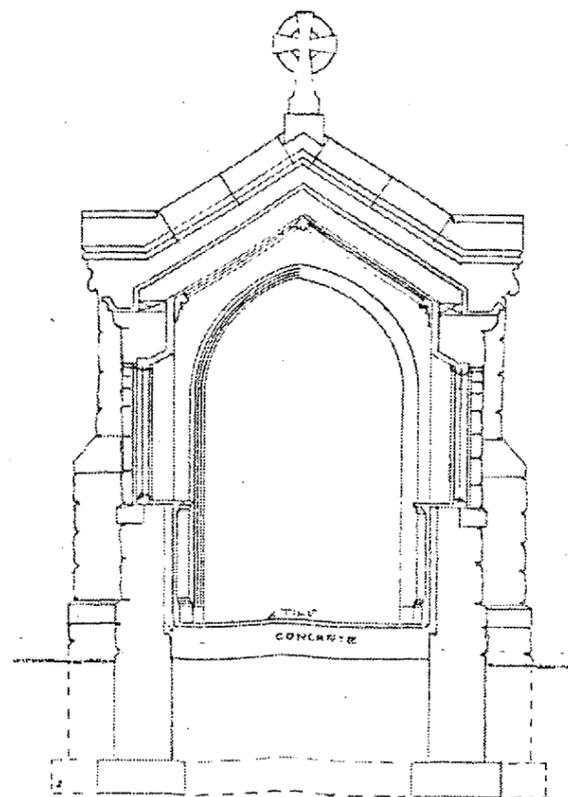
SECTION LOOKING TOWARD CHURCH.



SIDE ELEVATION.



PLAN.



SECTION LOOKING FROM CHURCH.

VESTIBULE FOR EXTENSION TO
CHURCH OF ST BERNARD.
BERNARDSVILLE, N.J.

SCALE - $\frac{1}{4}$ IN = 1 FT.

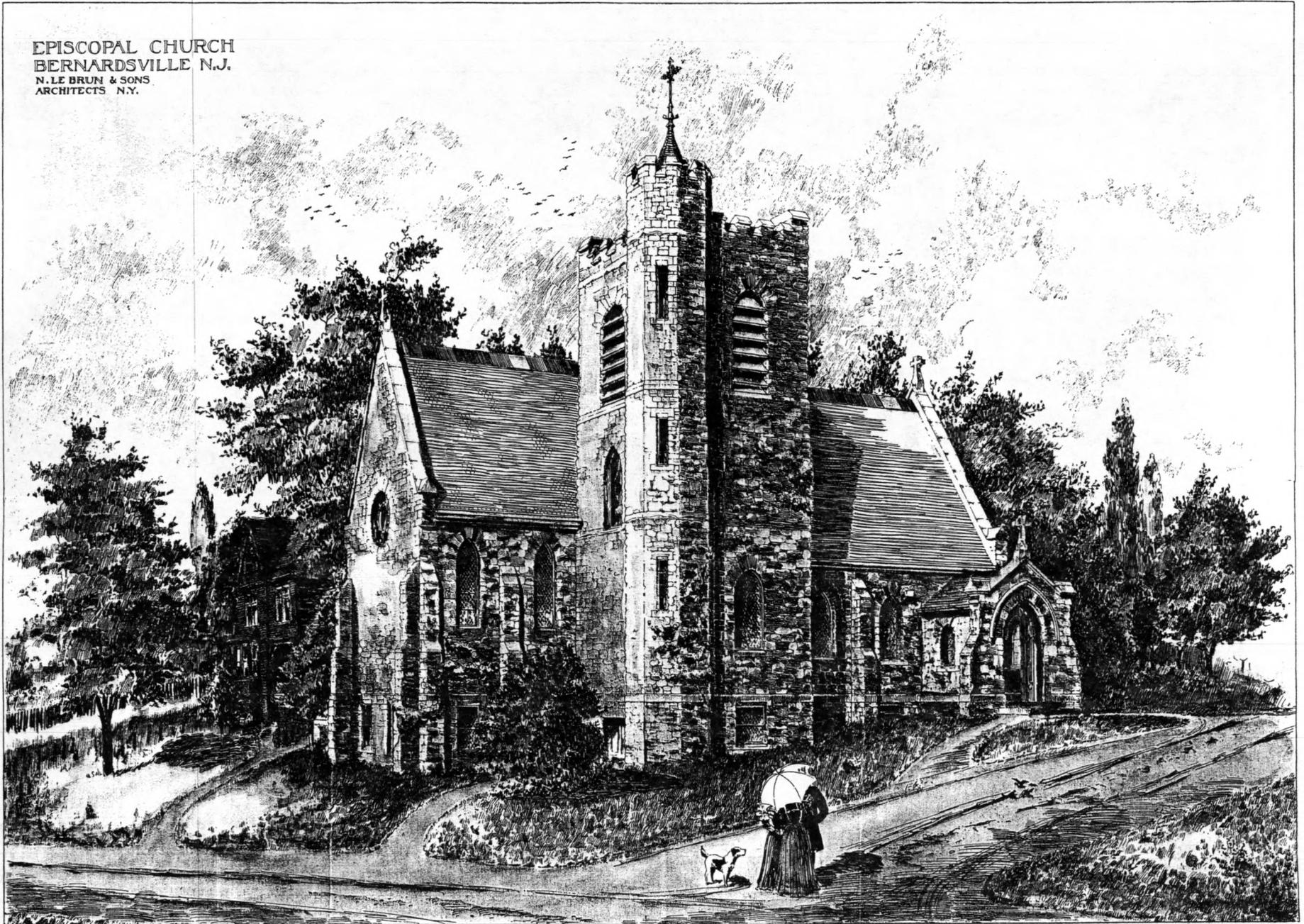
N. LE BRUN & SONS.
ARCHITECTS.
NO 1 MADISON AVE. N.Y.

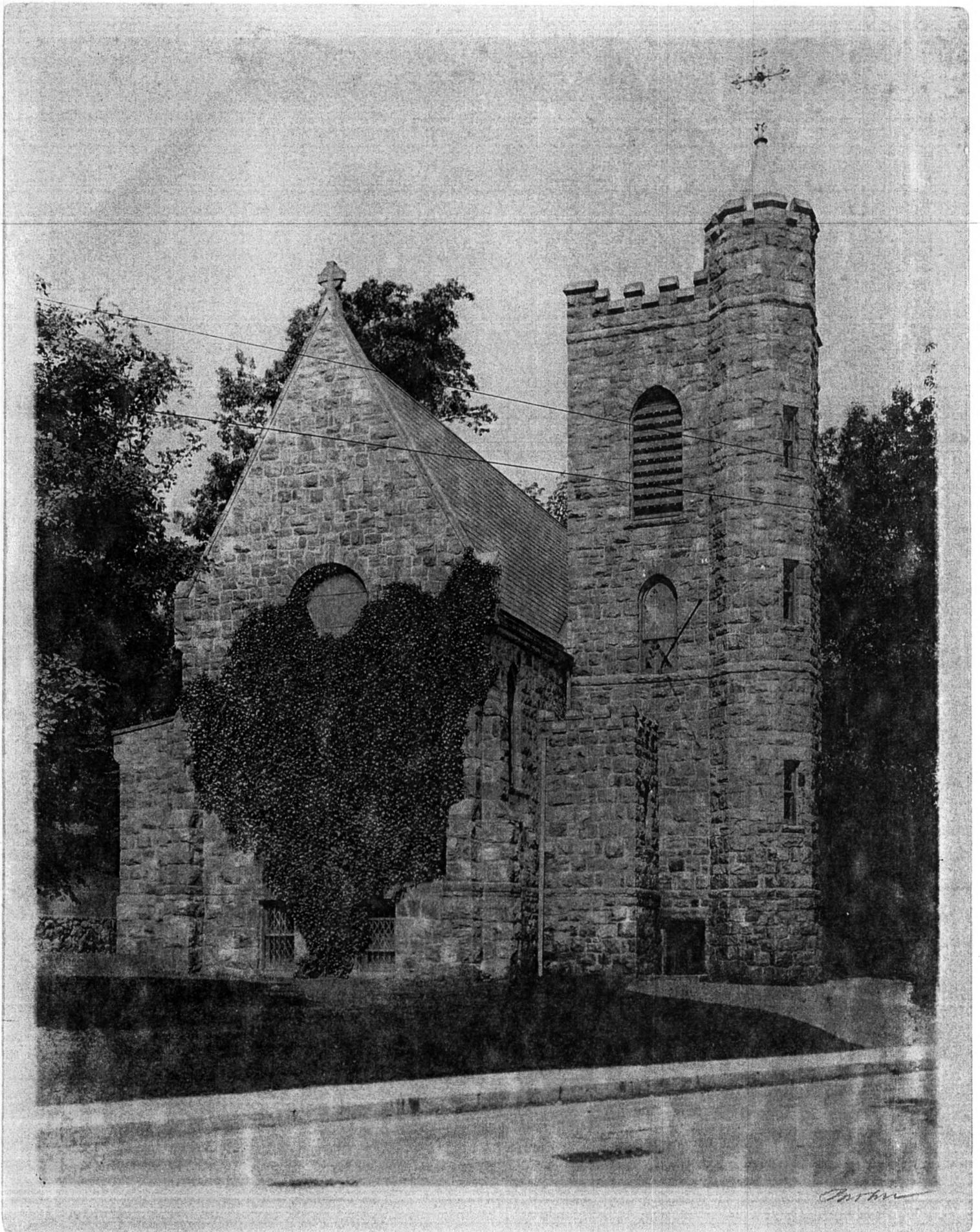
ST. BERNARD'S CHURCH
SOMERSET CO., NJ

HISTORIC DRAWING 6

Historic View 1

EPISCOPAL CHURCH
BERNARDSVILLE N.J.
N. LE BRUN & SONS
ARCHITECTS N.Y.





Arthur

Historic View 5