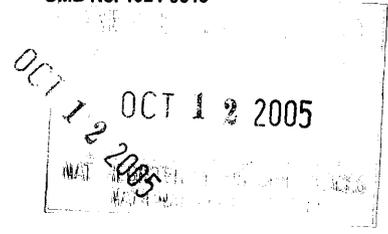
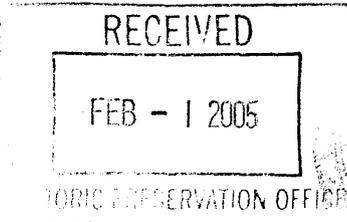


1332

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 Saint Peter the Apostle Church
other names/site number Ss. Peter and Paul Church

2. Location

street & number 94 Somerset Street not for publication
city or town City of New Brunswick vicinity
state New Jersey code NJ county Middlesex code 23 zip code 08901

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] 5/25/05
Signature of certifying official/Title Date
John S. Watson, Jr., Assistant Commissioner Natural & Historic Resources/DSHPO
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that 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 11-25-05

St. Peter The Apostle Church
Name of Property

Middlesex Co., NJ
County and State

5. Classification

Ownership of Property (Check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (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	3	1
<input type="checkbox"/> public-State	<input type="checkbox"/> site		
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		
	<input type="checkbox"/> object		
		3	1
			Total

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

Number of contributing resources previously listed in the National Register
0

6. Function or Use

Historic Functions (Enter categories from instructions)	Current Functions (Enter categories from instructions)
RELIGION/ Religious Facility	RELIGION/ Religious Facility
RELIGION/ Church-Related Residence	RELIGION/ Church-Related Residence

7. Description

Architectural Classification (Enter categories from instructions)	Materials (Enter categories from instructions)
Gothic Revival	foundation STONE/ Sandstone
Greek Revival	walls STONE/ Sandstone
	STUCCO
	roof SLATE
	other ASPHALT/ Shingle

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

St. Peter The Apostle Church
Name of Property

Middlesex Co., NJ
County and State

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.)

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

c.1854 – c. 1922

Significant Dates

1865

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Patrick Charles Keely, architect
Jeremiah O'Rourke, architect (stained glass)
John B. Hall

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 # _____

Primary location of additional data

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

Name of repository:

St. Peter The Apostle Church

St. Peter The Apostle Church
Name of Property

Middlesex Co., NJ
County and State

10. Geographical Data

Acreage of property 0.5 Acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	18					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 Ann Parsekian, Dennis Bertland and Janice Armstrong

organization Dennis Bertland Associates date January 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 St. Peter The Apostle Roman Catholic Church

street & number 94 Somerset Street telephone 732-545-6820

city or town New Brunswick state NJ zip code 08901

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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National Park Service

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St. Peter the Apostle Church, Middlesex County, NJ

DESCRIPTION

Occupying a sloping lot on an urban block of Somerset Street in New Brunswick, New Jersey, St. Peter the Apostle Church consists of three adjacent mid-19th century, contributing buildings, the Church, a Convent, and a Rectory (Photos 3 & 4). The centerpiece of the complex is the stone Gothic Revival Church with its lofty tower, designed by architect Patrick Charles Keely and erected between 1854 and 1865 (Photo 2). To its east stands the church Convent, an asymmetrically massed, stone dwelling of Gothic Revival design built in 1868 and subsequently enlarged (Photo 66). Standing to the west of the Church is the frame Greek Revival Rectory, which is fronted by a two-story portico and dates to the third decade of the 19th century (Photo 47). A large paved parking lot is located east of the Convent. A narrow driveway on the west side of the Rectory accesses a paved parking lot and, at the rear of the building, a garage, which is the property's single non-contributing resource (Photos 51 & 53). Behind the church complex are Wall Street and an elevated train line. St. Peter's is prominently located directly across Somerset Street from the Old Queens Campus of Rutgers University, which is a Historic District containing a National Historic Landmark (Photo 5). Directly south of St. Peter's, on the south side of the railroad tracks, is the New Brunswick Train Station, which is on the New Jersey Register of Historic Places. Despite some physical deterioration and minor modern alterations, St. Peter's still reflects its c.1854-c.1922 period of significance. While some early fabric has been lost, the complex retains its essential integrity of location, setting, design, materials, workmanship, feeling and association.

Church

Monumental in scale, symmetrical in form and highly decorated with a variety of Gothic Revival motifs, the stone Church is a gable-fronted rectangle block, three bays wide and five bays deep, with a tall, square, parapeted tower in front, and small rear appendages. From the street, the scale of the Church is emphasized by its narrow setback, in contrast to the campus setting of the college it faces. The property is graded so that the upper story of the Church is at ground level on the north side facing Somerset Street and the basement story is at grade to the south, which permitted construction to take place in two stages. First the basement story or "lower church" was quickly finished and used for services beginning in 1856.¹ Construction of the more elaborate main sanctuary or upper church followed at a slower pace and was not completed until 1865. A pentagonal Chancel extends from the building's south gable-end and is flanked by two slightly lower vestries (visible in Photo 13). A later Sacristy (1891) is appended to the southwest corner of the building (Photos 12 & 13).

The exterior of the Church is faced with a roughly scabbled (pick-dressed), dark tawny native brownstone laid in random ashlar pattern with raised joints that provide additional texture. Trim on windows, buttresses and water table are of the same sandstone dressed with point work inside smooth

¹ The Somerset Street church is the second for the parish. The first building – the first Catholic Church in New Brunswick – was built in 1831 and was located on Bayard Street.

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St. Peter the Apostle Church, Middlesex County, NJ

margins and with less-pronounced raised joints. Door trim, buttress trim and stringcourses of scotia molding are smooth sandstone. Wood is used for doors, window sashes and cornice. The roof is slate. The Sacristy generally matches the original Church in material and detailing with a slightly lighter shade and more finely dressed brownstone.

The three-bay north front of the church, which is dominated by the four-story tower, is vertically articulated by large stepped buttresses at the corners of the facade and the tower, all crowned with carved pinnacles. Each bay has a lancet arch portal with molded stone surround, hood molding and paneled double doors, the central entry being somewhat larger than the flanking ones with more elaborate surround and foliated pendants on the hood molding (Photos 8 & 9). Lancet arch front entry doors are of oak with carved panels repeating the trefoil motif. The lancet arch transom of the center entry is composed of dark brown wooden tracery in a quatrefoil design enclosing small stained glass panels. Transoms in the side entries are painted. The escutcheons of the handles on the two side doors are more elaborate than those of the center door, which may have been replaced (Photo 11). All three entries are reached by separate low flights of brownstone steps. The west entry has a temporary metal ramp for barrier free access.

Above the front portals are lancet windows with stone hood moldings, cream color wooden tracery and stained glass, and the dominant central tower window is two stories in height. Simple bas-relief crosses are incorporated into the stonework near the base of the front of the tower. Non-structural "flying arches" stretch between the base of the tower and adjacent pinnacles (Photo 7). On the next level of the tower is a rose window, also fitted with wooden tracery and stained glass. The belfry, occupying the top story of the tower, has paired, lancet arch louvered windows on all four sides. The tower is crowned with stone crenellation pierced in a quatrefoil motif and pinnacles at the corners (Photo 6). On both sides of the tower, a stepped parapet tops the gable-end wall of the church. Several carved stone belt courses add additional texture to the tower facade.

The church's five-bay sidewalls feature smaller buttresses separating tall, lancet arch, windows openings and are less elaborately detailed than the front facade (Photo 13). The wide molded stone windowsills are steeply raked and beveled, with their darker shade adding architectural emphasis (Photo 14). The stained glass windows are composed of multiple stained glass panes in two courses divided by a central wooden mullion. Cream color wooden tracery defines trefoil arches and bands of quatrefoils in each pane. The wooden tracery in these windows echoes the design and motifs of the windows at the front of the church.

Between the stone buttresses at the basement level, a brownish-salmon stucco was applied to the side and rear walls in the late 20th century in an attempt at waterproofing. The same stucco is also used on the window surrounds around the basement story of the chancel. All the stucco has been lightly inscribed in an ashlar pattern. The basement story of the church has a similar fenestration pattern as the upper story, but with smaller, Tudor-arch windows (Photo 12). The geometric designs of the stained glass sashes in these windows are distinctively different from the windows on the upper level. Several of

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St. Peter the Apostle Church, Middlesex County, NJ

the basement-level chancel windows have been boarded up, as well as a wooden door with a stained-glass window on the west side. On the west side of the building at the basement level are several entries at the basement level, one of which has had a modern single bay entry vestibule appended which encloses an original entrance. Sided with matching stucco, the vestibule has a very shallow slate covered gable roof (at left in Photo 12). The north elevation of the Sacristy – appended to the southwest corner of the building - has entries at the basement and upper stories. The basement Tudor arch door has a small stained glass window (at right in Photo 12). A wood hood with carved crosses shelters the upper entry, reached via an early metal stair. Along the east side of the Church, a modern wooden shed-roofed appendage provides access to another basement entry. Modern metal fire escapes are located on each side of the church. The tall main gable roof is covered with slate while the hipped roof of the Sacristy is covered with older honeycomb slate and overhangs slightly. There is a simple narrow wood cornice along the sidewalls of the main body of the church. Roof gutters are concealed and old copper downspouts are located unobtrusively alongside buttresses.

The **interior** of the Church has a simple rectangular basilican plan: Narthex, nave, with center and side aisles, and an apse chancel. It remains much the same as when designed, although many of the appointments, pews, windows and altar have been replaced gradually over the course of time. The three front entries open into a narthex divided into three vestibules. Stairs of dark-stained wood with heavy railings pierced with quatrefoil designs are located in both the east and west vestibules and lead to the organ and choir lofts, balconies and bell tower above (Photos 40 & 41). The west vestibule also has a stairway to the basement level. Lancet arch doorways connect the three vestibules and also open to the nave (Photo 39).

The impressive six-bay nave - that seats 1400 - has galleries above the side aisles and across the rear (north end), and a high quadripartite non-structural vaulted ceiling (Photos 23 & 28). At the front (south end) is a pentagonal chancel. The nave is open to the gable roof without clerestory windows, and arcades comprised of lancet arches and piers support the upper walls (Photos 27 & 29). Plasterwork encases the arches and the wood clad piers are articulated as compound columns with foliated capitals (Photo 31). Resting on consoles above each pier are timber roof trusses, which give the nave a vaulted appearance. Similar trussing is employed in the side aisles. The vaults retain some original painted decorations and gilded plaster medallions at each center (Photo 34). The ribs have been painted to match the plaster surfaces with details picked out in color. Early painted medallions of saints are along the east and west sides of the nave (Photo 32). On the side and rear walls of the nave is early dark-stained beaded wainscot, composed of vertical, bead-edged board and topped with a heavy chair rail carved in a band of trefoils (Photo 30). The plaster walls above the wainscot are painted off-white and detailed to simulate ashlar stone. According to Church records, the interior was painted in 1980.² Both sides of the nave feature galleries fronted with dark wooden railings with arcaded Gothic motifs (Photos 27 & 29).

² Rev. Joseph M. Curry, "St. Peter The Apostle Parish Chronology," unpagged.

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St. Peter the Apostle Church, Middlesex County, NJ

The pentagonal chancel apse, now decorated with simple painted walls, houses a white marble altar acquired in 1919 (Photo 25). Early photographs indicate the chancel was designed without a pulpit but with a confessional rail separating the chancel from the nave, which no longer exists. Another early altar is located in the small chapel east of the chancel, which was created from one of the original vestries. A second vestry, to the west of the chancel, has also been modified to create a small chapel housing a statue set on a plaster base of simulated stone that was salvaged in the 1990's from the old Lourdes Grotto in the basement chapel. Large frescos, which date to c. 1883, are located on the walls above the two side chapels (Photos 36 & 37).³ A portion of the west vestry still serves as an ante Sacristy and provides access to the Sacristy beyond. Both areas have been redecorated over the years (Photos 21 & 22).

In the northeast corner of the Sanctuary is the former baptistry, now a small chapel containing several statuary whose dates and makers are unknown (visible at right rear in Photo 28). In the late 1990's, the baptismal font was moved to a central location in the Sanctuary where pews had been removed to create a new cross aisle (visible at left center in Photo 28). A confessional is located in the northwest corner of the Sanctuary. It was constructed in the late 1990's using portions of an old confessional originally located in the basement chapel (visible at left rear in Photo 28). The organ loft, which was also remodeled in the 1990's, retains an early organ pipe screen (Photo 28). Sanctuary furnishings also include pews that were installed in 1958 and modern lighting fixtures (Photos 26 & 30). The original floor has been covered or replaced with modern carpeting and flooring.

The third story of the tower contains space for a bell ringer and ladder access to the bells. The basement has been remodeled over the years to create office and workspace and a parish hall (Photos 17, 18 & 19).

Stained glass windows of a wide variety of styles and ages constitute important character-defining elements of the Church. On the east side of the basement story of the chancel, a Tudor arch window opening is fitted a pair of double hung sashes of stained glass set in small panes surrounding a large central pane, without wood tracery. This is the only example of this very simple style and design, and might date to circa 1856, when the basement story was being used for church services.

Early images of the front and west side of the church show stained glass panels, probably those made by Henry Sharp in the 1860's, composed of many small leaded panes that were possibly prone to structural failure. (Historic Photo #1) Shortly after WWI, a number of new memorial windows were fabricated and installed in the Sanctuary, probably in connection with a redecorating project undertaken by Rev. John W. Norris.⁴ The maker is unknown, but appears to be American.⁵ The stained glass panels in the nave and chancel of the Sanctuary are ornamented with figures and geometric designs and each is

³ 1883 Francis J. McMahon Memorial Plaque in the Sanctuary of St. Peter's Church.

⁴ John P. Wall, *The Settlement and Progress of the Catholic Church in New Brunswick*, New Jersey, p. 141.

⁵ Historic Building Architects, LLC. *Schematic Design Report, Saint Peter the Apostle, New Brunswick, NJ*, Appendix E, p.1.

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St. Peter the Apostle Church, Middlesex County, NJ

dedicated to the memory of a parish member or family. Sanctuary windows have ventilator sections (Photos 35 & 38).

The large brightly colored stained glass panels the front facade date to the early 1950's, though the wood tracery is from a much earlier date. A business card stapled to the frame of a window indicates that Ave Maria Stained Glass Studio, Inc., of Brooklyn, NY, may have made these windows. The date "June, 1951" is written on the card.⁶ The Sacristy has slightly less colorful diamond pattern stained glass in its upper story windows (Photo 22). At the basement story – of the main block and the Sacristy - Tudor arch windows have a very different style of stained glass in a geometric design (Photo 19). Since this same design is used in the stained glass panel of the basement door of the Sacristy, it may be that these basement story windows were installed around the 1891 construction date of the Sacristy.

At the front of the Sanctuary, each of the single-bay vestries has a smaller scale stained-glass window of a geometric design. The chancel features two stained-glass windows flanking a blocked central window behind the altar; the stained glass panes of the two windows are contemporary to those of the nave. Two windows on the south side of the east vestry have been plastered over inside. Visible from the exterior, the stained glass in these two windows is a diamond pattern within a distinctly different style and heavier wood tracery, which may be an earlier design.

Convent

To the east of the Church along Somerset Street is the Sisters of Charity Convent complex, composed of the original parish Convent built in 1868 - with later additions - and the Harding House, which was moved to the site and attached to the east elevation of the original Convent in 1922 (Photo 66).

A notable example of Gothic Revival architecture, the asymmetrically massed original portion of the original Convent is a two-bay, two-story residence in random coursed brownstone ashlar of a slightly different color than the church that is carefully detailed. It has a steeply pitched, multi-gable roof, with decorative metal finials at the front of each gable and tall chimneys on three of the gables, one of which is an early stucco chimney and two of which appear to have been rebuilt with brick at a later date. Several small shed roof dormers were also added later. A two-bay gable projects slightly from the street-facing elevation and dominates this facade. A molded wood cornice and Gothic bargeboards trim the gable. Centered on the gable at the street level is a pair of tall lancet arch windows within a projecting stone arch that is topped with a heavy stone cornice supported on simple pilasters (Photo 67). A ground level stone balcony projects in front of the windows. Above the arch are lancet arch windows with molded stone hoods and steeply raked stone sills. To the left of this gable is a wall dormer over another point arch window on the second floor. Under this is a pair of tall stained glass windows, trimmed with stone hood molding, that lead out onto a second ground level stone balcony. Centered on the west facade

⁶ HBA, Appendix E., p. 1.

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St. Peter the Apostle Church, Middlesex County, NJ

is a large gable, flanked by two smaller gables, all with Gothic bargeboards (Photo 68). The main entrance of the original Convent is located in the center gable and faces the narrow alleyway between the Convent and the Church. It is a wide double entry protected by a shallow porch with an elaborately molded wood cornice and square wood pendants at each corner, supported by simple square stone pilasters (Photo 70).

Attached to the Convent's east elevation is the Harding House, which was moved in 1922 from another site on Somerset Street (Photo 66 & 69). This is a lower two-story three-bay stucco dwelling with less elaborate Gothic Revival details than the original Convent. The slate-covered gable roof has a gable centered on the front facade and a later shed dormer spanning the rear gable. The eaves match those of the original Convent and were presumably redone in 1922 when the building was moved. The windows are 2/2 sashes with wide molded trim. A round arch window is centered in the front gable. At the east elevation is a single bay Colonial Revival entry porch that was presumably added when the building was moved, and that now serves as the main entrance to the Convent complex.

Several additions have been made to the rear of the Convent, beginning with a large wing added in 1897. This six-bay two-story brick structure has a flat roof with a narrow cornice. Windows have stone lintels and 1/1 sashes (at left in Photo 71). Appended to the south end of the 1897 addition is an L-shaped three-story addition constructed in 1952, also of brick. This boxy utilitarian addition has a flat roof and is of common bond brick, with stretcher lintels at the windows (at right in Photo 73).

The Convent's original front entry on the west side of the building opens to a stair hall that retains original details, including banister, elaborate turned spindles and paneling (Photos 74, 75, 76 & 80). The large front room in the original Convent is a chapel that was later expanded into northwest corner of the Harding House, probably when the Harding House was moved to its new site in 1922 (Photo 77). The chapel's simple appointments include old wood pews and an organ, which according to Church tradition, is the organ purchased in 1847 for the original Church on Bayard Street. The windows in the original Convent section of the chapel have old stained glass panes, presumably the original ones (Photo 78). The first floor of the Harding House section of the building has been substantially reworked to serve the needs of the Convent. Just inside the current main Convent entrance - at the west end of the Harding House - are several small rooms and hallway areas which lead to the main staircase and front hall near the original front entry to the Convent and to the Convent chapel. Running south from the stairs is a long center hall leading past several small sitting rooms and into the 1897 addition, where a large living room is located, beyond which is the 1952 addition that contains the dining room and kitchen facilities (Photos 79, 81 & 82). The upper floors of the original Convent and the 1897 addition retain substantial architectural integrity - as well as what are probably some early furnishings - and clearly evoke the Spartan life of the community of nuns with a very narrow hallway and small individual bedrooms (Photos 84, 86, 87, & 88). The Convent currently can accommodate 35 Sisters. The second floor of the original Convent contains seven bedrooms. The 1897 addition contains nine bedrooms on the second floor. The Harding House added five bedrooms on the second floor and two more on the third floor. Six additional bedrooms are on both the second and third floors of the 1952 addition.

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St. Peter the Apostle Church, Middlesex County, NJ

Rectory

The Rectory is a two-and-a-half story, four-bay, gable-fronted Greek Revival frame dwelling with a two-story colonnaded flat-roofed entry porch spanning the front facade (Photo 4). Additions and alterations have been made to the building over the years, including several small appendages on the south and east sides (Photo 52). On the east side, a two-story bay window was added after 1897 (Photo 47).⁷ The front porch, with four Ionic columns supporting a full entablature, was repaired in 1984 after a partial collapse, which necessitated replacement columns (Photo 49).⁸ Also probably dating to that time is the set of low front stairs, which are brick with bluestone treads. Just above the porch of this front gable building is an attic story with four attic windows, above which is a cornice that forms the base of a pediment in which is centered an elliptical fanlight window. The cornice continues around the sides of the building to a matching pediment on the rear elevation (Photo 52). However, the attic windows are confined to the front elevation (barely visible in Photo 47). Windows in the top story of the other elevations are 1/1 sashes, matching the windows on the lower levels.

Behind the portico, an elegant recessed front entry occupies the west inner bay (Photo 48). It appears that this entry is very early if not original to the building. It features plain flanking outer pilasters supporting a simple entablature. The door has two vertical panels with carved leaf and dart motif, and is flanked by pairs of paneled pilasters supporting an entablature that repeat the ovum motif (Photo 50). Opaque glass sidelights are located between the pilasters on either side of the door, and a leaded-glass transom with elliptical lights is above the entablature.

Historic photographs indicate that this was a wood framed building finished with clapboard and wood trim. The building is now faced with rough stucco on the upper portion and dark variegated brick on the basement story. The gable roof is covered with asphalt and has three later dormers of varying sizes. Two interior brick chimneys are located at the east side of the building. All of the windows are 2/2 sashes and those on the front facade have been fitted with thermal-pane replacements in the last five years. The Rectory lot slopes to the south creating a full-height basement story at the rear of the building where, in the middle of the twentieth century, flat-roof boxy additions were appended at the southeast corner and rear elevation, which are used for Parish offices.

The first floor of the Rectory retains the original central hall and stairs as well as the early four-room plan, and a similar plan is found on the upper stories. These areas retain significant Greek Revival architectural details, including stair railing, door and window architraves with corner blocks, high baseboards, heavy cornice trim, and an early mantel with paneled pilasters (Photos 56 – 63). Interior

⁷ 1897 Sanborn map.

⁸ Curry.

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St. Peter the Apostle Church, Middlesex County, NJ

alterations are generally limited to the later additions, such as office space created in the basement level (Photo 54).

Additional Site Features

Pavement along both the east and west sides of the Church serves to channel storm runoff. Simple pipe railings surround sunken areaways located along both sides of the building (Photo 12). Early metal railings with bamboo-like balusters are at the front entries (Photo 10). Iron fences with arrowhead motifs extend from the front corners of each side of the Church to the adjacent buildings (visible in Photo 3).

Behind the Rectory is a parking lot and 4-bay masonry garage with a slate-covered hip roof. Part of this building may have been built early in the 20th century, but most of which dates from ca.1930 (Photo 53).⁹

A fence of wood and brick extends from the Harding House to the rear of the property, creating a private garden for the Convent (Photo 72). To the east of the Convent is a paved parking lot (visible in Photo 69).

The rear of the entire complex is enclosed by a metal chain link fence set on a masonry wall that extends along the rear frontage on Wall Street (Photo 16 & 73).

Two buildings to the west of the Rectory are not part of the nominated property and thus are not being included in this nomination.

⁹ 1912 and 1940 Sanborn maps

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SIGNIFICANCE

A landmark in downtown New Brunswick, New Jersey, St. Peter The Apostle Church possesses architectural significance under Criterion C. The church is an important early work of noted architect Patrick Charles Keely (1816-1896), one of the most prominent and prolific designers of Roman Catholic ecclesiastical architecture in the United States during the second half of the 19th century. As an Irish Catholic immigrant with a background in construction and architecture, Keely was well-positioned to provide services to the rapidly expanding Catholic Church, and was able to design monumental buildings whose scale and masonry construction would impress the outside community with their “permanence, solidity and dignity” and were at the same time affordable to parishes composed largely of impoverished immigrant populations, such as New Brunswick. St. Peter The Apostle Church also exemplifies the Gothic Revival style, which many considered essential for a religious edifice during the mid- to late-19th century. In New Brunswick, the Gothic Revival style was common from 1850 to 1880, and was popular for church buildings, all of which were of stone construction. St. Peter’s was among the first Gothic Revival churches in New Brunswick. The adjoining convent and rectory contribute to the property’s architectural significance. The convent, possibly the work of Keely as well, is an outstanding example of sophisticated Gothic Revival domestic architecture. The rectory, which predates the church and convent, is of note as one of only three remaining Greek Revival houses in New Brunswick with temple fronts.¹⁰

Historical Overview

Irish Catholic Context

Between 1829 and 1860 New Brunswick witnessed substantial growth in population and major change in its economic base. Irish Catholic immigrants represented the largest portion of the population growth and those same immigrants provided the work force that enabled the major transformation of New Brunswick from a shipping center to an industrial hub. In 1829 the population of the New Brunswick was 4,993; by 1860 the population was 11,287, an increase of 126%.¹¹ During the first decades of the 19th Century, New Brunswick was primarily a seaport – especially important for transshipment of agricultural products - and also a shipbuilding center. The a new canal and railroad eliminated the need for agricultural goods to be brought by wagon to New Brunswick to be transferred to ships bound for New York, and they gave impetus to the city’s transformation from shipping into an industrial center. By 1829 a city plan shows a paper factory, cotton factory, and sawmill near the planned Delaware and Raritan Canal, and the anticipated route of the New Jersey Railroad into New

¹⁰ Heritage Studies, “Architectural Resources Survey of the City of New Brunswick, New Jersey,” 1980, pp.2A-I28. This report indicates that only two temple-front Greek Revival houses have survived. In addition, however, a third example is known, on Bayard Street.

¹¹ John P. Wall, *Chronicles of New Brunswick*, p. 433.

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Brunswick. Construction of the canal began in 1830 and was completed in 1834.¹² The New Jersey railroad was completed to East Brunswick in 1835, and the bridge across the Raritan River into New Brunswick was completed about 1837, when the first train was run across to the a new depot on Somerset Street.¹³

The massive canal and railroad construction projects and the new factories both required a large labor supply, and the proximity of the city to the port of New York assured a steady stream of Irish immigrants. One historian estimates that “roughly two-thirds of the unskilled laborers” working on the Delaware & Raritan Canal in 1832-33 were Irish, based on a study of the surnames and pay rates filed in contractor reports. Some of these were recruited locally and the rest were recruited in New York City. In 1832 a traveler passing through New Brunswick wrote, “We here added greatly to our numbers, by the accession of 200 Irish laborers . . . in the vicinity, who were all proceeding to New York to celebrate the Declaration of Independence . . .”¹⁴ Another historian wrote of a sudden spurt in manufacturing enterprise in New Brunswick following the 1834 opening of the D&R Canal, offering jobs to new arrivals at a time Irish immigration to North America reached a peak during the “long Famine” period of 1846-49.¹⁵

The early growth of the Catholic Church in New Brunswick is directly related to the growth of the Irish population in the city. In 1786, the estimate of “Romans” in all of New Jersey was 200, or .1% of the population.¹⁶ The earliest Catholics in New Jersey were among those French, German and Irish immigrants who were drawn to West Jersey’s agricultural and iron industry opportunities.¹⁷ Catholics were specifically denied religious freedom while New Jersey was a royal colony. Full civil rights were also denied by the first state constitution in 1776, although the effect of the proscription clause in the constitution was eased by the adoption of the First Amendment in 1791. The first Catholic Church - St. John’s Chapel in Trenton - was erected in 1814, and, during the next seventeen years, only four more churches were built in New Jersey. Catholics were also not permitted to hold political office in New Jersey. Official prejudice continued well into the 19th Century, and the proscription clause in the state constitution was not repealed until 1844.¹⁸ On top of the officially mandated discrimination, there developed a climate of anti-Catholicism, fueled by nationalistic and anti-immigration sentiments of native-born Americans, and culminating in acts of violence and riots in some cities. In 1829, the *Magazine of the Dutch Reformed Church*, published in New Brunswick, reflected these sentiments:

¹² Wall, pp. 86, 315

¹³ Wall, p. 88

¹⁴ Robert T. Thompson *Colonel James Neilson: A Business Man of the Early Machine Age in New Jersey. 1784 -1862*, p. 199.

¹⁵ George Dawson, “Irish Presence in New Brunswick,” unpagged.

¹⁶ Peter Wacker, *Land & People: A Cultural Geography of Preindustrial New Jersey*, p. 164.

¹⁷ Wacker, p. 211

¹⁸ Julian P. Boyd, *Fundamental Laws and Constitutions of New Jersey*, pp. 141, 161; Wallace N. Jamison, *Religion in New Jersey: A Brief History*, pp. 81-82.

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The progress of Popery in the United States, now justly alarms all the sections of the Reformed Church. Hundreds of Jesuits swarm, like locusts, over the face of the land, carrying their pestilent doctrines, and abominations into our cities, towns, and hamlets.¹⁹

Despite violent incidents in nearby Newark, Jersey City and Elizabeth, New Brunswick evidently escaped outright violence. According to one study, "Despite the general acceptance of nativist precepts in New Jersey, New Brunswick is the only city in the state with a substantial Catholic population for which there are no recorded incidents of violence directed at Catholics."²⁰ However, in 1833 a report in *Niles National Register* of an "affray between canal laborers and citizens" in New Brunswick commented "such affrays are of too frequent occurrence when large bodies of strange laborers are collected," an observation that demonstrates the presence of nativism in New Brunswick.²¹ The Catholic Church in New Jersey - and St. Peter's Church in New Brunswick in particular - would have an important role in the acculturation of the Irish immigrant population. Not only would the parish provide much needed educational and medical facilities for the uneducated and impoverished immigrants, but the church building would be a symbol to the larger community of "permanence, solidity, and dignity of the ancient Church and its services."²²

According to Catholic church histories, a "colony" of fewer than 50 Irish settlers from Ulster arrived in New Brunswick in the second decade of the 19th century. The New York Diocese sent a priest, Father Joseph Schneller, to minister to New Brunswick Catholics on an itinerate basis between 1829 and 1833. During this period Schneller arranged for the formal establishment of St. Peter's parish - originally named the parish of Sts. Peter and Paul - as well as the construction of the first Catholic Church in the city, which was dedicated in 1831. This early church building was a small brick structure on Bayard Street that was badly damaged by a tornado only four years later. The damage was boarded over and the building continued to be used.²³ It is not surprising that the damaged church building was so crudely repaired, since during this period the immigrant Irish population was generally impoverished.

The first resident priest in New Brunswick arrived in 1833, but was reassigned in 1839, leaving the parish again without a resident priest until 1842, by which time there were reportedly 250 Catholics in New Brunswick.²⁴ The church did not thrive financially and in 1844 the Bayard Street church was sold under foreclosure. The poor financial condition of the New Brunswick church has been attributed to problems within the lay trustee system, but undoubtedly also related to the impoverished state of the Irish immigrants who were arriving to work on the new railroad and canal projects in the city and in the new industries that were developing. In 1845, the Diocese of New York sent John Rogers, an Irish-born

¹⁹ Quoted in Jenni Buhr, "The Location of St. Peter's Roman Catholic Church on Somerset Street in New Brunswick, New Jersey," p. 8.

²⁰ Buhr, p. 13.

²¹ *Niles National Register*, quoted in Buhr, p. 14.

²² Francis W. Kervick, *Patrick Charles Keely, Architect: A Record of His Life and Work*, p. 12.

²³ Rev. Joseph M. Flynn, *The Catholic Church in New Jersey*, p. 91.

²⁴ Flynn, p. 91.

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priest, to New Brunswick. Rogers was evidently a more capable financial manager, and he was able to buy the church back in 1846. He then proceeded to repair the tornado-damaged building and expand it in 1847. In 1847 there were reportedly almost 500 Catholics in New Brunswick - clearly a substantial increase from 1842.²⁵ By 1860, the number of Irish-born inhabitants in New Brunswick was 2,010, second in number only to residents born in the United States and 18% of the total population.

Site History

The Church

By 1853, it had become apparent that a larger church was needed for St. Peter's parish. On April 23 John Hughes, the Bishop of New York, purchased from a Dennis Condon a 100-foot-wide vacant lot on Somerset Street. The lot, which cost \$1,650.00, was located directly across the street from the main building of Rutgers College on Somerset Street.²⁶ That same year the first Diocese in New Jersey was established with the appointment of James Roosevelt Bayley as the first Bishop of Newark.²⁷ Both Rogers and Bayley were to play pivotal roles in the construction of the new church. Bishop Hughes conveyed the Somerset Street lot to Bishop Bayley in April 1854, and excavation for the new church began the same year. At the same time, having to respond rapidly to an expanding Catholic population, Father Rogers oversaw expansion of the Bayard Street church, adding a new organ that is now in the Convent chapel.²⁸

In May 1854, less than a month after the new church lot was conveyed to him, Bishop Bayley made his first recorded visit to New Brunswick, where he confirmed 120 children. He then met with Dr. Clifford Morrrough and a Dr. Richmond, and later examined the lot for the new church.²⁹ Morrrough, an Irish-born physician, was a prominent resident of New Brunswick who had helped with the purchase of the Somerset Street lot.³⁰ A Catholic, Morrrough was educated in New York City before settling in New Brunswick around 1847. He quickly established his practice and somewhat surprisingly, achieved prominence beyond the Irish community, as a writer pointed out in 1850: "He has all the first families who are delighted with him, and more practice than he can attend to, he has to send away every day persons who come from a distance." Significantly, in 1853 Morrrough performed emergency surgery on Colonel James Neilson, a Presbyterian who was arguably the most prominent industrialist and civic

²⁵ Flynn, p. 96

²⁶ Somerset County Deeds, Book H2, p. 579.

²⁷ Prior to the establishment of the Newark Diocese, central New Jersey was part of the New York Diocese, which was formed in 1808.

²⁸ Somerset County Deeds, Book 65, p. 13; "Sacred Heart Union" quoted in Clayton.

²⁹ James R. Bayley, *Diaries, 1853 - 1872*, May 30, 1854.

³⁰ Dawson.

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leader in the city.³¹ Morrough was also a vice president of the New Brunswick Savings Institution and a director of the state bank.³² Not only did he handle financial affairs for the parish, he was also instrumental moving forward on the new church. According Morrough's 1882 obituary:

It was through the Doctor's influence that the lots on which St. Peter's Church now stands were purchased. He drew the plans on which the church was built (which included a height for the steeple of 190 feet from the sidewalk to the complete design), was appointed treasurer, and issued bonds to the amount of \$60.00, which he succeeded in placing.³³

It is possible that Morrough helped in planning the church, but evidence strongly points to Patrick Charles Keely (1816-1896) as the actual designer. By the early 1850's the Irish-born Keely was well-launched in his career as the reliable and prolific architect of hundreds of Roman Catholic churches in the United States, and was known for his willingness to work within the typically tight constraints of church budgets.³⁴ Bishop Bayley was certainly familiar with the work of Keely, who designed the St. Patrick Pro Cathedral in Newark, dedicated in 1850, and the Church of St. James also in Newark, for which Bayley was to lay the cornerstone in June 1854. Keely's earliest known work in Newark was not long after he arrived in America, when he did some carpentry work for Father Patrick Moran. The Archbishop of New York, John Hughes, would also have been well aware of Keely who, by 1854, had already designed a number of parish churches in Brooklyn and New York City as well as the Cathedral in Albany. In addition, prior to his appointment as Bishop, Bayley had served for several years as private secretary to Bishop Hughes and presumably was knowledgeable about the important building projects. We might surmise that Bayley would have eagerly sought the services of Keely for the New Brunswick project.

Among Keely's preserved drawings is what was evidently an early plan for St. Peter's Church.³⁵ (Historic Photograph 8) This old drawing differs from the church as it was actually constructed. The drawing depicts a cruciform plan and the nave is nine bays deep. The existing church is a simple rectangular plan with a five-bay deep nave, with galleries on three sides, which increased capacity

³¹ According to Robert T. Thompson in his biography of Neilson, "Far more important than any of his military or political activities were his contributions to the development of charitable, religious, and cultural institutions in the state and community. He gave of his time and money to promote most of the numerous organizations which sought to better and enrich life between 1800 and 1860." The 1853 surgery was a result of an accident that was potentially fatal. (Thompson, pp. 290, 310) Though there is no evidence, one can speculate that Neilson, an Irish Protestant, was probably grateful to Dr. Morrough and could have been very helpful in moving forward St. Peter's building project. Neilson's New Brunswick interests included a cotton factory, for which a number of worker houses were built. As of 1860, the majority of these were occupied by Irish immigrants, whose tenancy was tolerated during frequent periods of unemployment caused by slack periods at the factory (Thompson, p. 252).

³² Buhr, p. 15

³³ Buhr, p. 16. One can speculate that Morrough's position at the Savings Institution, incorporated in 1851, may have benefited the financing of the St. Peter's building project.

³⁴ Katharine Zeltner, "Patrick Keely, Architect," *Common Bond*, Volume 15, No. 3/Spring 2000.

³⁵ Kervick, p. 1

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within the smaller building. The reduction in scope and scale from the early plan might be seen as typical of Keely's willingness to work with clients to reduce costs yet still produce a building substantial in design and large enough to accommodate the rapidly expanding parish populations.

At a time when the Catholic church in the United States was growing dramatically with the arrival of enormous numbers of immigrants from traditionally Catholic countries, the church hierarchy sought to create buildings whose grandeur would inspire pride within the typically impoverished immigrant parishes. Another important rationale for the substantial scale of the new cathedrals and parish churches being constructed in the United States during the middle of the 19th century was to impress the non-Catholic community. During a trip to the United States during the middle of the 19th century, a papal visitor observed about the churches that were being built in the United States:

They were required not only to enable the special functions to be becomingly performed, but the life and activity to the Catholic body, who looked to them with pride and were able to see the grandeur of their worship, and besides they impressed those outside the fold with the permanence, solidity, and dignity of the ancient Church and its services.³⁶

In New Brunswick, excavation for the basement of the new Catholic Church of St. Peter's began right away in 1854, with much of the work evidently being done by parishioners:

The records show that the Irishmen, then the brawn and native intelligence that built the Delaware and Raritan Canal and the other big public works of the time, would, after their strenuous day's work, join as one man, without a penny's compensation, in working at the excavation and sub-structure of the church, evening after evening.³⁷

The construction of the new church was clearly a noteworthy undertaking in New Brunswick. An 1855 New Brunswick directory – the first one published in the city – commented on the plans, which must have been available for public inspection by the time the foundation work began:

. . . we look for something more worthy of the place when the new Cathedral, in progress on Somerset Street, shall raise its front to the view of Rutgers college. In its design, it is a triumph worthy of the genius of Gothic architecture, whether the dimensions or the splendor of the structure be considered. . . . The style is taken from the famous Yorkminster Cathedral, and will be executed agreeably to a design adopted by the Trustees of the Church. It will be equal to any attempt of a similar order in the Union, and when completed, may proudly challenge comparison with any parochial edifice in the State.

The church undertook fundraising activities, such as a Fair in late 1855 and a "Soiree" in early 1856, which netted over \$1,400 to benefit the construction project. Protestants as well as Catholics

³⁶ Kervick, p. 12

³⁷ "St. Peter's Church," undated news clipping in the St. Peter's vertical file at Seton Hall Archives.

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evidently made contributions, which generated some controversy in New Brunswick. A letter published in January 1856 from a writer calling himself "Toleration" commented favorably about "Protestants who chose to assist the Catholic population in erecting a new church," saying "when under the impulse of good feeling existing in this city between the Catholics and Protestants, a portion of the latter generously tender them assistance in erecting a house of worship..."³⁸

In June of 1856 Bishop Bayley traveled to New Brunswick for a ceremony to lay the cornerstone of the new church that was attended by a "tremendous crowd." He also confirmed "upwards of 200 children & adults." During his visit he met again with Dr. Morrrough, and also a Mr. Hall, whom Bayley refers to as "the architect," who was probably John B. Hall (dates unknown), a local architect with a distinguished career that included the most difficult commissions in New Brunswick.³⁹ The fact that Bayley refers to Hall as "the" architect rather than "an" architect suggests there was a professional relationship. It might be that Hall, who designed the first Gothic Revival church in New Brunswick in 1851, was employed as the local supervising architect for the St. Peter's project.⁴⁰ There is little in the record detailing the actual progress of the church building, but it is clear that the parish was growing rapidly during the period of construction. In June 1859, Bishop Bayley confirmed 210 and he gave a lecture for the benefit of the new church. The Bishop dined with Dr. Morrrough and inspected the new church the next morning before taking the train back to Newark. Bayley visited New Brunswick again in November 1860 and confirmed 120.

As soon as the basement story was completed, the parish began to use it for church services. Presumably, the basement sanctuary was both larger and more comfortable than the tornado-damaged church on Bayard Street, which was converted into a hall and schoolhouse during the 1860's and then torn down some time in the 1870's.⁴¹ It was not uncommon for a raised basement to serve as a temporary church until the superstructure could be built. It was a practical approach that would permit use of the building while funds could be raised to build the more elaborate and more expensive upstairs sanctuary. The basements were utilitarian in design and were typically converted into social halls or other uses when the church was finally completed.⁴²

³⁸ *New Brunswick Daily News*, January 9, 1856.

³⁹ Bayley Diary, June 16, 1856; Listokin, p. 297. During the middle decades of the 19th century there were several John Halls in the region who were designing buildings or working in related trades. The 1855 New Brunswick directory lists a John P. Hall who was a cabinetmaker. John G. Hall, was a Newark architect to whom the New Point Baptist Church and at least one other Newark church are attributed. An 1842-43 Newark directory lists a John Hall with a fancy chair manufactory on Broad Street. In Baltimore, a John G. Hall published three pattern books in 1840, and in 1846 formed a partnership in Philadelphia with John E. Carver another architect. The 1846 New York City directory also mentions another John G. Hall as an architect. John Hall, *John Hall and the Grecian Style in America: A reprint of three pattern books published in 1840 with an illustrated essay by Thomas Gordon Smith*, vi-vii. (It is possible that all the John G. Halls were the same person, but that fact has not been demonstrated, and he was apparently not the same architect who worked in New Brunswick.)

⁴⁰ Listokin, p. 147.

⁴¹ Rev. Walter T. Leahy, *The Catholic Church of the Diocese of Trenton, N.J.*, p. 34.

⁴² Kervick, p. 7. Kervick writes that nativist groups such as the Know Nothing party spread the rumor that these basement churches were built as armories for weapons to annihilate Protestants.

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According to one source, the progress of the church construction was hindered by the Civil War:

“. . . the stalwart sons of the little parish, almost to a man, responding to Lincoln's call, heroically fought for four years. . . so that it was not until after the return of the survivors in 1865 that the building reached its final completion.”⁴³

The Treasurer's Reports however show expenditures which clearly indicate that work continued during the war period, though it is possible that faster progress could have been made if the parish's ranks of volunteer labor were not reduced as a result of military service.

The total cost of the church, including the lot, was \$62,267.24 through 1865. The earliest surviving parish financial records show that, prior to 1859, \$15,972 had been spent on the church. Assuming that parishioners were contributing their labor, this amount appears to indicate large amounts of building materials had been purchased, suggesting steady but slow progress from the time excavation began in 1854. During 1859, \$439.25 was spent for unspecified “work on New Church,” \$1,105.25 for stone, and \$100.00 for an architect. The following year, \$1,072.75 was spent for stone, and \$149.57 was spent on other materials. No labor expenses were recorded in these years, again suggesting parishioners were donating their labor. During 1861, \$4,867.85 was spent on the project, including \$100 for the unnamed architect. Expenses for the new church were less in 1862 (\$1,172.05) and 1863 (\$2,211.35 - including \$1,000 paid to David Dunn for contract carpentry work, probably for the interior of the Sanctuary⁴⁴). Expenditures increased dramatically in 1864, when a total of \$15,341.08 was spent on the building project. Dunn was paid \$5,625 on his contract and an unnamed architect was paid \$750.00. Also, \$2,700 was paid for stained glass.⁴⁵ The original agreement for this stained glass work shows that the specifications were made by Newark architect Jeremiah O'Rourke (1833-1915) for Henry Sharp, an important stained glass artist in New York.⁴⁶ (Historic Photograph #1) O'Rourke developed a relationship with the Roman Catholic Church and is considered to have been Patrick C. Keely's primary competitor for Roman Catholic church commissions in metropolitan New York and New Jersey during the mid and late 19th century.

Bishop Bayley conveyed the church lot to St. Peter's Catholic Church on December 30, 1864.⁴⁷ Work on the building continued into 1865, with \$8,974.92 in expenditures listed, including \$250 for the

⁴³ “St. Peter's Church”, undated news clipping, vertical file, Seton Hall Archives.

⁴⁴ Although there is no David Dunn listed in the 1855 New Brunswick directory, Pierson's 1843 *Directory of the City of Newark* lists a David D. Dunn, carpenter, at 111 Plane as well as a Macaga Dunn, carpenter, nearby at 105 Plane. There is also an interesting possible family connection with architect Jeremiah O'Rourke, who reportedly married an Elizabeth Dunn in Newark in 1860.

⁴⁵ Treasurer's Reports of Receipts and Expenditures of St. Peter's Church, 1859 to 1865.

⁴⁶ Agreement for Stained Glass between Revd John Rogers and Henry Sharp, April 3, 1864.

⁴⁷ Somerset County Deeds, Book 97, p. 9.

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still unnamed architect.⁴⁸ The series of payments to an architect during the period of construction suggest that the architect must have been supervising the construction. Bayley returned to New Brunswick on March 11, 1865 to bless the new church, and confirm 445 children. To his diary he reported: "Everything went off nicely – Father Rogers & Father Neiderhauser having made every preparation."⁴⁹ Although the major construction work was completed in 1865, many items were left undone. The Treasurer's Report for period 1868 through 1871 states:

The large amount received and paid out is easily accounted for by the vast improvements made during those years, beginning with the plastering and wainscoting the basement of the Church, putting stained glass windows in the Sanctuary, furnishing the Sanctuary, erecting confessionals, and pulpit, and many other things. . . paying for our beautiful chime of bells, flagging the front of the Church, fencing in the Church property. . .⁵⁰

The finances of the parish were a continuing concern and a number of approaches were used to raise funds, including picnics; special donations; pew rents; a "Church Debt paying Society;" and repeated borrowings.⁵¹

Bayley did not visit New Brunswick as frequently as he did some of the other parishes in the diocese. His next visit was not until November 1867, when he confirmed about 300 children. The next day, he made an examination of church affairs and advised Father Rogers "to get a proper font as soon as possible."⁵² This is one small hint that the parish was still struggling financially. Nevertheless, the parish continued to expand. On his next visit, in June 1869, the Bishop confirmed 184. In 1871 he

⁴⁸ Treasurer's Report, 1865.

⁴⁹ Bayley Diary, March 11, 1865.

⁵⁰ Treasurer's Reports, 1868 - 1872.

⁵¹ Treasurer's Reports, 1860 – 1877. In 1861, \$2,150.00 was borrowed. Fundraisers that year produced \$627.18 from a picnic and \$572.00 from the sale of lithographs of "N. Church." In 1862, when only \$1,172.05 was expended on the New Church, no funds were borrowed and fundraisers produced about \$700.00. In 1863, the Church borrowed \$1,186.65 on certificate, held fundraisers that produced \$876.25 and received \$965.52 in special donations; in the following year the Church borrowed \$7,679.32; raised \$970.59 through fundraisers and received \$869.75 in special collections and donations. 1865 saw additional borrowing of \$9,707.97, special collections and donations of \$932.73, fundraising of \$2,118.48, and a dramatic increase in pew rents – from \$2,049.32 in 1864 to \$4,280 in 1865. The financial records for 1866 and 1867 do not survive. In 1868, the Church borrowed \$15,709.87, and received \$5,070.27 in special collections and donations, \$6,042.05 in pew rents, and \$5,071.72 from fundraisers. Only \$3,089.35 was borrowed in 1869, while special collections and donations produced \$2,187.59; fundraisers produced \$2,227.90, and pew rents increased to \$5,994.99. A "Church Debt Paying Society" was created in 1870, raising, \$1,098.75. A fair that year brought in \$2,503.02; special collections produced \$4,765.92 and pew rents were \$5,855.20. In 1871, the Church borrowed \$2,800.00; raised \$4,333.11 from special collections, \$6,034.36 from pew rents, \$3,000.18 from a fair; \$1,106.43 from the Church Debt Paying Society, while a \$2,456.37 note was discounted by the State Bank. The Church Treasurer's Reports for 1872 through 1875 are missing. The report for 1876 is similar, with pew rents at \$5,643.65, the Church Debt Society producing \$3,018.85, the Fair receipts dropping to \$1,670.27, and no cash borrowed.

⁵² Bayley Diary, November 30, 1867.

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confirmed 200 children, and in 1873, 300 persons were confirmed by Bayley's successor, Bishop Michael Corrigan.⁵³

Several years after the dedication ceremony, St. Peter's began purchasing important furnishings and appointments for the Church. In 1870 a chime of nine bells made by the Meneely Bell Company of Troy, New York, was ordered, and installed the next year. Records show that \$4,600 was paid for masonry work and \$1,095.03 for carpentry work, and a note reported that two new windows were installed in the church, suggesting that the tower was not completed until after the bells were installed. The ironwork fencing was installed around this time.⁵⁴

In 1881, the year Monsignor John A. O'Grady was sent to St. Peter's, the Church was encumbered with a debt of \$96,000. Two years later, *The Times* of New Brunswick reported, "The interior of St. Peter's Church now presents a most beautiful appearance."⁵⁵ This was a period of growth of the Catholic Church in New Brunswick. In 1883 the original parish was divided into two, and Sacred Heart Church was built – also designed by Patrick Charles Keely. Between 1881 and 1912 O'Grady oversaw redecoration and refurnishing of the church, construction of a new Sacristy (1891), expansions of the Rectory (c. 1891) and the Convent (1897), as well as acquisition of several parcels of land, and yet was able to free the Church of debt.⁵⁶ It was during this period that new frescoes were put on the walls and over the altar (possibly in 1883); new pigment applied to the woodwork; a new organ was acquired; and three memorial altars and carpeting for the sanctuary were donated.⁵⁷ (Historic Photograph #4) Grady also undertook refurbishing and redecorating the Church in 1918, which is probably when the original stained glass windows in the Sanctuary were replaced with the existing memorial windows.⁵⁸ The dedications on these memorial windows attest to the changing demographics of the parish, as well as its continuing impressive financial support of the church. Along with traditionally Irish names, such as Quinn and Daly, there is also Santangelo, Snitzler, and Shulas. The year 1919 saw a new Monsignor, John Norris, and commencement of another phase of refurbishing and redecoration of the Church. Norris purchased from Bigelow-Kennard Co. of Boston Massachusetts, a main altar and two side altars as well as a communion rail, all of white marble imported from Europe. The main altar and one side altar survive.⁵⁹ (Historic Photograph #5) St. Peter's was clearly a thriving parish during this period, with members who were able and willing to support the acquisition of impressive furnishings and the

⁵³ Bayley Diary, June 14, 1869; July 2, 1871; August 31, 1873. In 1872 Bishop Bayley was promoted to be the new Archbishop of Baltimore and was replaced by Michael Corrigan.

⁵⁴ Treasurer's Reports, 1870-1871.

⁵⁵ *The Times*, April 14, 1883.

⁵⁶ Wall, p. 137; Curry indicates that the property for St. Peter's School was acquired in 1881, and the "Rogers" property was acquired around the same time.

⁵⁷ *New Brunswick Weekly Home News*, May 6, 1883. A memorial plaque is located on the rear wall of the Sanctuary. Presumably, the altars are those visible in Historic Photograph #4. The frescos, by an anonymous artist, are also visible in the photograph though only the large ones on either side of the chancel and small medallions on the ceiling of the nave – not visible in the photograph – survive.

⁵⁸ Historic Building Architects, Femenella & Associates Report, Appendix E, p. 1.

⁵⁹ 1856-1956, St. Peter's Church anniversary pamphlet.

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expansion of church projects, which would reflect their rising social and financial status in the New Brunswick community.⁶⁰

The 1918-1919 refurbishing and redecorating projects are the final important lasting changes to the church during the period of architectural significance, which extends to c. 1922, although the parish retained its prominence in the community and increased in size to 3,000 in 1956, when it was the largest parish in the diocese.⁶¹ After the period of significance, new, short-lived pews were installed in the Sanctuary in 1928 and around 1930 a replica of the Lourdes Grotto was constructed in the church basement chapel. Services were held in the basement chapel until 1991 when it was replaced with a Parish Hall.⁶² Several of early stained glass windows, in the sacristy and the tower, were replaced in 1950, the same year the church was once again refurbished and redecorated.⁶³ (Historic Photo 5) The church pews were again replaced in 1958 and the pipe organ was rebuilt around the same time. More renovations were undertaken in 1967 - most noticeably, the 1919 white marble altar was cut into two pieces to facilitate mandated liturgical changes, creating the existing altar table and back altar, or raredos. In 1972 the old pipe organ was judged to be beyond repair and was replaced with an electronic organ, which was again replaced in 1999.

The Convent and the Rectory

The 1979 *Architectural Resources Survey of the City of New Brunswick* includes the Convent as one of the highlights of the survey in its section of "Unusual Finds and Rare Types," and calls this building the "most outstanding example of a Gothic Revival house in New Brunswick."⁶⁴ In her 1984 PhD dissertation, Barbara Cyviner Listokin writes that the building "could be used as the prototype for a domestic Gothic Revival building. There was no other Gothic Revival domestic structure like it in all of central Jersey. In fact, stone houses with such architectural detailing were rare throughout the county."

The Convent lot was purchased for \$800 by Bishop James Bayley on December 3, 1861 and conveyed to St. Peters Catholic Church on December 30, 1864. At the time of purchase, there was a house on the lot, which was evidently removed prior to construction of the Convent. Although no architect has been identified for the Convent, it seems likely that an architect prepared the plans. Listokin writes, "[T]his was one of the most irregular designs in New Brunswick. The facade was not

⁶⁰ Dr. Kevin Decker, in email correspondence with Father Joseph Curry, July 24, 2004, commented: "A lot of churches were renovated within a generation after they were completed. In many cases marble altars, figural stained glass, chapels for the daily Mass, and other improvements were made - that would have exceeded the parish's financial means when the church was first built."

⁶¹ During the middle part of the 20th century, services were conducted simultaneously in the Grotto and the upper sanctuary. Curry, interview 2004.

⁶² The chapel resembled the grotto at Lourdes, France, where, in 1858, church history records Mary appeared.

⁶³ Historic Building Architects, LLC. Femenella & Associates Report, Appendix E, p. 1.

⁶⁴ Heritage Studies.

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flat; the major bay projected out a great deal. The fenestration was unequal with different sized, and placed, windows throughout. . . The intersecting roofs created many steep gables with highly ornate wooden verges at the points," all of which suggests an architect's involvement.⁶⁵ She concludes, "it appears that the Convent, like the church, was designed by Patrick Keely."⁶⁶ Listokin presumes that the architect was Keely, but both Jeremiah O'Rourke and John Hall would also have been capable of the design.

The Church Treasurer's Reports for 1866 and 1867 do not survive, but in 1868 there were expenditures of \$950.65 for lumber, \$3,619.47 for carpenter work, \$5,300.00 for mason work, \$570.00 for slating, and \$702.74 for stained glass windows, which suggests that construction of the convent began either in 1868 or shortly before. The report also indicates that in 1868 the Church borrowed \$15,709.87 and raised about \$5,000 from two fairs, two picnics and an exhibition. The Treasurer's Report for 1869 shows no substantial amounts related to construction of the Convent, confirming that the Convent was completed by the end of 1868. "A. Rourke" is listed as the contractor for the stained glass windows, but this is probably a printing error and probably should read "O'Rourke," and it seems likely that the same stained glass artist, Henry Sharp, was used.⁶⁷

The Convent, which originally could house seven nuns, was occupied by the Sisters of Charity, who, beginning about 1867, taught in the parish school, which first opened in 1847 and was originally housed in the old Bayard Street church, before moving in 1874 to the "Hoyt Building" when the old church became unsafe. To accommodate an expanding population, in 1892 a new school - designed by Jeremiah O'Rourke - was built (Columbia Hall, demolished in 1969; Historic Photo #6). By 1897, the Convent needed to be expanded to accommodate the increased number of Sisters having charge of the school. The Church Trustees resolved "to build wing to Sisters' House. The building to be of brick and not to cost over thirty-five hundred dollars."⁶⁸ The expanded Convent could house approximately 16 Sisters and staff and was sufficient until 1922 when the Church moved a nearby house that was acquired from Charles F. Harding (known as the "Harding House") to adjoin the original Convent building on a lot that had been acquired in 1917. At this time, the first floor plan of the original Convent was substantially altered to expand the Chapel. The Harding House added room for seven more Sisters, for a total of 23. The next census shows 21 teachers and 1 housekeeper residing at the Convent.⁶⁹ The last addition to the Convent was built in 1952, providing 12 additional bedrooms, and increasing the total capacity of the Convent to 35.

⁶⁵ *Architectural Resources Survey of the City of New Brunswick*, p. 2A-126; Listokin, p. 301.

⁶⁶ Listokin, p. 301.

⁶⁷ Somerset County Deeds, Book 87, p. 81 and Book 97, p. 9; Treasurer's Reports, 1865, 1868, 1869.

⁶⁸ Rev. Walter T. Leahy, *The Catholic Church of the Diocese of Trenton, N.J.*, p. 34-35.

⁶⁹ 1930 United States Census

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The Rectory building pre-dates the Convent and the Church and, based on mortgage records, was probably built before 1840, and perhaps as early as 1829 although the later date is more plausible according to existing research into the beginnings of Greek Revival architecture in New Brunswick.⁷⁰ Barbara Listokin reports that although Riverview, another prominent Greek Revival dwelling in the city, was the largest of New Brunswick's Greek Revival dwellings, the Rectory was "the most elaborate of the prostyle homes."⁷¹ The 1979 New Brunswick survey describes the Rectory as significant as "one of the few high-style Greek Revival houses in New Brunswick; [as of 1979] one of only two remaining houses with temple fronts."⁷²

In 1868, Bishop Bayley acquired the Rectory lot for \$7,436.28, with \$3,000 on mortgage. The lot was eventually conveyed to St. Peter's in 1881, after the bishop's death.⁷³ Two earlier maps indicate buildings were in existence by 1829 on the Rectory and Convent lots.⁷⁴ In 1869 \$1,109.79 was spent to furnish and repair the Rectory. In 1868, there were two priests serving the parish. By 1877 there were four priests being paid by the Church, though only three were reported the following year.⁷⁵ Maps from 1886 and 1892 indicate that the 2-story bay window on the east side of the building constructed during the interim. Reflecting the improved financial circumstances of the parish church, between 1892 and 1904, a 1-story addition was constructed at the southeast corner of the house, creating office/sitting space for the residents, which number seven in the 1900 census, including three servants. The addition was extended across the south end of the house by 1912, providing new kitchen space and expanding the public space.⁷⁶ The Rectory was completely remodeled sometime around 1919, which may be when the 1-story appendage at the southwest corner was added, providing additional kitchen and servant space at the rear of the house.⁷⁷

The Architects

⁷⁰ By a deed dated May 31, 1849, Henry Solomon conveyed to Thomas Garrison property that later became part of the Rectory lot. The 1850 Sidney map depicts Thomas Garrison's name next to a house directly across from Rutgers College. The 1829 Marcellus & Terhune & Letson plan of New Brunswick depicts what appears to be the same building. Garrison conveyed the lot to Rev. William H. Campbell by deed dated December 24, 1851 (Deed Book 56, p. 429), subject to two mortgages (Mortgage Book M, p. 340); Campbell conveyed the same lot to William J. R. Taylor on November 1, 1862, and Taylor to Rev. James R. Bayley on August 1, 1868; Listokin, pp. 105, 107.

⁷¹ Listokin, p. 118.

⁷² Heritage Studies, p. 2A-128. In addition to the two examples mentioned in the survey, a third example in New Brunswick is known, on Bayard Street.

⁷³ Somerset County Deeds, Book H2 p. 579; Book 65, p. 13; Book 97, p. 9; Book 87, p. 81; Book 97, p. 9; Book 114, p. 394; Book? (1881 deed)

⁷⁴ J.C. Sidney, *Map of the City of New Brunswick N.J. from actual surveys*; Hughes & Bailey, *Aero View of New-Brunswick, New Jersey*.

⁷⁵ Treasurer's Reports, 1868-1877. The 1877 report is the last report until 1916 when there were again four clergy.

⁷⁶ Sanborn Map Co., 1886, 1888, 1892, 1897, 1904, 1912.

⁷⁷ Wall, p. 141. The extension is in place on the 1940 Sanborn map, which is the next map after 1912.

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The story of St. Peter's includes an interesting convergence in New Brunswick of three significant architects. Patrick Charles Keely, the most prominent architect of Catholic churches in the United States during the 19th century, was almost certainly the designer of St. Peter's. Jeremiah O'Rourke, who was second only to Keely among Catholic church architects, specified the original stained glass for St. Peter's. And on the day of St. Peter's cornerstone ceremony Bishop Bayley met with John B. Hall, a well-regarded New Brunswick architect who designed several substantial local buildings. Parish records report a total of \$1,325 paid in several installments beginning in 1859 to an architect who, unfortunately, is never identified. Because the Church was designed before construction began in 1854, the architect fees five years later must have been for construction supervision rather than design fees. Keely is known to have used local architects to keep his many simultaneous projects going and he must have employed Hall in this capacity for the St. Peter's project.

In 1842, 26-year old **Patrick Charles Keely** (1816-1896) immigrated to Brooklyn from Ireland and established himself as a carpenter. Keely probably received his training in construction from his father, who was a well-to-do builder in Thurles, having constructed several substantial buildings, including Saint Patrick's College. It is unclear whether Keely received formal training in architecture before leaving Ireland, but at that time a builder in the United States often drew his own plans.

While working as a carpenter, Keely met a young priest, Father Sylvester Malone, who had been sent to establish a new parish in the Williamsburg section of Brooklyn and needed a church. Gothic architecture was already a familiar style in the United States - well before Keely designed the first of his many Gothic churches. Richard Upjohn's masterwork, Trinity Church in New York, was built between 1839-1846; James Renwick's Grace Church, New York, 1843-46, and Minard Lafever's Church of the Saviour in Brooklyn, 1842-1844.⁷⁸ Working together, Keely and Malone developed a plan for a Gothic style church that was initially rejected by the bishop as being too ambitious and expensive for so poor a parish. Keely had several builders confirm that the plans were affordable, and St. Peter's and Paul became his first church building, dedicated in 1846.⁷⁹ (Historic Photo #9)

Almost immediately, Keely was sought out to design more churches to serve the wave of Catholic settlers, beginning with projects in nearby Brooklyn parishes and expanding quickly to other parts of New York and New England. By 1859 he had designed 100 churches; the 1868 Saint Charles Borromeo Church in Brooklyn is reportedly his 325th church. Although the exact number is not known, Keely has been credited with designing as many as 600 churches, which would mean he initiated work on an average of more than a dozen new churches each year of his long career. To handle this volume of business, Keely is known to have employed local architects to supervise the actual construction of his designs.⁸⁰ His firm eventually expanded, later including two of his sons.

⁷⁸ Leland J. Roth. *A Concise History of American Architecture*, pp. 110-112.

⁷⁹ See photograph in Kervick p. 40

⁸⁰ Decker.

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Keely's designs included careful specifications, such as those for setting of the cut stone:

The entire stone to be set in putty of same color of the stone and neatly pointed. All to be anchored where the Architect directs. The buttresses to be set plumb and straight. All the mouldings, buttresses, breaks and other appendages to be set in a perfect and workman like manner to the entire satisfaction of the Architect. Stone to be all hoisted by derricks. All the stone to be set perfectly level. Should any damage occur in the setting of said stone through neglect of the contractor he shall make the same good at his own expense. The ashlar to be backed up with stone as high as directed by the Architect. A course of hydraulic cement to be laid between the stone and brickwork.⁸¹

During his lifetime, Keely was largely ignored by the secular architectural community. At his death, the prominent journal *The American Architect* wrote somewhat condescendingly:

Among the architects we have to record the deaths of several men of note. Of these the best known was probably Mr. Patrick C. Keely who is said to have designed and built more than 600 Roman Catholic churches in this country, and to have had plans for fifty of them in preparation in his office at once. . . . Of course with such an enormous press of work, no architect could devote much time to studying refinement of design, but his work was always skillful and clever and often very interesting. His best work is probably the Jesuit church, on Sixteenth Street, N.Y.⁸²

Although given little recognition by secular architects, Keely was highly regarded within the Catholic community, not the least for his ability in making the monumental building style affordable to many immigrant parishes. In 1884 he became the second recipient of the Laetare Medal, which is conferred each year by the University of Notre Dame to a member of the laity who has been distinguished for character and work.⁸³ Upon Keely's death in 1896, Father Malone, his first patron in Brooklyn, remarked "He performed work for The Church when no architect could be found to do it."⁸⁴

Keely's hometown paper, *The Brooklyn Eagle* wrote:

The services that were held on Thursday in memory of Patrick D. Keeley (sic) suggest the question whether Brooklyn was appreciative of the man who passed away not long ago. On the theory that a prophet is not without honor save in his own country, Mr. Keeley's life work seems to have met with a larger degree of appreciation among outsiders than among his neighbors and fellow citizens here. This is the more noteworthy because Brooklyn has no particular reason to plume itself on the number of her distinguished citizens and she ought certainly to make the most of those she has.

⁸¹ Kervick, p. 31.

⁸² Quoted in Kervick, p. 22.

⁸³ Kervick, p. 20.

⁸⁴ Kervick, p. 21.

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Mr. Keely was a man of genius in a great art. He was a pioneer church architect and his work was known all over the world. He designed the Catholic cathedrals at Chicago and at Providence, the Cathedral of the Holy Cross in Boston, St. Joseph's Cathedral in Hartford and the Cathedral of the Immaculate Conception in this city, which has been in process of erection at intervals for many years. Every Catholic cathedral in this State with the exception of that in New York City was the creation of his brain. Nor were his efforts confined to his own denomination. The Episcopal church of the Redeemer at Fourth Avenue and Pacific Street was built by him and in 1867 he completed the spire of Holy Trinity at Clinton and Montague Streets. All together no less than 600 churches stand as monuments to his skill.

It was not, however, the multiplication of his labors that commended him to his profession and to him gave such exalted standing in it. It was the uniform excellence of everything he undertook. In beauty of outline and finish and in comprehensiveness of detail these structures erected by him measured up to the highest standards of architectural art and many of them are destined to serve as models long after the name of the man who built them is forgotten.

Mr. Keely's simplicity of character was in keeping with his rare intellectual attainments. Trained along the line of his natural capacity, he won great distinction in his calling, but the qualities that most endeared him to the community were those he displayed as a citizen, as a neighbor and as a friend. There was not a coarse figure in his nature. It was a nature in which the spiritual element predominated and its influence was far reaching and uplifting. By the death of Mr. Keely Brooklyn has lost one of her foremost citizens and one whose memory deserves to be long and tenderly cherished.⁸⁵

Keely had commissions up and down the East coast and throughout the Midwest. The furthest west his work can be found is in Wisconsin, but the largest concentration of Keely-designed churches is in New England and New York. In New Jersey, other churches attributed to Keely include: St. Patrick's Pro Cathedral, Newark (1848-1850) St. James Church, Newark (1854); St. Mary's Abbey Church, Newark (1857; National Register); St. Patrick's, Jersey City (1871-1877); Church of Sacred Heart, Mt. Holly (1872); St. Joseph's, Washington (1872); Central Missionary Baptist, Jersey City (1882), Sacred Heart, New Brunswick (1883); Sacred Heart Church, Trenton (1889) and St. Bridget's in Jersey City (1890).

Also an Irish immigrant, **Jeremiah O'Rourke** (1833-1915) was 17 years younger than Patrick Charles Keely and eventually became his primary competitor for Catholic church and institutional commissions in New York and New Jersey. Before immigrating to America about 1850, O'Rourke graduated from the Government School of Design in Ireland. He established a practice in Newark and was a parishioner and trustee of St. Patrick's Pro Cathedral. One of his earliest major commissions in New Jersey was Seton Hall Chapel (1863-1870) for the Bishop of the Newark Diocese, James Bayley, who founded the University in 1856.

⁸⁵ Kervick, pp. 21-22.

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P.C. Keely is known to have involved local architects to provide onsite supervision of his projects while he continued to work on new projects. It is possible that O'Rourke, from nearby Newark, was the unnamed architect referenced as early as 1859 in St. Peter's Treasurer's Reports. By 1864, O'Rourke was definitely involved in the New Brunswick project. In that year, an agreement for stained glass work for St. Peter's according to specifications made by O'Rourke and to be crafted by Henry Sharp, a noted stained glass artist in New York City, was signed by St. Peter's John Rogers.⁸⁶ O'Rourke's connection to St. Peter's continued over the years. He apparently also specified the stained glass windows for the Convent in 1868, and, in 1892, O'Rourke designed St. Peter's School (Columbia Hall) on Somerset Street in New Brunswick (demolished 1969).⁸⁷

Other O'Rourke projects in New Jersey include: Seton Hall Chapel, (1863-1870); St. John Evangelist, Orange (1872); St. Mary's, Plainfield (1875-1880); Sacred Heart Cathedral, Newark (initial architect; National Register); St. Joseph's, Camden (1878; National Register); St. Peter's School, New Brunswick (1892); Sacred Heart Convent, New Brunswick.

In 1851, **John B. Hall**, a local New Brunswick architect, designed what was apparently the first Gothic Revival church in New Brunswick, the Second Presbyterian Church. Destroyed by fire in 1876, the only surviving image of the church shows that it was an impressive brick structure - but substantially different from St. Peter's in design. Hall also designed the Norman-Romanesque Second Dutch Reformed Church (1858-1861; destroyed by fire in 1925), which was located at the corner of George Street and Albany Street, at that time the most important intersection in New Brunswick. (Historic Photo #9) Barbara Listokin reports that it was "the first, and grandest, Norman-Romanesque structure in New Brunswick and was followed by many more buildings designed in this style," adding, "the presence of a large imposing structure on this site added to the urban qualities of New Brunswick." Impressive in scale - one tower was 160' tall - many of the features were influenced by Richard Upjohn's Church of the Pilgrims in Brooklyn. Hall also designed the Italianate New Brunswick Water Works, suggesting his competence as an architect.⁸⁸

⁸⁶ Agreement dated April 3, 1864, in the Church Archives.

⁸⁷ Treasurer's Report, 1868.

⁸⁸ Listokin, pp. 147, 295-297.

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Somerset County Deed Books

United States Census

Miscellaneous

Interviews with Rev. Joseph M. Curry, July – October 2004

Email correspondence between Rev. Joseph M. Curry and Dr. Kevin Decker, July, 2004.

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BOUNDARY DESCRIPTION

The boundaries of St. Peter the Apostle Church are delineated on the attached map entitled "St. Peter the Apostle Church Site Location and Boundary Map", and is verbally described and justified in the following paragraphs. The site and boundary map was assembled from current municipal tax maps of New Brunswick.

Beginning on the south side of Somerset Street, at the northeast corner of Block 45, Lot 24, proceed southeast along the east side of Lot XX to a corner at the north side of Wall Street. Turn southwest and proceed along the south boundary of Block 45, Lots 24, 24.01, 23 and 23.01, to the southeast corner of Block 45, Lot XX. Turn northwest and proceed along the west side of Block 45, Lot XX to Somerset Street; then turn northeast and proceed along the south side of Somerset Street to the point of beginning.

BOUNDARY JUSTIFICATION

The boundaries of St. Peter the Apostle Church encompass the boundaries of the block and lots on which the Church, Convent and Rectory are located, which also corresponds to the historic configuration.

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Photographic Identification:

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

Name: St Peter the Apostle Church
Location: New Brunswick, Middlesex County, NJ
Photographer: Dennis Bertland
Date of photographs: August 2004
Negative repository: Dennis Bertland Associates
P.O. Box 24, Bloomsbury, NJ 08804

Photograph direction of view:

Photo #1	Church and convent, southeast view
Photo #2	Church, south view
Photo #3	Church, south view
Photo #4	Church, southeast view
Photo #5	Rutgers Campus, context shoot, north view
Photo #6	Church, southeast view
Photo #7	Church, central tower detail
Photo #8	Church, central entry, south view
Photo #9	Church, east stoop entry detail, south view
Photo #10	Church, east stoop entry detail, southeast view
Photo #11	Church, east entry and hardware detail
Photo #12	Church & sacristy, southeast view
Photo #13	Church, backyard, northeast view
Photo #14	Church, west window detail, northeast view
Photo #15	Church, northeast view
Photo #16	Church, backyard, northeast view
Photo #17	Church, sacristy, southwest view
Photo #18	Church, meeting room, basement, northwest view
Photo #19	Church, basement, west hall, southwest view
Photo #20	Church, sacristy, southwest view
Photo #21	Church, sacristy, northeast view
Photo #22	Church, southwest view
Photo #23	Church, nave, east view
Photo #24	Church, altar, southwest view
Photo #25	Church, altar, east view

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Photo #26	Church, nave, southeast view
Photo #27	Church, nave, southwest view
Photo #28	Church, nave, north view
Photo #29	Church, nave, northwest view
Photo #30	Church, east aisle northeast view
Photo #31	Church, east arcade capital detail
Photo #32	Church, east arcade painting detail
Photo #33	Church, vaulting detail, east aisle
Photo #34	Church, east transept vaulting
Photo #35	Church, east aisle plaster relief panel
Photo #36	Church, east transept painting, south view
Photo #37	Church, west transept painting, south view
Photo #38	Church, west transept window, west view
Photo #39	Church, east vestibule, southeast view
Photo #40	Church, west vestibule staircase, southeast view
Photo #41	Church, east vestibule staircase, northwest view
Photo #42	Church, west 2 nd floor landing, southeast view
Photo #43	Church, west 2 nd floor landing, southeast view
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Photo #46	Church, view in tower
Photo #47	Rectory, southwest view
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Photo #51	Rectory, driveway, southeast view
Photo #52	Rectory, northeast view
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Photo #60	Rectory, southeast room, southeast view
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Photo #63	Rectory, 2 nd floor hall door detail
Photo #64	Rectory, 2 nd floor, northeast room, northeast view

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

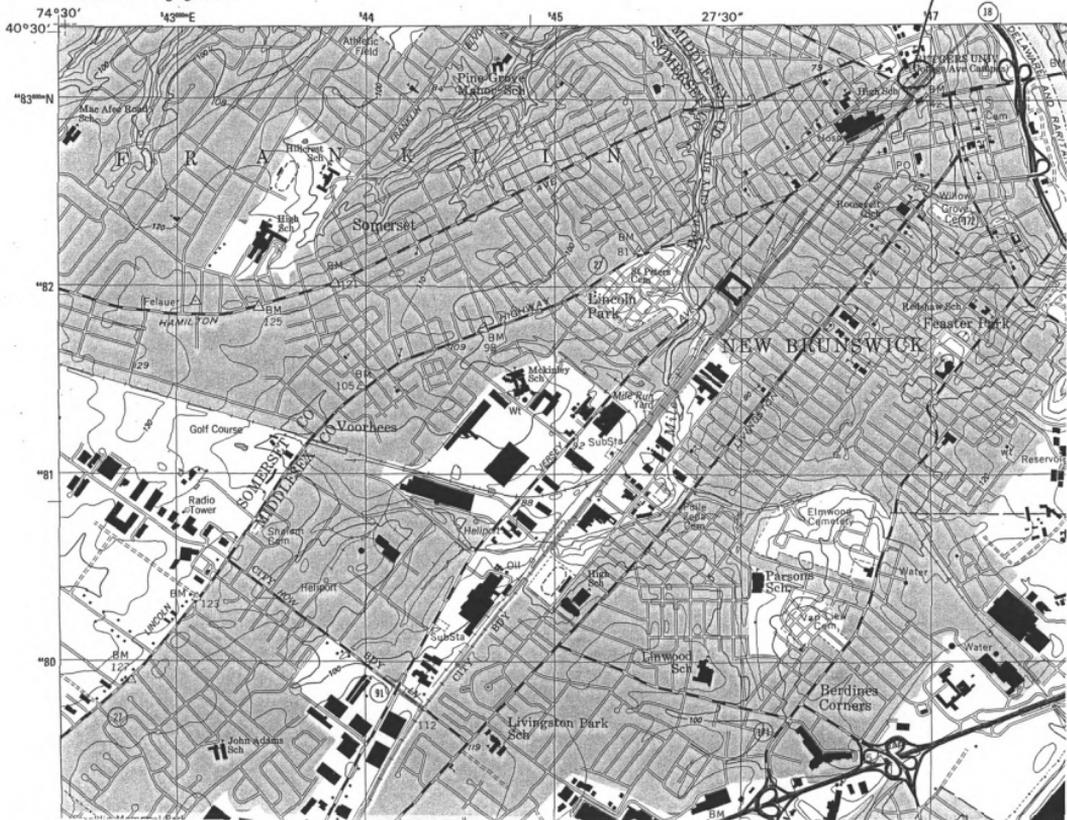
Section number Photos Page 39 St Peter the Apostle Church, Middlesex County, NJ

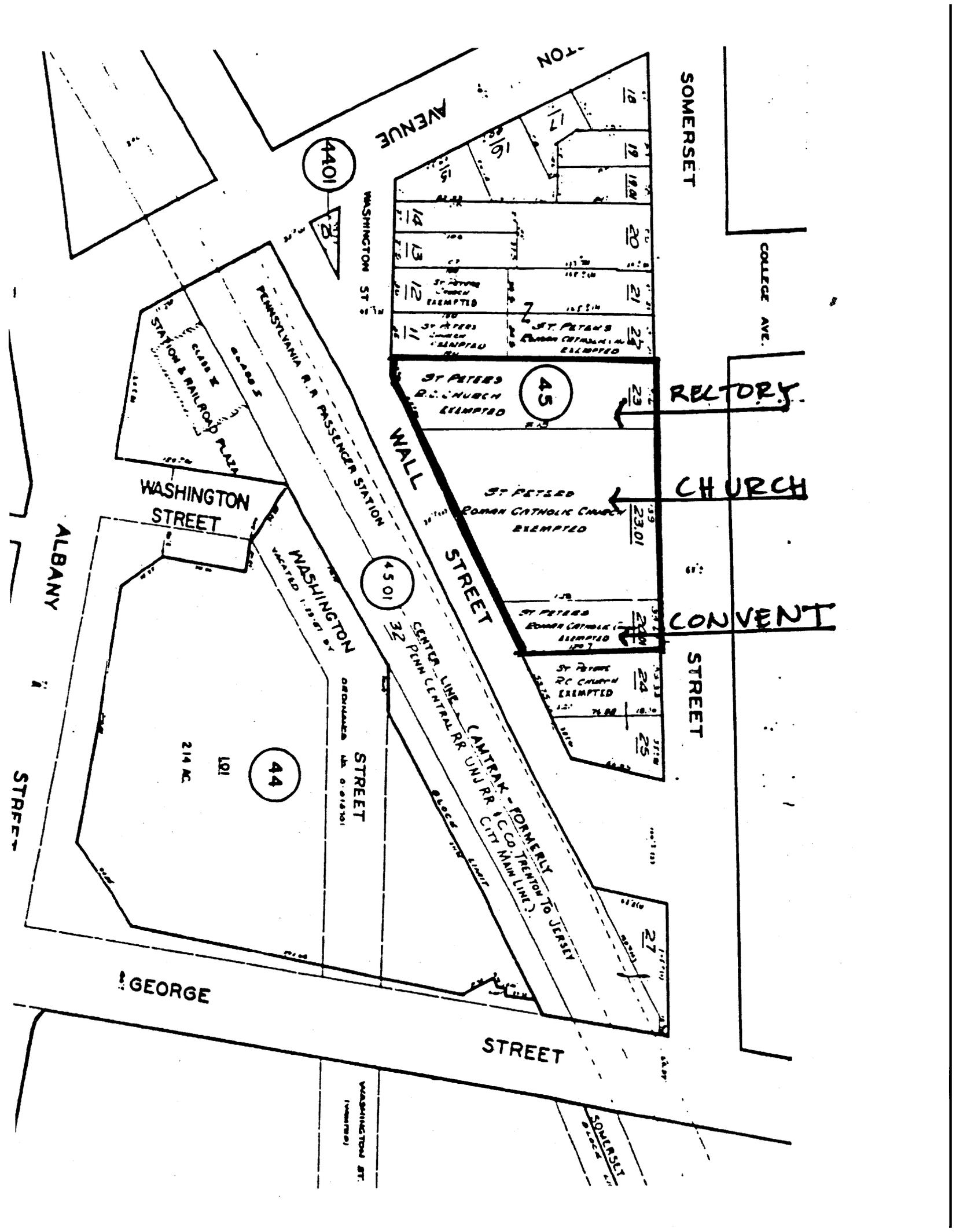
Photo #65	Rectory, 3rd floor hall, northeast view
Photo #66	Convent, southwest view
Photo #67	Convent, southwest view
Photo #68	Convent alley, southeast view
Photo #69	Convent streetscape, southwest view
Photo #70	Convent, west door
Photo #71	Convent, northwest view
Photo #72	Convent & Church, northwest view
Photo #73	Church apse, northwest view
Photo #74	Convent, center hall staircase, northeast view
Photo #75	Convent, 1 st floor front stair hall detail, north view
Photo #76	Convent, center hall detail, northeast view
Photo #77	Convent, chapel, northwest view
Photo #78	Convent, chapel, window detail
Photo #79	Convent, transverse hall, south view
Photo #80	Convent, transverse hall door detail
Photo #81	Convent, living room, southwest view
Photo #82	Convent, dining room, southeast view
Photo #83	Convent, east addition entry hall, southwest view
Photo #84	Convent, 2 nd floor northwest room, northwest view
Photo #85	Convent, 2 nd floor stair hall
Photo #86	Convent, 2 nd floor transverse hall, south view
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U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

Church, Rectory, Convent
Middlesex County, NJ





SOMERSET

COLLEGE AVE.

RECTORY

CHURCH

CONVENT

STREET

WASHINGTON AVENUE

4401

WASHINGTON ST. 2

WALL STREET

4501

STREET

PENNSYLVANIA R.R. PASSENGER STATION

WASHINGTON STREET

WASHINGTON STREET

44

101

214 AC.

GEORGE STREET

STREET

WASHINGTON ST. (FORMER)

SOMERSET STREET

ST. PETERS R.C. CHURCH EXEMPTED

ST. PETERS ROMAN CATHOLIC CHURCH EXEMPTED

ST. PETERS ROMAN CATHOLIC CHURCH EXEMPTED

ST. PETERS R.C. CHURCH EXEMPTED

ST. PETERS R.C. CHURCH EXEMPTED

ST. PETERS R.C. CHURCH EXEMPTED

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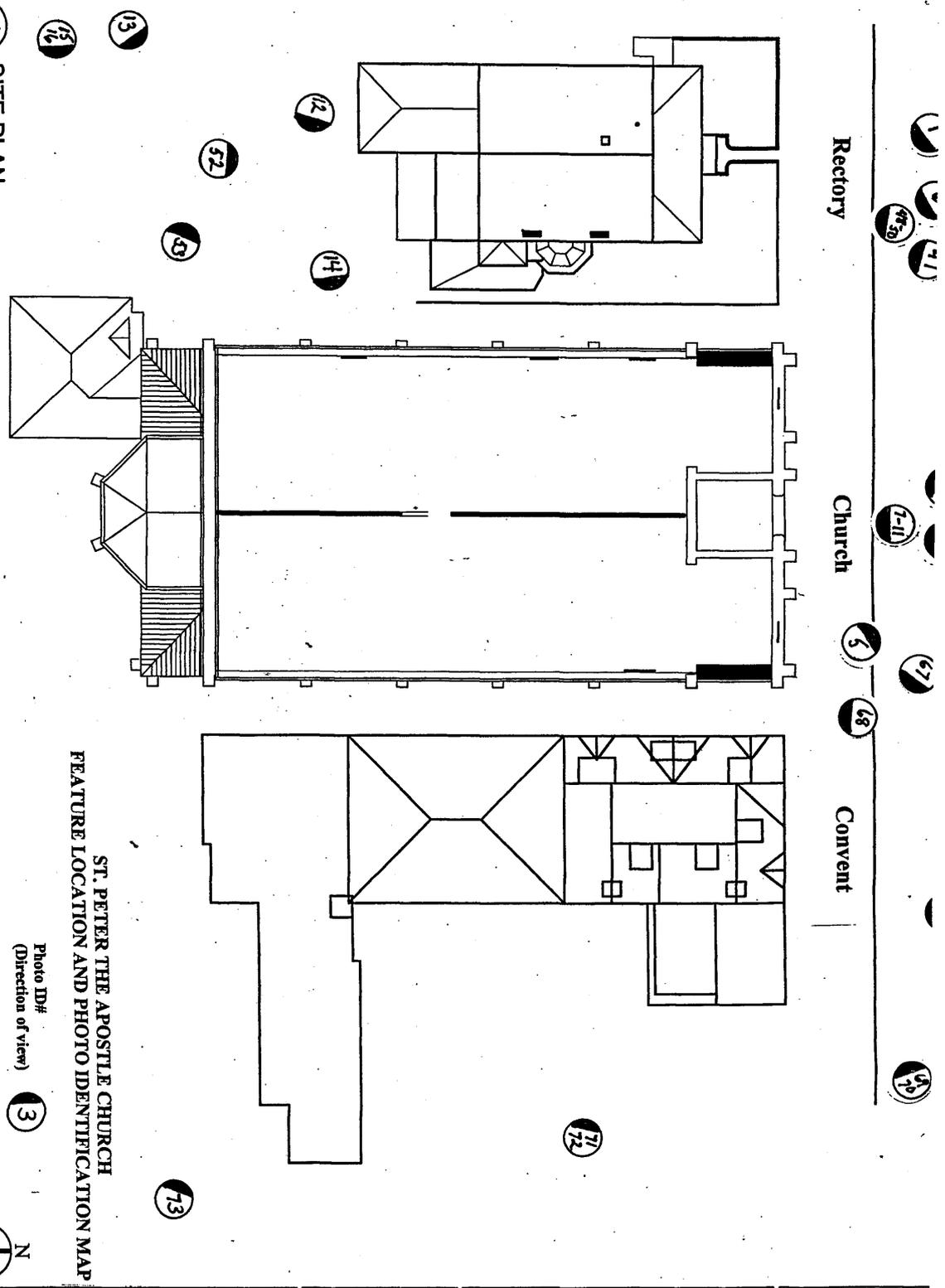
STATION & RAILROAD PLAZA

CLASS & BOARD

CENTRAL LINE - FORMERLY C. & D. CO. TRENTON TO JERSEY CITY MAIN LINE

UNION R.R. (FORMER)

1 SITE PLAN
CONTENTS



ST. PETER THE APOSTLE CHURCH
FEATURE LOCATION AND PHOTO IDENTIFICATION MAP

Photo ID#
(Direction of view) 3
St. Peter the Apostle Church



Historic Building Architects, LLC
West State St. Trenton, NJ 08618 TEL 609 393 3999 FAX 609 393 4333
Certificate of Authorization # AC 245 Expires 01/31/2006

Exterior Restoration
Saint Peter The Apostle
94 Somerset Street
New Brunswick, New Jersey

Revisions & Submissions	Date

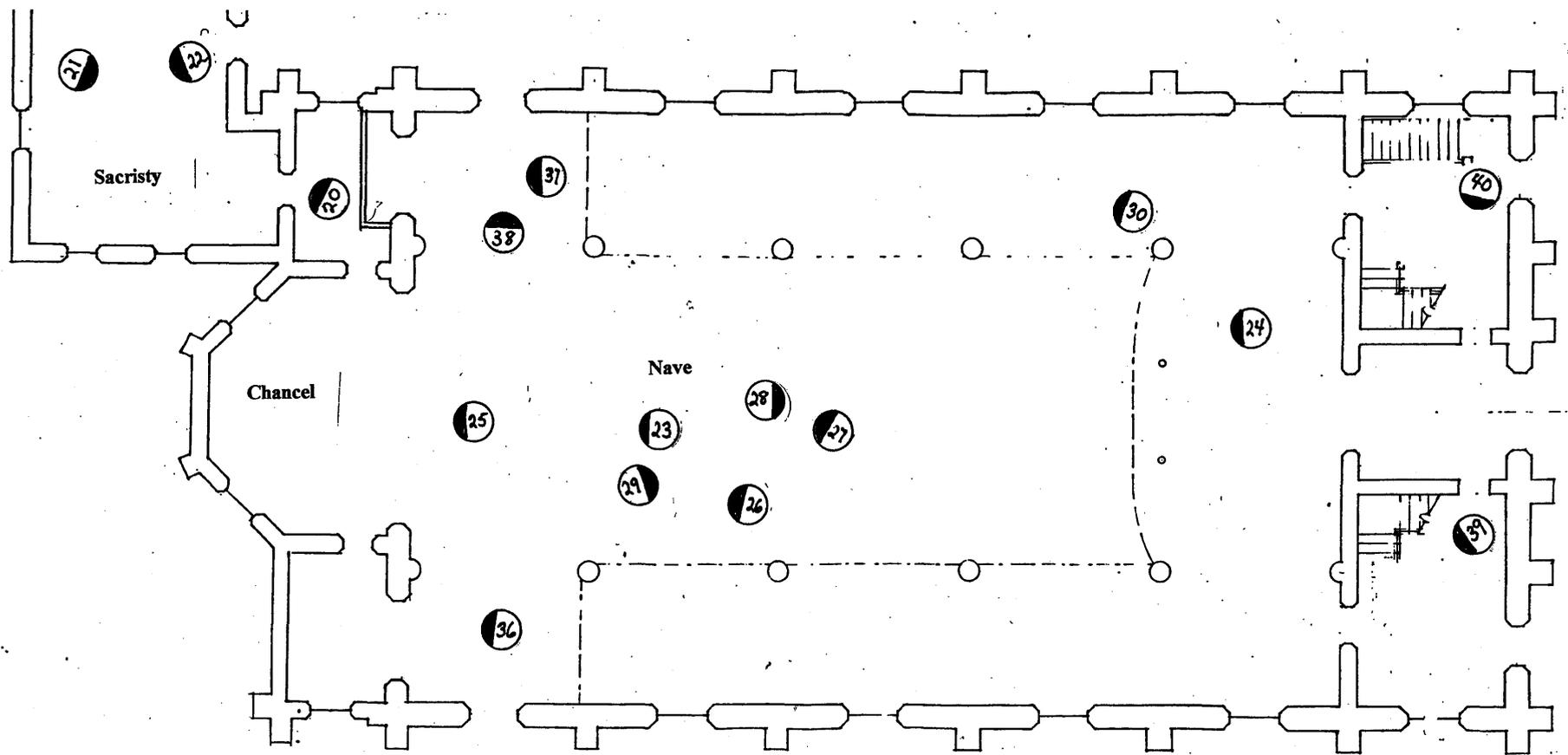
Date: 3/2004

Drawn by: MH

Scale: NTS

ANNABELLE SACCOFFI-FREEMAN, E.A., AIA #113776
MICHAEL CALAFATE, E.A., AIA #10022

Site Plan



**ST. PETER THE APOSTLE CHURCH
PHOTO IDENTIFICATION MAP**

St. Peter the Apostle Church

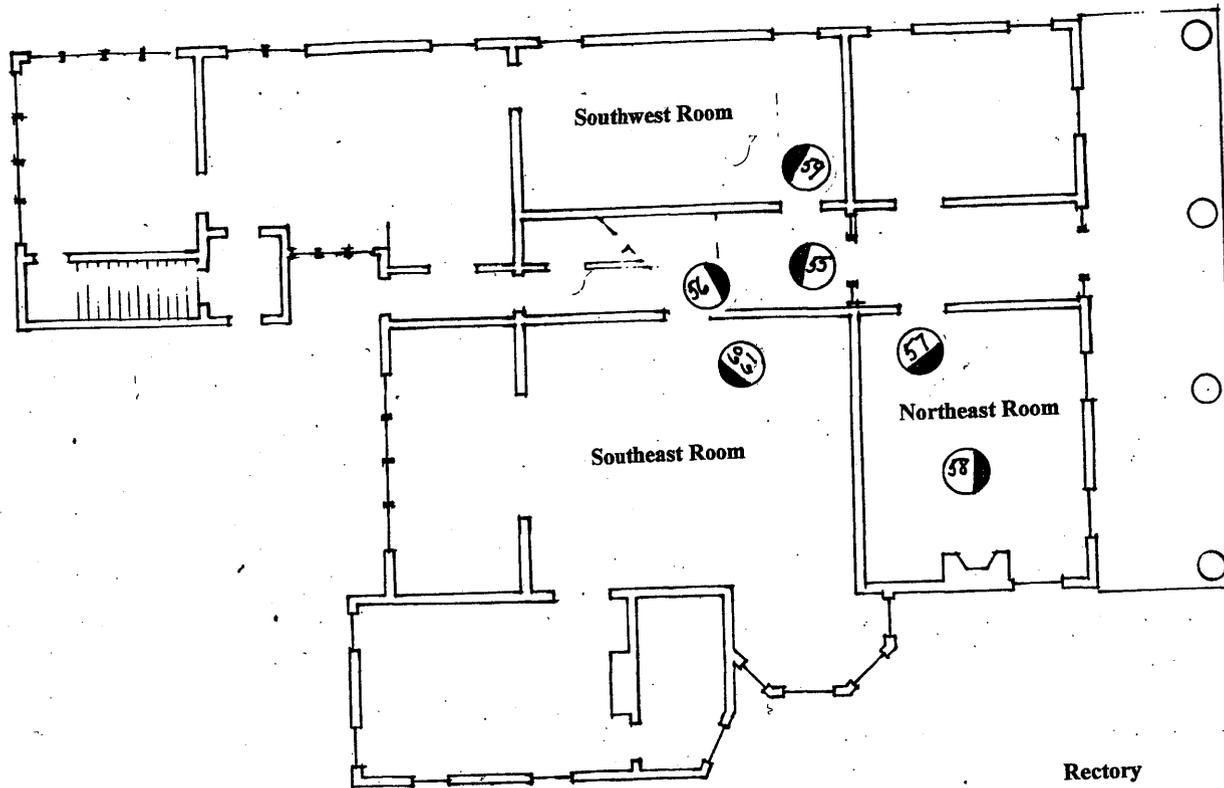
Church

Photo ID#
(Direction of view)

3

St. Peter the Apostle Church
Middlesex County, NJ

Scale 3/32" = 1'



**ST. PETER THE APOSTLE CHURCH
PHOTO IDENTIFICATION MAP**

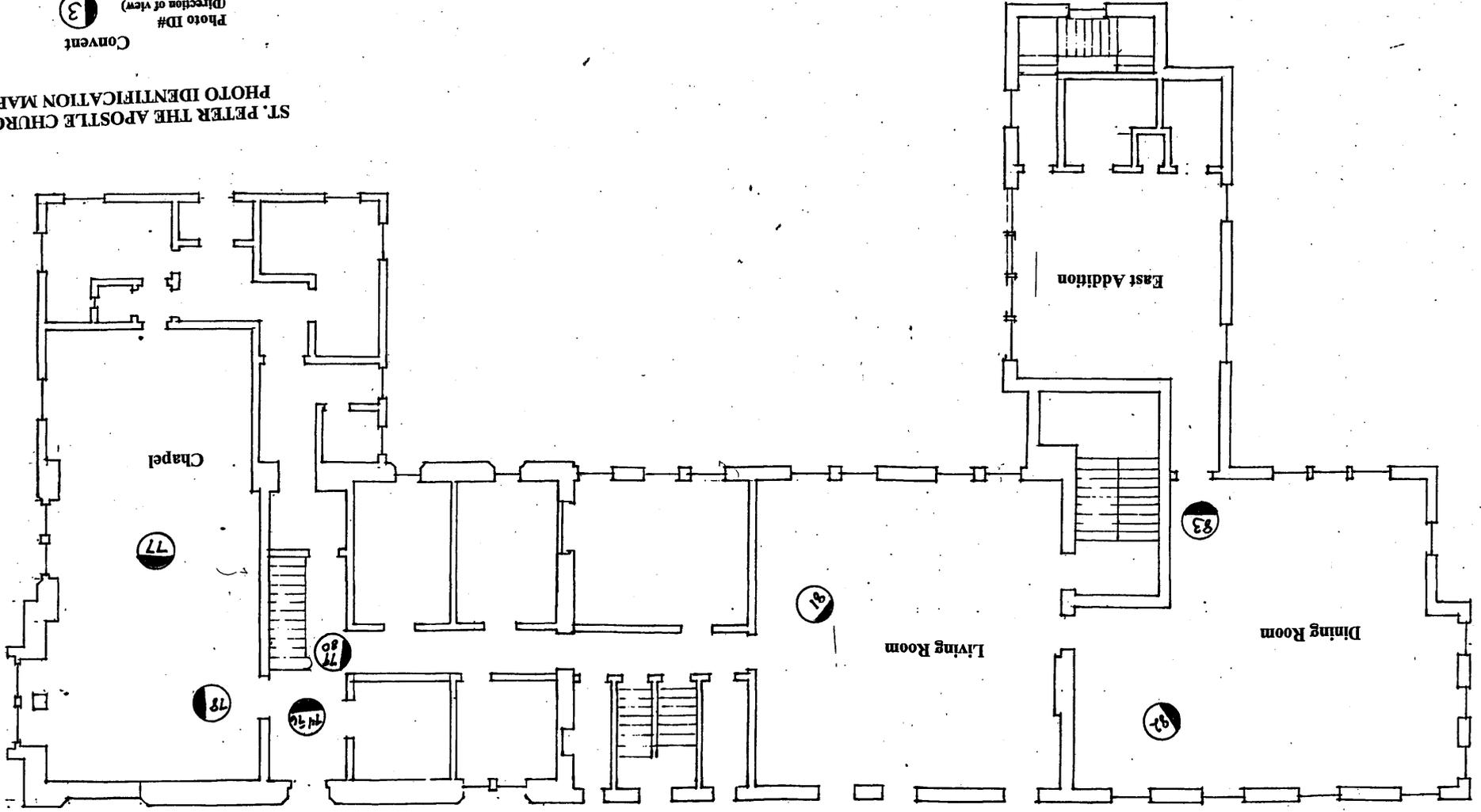
Rector's
 Photo ID# **3**
 (Direction of view)
 St. Peter the Apostle Church
 Middlesex County, NJ
 Scale 1/8" = 1'

ST. PETER THE APOSTLE CHURCH
PHOTO IDENTIFICATION MAP

Convent
Photo ID# 3
(Direction of view)

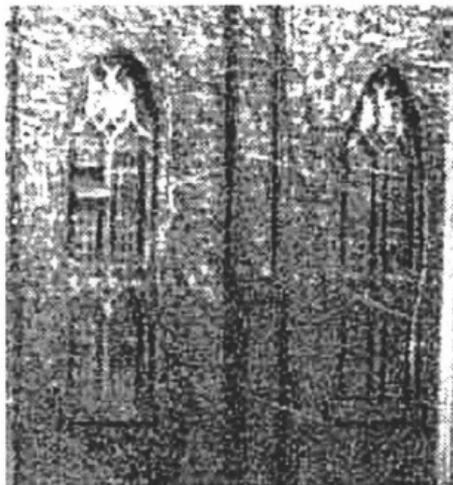
St. Peter the Apostle Church
Middlesex County, NJ

Scale 1/8" = 1'



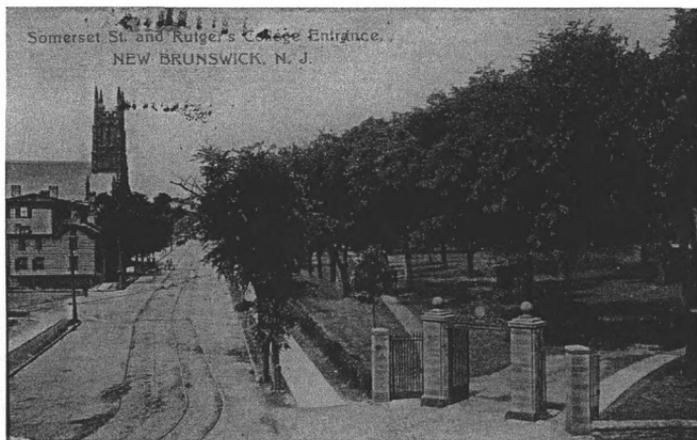


Historic Photograph #1: St. Peter's Church
Circa 1915



Historic Photograph #1:
Detail showing early stained glass

St. Peter the Apostle Church, Middlesex County, NJ



Historic Photograph#2:
Somerset Street, circa 1914



Historic Photograph #3:
Church Complex pre-1922

St. Peter the Apostle Church, Middlesex County, NJ

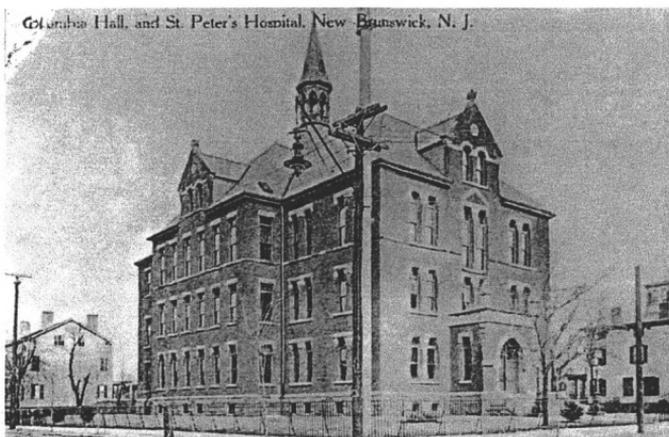


Historic Photograph #4:
Interior of St. Peter's Church, Circa 1890



Historic Photograph #5:
Interior of St. Peter's Church, Circa 1956

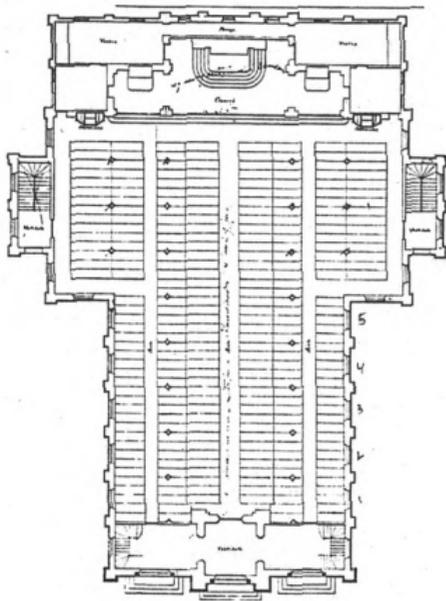
St. Peter the Apostle Church, Middlesex County, NJ



Historic Photograph #6: St. Peter's School, "Columbia Hall"
Designed by Jeremiah O'Rourke, 1892 (demolished 1969)

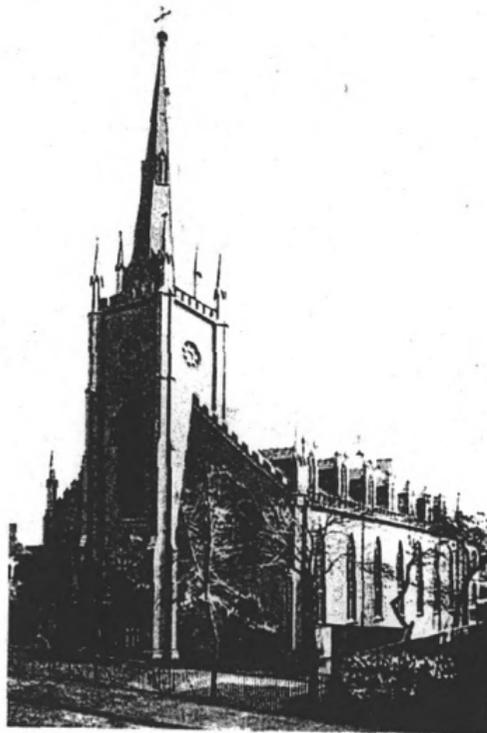


Historic Photograph #7: Second Dutch Reformed Church, New Brunswick
Designed by John B. Hall, 1858-61 (destroyed, 1925)



Plan
 Saint Peter's Church
 New Brunswick, New Jersey

Historic Photograph #8:
 Keely Plan for St. Peter's Church



Historic Photograph #9:
 Church of Ss. Peter & Paul, Williamsburg, Brooklyn
 Keely's first church, 1848



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U.S. GEOLOGICAL SURVEY

St. Peter the Apostle
Church, Rectory, Convent,
Middlesex County, NJ

