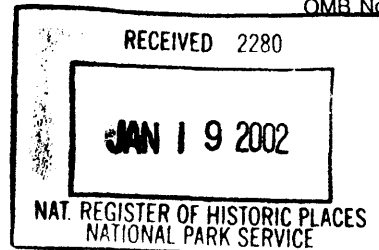


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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

1. Name of Property

historic name Grace Episcopal Church

other names/site number _____

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

2. Location

street & number 600 Cleveland Avenue ☐ not for publication

city or town Plainfield City ☐ vicinity

state New Jersey code 034 county Union code 039 zip code 07060

3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

Commissioner, Department of Environmental Protection/SHPO
State of Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Signature of the Keeper

Date of Action

Patricia Andrews

5/10/2002

Grace Episcopal Church
Name of Property

Union Co., NJ
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
2	1	buildings
		sites
		structures
		objects
2	1	Total

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

N/A

Number of contributing resources previously listed
in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/religious facility

Current Functions

(Enter categories from instructions)

RELIGION/religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

Gothic Revival

Materials

(Enter categories from instructions)

foundation stone

walls stone

roof slate

other stained glass

Narrative Description

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

Grace Episcopal Church
Name of Property

Union 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.)

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Architecture

Art

Music

Period of Significance

1892-1930

Significant Dates

1892

1905

1922

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Gibson, Robert W. (1854-1927) (architect)

Charles Wilson (architect of parish house)

William Everill (designed chancel extension)

John Knobel (architect of parish hall)

Primary location of additional data:

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

Name of repository:

Grace Episcopal Church archives

Grace Episcopal Church
Name of Property

Union Co., NJ
County and State

10. Geographical Data

Acreage of Property 1.7

UTM References

(Place additional UTM references on a continuation sheet.)

1

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4	4	9	6	3	1	0
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Zone Easting Northing

3

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Zone Easting Northing

☐ 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 Geoffrey Dunham, Esq., Chairman, Building Restoration Committee
organization Grace Episcopal Church date August 2001
street & number 600 Cleveland Avenue telephone (212) 264-0518
city or town Plainfield state NJ zip code 07060

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name Grace Episcopal Church
street & number 600 Cleveland Avenue telephone (908) 756-1520
city or town Plainfield state NJ zip code 07060

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.

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEETSection 7 Page 1Grace Episcopal Church, Union County, New Jersey

Description

Grace Episcopal Church, located at 600 Cleveland Avenue, in downtown Plainfield, is a two story cruciform plan Gothic Revival church. (Photo 1) A unique religious edifice in Plainfield, it features a 47-bell carillon housed in the bell tower, and a historic collection of stained glass windows, including several by Tiffany Studios, Heaton, Butler & Bayne and Charles Connick Studios.

The church is based on a cruciform plan with a central nave flanked by narrow side aisles, transepts and, as originally built, a relatively shallow chancel apse. Clerestory windows above the aisles illuminate the interior. At either end of the wide crossing are two large windows by Tiffany Studios (circa 1911) which brighten that area of the church. The chancel was extended in 1929-1930 in keeping with a liturgical style making more use of an expanded altar space and to allow for an increase in the size of the choir. The chancel ends with a large lancet arch stained glass window. (Photo 13) Except for the chancel extension, the church building as it presently exists was constructed in 1892.

The division of spaces within the plan is reflected in the church exterior. The asymmetrically composed entrance (7th Street) façade consists of a central, two-story, gabled, slate-roofed nave approached by a podium of six steps. (Photo 4) This leads to the narthex which runs the full width of the church and is set in with six rectangular wood framed two-light lancet arch leaded glass windows. (Photo 2) A double width wooden entry door with brass fittings provides the main entry into the narthex. At the base of the doorway pointed arches are engaged columns with flower and acanthus leaf capitals. Above the doors entering the nave is a large wheel window, encased in a mahogany frame, which in turn is surrounded by red sandstone in a circular pattern. (Photo 3) The cross gable roof has hipped transepts and is slate shingled with ridge cresting.

The asymmetrically composed facade, which occupies the southerly (or 7th Street) side, features a two-story gable dominated by a central rose or wheel window in a mahogany frame set into a red sandstone surround (Photo 3). Directly below this window is one of the two main entrances to the church. That entrance, which consists of a pair of oak doors set into a lancet arch under a steeply-pitched gablet, is reached by a short flight of six steps. This entrance competes visually with a second principal entrance in a bell tower at the east corner of the church; the tower faces both 7th and Cleveland Streets, and is entered from the Cleveland Street side (Photo 1).

On the Cleveland Avenue side, just beyond the east transept is the sacristy, with a gabled slate roof and with its own separate entrance reached by four steps. (Photo 7) The oak door is fitted with brass designs similar to those of the narthex and tower entrances. Adjacent to the sacristy is the rector's office, with a flat roof and bay window design containing the same sandstone window surrounds as found elsewhere on the edifice. (Photo 9)

The exterior walls on the front and side tower facades are rough faced reddish-grey sandstone random ashlar with concave tooled mortar joints. The walls are trimmed with carved red sandstone belt

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**Section 7 Page 2Grace Episcopal Church, Union County, New Jersey

courses, sills, door and window surrounds, parapet caps and finials. The building corners are reinforced with sloped buttresses.

The Parish House, erected in 1905 as a separate building which is attached to the church building, was designed to complement the church exterior and is also made of rough faced reddish-grey sandstone random ashlar with beaded mortar joints. (Photo 8) Also matching the church building are carved red sandstone window sills and heads, blind pointed arches and cornices. The projecting stairwell walls are capped with a cornice and crenellated parapet similar to those of the bell tower. The several windows on either side of the Parish House are rectangular double-hung wood, with transom windows above the second floor windows. The parish house gabled roofs are slate and at a lower pitch than the Church.

The Parish Hall, erected in 1957 as a separate building and connected to the Parish House, is a simple design that references the Gothic Revival in the entrance. (Photo 11, 12) The exterior walls are light red brick with cut limestone trim and backed with concrete masonry. The windows are double-hung wood, with transom lights above the tall parish hall windows. The lights are clad with bronze anodized aluminum.

The church complex is sited between East Sixth and Seventh Streets and Cleveland Avenue, Block 837 Lot 1. On the west side the church complex is bordered by an approximately one acre garden enclosed by a wrought iron fence. This garden (Photo 10) was designed by the well known landscape architects Innocenti & Webel in 1969 and was the recipient in 1971 of the Church Garden Award made by the National Council of State Garden Clubs. It consists of mature shrubs (i.e. mountain laurel, azalea, rhododendron, and holly) that follow the contour of the church and alongside the fence on Seventh Street. Along the length of the property line from Seventh Street down towards Sixth Street is a row of pine trees. In between the row of pine trees and the shrubs by the church building is a wide lawn interrupted only by English yews in two square patterns beginning in the middle of the lawn and continuing toward Sixth Street. Along the side of the parish house is a row of flowering cherry trees.

The exterior of the church is in fair condition and is currently undergoing an extensive historically accurate restoration.

Interior**Narthex**

The narthex provides a desirable space transition from the street to the nave of the church (Photo 19). It measures 55' long and 10' wide. The recently installed southern pine floor is a match of the original wooden floor, which had been covered for decades with linoleum tile. The southern end of the narthex has a double doored entrance to the nave while the northern end has a double doored entrance to the tower vestibule. The walls of the narthex are finished in plain plaster. The ceiling is a tongue and

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NATIONAL REGISTER OF HISTORIC PLACES
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Section 7 Page 3 Grace Episcopal Church, Union County, New Jersey

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groove oak ceiling. The diagonal tongue and groove entrance door contains its original brass fittings. The eight windows are of colored glass.

Tower Vestibule and Pittis Memorial Carillon

The tower vestibule has plaster walls and a tongue and groove oak ceiling. Double doors lead from the vestibule into the nave. In the corner is a small wooden door leading to a spiral staircase that culminates in the bell tower. At two points in the stairwell are pointed arched leaded glass windows. Hanging in the bell tower is a 47-bell carillon with the bells ranging from 70 pounds to 2,296 pounds. Of the 47 bells, 23 bells were made by the pre-eminent English firm Gillett & Johnston, (the Royal Foundry), and were installed in 1922. These bells carry the Royal Family's coat of arms. The same firm cast the bells of the world's largest carillon at Riverside Church, which were dedicated three months before those at Grace Church. In 1969, the Church enlarged the carillon with the addition of 24 bells from the French firm Paccard. At that time, Gillett & Johnston was no longer in operation. This enlargement was carried out under the auspices of Mr. Arthur Lynds Bigelow, the bellmaster of Princeton University from 1941 until the late 1960's. The French bells are embellished with the fleur de lis. All the bells hang stationary from a steel framework and the clappers are connected by a system of wires and transmission wires to the clavier upon which the carillonneur plays. (Photo 20) The bells are a "b" weight grade.

Nave

From the narthex, the center double doors swing into the nave of the church. The flanking doors open into the side aisles. Above the center doors is a large Heaton, Butler & Bayne hand painted wheel window of stained glass (installed in October, 1909) depicting busts of the twelve apostles surrounding Christ enthroned at the center. (Photo 15). From the rear of the nave, a sweep of high arches carried on wood columns focuses attention forward to the sanctuary and high altar. The arches support clerestory walls filled with stained glass windows that illuminate the nave. In the clerestory, on each side, are three sets of two windows, all by the studio of Charles Connick. Above each set of clerestory windows is a round lancet window. The clerestory windows on the Gospel (pulpit) side, which were dedicated in the period 1958 through 1961, feature mostly renowned Anglican clericals, including the famous 19th century preacher Phillips Brooks; Bishop William White, the first Presiding Bishop of the Episcopal Church; Matthew Parker, an Archbishop of Canterbury under King Henry VIII; Saint Augustine, who spread Christianity to the British Isles; St. Paul; and St. Joseph of Arimathea. On the Epistle (lectern) side the windows feature mostly Old Testament figures such as Isaiah, Jeremiah, Ezekiel, Amos, in addition to Saints Matthew and Mark. The Epistle side windows were dedicated during the period 1956 through 1958. A quarter of the way up the nave several pews on each side were removed to create a crossing. A baptismal font has been placed at the intersection of this crossing with the center aisle. (Photo 17)

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Section 7 Page 4 Grace Episcopal Church, Union County, New Jersey

The center aisle which leads forward to the chancel is flanked by wooden pews with their carved end panels which date from the 1892 construction. The ceiling of the nave is of wooden truss design with exposed wooden trusses which support the ceiling. The triangular open forms of the trusses add to the airiness and lightness of the nave.

Each side aisle is illuminated with four sets of three stained glass windows. These windows date from 1911 and are by Heaton, Butler & Bayne and Tiffany Studios. (Photo 16) On the Gospel side, the windows depict such scenes as the women approaching the empty tomb on Easter; Old Testament figures David playing a harp and Saul holding a scepter while seated on a throne; and the Virgin Mary with her hands clasped as in prayer; and a shepherd and shepherdess carrying a staff; a youthful Jesus addressing elders in the temple; a bearded Jesus together with Joseph; and a baby Jesus on the lap of Mary. On the Epistle side the windows depict such scenes as angels holding thuribles (censors) together with Jesus and Mary; the Three Wise Men presenting their gifts to the baby Jesus; and a floral scene of white lilies by Tiffany Studios and the sole window original to the second church building, erected in 1876.

At the crossing in the transept is a further set of pews beyond the side aisles. These pews are alongside the four paneled windows by Tiffany Studios, one at either end of the transepts. The scene in the window on the Gospel side is of angels trumpeting the news of the Resurrection surrounded by white lilies and clouds of opalescent glass. (Photo 14) This window was dedicated in September, 1906. On the Epistle side, the window shows an angel holding a torch and crown and surrounded by blue flowers and lilies. This window was dedicated in June, 1908. The pews in the south transept face a side altar with woven silk panel behind the altar. The columns creating the pointed arches along the side aisles are topped by stylized capitals featuring a floral design. Each side aisle is a lean to roof which buttresses the main structure.

To the left of the crossing is an oak pulpit, which replaced the original brass pulpit in the 1950's. (Photo 14) The current pulpit is carved with figures of the Evangelists. To the right of the crossing is featuring a carved eagle brass lectern stand. On either side of the entrance to the chancel are prayer stands. Each is made by Tiffany Studios and is in brass. At the ceiling in the crossing are wooden decorative trusses which imitate the hip roof of the exterior. (Photo 18)

Chancel and Sanctuary

Upon crossing the transept, one enters through a limestone arch into the chancel. Just under the arch are three steps leading up into the chancel. On either side of the chancel are long oak choir stalls with carved end panels. Behind the choir stalls on the left side are carved wooden panels, in the Gothic style, which hold the almost 2,400 organ pipes. On the other side of the chancel, and behind the choir

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stalls, is the 1927 Casavant Freres three-manual organ. To this day, Casavant Freres updates and maintains the organ in its excellent working condition. The floor of the chancel is a black and white patterned marble. The ceiling of the chancel is of exposed beams in an open gable space.

A one-step elevation divides the sanctuary from the chancel. At this juncture a brass and wood communion rail extends the width of the sanctuary. Beyond the rail is another three step elevation to the Finch Memorial high altar, installed in 1940. Behind the altar the wall is covered with an intricately carved oak reredos of the Last Supper. Above this depiction of the Last Supper is the 1909 Heaton Butler & Bayne lancet arch stained glass window. On either side of the sanctuary, within the chancel and twelve feet from the floor, are two lancet arched stained glass windows. Also there are two carved wooden doors, the south side door leading to the garden and the north side door leading to the hallway outside the sacristy.

Opposite the organ, across a hall, is the sacristy and a small vesting room, where the clergy and acolytes don their vestments.

Parish House and Hall

Continuing through the hallway outside the sacristy, and up a flight of three stairs, one passes the rector's office, parish office, vestry lounge and the Chapel of All Saints. The Chapel windows, executed by Charles Connick Studios in 1958 and installed in May, 1958, are pointed arch leaded stained glass. In each window Christ is depicted with a three-rayed nimbus (three red rays on a white halo), which signifies divinity. The northern-most window illustrates a Madonna holding the Christ child; the window following depicts Christ as a young man; the third window shows Christ holding a lighted lamp, signifying Christ as the light of the world; the fourth window shows Jesus kneeling and looking upwards towards an angel figure holding a cup; the next window is the only cruciform window in the church; the final window depicts the risen Christ with his stigmata and holding a rod topped with a cross and pennant signifying victory over death. The Chapel has the original 1892 high altar. (Photo 22)

Beyond the Chapel is a stairway to the right that leads to the second floor of the Parish House which contains 8 classrooms and office space. On the first floor, and just beyond the stairway, is Knickle Hall (the 1957 parish hall) where parish and community functions are held. (Photo 21) Between the vestry lounge (Photo 23) and the parish hall is the kitchen. The Basement contains a large gymnasium now used by a community group. Alongside the gymnasium is a choir room, with rows of original wooden lockers and a computer room where after-school classes are held.

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Statement of Significance

Grace Episcopal Church is a significant example of late 19th century Gothic Revival architecture and early 20th century stained glass art, and of a 1922 carillon. It is an expression in stone and quality stained glass of the exalted social and financial status of English-Americans and Episcopalians in Plainfield, one of New Jersey's earliest and wealthiest railroad suburbs. Each of the artisan firms hired to work on the building were representative of the best in their field: Robert W. Gibson, architect; Tiffany Studios, Charles Connick Studios, Heaton, Butler & Bayne in stained glass; Gillett & Johnston, as the Royal Foundry; and Casavant Freres, organ builders. The early 20th century addition of one of the country's earliest and largest carillons makes the edifice unique among religious institutions and further demonstrates the appropriateness of National Register designation. The church meets National Register Criterion C, for local significance in architecture, art, and music, and meets Criteria Consideration A.

Historical Background

At the village schoolhouse, the first gathering of Episcopalians in Plainfield took place on January 11, 1852. At that time, Plainfield was a small rural village that had yet to develop into the country retreat and commuter suburb it was to become. Already, though, four religious institutions had been established, the earliest being the Quakers in 1782, followed by the Presbyterians, the Methodists, and the Roman Catholics who, in 1851, established St. Mary's Church. Grace Church was founded under the guidance of Bishop George Washington Doane, who as Bishop of New Jersey from 1832 to 1859, was instrumental in promoting the Gothic Revival in New Jersey. Bishop Doane was a patron of the Cambridge Camden Society of England, an organization that jump started the Gothic Revival in England and whose purpose was to ensure the construction of ecclesiastical edifices of historically accurate Gothic design, both in England and abroad. Bishop Doane presided over the dedication of the parish's first church building, erected in 1853 to simple Gothic Revival plans. The parish continued to grow and additions were made to the building in 1869 and 1872. In 1876 the church building was picked up and moved from Front Street to the present site along Cleveland Avenue. Additional renovations were made to the building at its new site. It was in the same year that the Rector, The Reverend E.M. Rodman and nine leading laymen of Grace Church founded Muhlenberg Hospital in Plainfield, which continues as one of the larger health care facilities in central New Jersey. For many years it was the custom for the rector of Grace Church to serve on the board of that institution, which was named for William Augustus Muhlenberg, a famous Episcopal clergyman, rector of the Church of the Holy Communion (20th Street and Sixth Avenue, Manhattan) and founder of St. Luke's Hospital, Morningside Heights (now known as St. Luke's-Roosevelt Medical Center).

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By 1890, Plainfield was a wealthy suburban town with many large homes of a wide variety of styles of architecture, a thriving downtown and several hotels that attracted city folk to partake of the country air. Expanding along with the town, the parish of Grace Church had quickly outgrown its church building causing the vestry to authorize construction of a new and larger edifice. The new church, built at a cost of \$40,000, was designed by Robert W. Gibson, an English born and trained architect and a leading architect in New York. In November, 1890, the vestry charged Gibson with designing "a stone church with a seating capacity of about seven hundred". Gibson chose a design influenced mostly by the Gothic Revival, which was, and continues to be, the predominant style of Episcopal churches. In common with many buildings designed by Gibson, Grace Church is not a pure expression of one style, but also contains elements of other styles. Perhaps inspired by Henry Hobson Richardson, over whom Gibson prevailed in being selected for the All Saints Cathedral project in Albany, Gibson's design for Grace Church incorporates certain Richardsonian elements. These include the choice of large cut ashlar stone; the Romanesque curves of the sandstone above the front and tower entrance doors; and the red sandstone trim around the wheel and side windows and the front and tower door entrances. The new Grace Church was built by the contracting firm of Charles W. Kafer, of Trenton, with whom a building contract was executed on April 13, 1891. The cornerstone was laid on May 5, 1891 and construction continued through the following spring. The first service in the newly constructed church was Easter Day, April 17, 1892. The church was not consecrated until 1907 at which time the mortgage was satisfied.

In 1903, with the parish expanding, it was decided that the old church edifice no longer sufficed as a parish house and a new one needed to be constructed. The old church was situated behind the new church building abutting the Sixth Street side of Cleveland Avenue. By 1905, the old church was demolished and the present parish house constructed behind the extant church building on Cleveland Avenue. The parish house contained several classrooms for Sunday School and office space for the vestry, rector and parish secretary. By 1913, the parish decided that it could no longer continue without providing a rectory for its clergy. Though the issue had been raised before, nothing had come of it. In 1913, through the munificence of a parishioner, Thomas Jefferson Mumford, a spacious three-story Tudor Revival rectory was constructed on one acre of land at the cost of \$55,000. The rectory is located one-half mile from the church in the Van Wyck Brooks Historic District and to this day serves as the rectory of Grace Church.

The stained glass windows of Grace Church were designed between approximately 1870 and 1961 and were added to the building as memorials for numerous parishioners. The firms utilized in their design, Charles Connick Studios and Heaton, Butler & Bayne complement the Gothic Revival architecture of the building. In their window design and method of construction, these firms sought to recapture the medieval style and craftsmanship of the stained glass windows originally built for the Gothic cathedrals and churches of Europe. The two large windows by Tiffany Studios reflect the turn of the century popularity of the style of opalescent glass pioneered by that firm.

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In 1927, the parish purchased, for \$24,000, a new organ by Casavant Freres. This organ incorporated many pipes from the previous organ, which was installed in 1899. The Casavant organ continues to be used as the parish organ, and was recently and extensively renovated.

Since the church was erected in 1892, some in the parish felt that the chancel was too short and out of proportion with the nave. This perceived aesthetic deficiency was corrected in 1929, when the chancel was extended to the drawings of architect William Everill. The parish, in an act of frugality, chose Mr. Everill's \$12,000 project, over the proposal by Cram & Ferguson, which would have cost \$28,000. At this time, additional stained glass windows in the chancel were added as well as the carved wooden screens shielding the organ pipes.

The decades of the 1940's and 1950's saw certain aesthetic improvements to the interior of the church. In 1940, a new limestone altar was given in memory of Edward and Annie Finch, by their children. Above the high altar is the carved white oak reredos given in memory of Orville Griffith Waring, a warden and vestryman for over fifty years.

Under the guidance of longtime rector The Rev. Harry Knickle, a parish hall and kitchen were constructed in 1957. The parish hall is used by the parish for social functions. It also contains a stage for theatrical productions. Also in 1957, the second floor of the parish house was reconfigured to create additional classrooms.

In November, 1964, the carved white oak pulpit was dedicated as a memorial to Dorothy Fleming Waring. The transept chapel was dedicated in June, 1966 as a memorial to Walter Charles Scott, by his wife. In 1968, the last major memorial donation to the parish came into being: the Ackerman Memorial Garden. It was designed by the landscape design firm of Innocenti & Webel. It is located directly alongside the church on the opposite side from Cleveland Avenue. It was offered as a memorial by the Ackerman family in honor of Marion and Sarah Ackerman.

Architectural Significance

In both design and workmanship, Grace Church is indicative of the high quality of late 19th century ecclesiastical architecture in Plainfield. The building is an example of the Gothic Revival architectural influence and is characterized by the use of asymmetry, cruciform plan, pointed arched windows and arches, gothic style door carvings, and decorative sandstone trim around door and window openings. The large square bell tower is also a decisive element of the style and provides a focal point in the neighborhood. One of the larger churches in Plainfield, and the largest Episcopal church in the Diocese of New Jersey, with a seating capacity of over 700, the imposing structure is a dominant presence in its neighborhood.

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Robert W. Gibson, the architect, though English, began his practice in Albany where he received the commission for All Saints Cathedral (Episcopal), which began construction in 1881, and Christ Church, Rochester, 1888. Becoming a naturalized citizen in 1887 and moving to New York City in 1888, Mr. Gibson received such commissions as West End Collegiate Church and School (77th St. and West End Avenue), New York Botanical Gardens, 1896 (Administration Building), Church Mission Fund, 1892 (now the Federation of Protestant Welfare Agencies, 20th Street and Park Avenue S.) and the Morton Plant mansion, 1904 (now Cartier's, 53rd Street and Fifth Avenue), as well as several country estates and club houses around New York and churches beyond the City. Notable among the former is the Sewanhaka Corinthian Yacht Club, 1892, on the North Shore of Long Island (Oyster Bay) and among the latter is St. Stephen's Church, Olean, New York (circa 1886), which the Vestry's Committee on the New Church Building selected to be the model for the current Grace Church. Mr. Gibson also designed several commercial structures including the New York Clearing House (77 Cedar Street), U.S. Trust Co. Building (45-47 Wall Street), and the Women's Hotel (29th and Madison Avenue), all in Manhattan. Mr. Gibson was a versatile architect who was not identified with any one architectural style. His buildings, whether designed using the Gothic Revival (St. Stephen's Church), Classical Revival (Morton Plant mansion), Dutch Revival (West End Collegiate Church), or Richardsonian Romanesque (numerous country homes) demonstrate his ability to design quality buildings in many styles. The nature of his commissions indicate that Mr. Gibson was connected to upper class society in New York and consistent with these connections his ecclesiastical commissions were almost exclusively at the behest of Episcopal parishes, such as Grace Church, or institutions such as the Church Mission Fund (the social service agency of the Episcopal Church).

An outstanding feature of Grace Church is its stained glass windows. Over 40 windows by such renowned firms as Tiffany Studios, Charles Connick Studios and Heaton, Butler & Bayne. These windows are an excellent representative sampling of the leading stained glass designers of the early 20th century. Two of the three windows by Tiffany Studios are of their trademark opalescent glass. The other windows were fabricated with European antique painted glass, some with detailed depictions of landscape scenes and vivid colors. The wheel window, chancel window and 16 side aisle windows are by the English firm Heaton, Butler & Bayne. This firm, founded in 1862, created stained glass that was artistically inspired by medieval Italian painting and its English incarnation, the pre-Raphaelites. They employed the antique glass technique of applying several layers of glass and paint to achieve a depth of perspective rarely found in stained glass. Among the most talented of Arts and Crafts stained glass craftsmen, the firm Heaton, Butler & Bayne manufactured stained glass windows for hundreds of English churches in the mid-1800's and then America in the early 20th century. Their technique results in a uniquely realistic depiction of human faces on glass. Their stained glass windows at Grace Church, which were created between 1906 and 1911, exhibit the technique's trademark physical detail of the human body. In the medallions of the wheel window the treatment of the apostle's faces are featured examples of painted glass. The windows by Charles Connick, which are in the clerestory and All Saints Chapel reflect his commitment to restore the medieval style in stained glass design. The Connick

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CONTINUATION SHEET**Section 8 Page 10 Grace Episcopal Church, Union County, New Jersey

Studio has been described, by Virginia Reguin, professor of visual arts at Holy Cross College as “the most active proselytizer of the Gothic Revival in the 20th century”. His obituary in the *New York Times* referred to him as “the world’s greatest contemporary craftsman in stained glass”. Connick was the chief stained glass collaborator with Ralph Adams Cram, the premier neo-Gothic architect, and his windows grace many of Cram’s buildings, including the Rose Window of the Cathedral Church of St. John the Divine. At Grace Church, Connick’s windows, created between 1956 and 1961, are representative examples of his style. His heavy reliance on blues and reds, consistent with the medieval practice, is exhibited in his windows at Grace Church.

A unique feature of Grace Church is its carillon. One of the oldest and largest on the continent its bells continue to chime each week, seventy-nine years after its installation. Carillons were introduced to North American audiences in the early 1920’s largely as the result of the writings of one man, William Gorham Rice. Mr. Rice wrote extensively about carillons for such popular journals as *National Geographic*. In particular, he described the carillons of Belgium and the Netherlands, where they have been since the Middle Ages, and where it is common for every mid-sized town to have its own carillon. At Grace Church, it was a parishioner, Dr. Albert Pittis, who was solely responsible for the carillon. Originally interested in purchasing a set of chimes for the parish, the news of John D. Rockefeller’s signing a contract for a 42 bell carillon with the same firm with which Pittis was dealing, spurred him to do the same, though on a smaller scale, for Grace Church. As reported in the *New York Times*, on December 6, 1922, in an article describing Rockefeller’s purchase of 42 bells for Park Avenue Baptist Church (later renamed Riverside Church), “The only other set of the kind in the United States will be at Grace Episcopal Church, Plainfield, N.J., to which an anonymous donor has given a carillon, also ordered from the [Gillett & Johnston] firm.” The Grace Church carillon has been played by the best carillonneurs in the world, as noted by the *Courier News*, on October 6, 1934, that recitals on the Grace Church carillon “have been given by Kamiel Lefevere, recognized as the best and most popular carillonneurs in the world”. Constructed by Gillett & Johnston, the premier bell makers in England, it is a further example of the parish’s historic commitment to selecting the premier artisans in their field to work at the church. There exist only 165 non-electric carillons in the North America, four of which are in New Jersey (in order of size; Princeton University, Grace Church, and two other Episcopal churches, St. Peter’s Church [Morristown] and the Church of St. George’s-by-the-River [Rumson]). The Grace Church carillon has achieved recognition in the field, as when, in 1995, the parish hosted a recital by the Guild of Carillonneurs of North America. In 2000, Robin Austin, the former carillonneur, who presently holds that position at Princeton University, returned to Grace Church to record a CD in conjunction with the parish’s community girlchoir. The carillon is played each week, both before and after Mass, by the parish carillonneur, Mr. David Magee. He is the latest in a long line of carillonneurs, beginning with the eight local men who were instructed by Mr. Percival Price, carillonneur of Metropolitan Church, Toronto and at the time one of the world’s most gifted carillonneurs, and who played at the dedicatory recital on March 23, 1923. The Pittis Memorial Carillon is the second largest carillon in New Jersey (after Princeton University) and the fourth oldest in North America. The carillon continues to be maintained by the Pittis family, whose forebear, Dr. Albert Pittis, was the benefactor of the carillon and the force behind its creation.

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The Ackerman Memorial Garden adjacent to the church complex was designed in 1968 by Richard Webel, of Innocenti & Webel, who was a landscape architect for over sixty years. During his career, he designed at such renowned locations as the Metropolitan Museum of Art (American Wing), Blair House (presidential guest quarters across from the White House), Frick Art Museum in Pittsburgh, Governor's Mansion (Albany), Wellesley College and Aqueduct Racetrack (Queens). He received, in 1992, a lifetime achievement award from his alma mater, Harvard University, where he also taught landscape architecture.

The current parishioners of Grace Episcopal Church have achieved a balance of commitment to restoring their historic legacy while at the same time serving the community's most basic needs. The parish, having just been awarded a \$422,500 matching grant from New Jersey Historic Trust, is set to begin exterior restoration work on the stone façade, sandstone, wood trim, stained glass windows and roof. While the work is ongoing, the parish ministries, housed in our historic structures, continue. They are: *Grace's Kitchen* (a feeding program involving nine parishes and 200 volunteers—who last year received a Congressional Medal for Volunteer Service—and who serve 1,000 lunch meals during the last five days of each month); *Plainfield Girlchoir* (an after school music tutorial choir program based on the Royal School of Church Music curriculum, that has performed at Lincoln Center, New Jersey State Museum, and each year at the St. Bartholomew's Church (Mantattan) youth choral festival); *Plainfield Computer Center*: funded by Lucent Technologies Foundation and Trinity Church, Wall Street to teach youth web site design skills, entrepreneurial skills and to run a multicultural program with a video component to enable teenagers to mentor elementary aged children in the challenges and lessons of living in a multicultural environment; *Interfaith Homeless Center*: 12 families are fed and housed two weeks each year by parishioners. In addition to the aforementioned parish activities, space in our buildings is also used by neighborhood non-profit groups, including several congregations, Sentir Criollo, a Colombian dance troupe and the Youth Entertainment Academy (a recording studio educational project for inner city kids), which on March 14, 2001 hosted a visit by President George W. Bush to Grace Church. The parish of Grace Church is fully committed to housing its various ministries to the disadvantaged of Plainfield in a restored historic church complex.

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 9 Page 12 Grace Episcopal Church, Union County, New Jersey

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9. **Major Bibliographic References**

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CONTINUATION SHEET**

Section 10 Page 13 Grace Episcopal Church, Union County, New Jersey

10. Geographical Data

Verbal Boundary Description

Grace Church occupies Block 837 Lot 1, City of Plainfield Tax Map. It is located in the First Ward of Plainfield at the corner of East Seventh Street and Cleveland Avenue.

Boundary Justification

The nominated property includes the entire parcel historically associated with the church.

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National Park Service

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Section Photos Page 14 Grace Episcopal Church, Union County, New Jersey

Photograph List

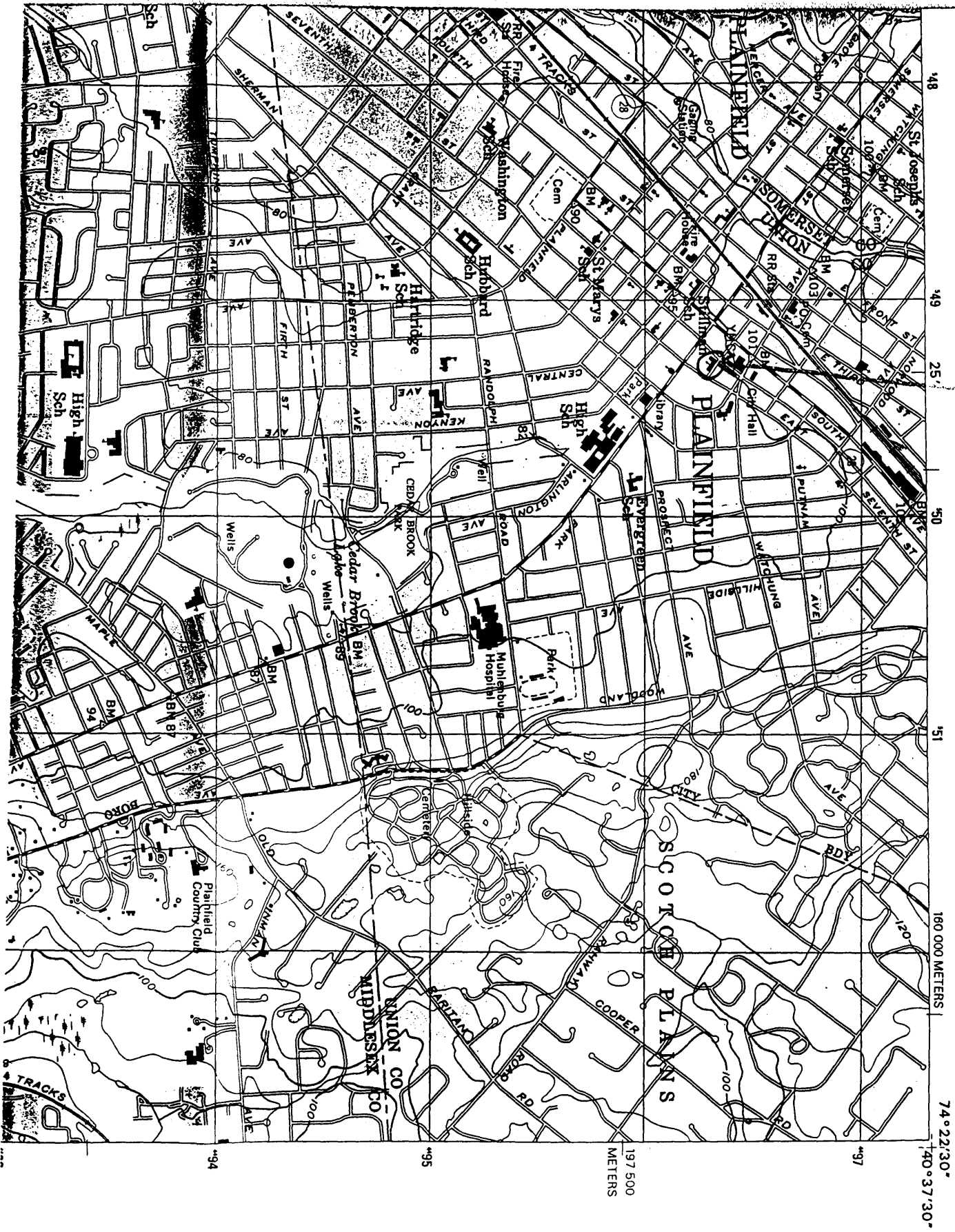
The following information is the same for all photographs listed:

1. Name of Property: Grace Episcopal Church
2. City, county, state: Plainfield, Union County, New Jersey
3. Photographer: Geoffrey E. Dunham
4. Date of photographs: Tuesday, May 1, 2001
5. Location of Negatives: Grace Church
600 Cleveland Avenue
Plainfield, New Jersey 07060

Photo 1 of 23	Bell Tower
Photo 2 of 23	East 7 th Street front façade/narthex
Photo 3 of 23	Wheel Window on front façade
Photo 4 of 23	Narthex/front façade
Photo 5 of 23	Bell Tower/Clerestory windows
Photo 6 of 23	Decorative Trim around Tower door
Photo 7 of 23	Side of Church along Cleveland Avenue
Photo 8 of 23	Parish House
Photo 9 of 23	East Transept, Sacristy, and Rector's Office
Photo 10 of 23	Garden and wrought iron fence
Photo 11 of 23	Parish Hall (aka Knickle Hall)
Photo 12 of 23	Parish Hall entrance and Crenellated tower of Parish House
Photo 13 of 23	Chancel and Sanctuary
Photo 14 of 23	West transept, side chapel, pulpit and Tiffany Resurrection Window
Photo 15 of 23	Interior shot of Wheel Window
Photo 16 of 23	Side aisle Heaton, Butler & Bayne windows
Photo 17 of 23	Baptismal font with view towards Chancel
Photo 18 of 23	Ceiling at Transept Crossing
Photo 19 of 23	Narthex
Photo 20 of 23	Carillon clavier
Photo 21 of 23	Interior of Parish Hall
Photo 22 of 23	Chapel of All Saints in Parish House (with original main altar, circa 1870; and Charles Connick windows)
Photo 23 of 23	Vestry lounge

Grace Episcopal Church, Union County, New Jersey

PLAINFIELD QUADRANGLE
NEW JERSEY
7.5-MINUTE SERIES (TOPOGRAPHIC)



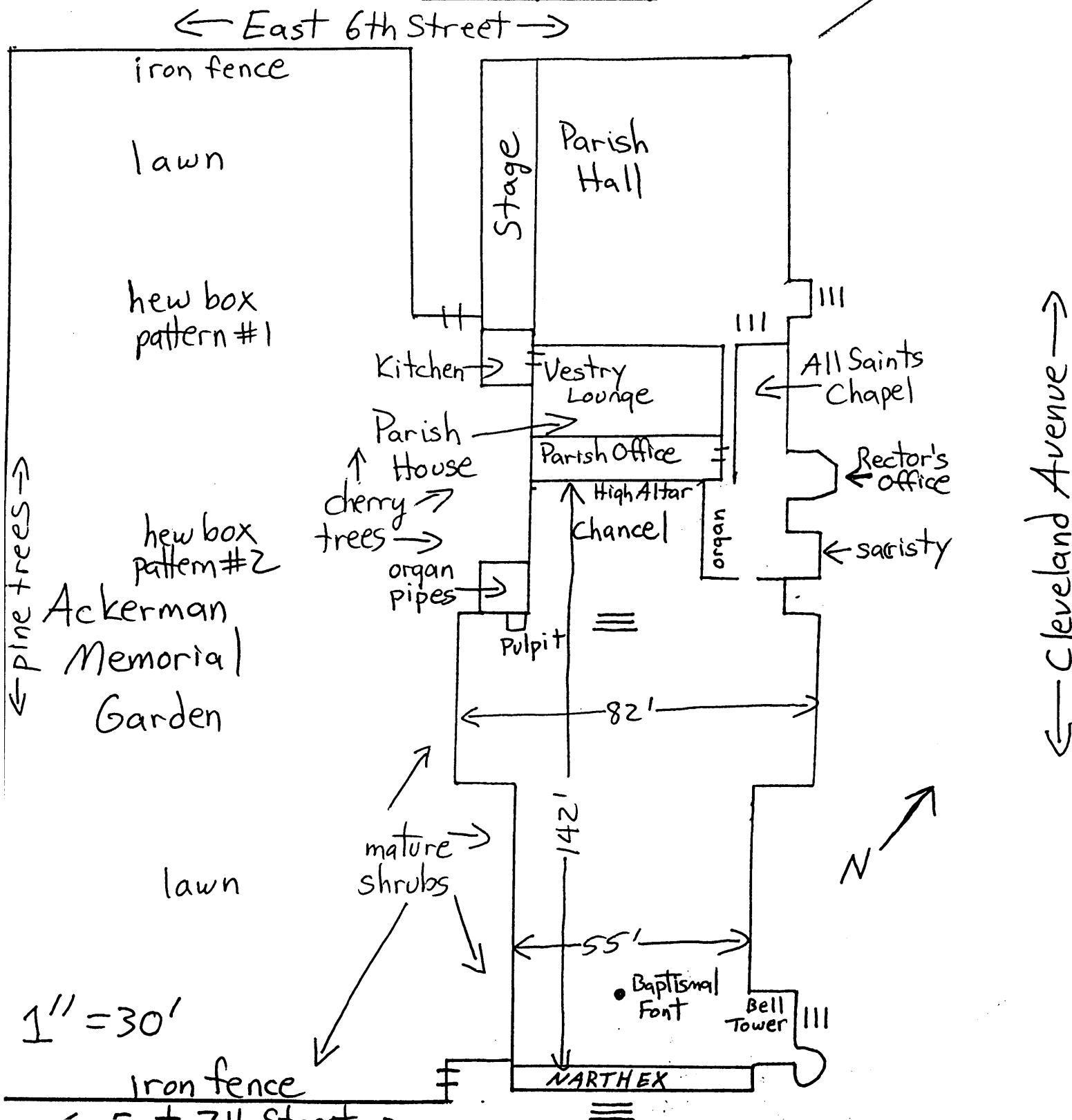
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Site Map Page 12

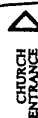
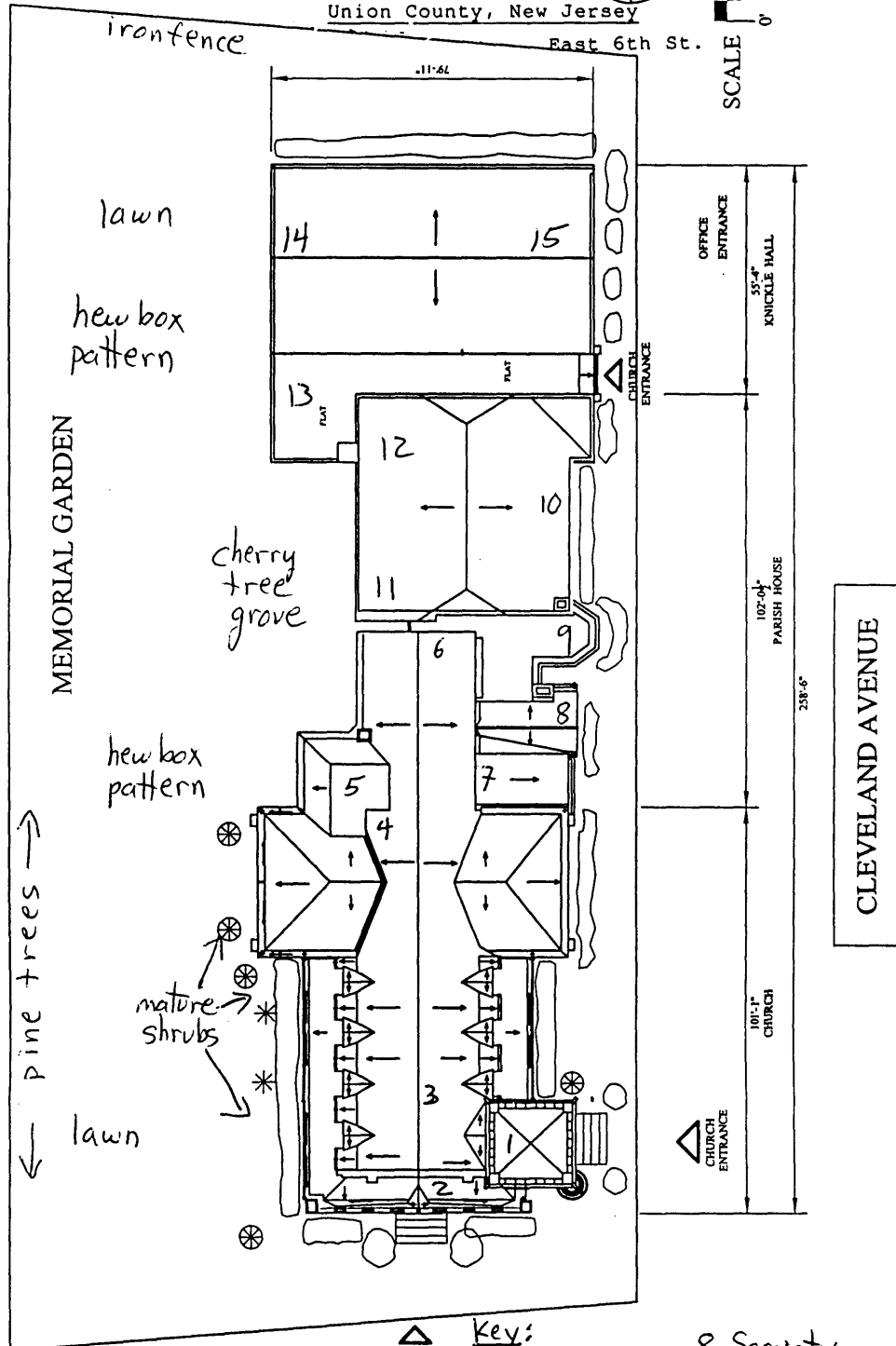
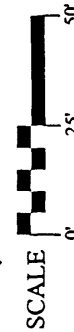
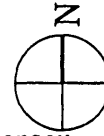
Grace Episcopal Church
Union County, New Jersey

floor plan
Sketch



United States Department of the Interior
National Park Service
NATIONAL REGISTER OF HISTORIC PLACES
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Section Site Map Page 12 Grace Church
Union County, New Jersey

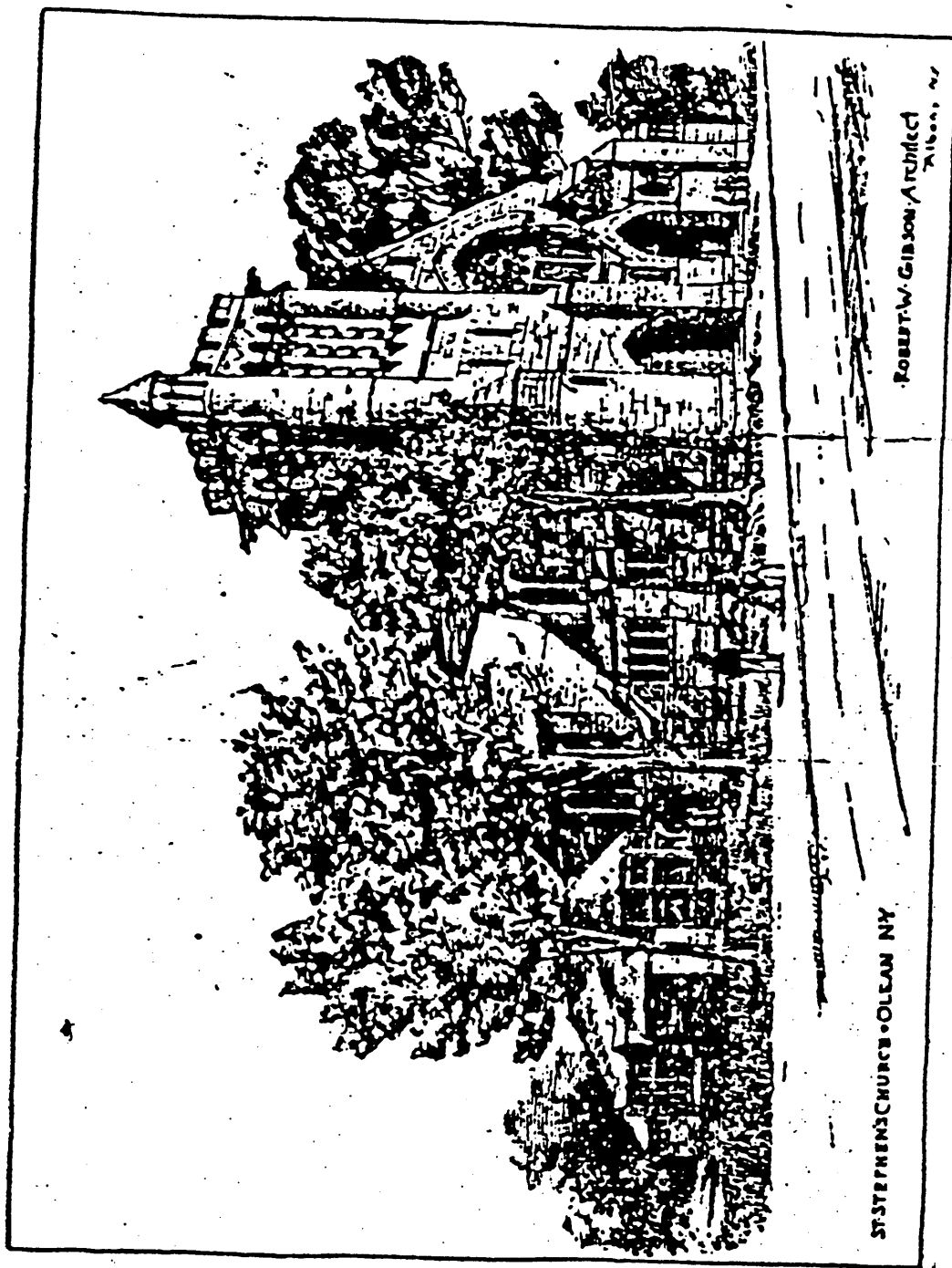


Key:

1. Bell Tower
2. Narthex
3. Baptismal Font
4. Pulpit
5. Organ Pipes
6. High Altar
7. Organ

8. Sacristy
9. Rector's Office
10. All Saints Chapel
11. Parish Office
12. Vestry Lounge
13. Kitchen
14. Stage
15. Parish Hall

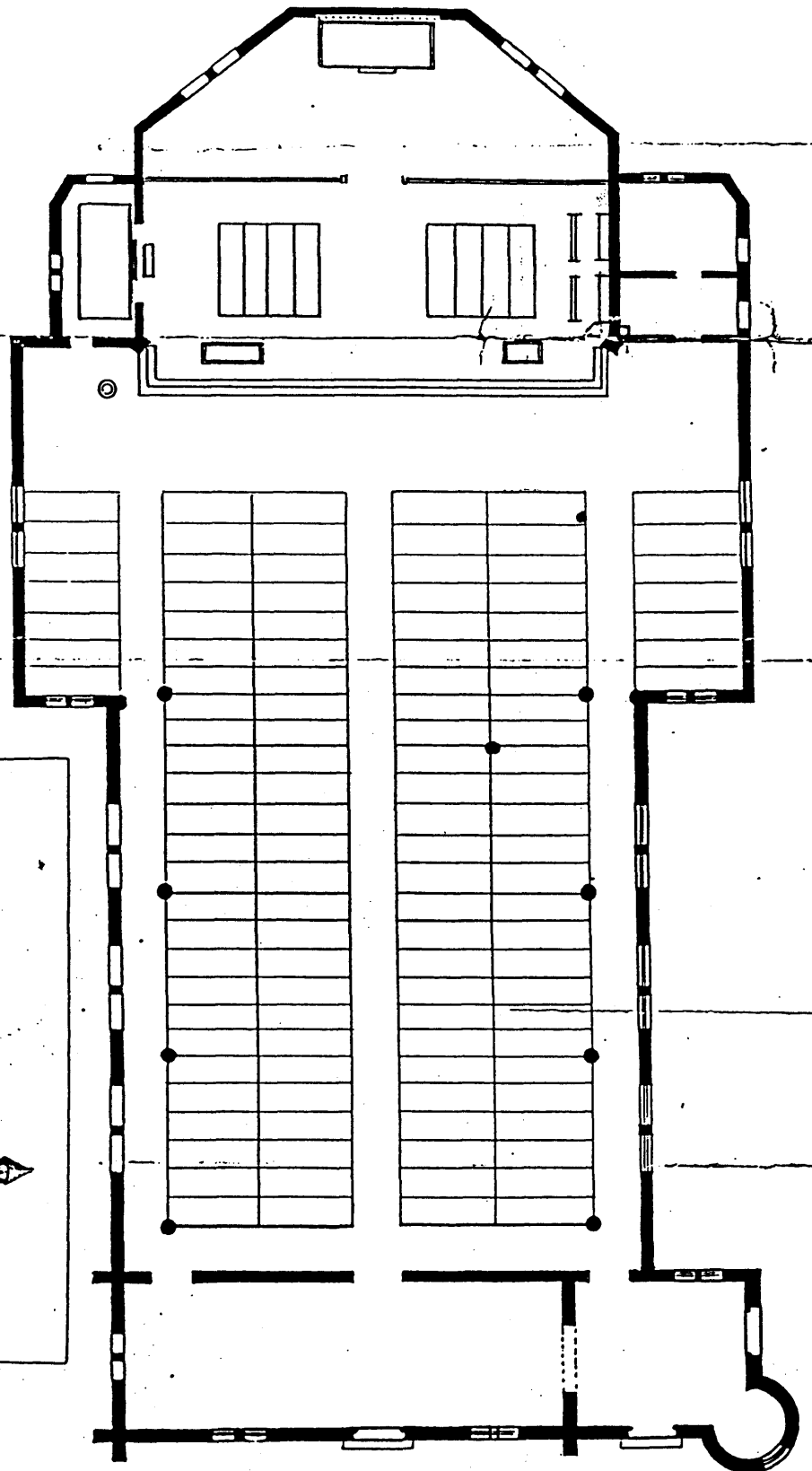
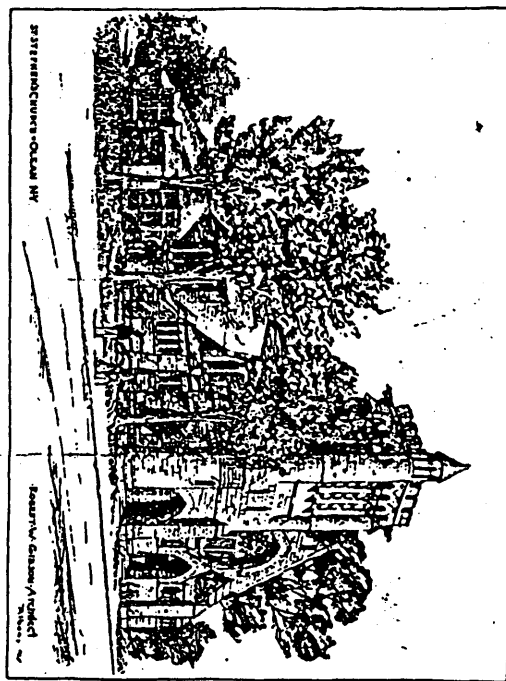
E. 7TH STREET

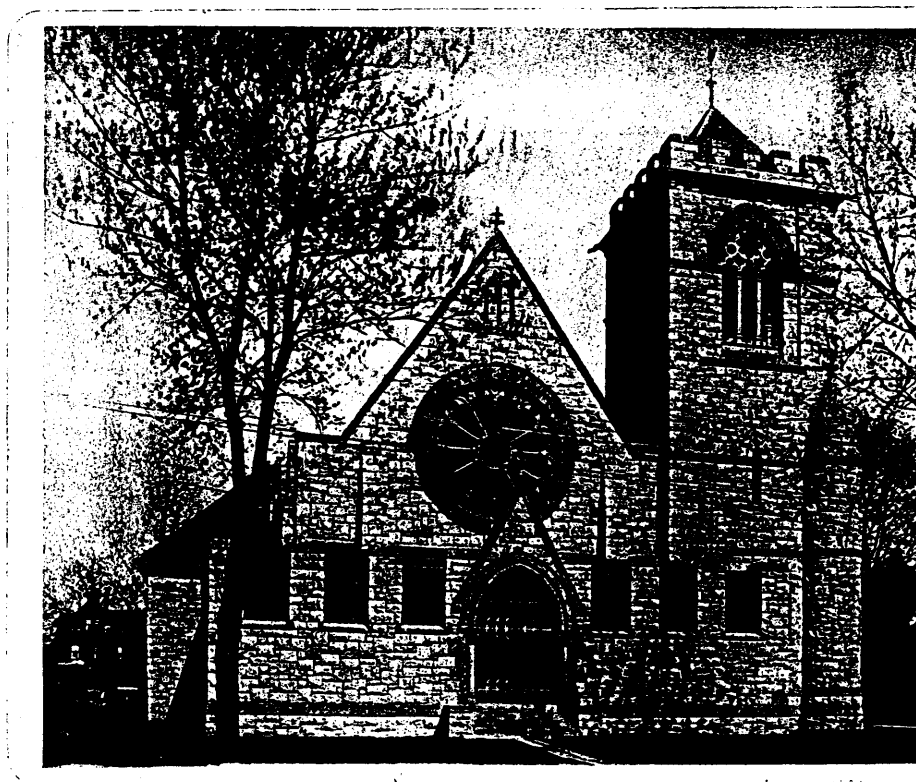


ST. STEPHEN'S CHURCH • OLEAN, NY

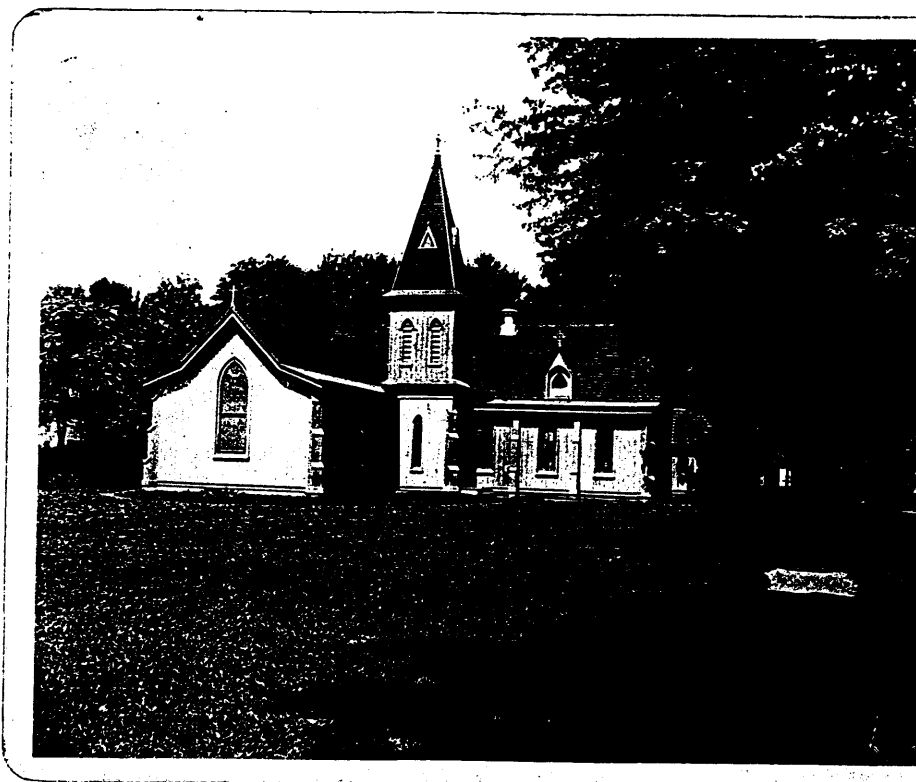
ROBERT W. GIBSON, Architect
ALBANY, NY

PROPOSED PLAN OF BUILDING FOR GRACE CHURCH, PLAINFIELD,
RECOMMENDED BY COMMITTEE OF VESTRY.

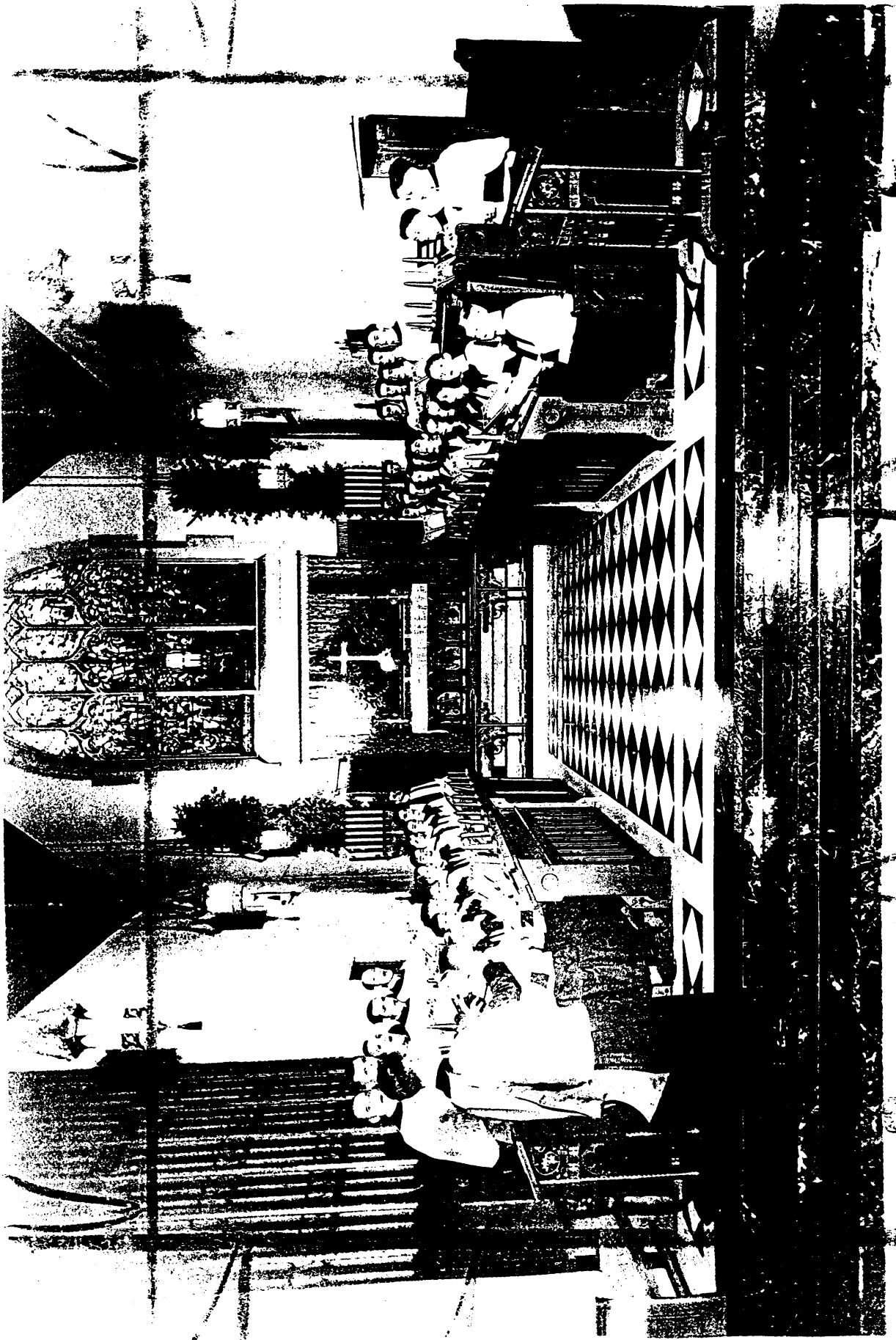




circa 1900, front facade

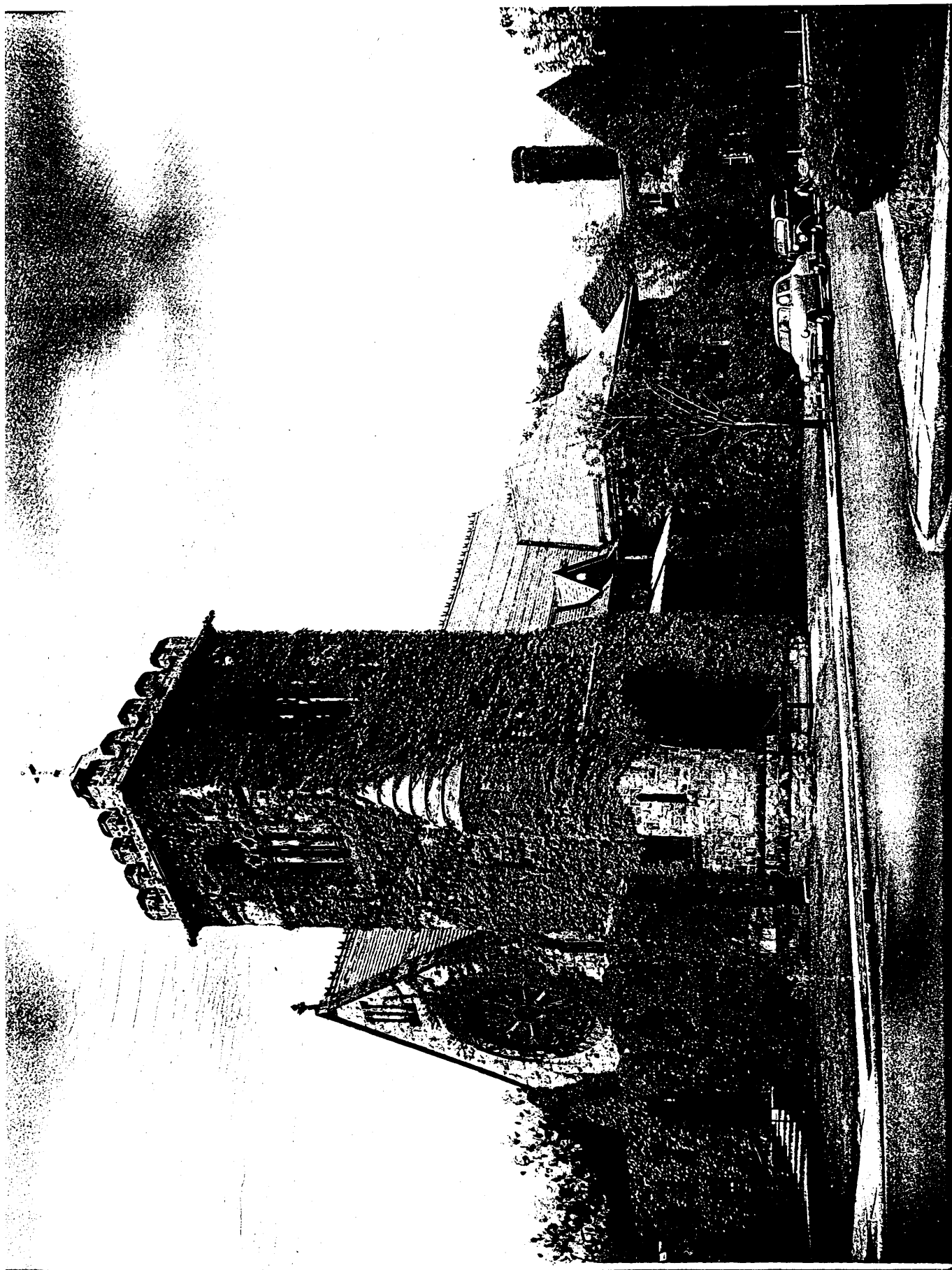


Grace Church, circa 1875



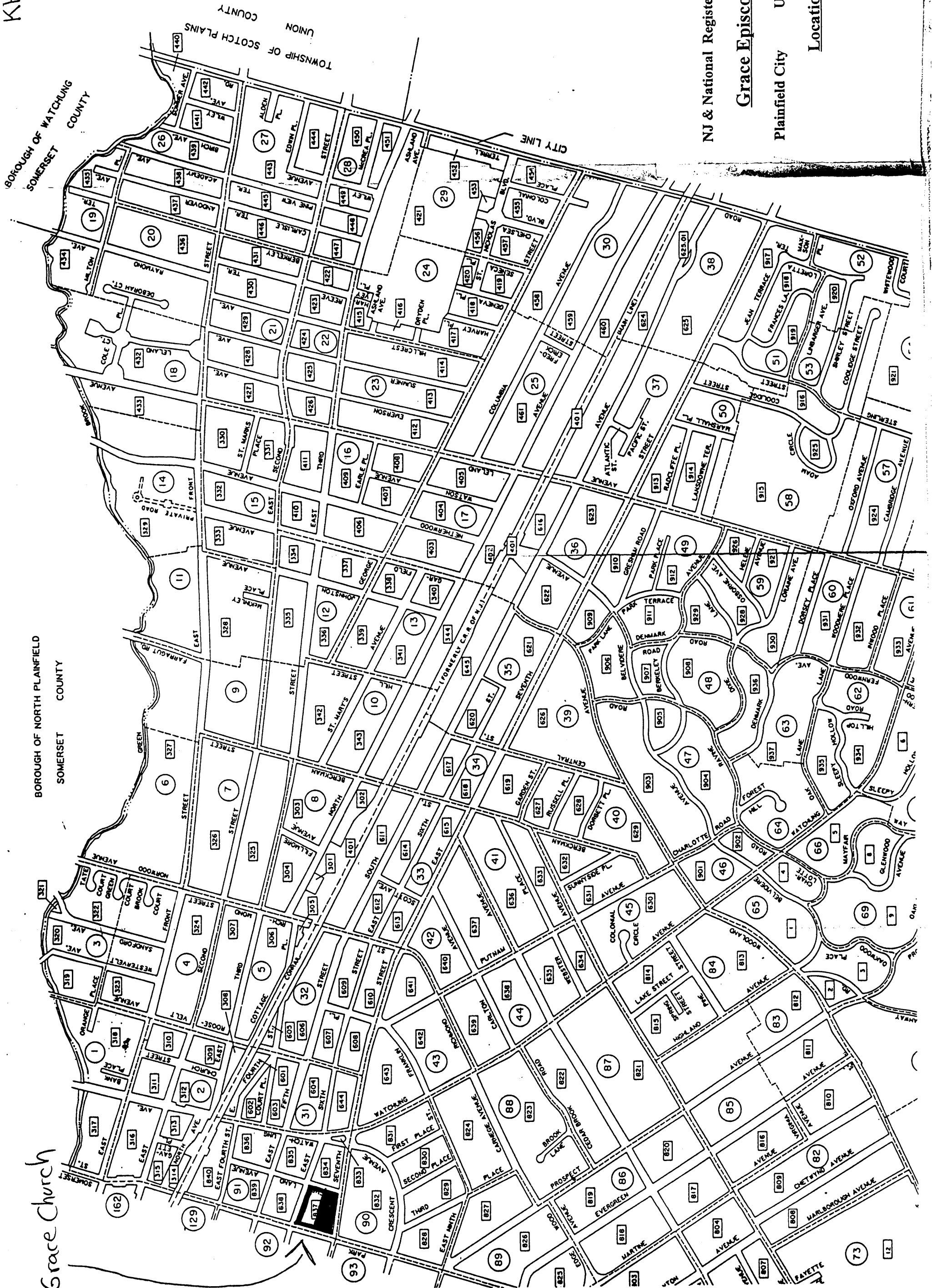
Chancel with original altar, circa 1938

Grace Church, Plainfield, New Jersey



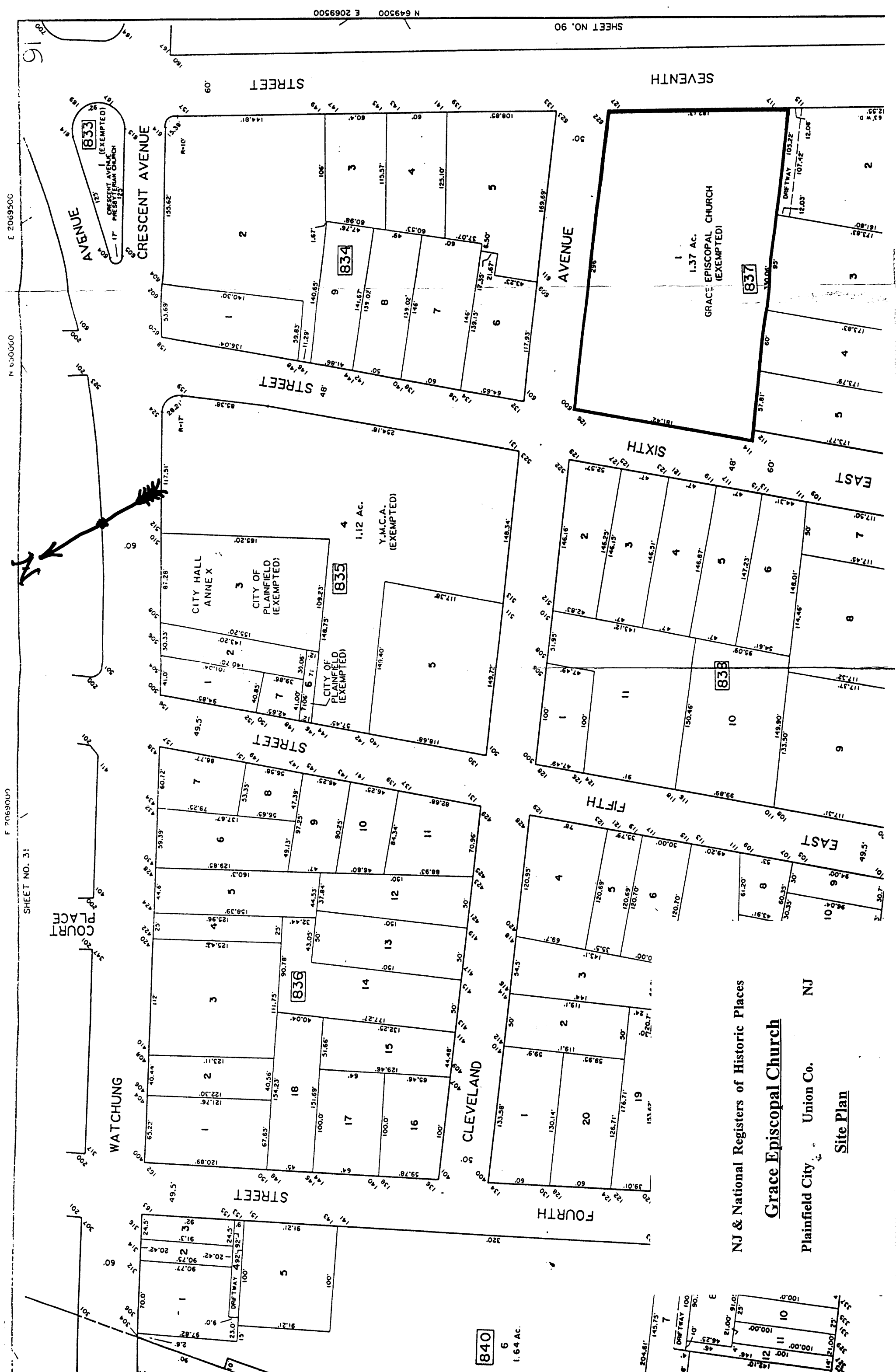
Grace Church, circa 1940

KEY-1



Grace Church

NJ & National Registers of Historic Places
Grace Episcopal Church
Plainfield City Union Co. NJ
Location Map



E 2069500

N 630000

F 2069000

SHEET NO. 31

91

SHEET NO. 90

N 649500 E 2069500

NJ & National Registers of Historic Places
Grace Episcopal Church
Plainfield City Union Co. NJ
Site Plan

[840]
6
1.64 Ac.

