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NPS Form 10-900

OMB No. 1024-0018

United States Department of the Interior
National Park Service

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NAT REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

National Register of Historic Places Registration Form

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

1. Name of Property

historic name St. Paul's Episcopal Church

other names/site number

2. Location

street & number 113 Engle Street ☐ not for publication

city or town City of Englewood ☐ vicinity

state New Jersey code 034 county Bergen code 003 zip code 07631

3. State/Federal Agency Certification

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

Rich Boorny Ass't Commissioner 2/20/14

Signature of certifying official/Title Date

NJ DEP

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:

Signature of the Keeper Date of Action

[✓] entered in the National Register.
☐ See continuation sheet.

Edson K. Beall 5-5-14

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

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

St. Paul's Episcopal Church
Name of Property

Bergen/New Jersey
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [X] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
4	3	buildings
0	0	sites
0	0	structures
0	0	objects
4	3	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)

Late Victorian (1895)
Late Gothic Revival (1899)
Tudor Revival (1916 and 1922)

Materials
(Enter categories from instructions)

foundation Brownstone
walls Sandstone accented with Brownstone
Half-Timbered Stucco
roof Asphalt, Slate, Copper and Built Up Roofing material
other

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

St. Paul's Episcopal Church
Name of Property

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions)

Architecture
Art

Period of Significance
1895-1922

Significant Dates
1895 Date of Construction Sunday School Building
1899 Date of Construction Church
1916 Date of Construction Parish House
1922 Date of Construction Parish House Addition

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation
N/A

Architect/Builder
Thornton Floyd Turner, Architect; Hill and Turner, Architect; Aymar Embury II, Architect; Charles Wesson Hoadley, Architect; Tiffany Studios, Stained Glass Artist; John La Farge, Stained Glass Artist; J&R Lamb Studios, Frederick Symetz Lamb, Katherine Lamb (Tait), Stained Glass Artist; Norwalk Building Co. Builder (Church) and A.D. Bogart, Builder (Sunday School Building)

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

St. Paul's Episcopal Church
Name of Property

Bergen/New Jersey
County and State

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
- [X] Other

Name of repository:

10. Geographical Data

Acreage of property 2 acres

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	586737	4527765	3			
2				4			

- [ ] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.) The boundary of the St. Paul's Episcopal Church is shown as a dotted line on the accompanying map entitled "Site Map."

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.) The boundaries of the nominated property are identical to the original property boundaries.

11. Form Prepared By

name/title Sophia Jones and Annabelle Radcliffe-Trenner

organization Historic Building Architects, LLC date August 2013

street & number 312 West State Street telephone 609-393-3999

city or town Trenton state NJ zip code 08618

Additional Documentation

St. Paul's Episcopal Church
Name of Property

Bergen/New Jersey
County and State

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. Paul's Episcopal Church

street & number 113 Engle Street telephone 201-568-3276

city or town Englewood state NJ zip code 07631

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

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

Summary

General Description

The St. Paul's Episcopal Church complex consists of a series of interconnected buildings constructed between 1895 and 1967 located on the northeast corner of the intersection of Engle and Church Streets in the City of Englewood, NJ. The 1899 late Gothic revivial church dominates the site, in both its size and height and its prominent placement facing the main thoroughfare, Engle Street, to the west (Photograph 1). The church with its two main entrances at the large stone tower on the southwest corner (Photograph 3) sits forward of the remaining buildings both on Engle and Church Streets. A second group of three buildings include the late Victorian Sunday school building (now chapel) built in 1895, which predates the church by four years. The gable of this T-Plan building faces south onto Church Street (Photograph 53) and is connected at the north end to the 1916 Tudor revival parish house. The parish house (Photographs 14 & 13) has a small addition to the east, which was added in 1922 (Photograph 12) to provide more classroom space and a sexton's apartment and is referred to as the parish house addition. The third group of buildings is further to the east (away from Engle Street) and includes the school addition to the north (Photographs 9 & 10), the parish hall to the south facing Church Street (Photographs 7 & 8), and a small garage is in the parking lot to the north (Photograph 11). This last group of buildings is non-contributing.

Site

The immediate church complex surroundings are primarily residential to the east along Church Street (Photograph 5) and commercial to the south along Engle Street. The church complex sits on a large rectangular lot that extends east from Engle Street to Winthrop Place and north from Church Street to the adjacent commercial lot. There is a large parking area on the north side of the church buildings (Photographs 16 & 18). The entire site slopes steeply down from east to west following the grade on Church Street. Access into the main parking lot is a driveway off Engle Street entered under a porte cochere to the south (Photographs 2) attached to the north elevation of the main Church. Further north a second drive exits back onto Engle Street (Photograph 18). The church is raised up on a bank and it is likely that the street was regraded and depressed approximately 2-3 feet resulting in the addition of a second series of steps used to reach the church entrances from the sidewalk at the corner of Engle and Church Streets (Photograph 3). All the buildings facing the two streets have landscaped lawns sloping down to the sidewalk, with well-maintained shrubs along the perimeter of the buildings. There is a half-circle entrance drive off Church Street, which provides access to the parish hall and the Sunday school building (Photograph 6). Three off street parking spaces are provided on this side of the church. To the west of the drive is a memorial garden with names on bronze plaques on the east wall of the church facing the garden, and a paved labyrinth (Photograph 17). On the north side of the church is a large parking lot with parking rows separated by wide grass verges and specimen trees (Photographs 14 & 18). The National Register boundary only extends to the east wall of the parish hall and the school addition and does not include the rectory on Winthrop Place or the playgrounds along the east edge of the property (Photograph 9).

Church Exterior
General Description

Plan
The church, built in 1899, is cruciform in plan and the front gable faces west onto Engle Street. A pentagonal apse at the east end houses the chancel (Photograph 29) and is separated from the nave by a large transept (Photograph 4). The front west gable of the church has a massive 25 feet square tower rising eighty feet from the ground,[1] intersecting the southwest corner of the church (Photograph 25). There is a separate hexagonal stair turret at the north-west corner, where the tower connects to the west gable of the church (Photograph 23) with two large stepped diagonal buttresses on the two remaining tower corners. On the north elevation is a porte cochere entered from Engle Street (Photograph 2). The nave is divided into three bays with large stone arched flying buttresses and piers, under which are the side aisles to the nave (Photograph 32). The large square clerestory windows designed by Katherine Lamb Tait fill the entire wall between the piers (Photograph 26). Each lower side aisle wall is pierced with small rectangular heavily leaded stained glass windows with a rectangular basement window below. Two small crenellated corner towers, designed as ventilation towers, are located at the inverted corners, where the north and south transepts meet the nave roof respectively (Photograph 21). The east elevation of the north transept has been infilled with a rectangular footprint that was originally the church sacristy and now provides an enclosed entrance into the rest of the church complex (Photograph 15). A wood-covered walkway originally connected the church at this location to the Sunday school building (now chapel) (Figure 1). There is a small covered half timbered entrance porch in the center bay on the north elevation that provides access to the basement (Photograph 32). This was added in 1956 when the Bonbright Room was built in the basement of the church[2] (Photograph 33). There is also a small shed roof over a side entrance where the south transept intersects with the nave on Church Street (Photograph 29).

Floor Levels
The tower has four stories and the church is single story with a full basement below along the north side and a crawl space to the east side of the nave. Walls in the basement indicate the layout of the original church foundation walls constructed in 1867. In 1899 the church above ground was demolished to allow for the construction of the present church. Underpinning of the old church stone walls "as per Mr. Hill's instructions"[3] confirms that walls for the original church were incorporated into the new church. There is a finished wood paneled room in the basement (the Old Bonbright Room) (Photograph 33), a curved brick corridor that connects to the tower stair, and a mechanical room under the north transept.

Construction Material
There are two different colored sandstones used on the church. The light brown colored stone facades are broken up with the use of horizontal belt courses using a rose colored stone referred to as Passaic Red sandstone.[4] The rose sandstone is also used along the watertable and is accentuated with the use of a red

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[1] Taylor, Helen V., *St. Paul's Church: 1865-1965...And Onward*. Englewood, NJ, p 11.
[2] Taylor, Helen V., *St. Paul's Church: 1865-1965...And Onward*. Englewood, NJ, p 26.
[3] Vestry Meeting Minutes August 12, 1899.
[4] Vestry Meeting Minutes February 14, 1900.

pointing mortar. This is especially visible along the base of the tower, the west (Engle Street) elevation and the two church side aisle elevations (Photographs 22, 24, & 30). On the transept gables, the rose sandstone is used along the watertable and at horizontal belt courses to accentuate the sill of the large transept windows (Photograph 28). The flying buttresses have several rose sandstone accents where the bases step down in size at the spring of the buttress arch, at the voussoir arched stones, and at the pointed capstones on the buttresses (Photograph 27). The tower is divided horizontally with decorative rose sandstone belt courses into five sections: the watertable at the base, first belt course at the step back reduction of the corner buttresses, the second belt course at the base of the louvers forming their sills, the third course at the voussoir arched openings of the louvers, and finally at the belt course work below the cornice with the four boldly projecting carved stone gargoyles at each corner. The top of the tower is finished with crenellated stone parapet battlements capped with rose sandstones (Photographs 23 & 25). The ventilation towers also have crenellated battlement parapets with rose sandstone copings and belt courses. A second similar belt course on the ventilation towers below the louvers aligns with the side aisle eaves and transept windowsill belt course (Photograph 21). The chancel apse has no belt courses, but the watertable has the same character-defining rose sandstone with a random uneven transition between the two brownstone courses. A small porch addition on the north elevation in the center bay has a half-timber finish (Photograph 32). The only non-masonry wall is the sanctuary nave east gable, which sits above the chancel roof. The gable has decorative vertical bands of arched fretwork (Photograph 29).

Roofs

The church roofs are all steeply pitched gable or hip roofs (Photograph 20) with asphalt shingles, which replaced the original slate roofs. Several, including the porte cochere, transepts and chancel roofs have bell cast eaves, where there is a transition from the steep pitch along the eaves (Photographs 29 & 30). The slate roofs have been replaced with asphalt shingles. There is evidence of half round gutters remaining on the north transept roof, however, most of the roofs no longer have gutters or have contemporary pole gutters. Several of the gutters have been replaced with K-gutters and all of the downspouts appear to be corrugated rectangular contemporary downspouts painted brown. Where old flashing is visible, it is copper, including copper rolled ridge flashing on the transepts and porte cochere roofs. The nave roof has three arched louvered ventilation dormers centered in each bay, clad in metal and painted brown (Photograph 32). The eaves are typically open with painted flat board soffits and exposed wood rafter ends.

Windows

The oldest window in the church is on the east wall of the tower in the vestibule and was relocated from above the altar of the old church.[5] (Photograph 51) The church has three large gables each pierced by large Tudor arched window openings set with voussoir stones in rose sandstone. The gable windows in the west elevation facing Engle Street and the north elevation transept window were both designed by J&R Lamb Studios (Photographs 39 & 40), and John La Fargé designed the south transept gable window (Photograph 38). Two of the five walls that form the apse in the chancel are pierced with lancet stained glass windows titled "Angel of the Resurrection" and designed by Tiffany Glass & Decorating Company.[6] (Photograph 36) A pair of basement windows is located in the east (altar) wall of the chancel. The tower window openings include two pairs of

[5] *Commemorative Catalogue* Seventy Five Years A Parish, p 24.
[6] Vestry Meeting Minutes file: Letter from EB Conners, Counselor at Law to the Rector, Wardens & Vestry, January 25, 1900.

diamond paned windows at each floor and a pair of arched louvered openings on all four sides at the fourth level, where the bells are located. The wood arch above the louvers has decorative fretwork (Photograph 23). The turret has a staggered set of four long narrow diamond pane colored glass lancet windows one on each face and was originally the stair access to the tower and bells. The stairs have since been removed. The porte cochere is a wood framed steeply pitched hipped roof, supported by large square rose sandstone piers at all four corners and a low wall between the piers on the north elevation (Photographs 30 & 31). The two ventilation towers have painted wood louvered openings on the two exterior walls. Basement windows are installed centered below the side aisle windows. The nave elevations have three large rectangular Tudor style stained glass clerestory windows divided into three bays for the larger lower windows and into subset pairs for the upper transept windows (Photograph 32). Below the clerestory windows are small rectangular decorative stained glass windows set within each bay of the side aisles (Photograph 42). Windows typically have painted wood frames with reinforcement bars as necessary depending on the size of the window and complexity of the lead came work. All the large windows also have exterior painted metal storm windows set within the wood mullions of the stained glass windows. The lower storm windows are various sizes and operable with the awning stained glass window. Vertical wood louvers are installed at the three gables to provide attic ventilation (Photograph 28).

Doors

The church has four exterior entrances into the sanctuary. One under the porte cochere (Photograph 31), two in the tower (Photograph 24), and one small entrance at the south-east corner, where the south transept meets the nave (Photograph 29). There is an interior door on the east wall of the north transept that provides access into the rest of the church complex. The arched stone opening under the porte cochere has a pair of vertical wood beaded board doors each with an upper single window filled with diamond lead panes of glass (Photograph 31). The doors match the wood side lights and the arched wood panels above have horizontal painted board divided into three bays with vertical wood boards. The doors have elaborate wrought iron strap hinges at the top and bottom and a knob with a rectangular back plate (Photograph 31). The two pairs of double doors at the west and south walls of the tower are reached from two flights of bluestone steps and open into the tower vestibule at the base of the tower (Photographs 51 & 52). These large double doors have vertical boards divided into three panels with large horizontal chamfered boards overlaid with elaborate wrought iron strap hinges. The large medieval style vertical wrought iron pull handles are welded onto large flat hammered plates (Photograph 49). The Tudor arched opening is filled with a transom divided into ten glazed lites with a carriage lantern installed in the center of the arch on the exterior (Photograph 24). The cheek walls on either side of the entrance steps are rose sandstone and the treads are bluestone. A carved stone hood terminated with a carved stone acanthus leaf corbel frames the Tudor arched opening. The fifth exterior door is a single paneled wood door that creates a side entrance into the sanctuary at the south transept.

Other important exterior architectural features include a large stone cross at the west gable of the church, the boldly projecting stone gargoyles at the four corners of the tower and a stone chimney at the intersection of the chancel nave and north transept. There are decorative carriage lanterns at the entrances. Three bronze plaques have been installed on the east wall of the church facing the memorial garden, listing the names of those deceased.

Church Interior
General Description

Plan
The church is laid out with a center aisle and two side aisles below the clerestory windows (Photograph 34). The two sets of wood pews separate the three aisles and face the altar. Several have plates with the names of parishioners (Photograph 46). At the two transepts the pew seating faces towards the center aisle (Photograph 39). The chancel is entered from the nave through a decorative wood rood screen with a wider ogee arched opening carved with finials, bosses, and wood crockets with a Latin cross in the center (Photograph 35). Three lower symmetrical side ogee arches each with decorative wood work and pointed finials form the two sides to the rood screen (Photograph 34). The plaster chancel walls are painted with decorative faux ashlar stone work, and the two side walls have pointed arched stained glass Tiffany windows. The center bay behind the altar has a decorative wood reredos with a painting of the Last Supper (Photograph 36). The choir has pews on the north side facing towards the center aisle (Photograph 37) and more contemporary informal seating and the organ console on the south side. In addition, the rood screen has a decorative carved wood pulpit in the center arch on the south side. The organ loft is on the north side of the chancel and there is a small ladder access and a side entrance door into the organ loft on the north wall (Photograph 37). The main entrance into the church is through the tower vestibule, which has a contemporary cork tile floor and plaster walls and a small side entrance to the tower staircase (Photograph 52). On the east wall of the tower vestibule is a large flat arched opening with a decorative stained glass window, which was salvaged from the original 1867 church (Photograph 51). The other main entrance into the church is through the porte cochere on the north elevation.

Other interesting features include the side aisles, which extend along the three large bays of the main nave and then terminate at the ventilation tower at the transepts (Photograph 41). The arched opening has decorative heart shaped capitals that are unique in design (Photograph 45). Other decorative plaster features include plaster hoods finished with decorative bosses at openings (Photographs 48 & 50).

The exposed wood roof structure is made up of a series of large scissor trusses combined with king posts, which span between the north to south walls of the nave (Photograph 19). The finished beaded board wood ceiling is further divided horizontally into six bays with purlins. A wide wood cornice meets the plaster walls at the eaves and is punctured by the ends of the trusses finished with carved wood bosses. The trusses continue to the chancel wall. A flat-latticed beam supports the two transept openings, and the transept wood coffered ceiling follows the profile of the Tudor arched window opening (Photograph 38). The chancel located beyond the arched plaster opening is divided into five plaster bays with an apse of decorative plaster ribs divided into five vaults that extend quite far down the wall. The vaults themselves are pierced by the pointed arches of the two stained glass windows in the chancel (Photographs 34 & 36). The church nave has a wide-open feel. This is accentuated by the very large clerestory windows, which fill the walls between the piers creating an English gothic space filled with natural lighting (Photograph 40). The large Tudor arched windows at the west end of the nave and at the north and south transepts create a dramatic colorful finish to these large end gable walls (Photographs 38 & 39). There are many interesting features and details in the church. The floors are laid in a checker board pattern of cork tiles over the original wood floor, with carpet in the aisles (Photograph 44). Wood floor boards remain between the pews and in the chancel (Photograph 44). The pews are finished with

wood paneling at the ends and on the backs and fronts. The west gable of the church has ornate wood paneling with carved figures of Saints that fill the wall below the window (Photographs 40 & 47). Other ornamental interior furnishings include an octagonal limestone freestanding font, carved wood statues, an ornate brass communion rail and brass railings at the chancel steps. The lighting was originally designed for gas and electric[7] and includes a series of 10 chandeliers in the nave with hexagonal tubes and gold colored metal creating lattice work along the top of each fixture (Photograph 43); three smaller similar chandeliers are in each of the side aisles, and a pair of wall sconces light the east and west transept walls. The chancel lighting is contemporary and consists of large flood lights concealed by the rood screen. Additional spot lights have been added throughout the church.

The vestibule under the tower is the main entrance into the church (Photographs 51 & 52). The upper levels of the tower can be reached through a small access door and a stair in the Turret. Initially, the tower was accessed by stairs, which went up to the bell level but have since been removed. The second floor of the tower has windows and the framing to support the bells above. The bell ropes extend through the space down to the vestibule below where they are currently rung. There are three sets of paired diamond paned windows at this level and the stone walls have been plastered. The third floor level is reached by a wood staircase and is where the bells are located. There are four large bells inscribed with Hennely Bell Co., Troy, NY. There are four pairs of screened wood louvers at this level. A wood stair provides access up to the roof through a roof hatch on the upper levels.

Sunday School Building (now Chapel)

Plan

The Sunday school building constructed in 1895[8] is the oldest standing building on the church property and was originally used as the Church Sunday School prior to the construction of the present church. It was remodeled into a chapel in 1922.[9] The building has a T-Plan with the main stone gable facing south onto Church Street and further north two short gables facing east and west (north wing). The original plans included the large rectangular Sunday school room (now the chapel) with a small stage platform below the wheel window (now the organ) and a tiered sloped gallery for the infant class above the first floor classrooms at the north end of the Sunday school room (Figure 15). The first floor north wing was divided into three rooms, which included two classrooms and a small library with a staircase up to the gallery and down to the basement. The basement was under the north wing and did not extend under the Sunday school room.

Most of the plan alterations in 1916 impacted the north wing, which became a hallway into the new parish house. The Sunday school room remained until it was converted into a chapel in 1922.

Construction Materials

The main entrance on Church Street has two stone voussoir arched openings that create two small exterior

[7] Vestry Meeting Minutes April 17, 1900.
[8] Vestry Meeting Minutes October 29, 1895 with Account Summary for Sunday School Building.
[9] *Commemoration Catalogue* Seventy Five Years A Parish, p 25.

vestibules. Above the arched openings is a large wheel stained glass window installed in 1896 with decorative wood spokes. The round window opening is finished in rose sandstones (Photograph 57). The south elevation corners have stone quoins in rose sandstone and form a large stone pier with a flat arched opening into the same covered vestibule from the east and west elevations (Photographs 55 & 54). The rose sandstone is also used along the base of the west, east and south elevations creating a color accent at the watertable similar to the Church masonry detailing. The east and west elevations are symmetrical with three bays of three wood framed windows each with transom lights above (Photograph 65) and a small triangular dormer in the roof with an awning lunette window used for ventilation. Three basement windows ventilate the crawl space below (Photograph 54).

Roof

The roof ridge of the north wing meets the south gable ridge near a decorative wood fleche tower (Photograph 54). The steeply pitched asphalt shingle roofs have decorative exposed wood framing, including purlins, which pierce through the stone walls at the gables, and decorative cut rafters that create deep overhanging eaves with painted V-board soffits. With the 1916 parish house addition, the east-west gable at the north end was significantly altered. The original roof was wood shingle and evidence of this roof remains in the attic (Photograph 71). As part of the parish house addition, the south face of the north wing roof was extended and raised. Consequently, the roof ridge was increased in height and moved north with the fleche tower, which was integrated into the parish house construction. Evidence of the original fleche tower location and the wood ducted ventilation system remain in the attic. The fleche, while relocated, still retains much of its original wood trim. Originally clad in wood shingles, based on evidence in the attic, it has since been clad in gray-blue slate. The eight-sided spire with its bell cast eaves is pierced on 4 sides by wood pedimented arched louvered openings. The pediments are quite decorative with an arch supported by pilasters and a center keystone, all carved in wood. Pilasters are supported by decorative wood brackets at the sill of the louver, which creates a wood belt course at the base of the louvers. The fleche base widens slightly at the junction with the three ridges and is lattice finished in gray slate. The original roof depicted in watercolor by the Architect (Figure 10) was wood shingled.

Structure

The building roof structure consists of an exposed raised tie lattice truss system. This complex double scissor truss extends down the wall, visually dividing each of the bays (Photographs 62 & 63). The trusses are supported on masonry walls between each of three window bays. The ceilings are finished with beaded board and the walls are plaster.

Windows

The most significant window in the Sunday school building is the stained glass Wheel Window on the south gable (Photograph 61). The leaded glass windows along the west and east elevations are pale yellow and green with a different colored glass rosette in the middle window. The lead work has divided the glass into a mix of diamond, square, triangular, and hexagonal rippled colored glass panes (Photograph 65). The dormer windows are arched lunette awning windows that provide ventilation to the space and are operated by ropes.

Doors
The two exterior vestibules on the west and east corners of the south elevation have a beaded board paneling surrounding the doors (Photograph 56). Each entrance door has glazed stained glass transom lights above the five-paneled door with two solid panels at the base, two vertical glazed panels, and a large horizontal wood panel above. The interior door from the parish house to the north has intricate detailed Tudor style carved panels (Photograph 66), as does the wood paneling on the pews. The door hardware uses large round wrought iron elements in the medieval English style and the wood door is studded with wrought iron square pegs.

Interior
The interior of the Sunday school building has been significantly altered, however, it has a very attractive old English country church character with exposed roof trusses, wood floors and a center aisle (Photograph 64). The south gable with its decorative wheel window (Photograph 61) is framed by electronic organ pipes that forms an arch with horizontal trim almost creating its own half round pediment, integrating the two entrance doors from Church Street (Photograph 60). The north elevation has a large half-round arched opening, which was previously the open gallery that looked down into the Sunday school room (Figure 15 & Photograph 58). This has since been closed off and decorative woodwork of carved crockets and fleur-de-lis finials applied above the altar in the arch opening. The altar area at the north end has a single step onto a raised wood platform with decorative wood railings and a carved lectern integrated into the communion rail (Photograph 59). The light fixtures were probably installed after the 1922 conversion of the space into a chapel (Photograph 61).

Parish House and Addition
The parish house was constructed in 1916 and was designed by Architect Aymar Embury II in the English Tudor style (Figure 6). The Parish House Addition was designed by Charles Wesson Hoadley in the Scottish vernacular style (Photograph 61).

Plan
The building plan has a center ridge traveling north-south, which aligns with the ridge of the Sunday school building. The north end of the building is terminated by three small stone gables (Photograph 13). At the south end where the parish house meets the Sunday school building the north-south ridge is broken by the higher east-west ridge and fleche at the crossing of the parish hall ridges (Photograph 20). The gable to the south is concealed by the Sunday school building. The 1922 T-Plan addition is a small gabled extension constructed on the east elevation of the parish house in the center (Photograph 12).

Construction Materials
The west elevation of the parish house is set back facing Engle Street with a stone gable at the north end and a Tudor half timber gable with stone walls below to the east and west (Photograph 15). The center section between the north and south gables is divided into five bays separated by stone piers, with the second floor level separated from the first floor by half timbering. The wall below the first floor windows is ashlar stone (Photograph 69). The decorative half timbering at the walls and gables gives the parish house a very distinctive Tudor revival character. However, the stone gable and accents harken back to the English Gothic revival architecture of the Sunday school building and the church, cleverly connecting all the styles of architecture into an integrated complex of buildings. The north and east gables both have large flat voussoir-arched openings

with a mix of glazing and half timbering (Photograph 67). All the gables are capped with copingstones, but some have since been clad in copper. The style and character of the north gable end of the parish hall has more of a Scottish vernacular feel to the architecture. This is further emphasized in the 1922 addition with its stucco façade and scale similar to traditional croft houses in Scotland (Photograph 68). The Scottish vernacular revival style makes this parish house addition of considerable architectural interest because examples of this style of architecture are rare in the US. Moreover, the half timbered style architecture is a distinctive character detail of many Englewood residential buildings.

Openings

The windows are typically narrow vertical casement wood windows set in pairs or triples each with 8 lites and separated by stonework (Photograph 69). On the stone gables, the windows vary in size proportionally to the size of the gable. Large shallow flat arched openings in the masonry on the west elevation are filled with large glass panels divided by mullions, creating a store front style glazing (Photograph 67). Painted wood double hung windows are used elsewhere on both the parish house and addition (Photograph 70). The entrances into the parish house have all been altered, in part because the 1966 addition provided new entrances into the Church complex from Church Street and the north parking area. A small covered porch addition was added on the north-west corner where the parish house meets the church, however, this is contemporary and only a plastered interior opening remains of the original door at this location.

Roofs

The slate roofs have been largely replaced with asphalt shingles, with some slate remaining on the three gables at the north end of the parish house. Typically, all the ridges have exposed copper ridge flashing. The fleche, originally located atop the Sunday school building, was relocated to the raised ridge (Photograph 71). Contemporary roof ventilators have been added along the roof ridges. There is a large chimney constructed of stone above the roofline with brick below, adjacent to the valley to the north-west of the fleche (Photograph 20).

Interior

The interior of the parish house has been significantly altered although important remnants of the original historic fabric remain largely concealed in the attic spaces. The five bays visible from the west elevation originally housed a large two story space with a barrel vaulted parish hall ceiling with a balcony along the north and south elevations that looked down into the hall below. A stage was installed at the north end. The two balcony areas and the open space between has since been infilled with suspended ceilings to create additional office and small meeting space on the second floor. However, the plaster barrel vault and the exposed wood purlins still remain above the office ceilings (Photograph 72).

1966 Buildings (Non-Contributing)

Two additional buildings, completed in 1966, the parish hall and the school addition with a few flat roof infill additions, connect these buildings to the existing church complex. The parish hall has a small gable end similar in scale to the Sunday school building gable and both face Church Street (Photograph 7). The school Addition is a flat roofed rectangular single story addition to the east and north and is not visible from Engle or Church Street (Photographs 9 & 10). The garage (Photograph 11) is contemporary and set back behind the school addition.

THE STAINED GLASS

Saint Paul's Episcopal Church has a rich history of stained glass memorial windows dating from the inception of the original church. There are a total of thirty-nine windows in the church, eleven of which are attributed to master stained glass designers and studios - John LaFarge, Tiffany Studios, and J&R Lamb Studios. The following is a description of each stained glass window located within the church:

Church Stained Glass

Cross Pattee Window - 1881 (Window 101) (Photograph 73)

The oldest window in the collection is located on the east wall of the tower vestibule (Photograph 51). The window was originally displayed above the altar in the 1867 church (Figure 13). The leaded window is currently set in a wooden frame and consists of colored glass, rock quartz and painted glass. The dominant feature is a Cross Pattee with the monogram IHS at its center. Fleur-de-lis decorate the outer edges of the window. The window was a gift from the wife of the Rev. John William Payne, who was rector from December 1870 - November 1880.[10] The designer of this window is unknown. The window measures five feet by five feet three inches.

Small Window on North Side of Narthex Over Door - circa 1884 (Window 202) (Photograph 81)

This lancet window sits above the door on the north side of the narthex. The memorial window brightly showcases flowering lilies, the symbol of purity. The window is a memorial to Sarah Dudley Cooke (1863-1883), by members of the church School. The designer of this window is unknown.[11] The window measures approximately one foot six inches by three feet.

Angel of the Resurrection - 1900 (Windows 209 & 210)

The pair of windows in the chancel that flank the high alter (Photograph 36) was made by the Tiffany Studios (then called Tiffany Glass and Decorating Company) and designed by Frederick Wilson, a lead designer in the company.[12] The lancet window to the left depicts an angel holding an uplifted trumpet with its right hand (Photograph 87). The lancet window on the right depicts an angel holding an uplifted trumpet with its left hand and palm branch in the right hand (Photograph 86). A parishioner commissioned Tiffany Studios in January 1900 to design the windows, which were completed and installed by April of the same year.[13] The windows measure four feet six inches by thirteen feet each.

Resurrection Window - 1902 (Window 211) (Photograph 88)

The Resurrection window is at the south transept (Photograph 38), directly opposite the Enthronement of Religion window. John LaFarge designed the memorial window. The window exhibits brilliant flowering trees; the scene is set at the entrance of the tomb of Jesus. Mary Magdalene, Mary, the mother of James and Salome, are portrayed at the center and left. On the right of the entrance stand Simon Peter and John, with the stone

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[10] Helen V. Taylor. *St. Paul's Church Englewood, New Jersey 1865-1965... And Onward*, p 17.
[11] Ibid.
[12] Ibid.
[13] Vestry Meeting Minutes file: Letter from EB Conners, Counselor at Law to the Rector, Wardens & Vestry, January 25, 1900.

rolled away from the door of the sepulcher.[14] The window measures approximately nineteen feet eight inches by thirteen feet.

Enthronement of Religion - 1906 (Window 206) (Photograph 85)
This memorial window was designed by Frederick Stymetz Lamb and fabricated by J & R Lamb Studios (Photograph 39). It sets in the north transept. The window is rectangular in size with rounded top corners and a pointed top. The window has three large main panels, the central panel being the largest of the three, with 16 smaller panels above. The center panel depicts a seated female figure representing "Enthronement of Religion," flanked by a series of angels. The archangels on either side of the throne represent Michael and Gabriel. Archangel Michael, standing to the left, personifies the church militant. The left panel exhibits three additional angels clothed in armor and holding swords. Archangel Gabriel stands to the right and personifies the church triumphant. The right panel exhibits three angels, one of which is holding a crown. Behind the Gothic throne are blues and greens that make up the Tree of Life. The window includes an inscription in French from the text of the book of Revelations "J'ai envoye mes anges pour render temoignage (I have sent my angels to render testimony)."[15] The design of this window showcased Frederick Lamb's unique method of "double painted" flesh areas, which involve painting two plates of different types of glass with separate colors of vitreous enamel that shine through each other resulting in a lifelike effect. The United States government commissioned Lamb to design a window for the International Exhibition in Paris in 1900, where Lamb was awarded two medals, one for his execution and one for the window design. A window of the same design is exhibited at the Brooklyn Museum in their Decorative Arts Collection.[16] The window measures approximately twenty feet by thirteen feet.

St. Paul Before Agrippa - 1915 (Window 201) (Photograph 80)
The patron saint for the church is celebrated in the memorial window that sits in the nave at the west end of the church (Photograph 40). The window was designed by Frederick Stymetz Lamb and fabricated by the J & R Lamb Studios. The window is rectangular in shape with curved top edges and a pointed top, similar to the Religion Enthroned and Resurrection windows. The window depicts St. Paul before Agrippa, Herod II in the governor's palace at Caesarea in the year 600AD. Agrippa was the last king of the house Herod the Great. St. Paul had been imprisoned and his execution demanded by the priests of the temple in Jerusalem. The Roman governor, Festus, who is on Agrippa's right, protected St. Paul. Bernice, the king's sister, sits at the base of the steps leading to the throne.[17] The window has three large panels, equal in size, with four small vertical panels at the top of each larger panel. The window is filled with beautiful shades of oranges, golds, blues and purples. The window measures approximately twenty-two feet by fourteen feet six inches.

Carved wood paneling, which is integrated into the stained glass window, adorns the west nave wall below the window and stretches from the north side of the nave to the south. This decorative paneling includes built-in

[14] Helen V. Taylor. *St. Paul's Church Englewood, New Jersey 1865-1965... And Onward*, p 19.
[15] Charles Rollinson Lamb, "The Romance of American Glass," *Brooklyn Museum Quarterly* Vol, 16, No. 4, 1929, p114.
[16] Brooklyn Museum, accessed August 6, 2013, https://www.brooklynmuseum.org/opencollection/objects/28578/Religion_Enthroned
[17] Helen V. Taylor. *St. Paul's Church Englewood, New Jersey 1865-1965... And Onward*, p18-19.

bench seating with small statues depicting saints above. The woodwork was also fabricated by the J & R Lamb Studios.

The Clerestory Windows
A series of clerestory windows line the north and south side aisles. The windows were all designed by Katherine Lamb Tait and fabricated by the J & R Studios.[18] Upon the request of a parishioner to sponsor a memorial window for installation in the church, the Vestry decided that any additional memorial windows to be installed ought to be connected with a theme.[19] As a result, the north and south side aisles showcase a series of six themed windows consisting of three vertical rectangular panels with two small vertical panels above each larger panel, themed with a different type of cross in each small vertical panel. The windows are of diamond pattern antique glass. The predominating colors are red and blue with a hint of gold. Each panel exhibits a crest in the top third of the panel.

The Van Buren Window - Faith (Window 212) (Photograph 89)
The Van Buren Window is located in the upper level of the first bay of the south side aisle. The center panel has a large shield of Faith with a flowering cross, symbol of immortality, under a golden crown of glory. A baptismal font in the left panel signifies entrance into the Church. The radiant cross in the right panel is the symbol of faith in life after death. The text is "Thy faith hath made thee whole." The small top windows have six crosses. From left to right they are: Cross Bottonee, Cross Pattee, Celtic Cross, Graded Cross, Cross Fimbriated, and the Cross Bezant.[20] The window measures approximately twelve feet by sixteen feet.

The Bonbright Window - Hope (Window 213) (Photograph 90)
The Bonbright Window is located in the upper level of the center bay of the south side aisle. The center shield is the anchor, the symbol of hope. It is the Anchor-Cross rising above the waters of life. This is crowned by the rainbow of hope. The left panel has its center symbol the Sword of the Spirit planted in the earth. Its cross-like hilt is upright as a sign that swords will be turned into ploughshares. The right panel has a shield with the five-pointed star of Epiphany as a symbol of hope. The small top windows have six crosses. From left to right they are: Cross Cantonee, Cross Clechee, St. Andrew's Cross, St. Anthony's Cross, Cross Chapiteau, and the Cross Barbee.[21] The window measures approximately twelve feet by sixteen feet.

The Jacquette Window - Love (Window 214) (Photograph 91)
The Jacquette Window is located in the upper level of the third bay of the south side aisle (Photograph 42). The center panel contains a large shield with a heart within a shepherds crook, symbolizing protective love, surmounted by the crown of love. The pelican in the shield in the left panel is an ancient symbol of sacrificial love. The shield on the right has the five petaled Mystic Rose of Love. The small top windows have six crosses. From left to right they are: Cross Cercelet, Cross Croisant, Patriarchal Cross, Cross of Triumph, Cross Crosslet, and the Cross Fitchee.[22] The window measures approximately twelve feet by sixteen feet.

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[18] Ibid., p21.
[19] Vestry Meeting Minutes, April 19 1922.
[20] Helen V. Taylor. *St. Paul's Church Englewood, New Jersey 1865-1965... And Onward*, p21.
[21] Ibid., 21-22.
[22] Ibid., p22.

Fiftieth Wedding Anniversary Window of Mr. and Mrs. Pierre Jay Wurts - The Holy Ghost (Window 205) (Photograph 84)
The Fiftieth Wedding Anniversary Window is located in the upper level of the first bay of the north side aisle. The symbol in the center panel is the dove of the Holy Spirit surrounded by seven small flames. The left panel contains the Holy Grail cradled in the crescent moon, with a wafer above. The shield in the right panel is the sun of glory surrounded by flames. The border is the tree of life. The small top windows have six crosses. From left to right they are: Cross Pattee, Cross Potent, Anchor Cross of Hope, Egyptian Cross of Eternal Life, the sixteen-pointed Cross, and Saint Julian's Cross.[23] The window measures approximately twelve feet by sixteen feet.

The Wurts Window - The Son (Window 204) (Photograph 83)
The Wurts Window is located in the upper level of the center bay of the north side aisle. The center panel celebrates the Son of the Trinity with the large shield containing Agnus Dei, the Lamb of God, crowned with a starry crown. On the left panel is a shield of lilies for the purity of Jesus. The right panel has red roses for the love He bore mankind. The small top windows have six crosses. From left to right they are: Cross Etoile, Cross Fusils, Passion Cross, Cross of Glory, Cross Flevee, and Cross Forchee.[24] The window measures approximately twelve feet by sixteen feet.

Veterans' Window - The Father (Window 203) (Photograph 82)
The Veterans' Window is located in the upper level of the third bay of the north side aisle. The central panel has the eye of God in a six-pointed star of the Creator composed of overlaid triangles. The shield in the left panel has the tree of Eden or the Tree of Knowledge of Good and Evil. Two apples are in the foliage with a serpent on the trunk of the tree. The right panel shows the healing staff of Mercury - the cross as a symbol of redemption through Christ and reunion with God in immortality. The small top windows have six crosses. From left to right they are: Cross Frette, Interlaced Cross, Latin Cross Fleurie, Passion Cross Clechee, Greek Cross Iona, and Cross Indented.[25] The window measures approximately twelve feet by sixteen feet.

Lower Level North and South Aisle Windows
Six memorial windows are placed at the lower level of the north and south aisles, three on each side, centered below each of the Clerestory Windows (Photographs 40 and 42). The stained glass windows are brightly colored with dark reds, blues, purples, and golds. The windows represent six saints. Their style and color are characteristic of medieval church stained windows. The north side aisle has three windows representing Saint Nicholas *(Window 107) (Photograph 74)*, date approximately 1919; Saint Catherine of Alexandria *(Window 108) (Photograph 75)*, date approximately 1924; and St. Ambrose, dedicated to Thornton Floyd Turner, Architect of the Church *(Window109) (Photograph 76)*, date approximately 1919. The south side aisle has three windows representing St. Augustine *(Window 115) (Photograph 79)*, date approximately 1917; St. Elizabeth *(Window 114) (Photograph 78)*, date approximately 1920; and St. Francis of Assisi *(Window 113) (Photograph*

[23] Ibid.
[24] Ibid., p23.
[25] Ibid., p22-23.

77), date approximately 1901.[26] The designer of these windows is unknown. Each window measures three feet four inches by one foot nine inches.

1895 Sunday School Building Stained Glass

The Rose Window - 1896 (Window 220) (Photograph 92)

The Rose Window is original to the 1895 Sunday school building but was relocated to the south elevation opposite the altar when the hall was converted to a chapel in 1922 (Photographs 60 and 62).[27] The memorial window displays two angels clothed in draping white garments. The designer of this window is unknown. The window measures approximately 8' in diameter.

These windows provide an excellent example of three important stained glass design studios of national significance at the turn of the century. This is a rare opportunity to see excellent large examples of stained glass by all three studios in their original location, where the designer intended them to be seen.

[26] Helen V. Taylor. *St. Paul's Church Englewood, New Jersey 1865-1965... And Onward*, p24.
[27] Ibid., p17.

Summary Statement of Significance

Significance of St. Paul's Episcopal Church

St. Paul's Episcopal Church was founded in 1865 in Englewood, NJ. The Sunday school building (now chapel) late Victorian reivial in style and the church late English Gothic in style. Both buildings were designed by Thornton Floyd Turner,[1] a former parishioner and well-respected New York City architect. He initially practiced on his own and then joined George Hill CE after 1865 and practiced as Hill & Turner. [2] The firm completed several important landmark buildings in New York City, including Euclid Hall on Broadway.[3] St. Paul's Episcopal Church houses exceptional examples of stained glass, designed by three master stained glass studios - Louis Comfort Tiffany, John La Farge, and the J & R Lamb Studios with designs by Frederick S. Lamb and Katherine Lamb Tait.[4] The Parish House designed by Master Architect Aymar Embury II[5] was completed in 1916 in the Tudor revival style with half-timbered walls and stone gables. Aymar Embury II designed several important buildings in New York City including Jones Beach State Park on Long Island, and New York City Parks and Recreation Central Park facilities, and was also the chief architect for the design and construction of the Verrazano Bridge, Bronx- Whitestone Bridge and Lincoln Tunnel. In 1922 a small addition was added on the east side of the parish house designed by architect Charles Wesson Hoadley[6] of the New York firm Hays and Hoadley. Both Hoadley and Embury were very influential in the design of classical and Tudor revival houses in Englewood.

St. Paul's Episcopal Church is eligible under Criterion C at the local level of significance as a notable example of early 20th century English Gothic and Tudor architecture from 1895-1922 and for the exceptional stained glass panels by three master stained glass designers. The period of significance includes the work by three important New York City architects, Turner (later Hill & Turner), Embury and Hoadley.

The Growth of Englewood from Farm to Village (1858-1865)

The original St. Paul's Episcopal Church was completed less than 6 years after Englewood was registered on August 15th 1859 by New York lawyer and developer J. Wyman Jones, in the County Seat of Hackensack.[7] The rapid growth of Englewood is largely attributed to the construction of the Northern Rail Road of New Jersey completed in October 1859[8] (Figure 19). Before 1859 Englewood was a small village with a series of long narrow farms stretching from the Hudson Valley up to the Palisades. However, the advent of the railroad made Englewood an attractive investment proposition for developers. J. Wyman Jones Esq. and his partners bought

[1] James Ward, Architects in Practice, New York City 1840-1900
[2] James Ward, Architects in Practice New York City 1900-1940 p35
[3] Christopher Gray, "Streetscapes: Euclid Hall; A Derelict Dowager Making a Modest Comeback," New York Times, July 29, 1990, accessed August 7, 2013, http://www.nytimes.com/1990/07/29/realestate/streetscapes-euclid-hall-a-derelict-dowager-making-a-modest-comeback.html
[4] Helen V. Taylor, St. Paul's Church Englewood, New Jersey 1865-1965... And Onward, p24.
[5] *Princeton Alumni Weekly, The Collective Works of Sir Humphrey Davy*, Obituary- Thornton Floyd Turner, Volume 19, Number 16, p329.
[6] Francis Bacon Trowbridge, The Hoadley Genealogy, History of the Descendants of William Hoadley (New Haven: 1894), p131.
[7] Historic Englewood www.cityenglewood.org/content/1445/2257/default.aspx
[8] James M. Van Valen, History of Bergen County p587.

up farms, surveyed and laid out the first streets in the community, and encouraged many of their acquaintances from New York to move to Englewood. Among the first to come were Jeffrey A. Humphrey, E.S. Brayton, Hyram Slocum, Brian Murray, Nathan T. Johnson, and the Rev. James H. Wilder Dwight. Englewood grew steadily and attracted an increasingly varied population as more and more goods and services were provided locally. The commercial center was focused around Palisade Avenue. The rapid growth resulted in the development of hotels to accommodate new families while their homes were being built and, by 1913, Englewood supported thirteen hotels.[9] At the same time citizens began to establish institutions needed for this larger community. The predominant religion in the early days was Dutch Reformeded and worshippers traveled to the English Neighborhood Reformed Church in what is now Leonia. By 1859 Englewood residents began to raise funds for a local chapel identified in the earlier Sanborn Maps as Dwight Chapel by 1890.[10] Rev. James H. Wilder Dwight had been one of Mr. Jones' friends and colleagues from the Presbyterian Church and was one of the first residents of Englewood. He began to preach to a small congregation, which became the nucleus of the First Presbyterian Church. By 1865 three churches had been established: the Presbyterian Church in 1860, the Methodist Church in 1862, and St. Paul's Episcopal Church in 1865. These three churches formed a triangle that represented a nucleus for the small growing town of Englewood (Figure 18).[11]

The First Episcopalians in Englewood

The first group of Episcopalians met in the school building on Van Brunt Street, where Rev. Ozi Whitaker, a missionary from Nevada held services. On July 11, 1865 a group of Episcopalian worshippers at the Schoolhouse assembled and appointed Mr. William King to the Chair. They voted that a Parish should be formed and called St. Paul's. The corporate name was established as the *Rector, Church Wardens and Vestrymen of St. Paul's Church Englewood.*[12] The members named two churchwardens Mr. John Leyel and Mr. Charles T. Chester, who was also named clerk. Another important person appointed to the new Vestry was Mr. Herbert Turner, who was appointed Treasurer and was the father of Thornton Floyd Turner, who would be the architect for the Sunday school and second church constructed more than 30 years later.

The First St. Paul's Church in Englewood (1856-1899)

The concluding business of the July 11th 1865 meeting was to call a rector, Mr. John William Trimball, who politely declined the one-year appointment stating that it was for too short a term. With no church to call their home, the second order of business was to ask Mr. William King to investigate opportunities for the purchase of land. "Mr. William King should have discretionary power to purchase a lot for an edifice not to exceed $600."[13] However, within three months the Vestry had authorized Mr. Leyel and Mr. King to purchase a lot from Mr. Havilland for an amount not to exceed $1,000[14] suggesting there was a rapid development and increase in land prices at the time. At the same meeting it was agreed that members be appointed "to consider plans for a church edifice to be executed with no little delay as possible."[15] Additional meetings ensued over the next few days

[9] Adaline W. Sterling, The Book of Englewood (Englewood 1922), p102.
[10] Sanborn Map Englewood Bergen County 1884 Sheet 2
[11] Beers, Comstock and Cline, Map Bergen County Englewood 1872.
[12] Notes of Incorporation Vestry Minutes July 11, 1865.
[13] Ibid.
[14] Vestry Meeting Minutes October 24, 1865
[15] Ibid.

and the Warden and Vestrymen moved forward rapidly with the selection and purchase of the lot for the proposed church, as well as the appointment of Rev. Ozi Whitaker to the Rectorship of the parish at a salary of $1,000 per annum. The land was purchased on December 18th 1865[16] and the contract to build the first St. Paul's Church was signed on February 7, 1866. The building was designed by A. Van Brunt, a local carpenter and made of the reddish brown native stone of the region. It cost about $6,500 and contained 30 pews. (Figure 3) Rev. Whitaker wrote:

> As we had a congregation of forty it was thought that the church edifice seating sixty would meet all the requirements for some time. But the day the church was opened every seat was occupied.[17]

Two years after the church was opened, it became necessary to purchase 24 camp stools for the use of "strangers" at St. Paul's Church. Clearly, the members were already rapidly outgrowing the church. The interior of the church included a large Malta Cross stained glass window above the altar that was saved and reinstalled in the new church tower in 1899 (Figure 13). Another important connection between the 1865 church and the later 1899 church was the architect Thornton Floyd Turner, whose father Herbert B. Turner was a founding vestryman and the first treasurer for the church. Thornton Floyd Turner was also the first child to be baptized in the 1865 church.[18] He later went on to design both the Sunday school building and present St. Paul's Church.

The Church Grows and Expands (1865-1897)

The first five years of the church's history were a time of unrest, both in the United States as a whole, with the end of the American Civil War and the Reconstruction era, and the frequent changes in the leadership at St. Paul's. While the parish continued to grow several rectors came and went, many of whom later went on to play important roles in the Episcopal Church of the United States. The Rev. Ozi Whitaker, the first rector at St. Paul's, returned in March 1867 to his missionary work in Nevada and later became the first bishop of Nevada and then Bishop of Pennsylvania. The Rev. John Elliott, Rector of St. Paul's from November 1867 to May 1868, went on to become rector of the Church of the Ascension in Washington, DC and the Rev. William Langford, rector of St. Paul's from July 1868 to October 1870, became General Secretary of The Domestic and Foreign Missionary Society of the Episcopal Church.

It was not until Rev. John W. Payne's appointment to St. Paul's in 1870 that there was a strong leadership over a 10-year period. Church membership continued to grow and in 1872 the vestry voted "to construct two more horse sheds behind the church" and later "to erect church posts and rails to be used for the purpose of tying horses during services." (Figure 11)[19] The parish rectory was also built on the south side of the church facing Church Street (Figure 3). Under Rev. Payne's leadership, the first church building was enlarged, adding a chancel and transepts, which almost doubled the number of pews to 72. After 10 years of improvements to the

[16] Property Purchase Deed December 18th 1865, Bergen County Hall of Records, Sheet 401
[17] St. Paul's Church Englewood, NJ 1865-1965 and onward. Author was Helen V. Taylor, as a commemorative journal.
[18] St. Paul's Baptismal Records Record #1, Born at Home October 8th 1865
[19] Vestry Meeting Minutes October 12, 1872

original church, debts had accrued in the amount of $3,200, which was a considerable sum for the size of the church congregation. Vestrymen were concerned about the debt and, since most of them were New York businessmen, they frequently talked over the affairs of the church as they rode the train to New York, or the ferry, or held special meetings in their offices. Many of these meetings were noted and recorded in the Vestry Minutes.[20]

In January 1880 a New York benefactor offered to pay the debt of the church if the parish contributed some funds. The name of the benefactor is unknown and the mention of the gift is very brief, but upon the pledge of the vestry to raise $1,200, the benefactor donated $2,000. It was thus possible on September 26, 1880 to have the church consecrated by the Right Rev. Thomas Starkey, Bishop of the Diocese. The church membership continued to grow during Rev. Payne's rectorship and St. John's Chapel was constructed on Grand Street a few blocks west of St. Paul's, for the purpose of providing a mission chapel, which in large part served to accommodate the growing Sunday school classes and afternoon services. The chapel supported by members of St. Paul's further emphasized the shortage of space at St. Paul's. This small wood framed chapel was sold and has been converted into offices but retains its historic features including a tiny belfry and its half timbered entry porch.[21]

A Sunday School Building (1865)

Rev. George Flichtner became Rector in 1888. Under his leadership, the parish moved forward into the 20th century under his leadership. A rapid increase in population resulted in the incorporation of the City of Englewood in March of 1899.[22] The need to accommodate more members continued to be felt in the Parish and by 1894 discussions in the Vestry Minutes suggest there was a strong interest amongst the church leaders in the construction of a new Sunday school building.[23] Mr. Barber of the Building Committee recommended some drawings of the proposed new Sunday school building be prepared by New York architect, Mr. Thornton Floyd Turner. The cost of the proposed building was set at $5,000 and the intent was to provide a new Sunday school building on the south side of the church. Greater detail of the proposed Sunday School Building was provided in a report to the parish members. The members of the vestry informed the congregation as follows:

> It is now proposed to erect a SUNDAY SCHOOL BUILDING only, deferring the construction of the proposed Church until such time as the congregation desired in hand. It is freely admitted by all that the Sunday School Building is an immediate necessity.[24]

The Vestry continued, "the Sunday School Building will face onto Church Street in the rear of the present building and the church will face on Engle Street. Two buildings constructed of stone when finished will connect to be practically one structure harmonious in design. Besides providing the much needed

[20] Taylor Helen V, *St. Paul's Church Englewood, New Jersey 1865-1965...and Onward*
[21] St. John's Episcopal Church, Englewood - See attached.
[22] "City of Englewood." Historic Englewood. City of Englewood, n.d. Web. 08 Aug. 2013. http://www.cityofenglewood.org/content/1445/2257/default.aspx.
[23] Vestry Meeting Minutes October 18, 1894.
[24] St. Paul's Church Englewood Parish Report, November 27, 1894.

accommodation for the Sunday School, this building will afford suitable rooms for the meetings of the Parish organizations and for Parish gatherings not strictly religious in character, and when the erection of the new church is in progress it will afford room for our regular Sunday service." [25]

Members of the church clearly had a plan for moving forward with both a Sunday school building and a new Church and the watercolor prepared by architect Thornton Floyd Turner clearly shows concept drawings of both buildings. (Figure 10) Drawings were prepared for the Sunday school building (Figures 14 and 15) and by June 1895 bids had been received from A.D. Bogert a local contractor for the construction of the new Sunday school building. It is noted that the construction budget had significantly increased from the initial $5,000 authorized by the Vestry to a total of $6,112. However, the vestry made an agreement that they could withhold and not pay $1,500 of the amount due until after the building was completed. Further notes indicate that additional work was added during construction and included the authorization to add stained glass windows in the amount of $275, the installation of gas pipes to be connected with the street gas main, and the installation of a furnace and ventilation system in the amount of $215. Remains of the wood lined ventilation system still remain in the attic today. (Photograph 71)

A full detail of the cost accounting was submitted to the parish in October 1895. The total construction cost was $7,359.13. Thornton F. Turner's Architect fees were $376.68, making a total cost of $7,735.76. The building fund raised $6,140.37. The balance owed was to be paid in two notes to A.D. Bogert on April 6, 1896 and September 6, 1896.[26]

A New Church (1898-1901)

The Vestry had made a number of wise decisions based on their previous experience with debts during Rev. Payne's rectorship. In providing an attractive Sunday school building, they were able to garner support for a new church. Rev. Flichtner pressed ahead with plans for the church and on October 12, 1899 the cornerstone was laid by Bishop Starkey. The meeting minutes record the petition signed by 15 members of the congregation in October 1898. "To the church Wardens and Vestrymen of St. Paul's Church Englewood, NJ: Gentlemen, the subscribers, parish holders and attendance of St. Paul's Church respectively request you to appoint a committee to consider the necessity of building a new church."[27] The result of the petition was a Parish meeting held at the Sunday school building. The intent was to raise $20,000 in cash and borrow an additional $15,000 to cover the cost of erecting the new church and providing a new rectory, because building the new larger church would require the demolition of the existing rectory to the south of the existing church. The congregation enthusiastically adopted the proposed plan and in March 1899 the vestry authorized Thornton Floyd Turner, now in partnership with George Hill C.E. as Hill & Turner, to prepare plans and specifications for the church bid "with a clear understanding that if the vestry did not decide to build on the plans, after receiving construction estimates, that the total fees for the work up to that date would not exceed $400." At the annual meeting on April 4, 1899 the fund raising moved forward with subscriptions requested for the church building fund to be paid 50% on May 1st and 50% on November 1st 1899 and Turner was instructed to obtain estimates

[25] Ibid St. Paul's Church Englewood Parish Report, November 27, 1894.
[26] Vestry Meeting Minutes of October 29, 1895.
[27] Vestry Meeting Minutes October 12, 1898.

based on his plans (Figures 16 & 17). It was also noted that a cellar, as well as, a slate roof, should be included. The Norwalk Building Company,[28] from Norwalk, Connecticut provided a detailed estimate for the proposed construction work. This estimate is interesting because it clearly shows the cost for the demolition of the original church and the reuse of materials, as well as the construction of the curved brick walls connecting the basement of the old Church to the tower stair. By June of 1899 the clerk of the vestry had notified the bishop of their intention to build a new church, which necessitated borrowing an amount not to exceed $20,000. The Diocesan Standing Committee approved their request and the Norwalk Building Company estimate of $29,207 for the new church construction. Modifications regarding the scope of work were discussed and some changes proposed by the vestry. These included the under flooring which was to be good North Carolina Pine 8" boards, tongued and grooved, dressed on one side, and the upper floor of good merchantable spruce. The chancel (oak) wainscoting was to be carried around each side to meet the archway. The roof trusses and cribbing were to be of good merchantable Georgia Pine dressed on all sides. The oak was to be red inside and white outside. The plaster was to have a sand finish. The memo of contract was dated June 16, 1899 and the total contract sum with the vestry directed changes was $26,242. There was a credit for omitting the transept trusses of $175, resulting in a total cost of $26,067 for the construction of the new church. The cornerstone for the church was laid on October 12, 1899, by bishop Rev. J.A. Starkey. In a sealed copper box beneath the stone was a bible, a prayer book and hymnal, a Convention Journal, a church almanac and copies of church papers including several documents regarding church businesses affairs and members of the church, and the rector's last sermon in the old church. The stone was inscribed with the date of the 1867 old church and the date of the 1899 new church.

It is interesting to note that Lot 43 to the north of the Church Lot 44 was purchased on November 8th 1902. One wonders whether the old Church would have been retained if the lot that been available before construction began.[29] Construction updates to the Vestry members were provided during the early months of 1900. These included some important donations such as two memorial windows in the Chancel to be prepared by Tiffany Glass and Decorating Company, a detailed description of the reuse of building elements from the original church, and the addition of certain items such as electricity, the chancel rail, and the choir stalls. The church was opened for services on Whitsunday (the Sunday of the feast of Pentecost) in 1900. Local reports indicated that the church was well received "The new St Paul's is the architectural work of Messrs Hill and Turner of New York, from plans by Mr. T.F. Turner. It is a building artistic in design, massive and dignified; and the addition of flying buttresses on the side walls beautifies the structure, and emphasizes its solidity and strength."[30] The interior was simple and unornate with clear architectural lines but in the reporter's eyes, "clearly in need of future enrichment" but the massive 55-foot high walls and large glass panels impressed everyone. However, "The most striking feature of the church is its sturdy and beautiful tower surmounted by battlements whose entrances are approached by a remarkably handsome series of stones, steps, and terraces."[31]

In 1905 Rev. Flichtner resigned as rector of St. Paul's. His achievements had been numerous with the addition

[28] Jones, Robert, Biographical Index of Historic American Stained Glass Makers, Stained Glass Association of America, 2002. p71
[29] Property Purchase Deed December 8th 1902 Hall of Records, p202
[30] The Church Standard, January 5th 1901
[31] Ibid.

of the Sunday school building, the new church, and the acquisition of a new rectory located on Lot 43. The Parish of St. Paul's now played an extremely important role in the City of Englewood, with much of its work going to help finance local charities, including Christ Hospital in Jersey City, the Episcopal Diocese Mission, Widows and Orphans of Clergy, and many other domestic and foreign charities.

The 20th Century at St Paul's

In 1905 Rev. Dr. Howard Chandler Robbins became rector. Despite the heavy debt that he had inherited, the vestry voted in March 1909 to add an extension to the Sunday school building, which would connect it properly to the church for the first time and create some much needed office space for the administration of the extensive outreach programs. Dr. Robbins had left St. Paul's by the end of 1911 and later became Dean of the Cathedral of St. John the Divine in New York City; Rev. Dr. Fleming James followed Dr. Robbins from 1912 to 1921. By 1915 the church had continued to grow and discussions were being had by the vestry regarding the expansion of the Church buildings to create a new parish house with a hall. The impetus for the new Parish House was in part due to Dr. Boynton, the Sunday School superintendent, who recognized the need for additional space within the church complex. A Parish House Building Committee was appointed by the rector and was authorized to accept an estimate for the construction of the parish house not to exceed $22,000. Aymar Embury II a local resident was selected as the architect. He received several bids, the lowest being from a Mr. Bried in the amount of $20,725. A motion was carried by the Vestry to approve the plans and proceed with the construction. Work began on the construction of the parish house in November 1915. Drawings of the parish house show alterations to the original Sunday shool building, including increasing the ridge height and relocating the fleche tower (Figures 5 & 6). The final addition to the church was in 1922 under the leadership of Rev. Dr. Joseph Russell Lynes and designed by architect, Charles Wesson Hoadley. This provided some additional overflow space for the growing Sunday school. These alterations to the parish house cost $3,000 and added a second floor to the south side of the auditorium providing additional classroom space and a sexton's apartment.

The final period of construction was in 1966 when 2 new buildings were added, the parish hall and school addition. Neither building is considered contributing. However the south elevation of the parish hall is certainly sympathetic to the adjacent Sunday school building and does not detract from the adjacent historic structures.

THE ARCHITECTS

Thornton Floyd Turner

Thornton Floyd Turner was born to Herbert Beach and Sara Turner in Englewood, NJ on October 8, 1865.[32] Thornton was the first child to be baptized in the newly formed St. Paul's Episcopal Church.[33] His father Herbert was one of the seven foundation vestrymen when the church was formed on July 11, 1865.[34] Thornton Turner earned his Bachelor of Science in Architecture from Princeton University in 1888.[35] Turner studied in

[32] Turner, Thornton Floyd. *Who's Who in New England: A Biographical Dictionary of Leading Living Men and Women of the States of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut* (Chicago, 1919), 1083.
[33] Adaline W. Sterling, *The Book of Englewood* (Englewood 1922), p84.
[34] Vestry Meeting Minutes, July 11, 1865.
[35] Turner, Thornton Floyd. *Who's Who in New England: A Biographical Dictionary of Leading Living Men and Women of the States of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut* (Chicago, 1919), 1083.

Paris in 1889 at an atelier associated with the Ecole Nationale Superieure Des Beaux-Arts where he participated in preliminary discussions regarding the formation of the Society of Beaux-Arts Architects.[36] He later became a member of the New York Society of Beaux-Arts Architects.

At the outset of his career, Turner was commissioned to design the first hospital in Englewood in 1890.[37] The hospital, a 12-bed wood frame structure, was situated on three acres of land on Engle Street.[38] Turner practiced as an architect for approximately 10 years. His office was based in New York City at 150 5th Avenue, where he had a partnership with George Hill, a Civil Engineer. Together they formed the firm Hill & Turner in 1896.[39] The firm competed for many prestigious commissions including submitting a design in 1893 for a new Presidential Mansion (White House). Turner's sketches and watercolors were displayed at the World's Columbian Exhibition in the same year.[40]

Thornton Turner was commissioned in 1894 by the Vestry of St. Paul's Church to design a School Building to house classrooms and meeting rooms for the parish.[41] Following the completion of the Sunday School Building, Hill & Turner completed the design of the Church in 1899.[42]

The firm's portfolio of completed work includes many private residences in New York as well as large-scale apartment buildings, most notably Euclid Hall, situated on Broadway between 85th and 86th Streets[43], completed just prior to the opening in 1904 of New York City's first subway. Built in 1903 and designed in the classic Beaux Arts style, the massive apartment building is essentially three seven story rectangular buildings, all connected by a minor circulation passageway. The building was considered advanced for its time as a multiple - dwelling design and was promoted as "New York's Finest Family Apartment." The large French Style central lobby could be accessed from any one of four doors from Broadway. The apartments were arranged around narrow courts and typically had four or five bedrooms with a parlor, library, and dining room. These apartments were residences for New York's elite and wealthy, with rents around $200-$250 a month.[44] The building is currently used as an apartment building for senior and supportive housing.

Turner married Elizabeth McCullough on May 31, 1898 and they had three children - Herbert T., Elizabeth P., and J. McCullough. In 1900, Thornton entered the General Theological Seminary and completed his studies in 1902. Turner ceased practicing architecture and entered the ministry of the Protestant Episcopal Church and became a deacon in 1902 and a priest in 1903. He served as a rector at Calvary Church, NY, NY (1902-1909);

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[36] "Edgar A. Josselyn Papers, circa 1889," accessed August 6, 2013, http://www.columbia.edu/cu/lweb/archival/collections/ldpd_6880418/.
[37] Adaline W. Sterling, *The Book of Englewood* (Englewood, 1922), p146-147.
[38] Englewood Hospital and Medical Center, accessed August 7, 2013, http://www.englewoodhospital.com/about_home.asp
[39] James Ward, Architects in Practice 1840-1900.
[40] World's Columbian Exposition, Revised Catalogue, Department of Fine Arts, With Index of Exhibitors (Chicago, 1893), p138.
[41] Vestry Meeting Minutes, October 18, 1894.
[42] Vestry Meeting Minutes, March 30, 1899.
[43] "Euclid Hall, Broadway, 85th to 86th Streets, New York," *Architectural Review (Boston)*, V. 10, August 1903, p121.
[44] Christopher Gray, "Streetscapes: Euclid Hall; A Derelict Dowager Making a Modest Comeback," *New York Times*, July 29, 1990, accessed August 7, 2013, http://www.nytimes.com/1990/07/29/realestate/streetscapes-euclid-hall-a-derelict-dowager-making-a-modest-comeback.html

St. Thomas Church, Hartford, Connecticut (1909-1912); and St. Peters Church in Bennington, Vermont (1912-1919).[45] Thornton Turner died at his New York residence on January 10, 1919.[46]

Aymar Embury II

Aymar Embury II was born on June 15, 1880 in New York City to Aymar Embury and Fannie Miller Bates. Embury graduated from Princeton University in 1900 with a degree in Civil Engineering and further received his Masters of Science degree on 1901. While establishing his professional career, Embury taught architecture at Princeton University.[47] He apprenticed for several notable architects in New York including George B. Post, Cass Gilbert, Howells & Stokes, and Palmer and Hornbostel. Embury's career began to blossom in 1905 when he entered and won first and second prize for his designs in an architectural competition sponsored by the Garden City Company, which was responsible for the development of a model community on Long Island. During this time Aymar and his wife, Dorothy Coe, moved to Englewood, his wife's hometown. Embury lived in Englewood from 1905-1925[48], where he designed many fine houses and a few office buildings, includingthe Palisades Trust & Guarantee Building on Dean Street.[49] During his residence in Englewood, Embury authored several books including *One Hundred Country Houses* (1909), which showcased Englewood's East Hill community. *Country Houses by Aymar Embury* (1914), showcased his own home and a collection of his designs. In *The Dutch Colonial House: Its Origin, Design, Modern Plan and Construction* (1913), Embury argued "that the long, overhanging gambrel roof, inspired by the construction of Dutch stone farmhouses in the Northern Valley, was unknown in Europe and constituted a wholly original American contribution to the art of building." He illustrated his viewpoint with photographs of historic buildings and his own designs in Englewood. Embury's goal was to accommodate American needs by adapting the Dutch Colonial Revival style. He believed that the signature gambrel roof of the style greatly increased floor space on the second floor, without the need for a higher roof.[50]

As his career progressed, Embury moved back to New York City around 1923. Between the 1930s and 1963 he oversaw the design and construction of numerous major works. Embury was the consulting architect for the Port Authority of New York, Triborough Bridge and Tunnel Authority, and the New York City Parks Department. He supervised the designs for over 600 bridges, parks, and recreational facilities. In addition to his work with the Port Authority, he was the chief architect for the Verazzano Bridge, the Bronx-Whitestone Bridge, the Triborough Bridge, and Lincoln Tunnel. He also designed several major buildings on the Princeton University campus and served as chief architect for Hofstra University. Aymar Embury retired in 1963 after a long successful career and died on November 14, 1966 at the age of 86.[51]

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[45] Turner, Thornton Floyd. *Who's Who in New England: A Biographical Dictionary of Leading Living Men and Women of the States of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut* (Chicago, 1919), p1083.
[46] *Princeton Alumni Weekly, The Collective Works of Sir Humphrey Davy*, Obituary- Thornton Floyd Turner, Volume 19, Number 16, p329.
[47] "Aymar Embury, Architect, Dead; Designer of Many Buildings and Bridges Here was 86," New York Times, November 15, 1966, accessed August 8, 2013, http://select.nytimes.com/gst/abstract.html?res=F60716F83854117B93C7A8178AD95F428685F9.
[48] Ibid. p57.
[49] Bergen County, Historic Sites Survey, City of Englewood, 1982-1982, p50.
[50] Dustin Griffin and Will Lee, *Englewood: Historical Sketches* (Englewood: Englewood Historical Society, 2003).
[51] Ibid.

Charles Wesson Hoadley

Charles Wesson Hoadley was born in New York City, NY on August 10, 1878.[52] He was the son of Russell Hotchkiss Hoadley, a weathy merchant and banker, and Alice Howland (Wesson). He received his early schooling in The Westminster School, England and then graduated from Columbia University in New York with a degree in architecture in 1901. Upon the conclusion of his studies, Hoadley became associated with the New York firm Hays & Lauritzen. Hoadley remained in New York City for the duration of his professional life and specialized in colonial style residences. Charles Hoadley became business partners with architect Jesse Acker Hays in 1927 and together they formed the firm Hays & Hoadley. Upon Hays' death in 1932, Hoadley retired from practicing architecture. Hoadley is considered an accomplished architect and has had more than 100 country estates built in New England, New York, and New Jersey,[53] including the Hoadley homestead, at 38 Winthrop Place in Englewood[54], which was highlighted in Henry Saylor's *Architectural Styles for Country Houses: The Characteristics and Merits of Various types of Architecture as set forth by Enthusiastic Advocates.*[55] In addition to being an architect, Hoadley also worked as a consultant and interior designer. He died in Hartford Connecticut on February 16, 1942.[56]

STAINED GLASS MASTERS

Louis Comfort Tiffany

Louis Comfort Tiffany was born in New York City on February 18, 1848 to Harriett and Charles Lewis Tiffany. Charles Tiffany was the founder of Tiffany & Co. jewelry company, which opened in 1837. Louis Tiffany attended the Eagleswood Military Academy in Perth Amboy, New Jersey from 1862-1865. After his studies at the academy, Tiffany toured Europe, where he first gained exposure to the artistic use of Roman and Syrian glass, which made a lasting impression on him. During his travels, Tiffany began painting and documenting his travels through sketching and photography. In 1867 he returned to New York and enrolled at the National Academy of Design, where he exhibited his first paintings, which were inspired by his European travel experience. Within a year of enrolling at the Academy, Tiffany left to study painting under the direction of landscape painter George Inness. It was from Inness that Tiffany gained an appreciation for nature and its beauty. This appreciation carried through to his stained glass work.[57]

In the early 1870's Tiffany continued to pursue his interest in painting and entered more than 27 exhibitions throughout his younger years. By 1870, Tiffany was elected an associate member of the National Academy of Design in New York. In 1877, he became a founding member of the Society of American Artists along with

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[52] Francis Bacon Trowbridge, The Hoadley Genealogy, History of the Descendants of William Hoadley (New Haven: 1894), p131.
[53] Hoadley, Charles Wesson, *The National Cyclopedia of American Biography* Vol. 31 (New York: James T. White & Company, 1944), p301.
[54] Bergen County Historic Site SAurvey, City of Englewood, 1981-1982. P51
[55] Henry Saylor's, *Architectural Styles for Country Houses: The Characteristics and Merits of Various types of Architecture as set forth by Enthusiastic Advocates* (New York: Robert M. McBride Company, 1919), p9.
[56] Hoadley, Charles Wesson, *The National Cyclopedia of American Biography* Vol. 31 (New York: James T. White & Company, 1944), p301.
[57] Jacob Baal-Teshuva, *Louis Comfort Tiffany*. (Los Angeles: Taschen, 2008.), p10-26.

John Singer Sargent, James McNeill Whistler, Thomas Eakins, Albert Pinkham Ryder and Augustus Saint-Gaudens. The group is credited with setting new standards for modern American art at the time.[58]

In 1879 Tiffany and three of his friends, Candace Wheeler - a textile designer, William H. de Forest and Samuel Colman - painters, formed an interior design firm called L.C. Tiffany & Associated Artists. The group provided original designs for wallpaper, textiles and furniture. Tiffany created most of the designs. The most important commission the firm received was from US President Chester A. Arthur to decorate parts of the White House. Tiffany designed and produced a large three-part glass screen, which was later removed and destroyed when President Theodore Roosevelt redecorated 20 years later. By 1883, L.C. Tiffany & Associated Artists disbanded and Tiffany began to focus primarily on producing glass works. Through the 1880's and 1890's, Tiffany, along with his associates enjoyed many commissions from wealthy and prominent individuals in the US such as Andrew Carnegie, Henry Osborne Havemeyer, Cornelius Vanderbilt II, and writer Mark Twain. Havemeyer's collection of Tiffany's works were donated the Metropolitan Museum of Art.[59]

As Tiffany turned his attention to his glass works, he drew inspiration for his travels in Europe and North Africa. In particular, the glass that he saw in Europe's Gothic cathedrals with their myriad and spectacular medieval stained glass windows captivated his attention. While Tiffany admired the coloration of the medieval glass, he was convinced that the quality of contemporary glass could be improved upon. He stated that the "rich tones are due in part to the use of pot metal full of impurities, and in part to the uneven thickness of the glass, but still more because the glass maker of that day abstained from the use of paint." The contemporary method of coloring glass during the time that Tiffany was beginning his glass career was for the glass to be painted to create certain effects. Tiffany did not like that fact that the painted glass would obscure and disturb the natural transparency of the glass. He wanted the glass itself to transmit texture and color. Tiffany developed a glass called "Favrile, which is produced by exposing molten glass to a series of fumes and metallic oxides that infuse it with glowing colors and an iridescence." He received a patent in 1880 for the creation of the Favrile glass followed by two more patents for the production and coloring of glass. In an 1880 letter of application for one of his patents Tiffany wrote:

> Be it known that I, Louis C. Tiffany, a citizen of the United States, residing in the city, county and state of New York, have invented new and useful improvements in colored glass windows [that introduce] a new character of glass in colored glass windows. [...] The improvement consists in a metallic luster being given to one surface of pieces of glass and the insertion of such glass among other pieces of colored glass in a window or mosaic.[60]

Tiffany opened his own glass company in 1892 in Corona, New York where he continued to research and develop his glass, which he trademarked in 1894 as Favrile. Tiffany used his glass in all of his works including lamps, vases, windows, and mosaics. Like John La Farge, he revolutionized the art of stained glass in the late 1870s by producing a greater density glass that was capable of producing intense color.[61]

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[58] Ibid, p16-18.
[59] Ibid, p22-26.
[60] Ibid, p28-30.
[61] Ibid.

As a stained glass artist, Tiffany not only draw upon his travels as a young artist, but also on his skills as a once genre and landscape painter, which contributed to his ability to naturally compose works that included florals, landscapes, and other natural elements. His training as a painter also helped him transform his compositions using a play on light and color.

Noted works include The Holy City (1905) – St. John's vision on the Isle of Patmos, one of eleven Tiffany windows at Brown Memorial Presbyterian Church in Baltimore, Maryland. It has 58 panels and is thought to be one of the largest Tiffany Studios windows, Education (1890), The Chittenden Memorial Window at Yale University and The Angel of the Resurrection (1904) which is located in the Indianapolis Museum of Art and depicts the Archangel Michael calling for the dead to rise at the second Coming.

John La Farge

John La Farge was an American painter, muralist, stained glass window maker, decorator, and writer. He is credited with the invention of American opalescent glass. La Farge was born in New York City on March 31, 1835 and studied at the Mount St. Mary's University in Maryland and St. John's College (currently Fordham College) in New York. La Farge initially intended to study law but chose to study art after his first visit to Paris in 1856. He studied under painter William Morris Hunt in Newport, Rhode Island.[62]

La Farge began experimenting and designing stained glass in 1875. At the outset of his journey to make stained glass, La Farge discovered that the tradition of making stained glass was in decline and that finding good quality glass in the US was very difficult.[63] The first windows created by La Farge were of the domestic type. His first window was for the William Watts Sherman house in Newport, Rhode Island. The architect, Henry H. Richardson, hired La Farge and gave him free range on his design. La Farge based his design on Japanese metal openwork. He combined traditional pot-metal glass with opalescent glass. For the creation of this window, La Farge was able to find quality European pot-metal glass that exceeded the tonal quality of the glass found here in the US. La Farge is credited with inventing the opalescent stained glass window. During the construction of the window, La Farge came across a toilet article that had opalescent glass set in imitation porcelain. At the time that he was constructing the window he only had access to flat colored glass with no variation in tone.[64] He was able to "visualize the harmonious effect that the translucent material would have along side the transparent pot-metal glass."[65] La Farge obtained glass from Thill's Flint Glass shop in Brooklyn, New York. The company produced domestic household items made with opalescent glass. In pursuit of looking for opalescent glass that could show depth, he visited Thill's shop and purchased all of the glass that had been

[62] James L. Yarnall, "A Beautiful Child and a Portrait Commission Gone awry: The Richard Morris Hunts and John La Farge," *American Art Journal* Vol. 29, No. 1/2, 1998, p86.
[63] LaFarge, Henry A., "Painting with Colored Light: The Stained Glass of John La Farge," John La Farge Essays by Henry Adams, Kathleen A. Foster, Henry A. LaFarge, H. Barbara Weinberg, Linnea H. Wren, and James L. Yarnall, The Carnegie Museum of Art, Pittsburgh, p197.
[64] Charles Rollinson Lamb, "The Romance of American Glass," *Brooklyn Museum Quarterly* Vol. 16, No. 4, 1929, p109-111.
[65] LaFarge, Henry A., "Painting with Colored Light: The Stained Glass of John La Farge," John La Farge Essays by Henry Adams, Kathleen A. Foster, Henry A. LaFarge, H. Barbara Weinberg, Linnea H. Wren, and James L. Yarnall, The Carnegie Museum of Art, Pittsburgh, p198.

rejected due to imperfections such as streaking and irregularities in tone and texture. This refuse became the basis for his opalescent glass. La Farge had the glass shop intentionally produce the "defective" glass for use in his windows.[66] This glass encompassed all of the qualities that he was searching for to bring vibrancy to his windows. La Farge also purchased glass from Louis Heidt. The Derby window, made for Richard Derby of Huntingdon, Long Island in 1879, was his first window to be made primarily of opalescent glass, from the Heidt glass shop.[67] La Farge continued to perfect his technique by having his craftsmen superimpose one piece of glass on top of another to help give added depth to the tones of colors in his compositions. This technique became know as "plaiting." The invention of the use of opalescent glass revolutionized the American school of thought for the stained glass craft by using this glass instead of painting the glass, which was the traditional technique to achieve the illusion of depth in glass.[68]

La Farge discovered that the opalescent glass had the ability to produce a three dimensional effect of shading, instead of using the traditional method of shading using stippling with colorless iron oxide that smudged and obscured the colored glass.[69] La Farge used this method in his window *Peonies in the Wind* executed for Henry G. Marquand, in Newport. This window was the first of La Farge's to consist of both opalescent and pot-metal glass that was streaked, rippled, molded, pressed, and plaited. The window was exhibited in 1881at the Museum of Fine Arts in Boston, MA and is now housed at the Metropolitan Museum of Art.[70]

In 1880, John La Farge obtained a patent for the use of opalescent glass in windows. By this time, La Farge was receiving larger commissions for windows for extravagant houses for clients such as Samuel Tilden, Cyrus W. Field, J. Pierpont Morgan, and William Vanderbilt.

La Farge continued the pursuit of rendering figures without the use of paint and in the process invented a technique termed cloisonné glass, which is the use of glass pieces fused together in patterns with the use of lead. This was made by joining glass with thin filaments of metal fused to the glass. He used this technique to model faces in great detail. Examples of this work include *The Old Philosopher* at the Crane Memorial Library, Quincy, MA and *Peacock and Peonies* at the Worcester [MA] Art Museum.[71]

Notable works completed by John Lafarge can be found at Trinity Church (1877-78), Boston, MA; Biltmore Estate (1881), Ashville, North Carolina; Church of St. Joseph Arimathea (1883), Greenburgh, New York; St.

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[66] Charles Rollinson Lamb, "The Romance of American Glass," *Brooklyn Museum Quarterly* Vol, 16, No. 4, 1929, p109-111.
[67] LaFarge, Henry A., "Painting with Colored Light: The Stained Glass of John La Farge," John La Farge Essays by Henry Adams, Kathleen A. Foster, Henry A. LaFarge, H. Barbara Weinberg, Linnea H. Wren, and James L. Yarnall, The Carnegie Museum of Art, Pittsburgh, p198.
[68] Charles Rollinson Lamb, "The Romance of American Glass," *Brooklyn Museum Quarterly* Vol, 16, No. 4, 1929, p110.
[69] LaFarge, Henry A., "Painting with Colored Light: The Stained Glass of John La Farge," John La Farge Essays by Henry Adams, Kathleen A. Foster, Henry A. LaFarge, H. Barbara Weinberg, Linnea H. Wren, and James L. Yarnall, The Carnegie Museum of Art, Pittsburgh, p198.
[70] Ibid., p199.
[71] LaFarge, Henry A., "Painting with Colored Light: The Stained Glass of John La Farge," John La Farge Essays by Henry Adams, Kathleen A. Foster, Henry A. LaFarge, H. Barbara Weinberg, Linnea H. Wren, and James L. Yarnall, The Carnegie Museum of Art, Pittsburgh, p209.

Paul's Chapel (1888-1899), Columbia University, NY, NY; First Unitarian Church of Philadelphia (1891), Philadelphia, PA.

J & R Lamb Studios

The J & R Lamb Studios is considered the oldest continuously operated decorative arts studio guild in the US. English brothers Joseph and Richard Lamb established the studio in New York City in 1857. The workshop produced various types of ecclesiastical art in various mediums including stained glass, marble, carved wood, metal and mosaics. The brothers produced numerous works for churches, chapels, libraries, and private homes.[72]

The Lamb brothers came to the US from Lewisham, England with their parents when their father, a landscape architect, was commissioned to work on Niblo's Garden, a New York exhibition hall and open-air theater on Broadway. Joseph retuned to England where he was inspired and heavily influenced by religion and the Gothic Revival movement. Upon his return, he decided to concentrate his life work on the interior decoration of churches. After completing an apprenticeship with an established glassmaker, Joseph returned to the US and founded the studio in Greenwich Village. The brothers also established two workshops, one in a Dutch Reform Church on Sixth Avenue and the other on Downing Street.[73]

Joseph's sons Charles Rollins Lamb (1860-1942) and Frederick Stymetz Lamb (1863-1928) also joined the studio and eventually took over its ownership. Charles was a trained as an artist, architect and city planner. He served as the director of the studio's art department and later became the firm's director. Charles married Ella Condie, a noted artist.[74] He designed New York's Dewey Arch for Admiral Dewey's parade in 1899.[75] Charles Lamb is also credited with the designed interiors of Lakewood Chapel in Minneapolis; the Flower Memorial Library in Watertown, NY; Sage Chapel at Cornell University, Ithaca, NY; Parke Chapel, in St. Andrew's Cathedral, Honolulu, Hawaii.[76]

Frederick Stymetz Lamb co-owned the studio with his brother Charles. Frederick studied at the Art Students League in New York and under Gustave Boulanger in Paris. After studying abroad for a period of time he returned to New York and opened a painting studio. In 1885 he began designing stained glass windows[77] and became head designer and overseer of the shop of skilled craftsmen.[78] Frederick was one of the premier stained glass designers at the turn of the century and was greatly influenced by John La Farge. He experimented with the use of double thick glass (plaiting) to achieve light, shade, and depth of color.[79] He is credited with designing the windows at Stanford Memorial Church, Stanford University, CA and Plymouth Congregational Church, Brooklyn, NY.[80] In 1900, the Unites Stated Government commissioned J&R Lamb Studios to produce

[72] Seeley, Barea Lamb, "Lamb Studios History" Encyclopedia of New Jersey, Rutgers University Press, 2004. CF p452-453.
[73] Ibid.
[74] Jones, Robert, Biographical Index of Historic American Stained Glass Makers, Stained Glass Association of America, 2002. p70.
[75] "The Dewey Arch", Architects' and Builders' Magazine, Vol. 1, No. 1, October 1899.
[76] Jones, Robert, Biographical Index of Historic American Stained Glass Makers, Stained Glass Association of America, 2002. p70.
[77] Ibid., p71.
[78] Seeley, Barea Lamb, "Lamb Studios History" Encyclopedia of New Jersey, Rutgers University Press, 2004. CF p452-453.
[79] Charles Rollinson Lamb, "The Romance of American Glass," *Brooklyn Museum Quarterly* Vol, 16, No. 4, 1929, p116.
[80] "Architecture and Art" Plymouth Congregational Church Website, http://plymouthchurch.org/our_history_architechture.php.

a window for exhibition at the Central US Pavilion at the Exposition Universelle Internationale in Paris. For this event, Frederick designed "The Enthronement of Religion," which won two medals.[81] In 1922 Frederick left New York and moved to California to live with his son and paint landscapes.[82]

Charles Lamb's son Karl Barre Lamb joined the studio in 1922 and became head of the studio in 1931. During his tenure the studio was moved to Tenafly, NJ. Katherine Stymetz Lamb (Tait), Karl's sister, joined J&R Lamb Studios in the early 1920s during which she began designing for the studio. She became the studio's full time chief designer after WWII.[83] Katherine is credited with designing the windows for the Tuskegee Institute Chapel, Alabama and the nave windows in the national Marine Corps Protestant and Catholic chapels at Camp LeJeune, NC. Mrs. Tait was the head stained glass designer for the studio until 1978.[84]

Upon Karl's death in 1969, Karl Samick purchased J & R Lamb Studios in 1970, and for the first time since its inception, the studio was no longer owned and operated by the Lamb family.[85] In 2003, the J & R Lamb Studios archives, including prints, sketches, photographs and business' records, were donated to the Library of Congress.[86] Throughout its existence, the J & R Lamb Studios artists and craftsmen produced numerous notable works, many of which are displayed in some of the most noteworthy religious buildings in the US. Over the years, their designs have received awards and accolades from prestigious exhibitions including the 1876 Philadelphia Exhibition, 1901 Pan-American Exhibition in Buffalo, and the 1900 Paris Exhibition.[87]

BUILDERS

Andrew D. Bogert

Andrew D. Bogert was a resident of neighboring Tenafly[88] and successful Bergen County builder between 1872 and 1900. He constructed a vernacular Italianate house at 191 Ramapo Valley Road in Oakland in 1870[89] and is believed to have established a wood tyne factory in 1876 west of the property. This factory became the Wilkens brush factory in 1894. In 1885 he purchased the Cole-Byrd House at the corner of Prospect St. and Leonia Ave. with its 72 acres, which he converted into 56 lots and led the development of Leonia's first planned neighborhood, Leonia Park.[90] He was elected a Bergen County Freeholder representing the City of Englewood in 1895.[91]

The Norwalk Building Company

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[81] "Collections: Decorative Arts: Religion Enthroned", Brooklyn Museum, https://www.brooklynmuseum.org/opencollection/objects/28578/Religion_Enthroned.
[82] Jones, Robert, Biographical Index of Historic American Stained Glass Makers, Stained Glass Association of America, 2002, p71.
[83] Ibid., p72.
[84] "Katherine Lamb Tait, Designed Stained Glass," *New York Times*, August 13, 1981.
[85] "Donald Samick, Owner and President," J&R Lamb Studios, http://www.lambstudios.com/lamb-studios.html.
[86] Library of Congress, Lamb Studios Archive, http://www.loc.gov/pictures/collection/lamb/.
[87] Jones, Robert, Biographical Index of Historic American Stained Glass Makers, Stained Glass Association of America, 2002, p71.
[88] Bergen County Historic Sites Advisory Board, *Bergen County Historic Sites Survey City of Englewood*. Bergen County Board of Chosen Freeholders, 1981-1982. Print. p63
[89] Oakland, John Madden and Kevin Hefferman, p28
[90] Leonia, Carol Karels, p12
[91] History of Bergen County, James M. Van Valen, p586

The Norwalk Building Company was a multi-disciplinary professional company based in Norwalk, Connecticut, which provided consulting engineering services. The company also had a New York City Office, which provided consulting engineering services to architects, including Hill & Turner.[92] Arthur Jarvis Slade, president of the Norwalk Building Company[93], was educated at St. Paul's School in Concord, New Hampshire where he studied mechanical engineering. He also took special courses in electrical engineering at Columbia School of Mines in 94. Slade apprenticed with George Hill as well as Hill & Turner from 1894-1898.[94] This most likely was how the company was selected for constructing the church. The corporation was dissolved in 1907 in Connecticut.[95]

Conclusion

St. Paul's is significant because it combines, in a series of interconnected buildings, a multitude of talented design by well respected architects and nationally important stained glass designers. The architecture represents three distinctive styles Late Victorian, Late Gothic Revival, and Tudor Revival but in a manner that speaks to the approaching modern movement style in architecture. The architectural lines, especially in the church, are clean, and early photographs of the church interior are almost minimalist in contrast with the dramatic size and color of the windows. These buildings provide an encyclopedia of architectural styles and nationally important stained glass work all under one roof with an architectural harmony that is also be recognized as significant.

[92] Arthur Jarvis Slade, Yale Obituary Record, March 1932, p168.
[93] Arthur Jarvis Slade, Biographical Directory of the State of New York, 1900, p446.
[94] Arthur Jarvis Slade, Yale Obituary Record, March 1932, p168.
[95] Dissolution of Certain Corporations, Acts and Laws of the State of Connecticut 1905, p526.

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10. Geographical Data

Verbal Boundary Description

The National Register Boundary is shown as a dark black line on the attached site plan. The boundary begins on the East Side of Engle Street at the south-west corner (1) where it meets Church Street. The east boundary edge extends from Church Street along the east elevation of the parish hall and school addition (2). The boundary continues north 225 feet (3) and then follows the existing property line west (4) it then turns back north 35 feet (5) and then west 280 feet (6) back to Engle Street. The boundary then returns south 260 feet along Engle Street to the south-west corner of Church Street (1). See attached National Register Boundary Plan.

Boundary Justification

The current boundary of the property owned by St. Paul's Englewood comprises Block 1105, Lot 11 as shown on the Tax Map City of Englewood dated November 15, 2002 Serial Number 097, Plate 11. The lot size is 2.4 Acres. Beginning at the corner of Engle and Church Street the lot runs east 425 feet 6 inches east along Church Street to Winthrop Place. From the corner of Church Street and Winthrop Place it runs north 225 feet to the corner of adjacent lot 10 and then west 150 feet, north 33 feet and west again 260 feet to meet Engle Street. The frontage on Engle Street runs south 260 feet back the intersection with Church Street.

There are a total of five deeds for this property, which represent five lots purchased by the church from December 18th 1865 to September 25th 1945. The earliest 1865 deed describes Lot 44 as a 130 foot wide lot along Engle Street (front and rear) with a 276 feet 6 inches on the easterly side (along what is now Church Street) and a 273 feet 9 inch along the westerly side. The second deed recorded on November 8th 1902 is for the adjacent Lot 43 on Engle Street to the north of the original Lot 44. The frontage of Engle Street owned by the church was increased to 260 feet and remains the same today. Three additional lots were purchased to the east on the corner of Church Street and Winthrop Place in 1945 at the north-east end of the property as shown on the old tax map. The 1966 parish hall and school addition, which are non-contributing straddle the east property line of the two original Lots 44 and 43 and the three 1945 Lots.

The boundary for the west and south edges follow the streets. The north boundary follows the north property line. The east facades of the parish hall and school addition are used to define the edge of the east boundary. These now contributing buildings straddle the old east lot line, and in order to include the interconnected complex of buildings, the boundary follows the east elevation of these buildings. Refer to Plan.

City or Vicinity: Englewood
Photographer: As indicated on table below.

County: Bergen
Dates Photographed: As indicated on table below.

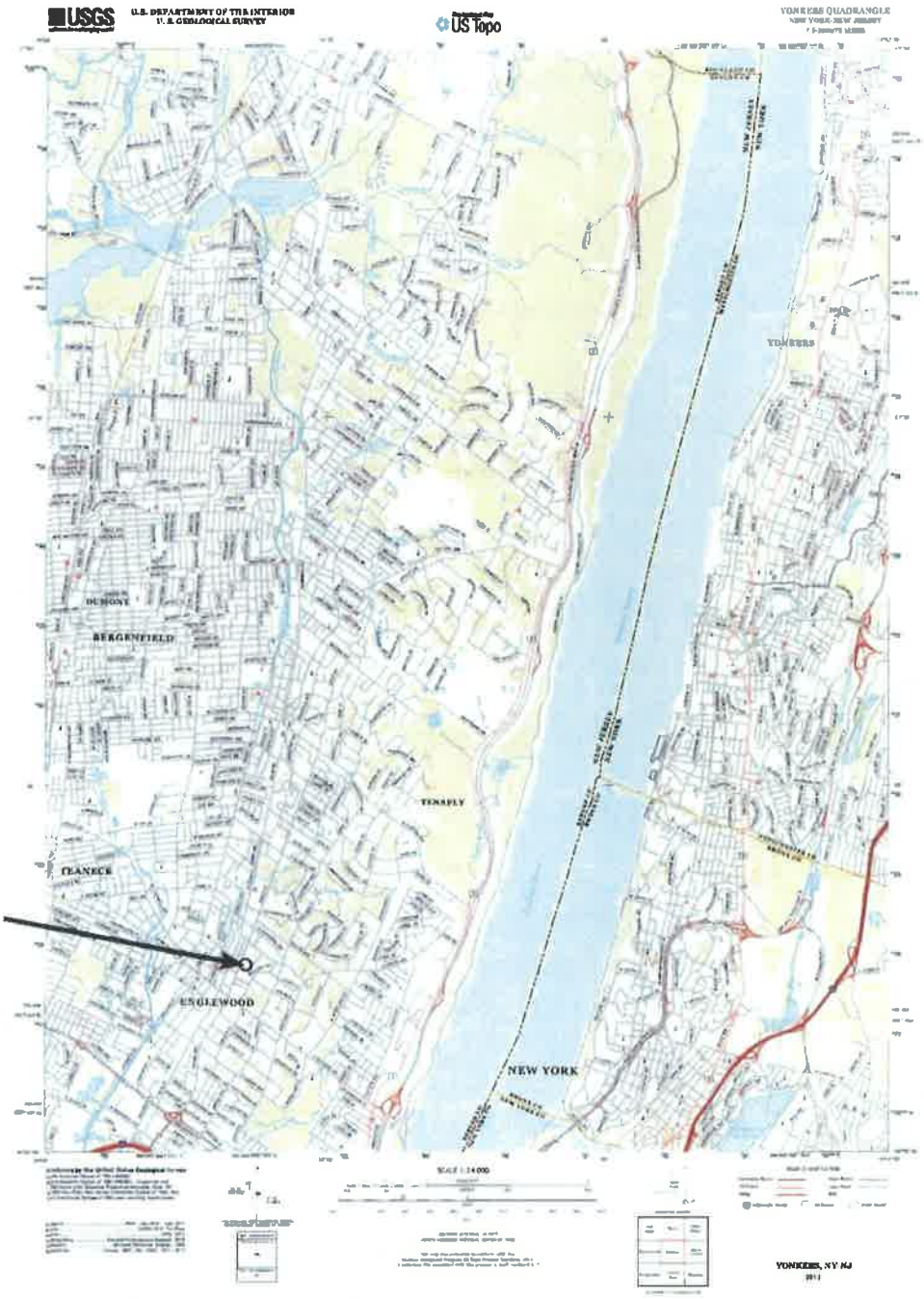
Number	Description	Photographer	Date
1 of 92	Exterior: West elevation of Church, view looking East.	Sophia Jones	4/2013
2 of 92	Streetscape: View looking East at the entrance drive off Engle Street toward the Porte Cochere.	Sophia Jones	7/2013
3 of 92	Exterior: Tower at South West corner and South (side) elevation of the Church, view looking North East.	Sophia Jones	4/2013
4 of 92	Exterior: South (side) elevation of the Church, view looking North West.	Sophia Jones	4/2013
5 of 92	Streetscape: View looking North West along Church Street from right to left toward the Parish Hall, Sunday School Building, and Church.	Sophia Jones	4/2013
6 of 92	Exterior: View looking North West at the Sunday School Building to the left off Church Street, the 1967 Parish Hall to the right, and the entrance drive off Church Street.	Sophia Jones	4/2013
7 of 92	Exterior: View looking North at the South elevation of the Parish Hall.	Annabelle Radcliffe-Trenner	7/2013
8 of 92	Exterior: View looking North at the South and East elevations of the Parish Hall from Church Street.	Sophia Jones	4/2013
9 of 92	Exterior: View looking South West at the East (rear) elevation of the School Addition and North (rear) elevation of the Parish Hall. The East (side) and North (rear) elevations of Parish House Addition and the Parish House is in the background to the right.	Sophia Jones	4/2013
10 of 92	Exterior: View looking South East at the North (side) elevation of the School Addition.	Sophia Jones	4/2013
11 of 92	Exterior: View looking North East at the garage.	Sophia Jones	4/2013
12 of 92	Exterior: View looking South at the North elevation (front) of the Parish House Addition and the East and North (side) elevations of the Parish House.	Sophia Jones	4/2013
13 of 92	Exterior: View of the North Elevation of the Parish House (right).	Sophia Jones	4/2013
14 of 92	Exterior: View looking East at Parish House West (side) elevation.	Sophia Jones	4/2013
15 of 92	Exterior: View looking East at Parish House West (front) Elevation and the Entrance to the Parish.	Sophia Jones	4/2013
16 of 92	Exterior: View looking North East at the Church parking lot, with the Parish House on the right.	Sophia Jones	4/2013
17 of 92	Exterior: View looking at the Memorial Garden and Labyrinth on the South side of the Church Property.	Sophia Jones	4/2013
18 of 92	Streetscape: View looking East from Engle Street at the two	Sophia Jones	7/29/13

	entrance drives into the property off Engle Street.		
19 of 92	Interior Church Truss System at Nave looking West.	Sophia Jones	7/2013
20 of 92	Exterior: Aerial view of Church complex Roofs looking East from Tower.	Sophia Jones	7/2013
21 of 92	Exterior: View looking South at the North and West (side) elevations of the Ventilation Tower on the Church.	Sophia Jones	4/2013
22 of 92	Exterior: West (front) elevation of the Church looking East.	Sophia Jones	4/2013
23 of 92	Exterior: Detail view of the top of the Tower West elevation of the Church.	Sophia Jones	4/2013
24 of 92	Exterior: Detail view of the Tower base West (Engle Street) elevation at the main entrance into the Church.	Sophia Jones	4/2013
25 of 92	Exterior: East (side) elevation of the Tower showing the red brownstone accents at the window surrounds, belt course, and base.	Sophia Jones	4/2013
26 of 92	Exterior: South (side) elevation of the Church showing the buttresses and side aisle.	Sophia Jones	4/2013
27 of 92	Exterior: Detail view of buttress at the South (Church Street) elevation, which is accented with red brownstone at the arch of the buttress.	Sophia Jones	4/2013
28 of 92	Exterior: Detail view of the South transept showing the red brownstone at the window surround, belt course, and base.	Sophia Jones	4/2013
29 of 92	Exterior: South and South East elevation of the apse at the Chancel.	Sophia Jones	4/2013
30 of 92	Exterior: West elevation of the Porte Cochere looking East at the Church West gable to the right.	Sophia Jones	4/2013
31 of 92	Exterior: Detail view of the board and batten doors at the North side of the Narthex at the Church.	Sophia Jones	4/2013
32 of 92	Exterior: Detail view of the North (side) elevation showing the buttresses, side aisle below, and Porch Cochere behind to the right.	Sophia Jones	4/2013
33 of 92	Interior: View looking East in the Old Bonbright Room in basement under the Church nave.	Sophia Jones	4/2013
34 of 92	Interior: View looking East in the Church towards the altar.	Sophia Jones	4/2013
35 of 92	Interior: Detail view of the wood rood screen with ogee pointed arches.	Sophia Jones	4/2013
36 of 92	Interior: View of the Chancel looking East toward the high altar, flanked on both sides by Tiffany Archangel stained glass windows representing Angels of the Resurrection with each holding and uplifted trumpet and a palm branch of victory that were designed by Frederick Wilson.	Sophia Jones	4/2013
37 of 92	Interior: View looking North at the Chancel towards the choir and pipe organ in the Church.	Sophia Jones	4/2013
38 of 92	Interior: View looking toward the South transept of the Church	Sophia Jones	4/2013

	at the Resurrection window designed by John La Farge.		
39 of 92	Interior: View looking toward the North transept of the Church at the Enthronement of Religion stained glass window designed by Frederick Lamb and made by the J&R Lamb Studio.	Sophia Jones	4/2013
40 of 92	Interior: View looking West toward the Narthex in the Church at the St. Paul Before Agrippa stained glass window and ornamental wood paneled wall below designed by Frederick Lamb and J&R Lamb Studio.	Sophia Jones	4/2013
41 of 92	Interior: View looking South West in the Church towards the Clerestory windows above the South side aisle, designed by Katherine Lamb Tait and made by J&R Lamb Studio. To the right is a ventilation tower.	Sophia Jones	4/2013
42 of 92	Interior: Detail view of the Jacquette Window-Love, Clerestory window designed by Katherine Lamb Tait.	Sophia Jones	4/2013
43 of 92	Interior: Detail view of the Lantern in the Church, which hangs from the beaded board ceiling.	Sophia Jones	4/2013
44 of 92	Interior: Wood floor detail showing the original wood floor and the contemporary cork floor.	Sophia Jones	7/2013
45 of 92	Interior: Detail view of the plaster archway with double echinus on the North and South walls in the South side aisle of the Church.	Sophia Jones	4/2013
46 of 92	Interior: Detail view of the Turner family pew in the Church. Herbert Turner was one of the first Vestry members of the Church and Thornton Floyd Turner's father.	Sophia Jones	4/2013
47 of 92	Interior: Detail view looking West of the decorative carved wood paneled wall below the St. Paul before Agrippa window at the Narthex of the Church.	Sophia Jones	4/2013
48 of 92	Interior: Detail view of the plaster decorative boss above the South entryway into the Narthex of the Church.	Sophia Jones	4/2013
49 of 92	Interior: Detail view of the batten entry door at the West tower entrance of the Church.	Sophia Jones	4/2013
50 of 92	Interior: View looking North at the board and batten door at the North transept of the Church with a decorative plaster hood.	Sophia Jones	4/2013
51 of 92	Interior: View inside the Tower vestibule looking East toward the Cross Pattee Window.	Sophia Jones	7/2013
52 of 92	View looking North West in the Tower Vestibule.	Sophia Jones	7/2013
53 of 92	Exterior: Sunday School Building (Chapel) South (front) elevation looking north.	Sophia Jones	4/2013
54 of 92	Exterior: West (side) elevation of the Sunday School Building looking North East.	Sophia Jones	4/2013
55 of 92	Exterior: East (side) elevation of the Sunday School Building looking West.	Sophia Jones	4/2013
56 of 92	Exterior: Detail view of the vertical board and five panel door at the East side of the Narthex.	Sophia Jones	4/2013

57 of 92	Exterior: Detail view of the Rose Window with red brownstone accents at the Sunday School Building.	Sophia Jones	4/2013
58 of 92	Interior: View looking North toward the altar in the Sunday School Building showing the high altar and decorative wood reredos.	Sophia Jones	4/2013
59 of 92	Interior: View looking North West at the altar in the Sunday School Building.	Sophia Jones	4/2013
60 of 92	Interior: View looking South toward the Narthex in the Sunday School Building.	Sophia Jones	4/2013
61 of 92	Interior: Detail view looking South at the Wheel Window.	Sophia Jones	4/2013
62 of 92	Interior: Detail view of the exposed raised tile lattice truss system with steel tension wires incorporated into wood framing and the beaded board ceiling in the Sunday School Building.	Sophia Jones	4/2013
63 of 92	Interior: Detail view of the wood truss system in the Sunday School Building.	Sophia Jones	4/2013
64 of 92	Interior: View looking South East in the Sunday School Building showing the pews laid out with a center aisle.	Sophia Jones	4/2013
65 of 92	Interior: View of the leaded glass windows in the Sunday School Building.	Sophia Jones	4/2013
66 of 92	Interior: Detail view of the door East of the altar showing Tudor style wood carving on the door.	Sophia Jones	4/2013
67 of 92	Exterior: North Elevation stone gable showing the Tudor style half timbered infill with the large stone front style grazing above.	Annabelle Radcliffe-Trenner	6/2011
68 of 92	Exterior: View of the East Elevation of the 1922 addition showing the simple Scottish Vernacular style elevation at the second floor level.	Annabelle Radcliffe-Trenner	5/2013
69 of 92	Exterior: Parish House wood casement windows set back into the stonework.	Sophia Jones	5/2013
70 of 92	Exterior: Wood double hung windows were used in the 1922 Parish House addition.	Annabelle Radcliffe-Trenner	5/2013
71 of 92	Interior: Evidence of the fleche tower location in the attic before it was moved north and incorporated into the raised ridge line on the Parish House. Evidence of the Sunday School Building wood shingles remains.	Annabelle Radcliffe-Trenner	5/2013
72 of 92	Interior: The original barrel vaulted ceiling of the Parish House two story hall remains largely intact and concealed above dropped ceilings. See Figure 13.	Annabelle Radcliffe-Trenner	5/2013
73 of 92	Interior: The original 1864 Church stained glass window from above the altar relocated when this Church was rebuilt.	Sophia Jones	4/2013
74 of 92	Interior: Memorial window at the north side aisle showing Saint Nicholas in the Church.	Sophia Jones	4/2013
75 of 92	Interior: Memorial window at the north side aisle showing Saint Catherine of Alexandria in the Church.	Sophia Jones	4/2013

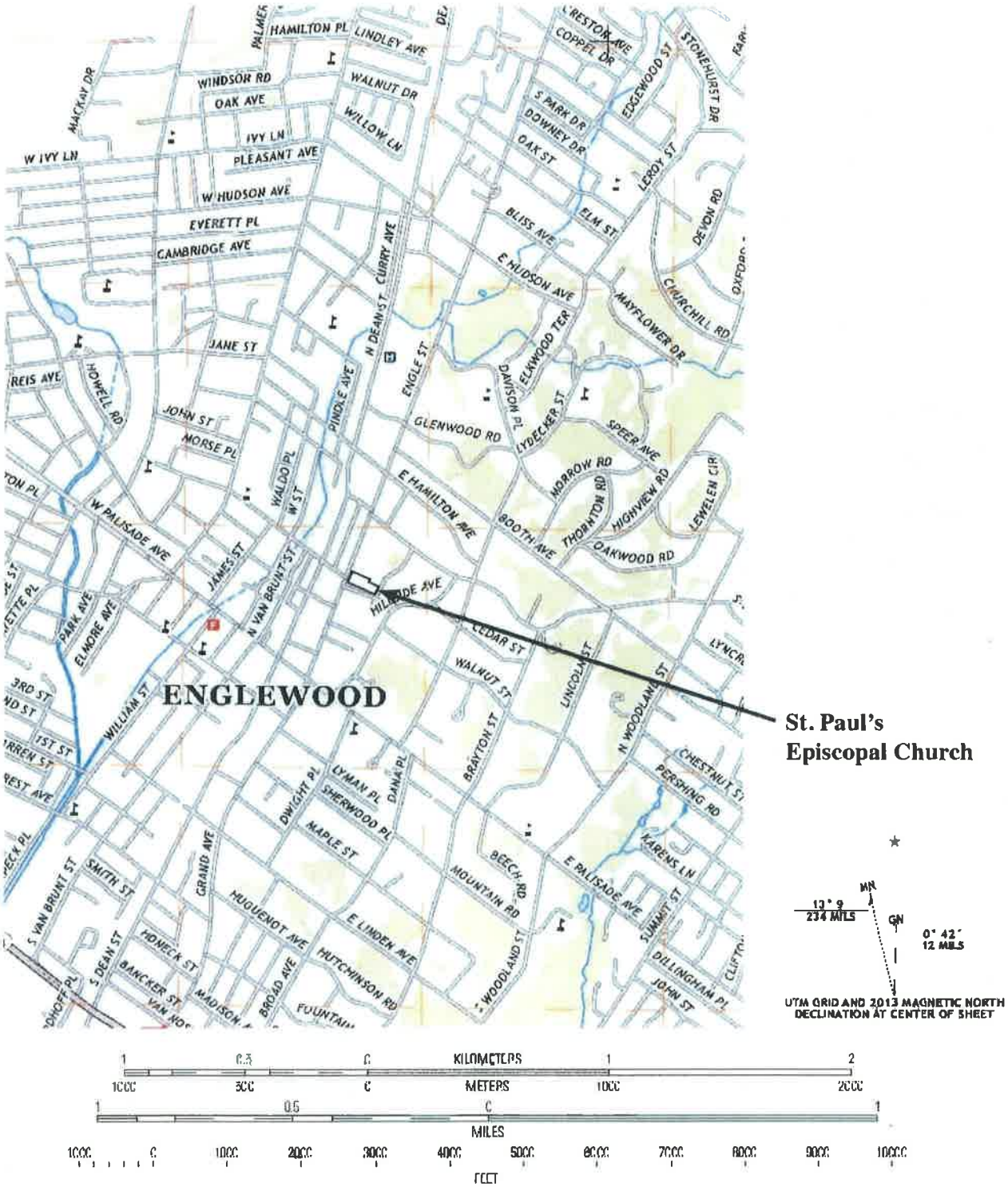
76 of 92	Interior: Memorial window at the north side aisle showing Saint Ambrose in the Church.	Sophia Jones	4/2013
77 of 92	Interior: Memorial window at the south side aisle showing Saint Francis of Assisi in the Church.	Sophia Jones	4/2013
78 of 92	Interior: Memorial window at the south side aisle showing Saint Elizabeth in the Church.	Sophia Jones	4/2013
79 of 92	Interior: Memorial window at the north side aisle showing Saint Augustine in the Church.	Sophia Jones	4/2013
80 of 92	Interior: St. Paul Before Agrippa designed by Frederick S. Lamb and J&R lamb Studio, located at the west end of the church in the nave in the Church.	Sophia Jones	4/2013
81 of 92	Interior: Detail view of stained glass windows above the north side entrance from the Porte Cochere in the Church.	Sophia Jones	4/2013
82 of 92	Interior: Veterans Window- The Father by Katherine Lamb Tait Lamb and J& R Lamb Studio, located at the north side aisle in the Church.	Sophia Jones	4/2013
83 of 92	Interior: The Wurts Window- The Son by Katherine Lamb Tait Lamb and J& R Lamb Studio, located at the north side aisle in the Church.	Sophia Jones	4/2013
84 of 92	Interior: Fiftieth Wedding- The Holy Ghost by Katherine Lamb Tait Lamb and J& R Lamb Studio, located at the north side aisle in the Church.	Sophia Jones	4/2013
85 of 92	Interior: Enthronement of Religion by Frederick S. Lamb and J& R Lamb Studio, located at the north transept in the Church.	Sophia Jones	4/2013
86 of 92	Interior: Angel of Resurrection by Louis Comfort Tiffany located at the northeast wall of the chancel in the Church.	Sophia Jones	4/2013
87 of 92	Interior: Angel of Resurrection by Louis Comfort Tiffany located at the southeast wall of the chancel in the Church.	Sophia Jones	4/2013
88 of 92	Interior: Resurrection Window by John La Farge located at the south transept in the Church.	Sophia Jones	4/2013
89 of 92	Interior: The Van Buren Window- Faith by Katherine Lamb Tait Lamb and J& R Lamb Studio, located at the south side aisle in the Church.	Sophia Jones	4/2013
90 of 92	Interior: The Bonbright Window- Hope by Katherine Lamb Tait Lamb and J& R Lamb Studio, located at the south side aisle in the Church.	Sophia Jones	4/2013
91 of 92	Interior: The Jaquette Window- Love by Katherine Lamb Tait Lamb and J& R Lamb Studio, located at the south side aisle in the Church.	Sophia Jones	4/2013
92 of 92	Interior: The Rose Window located at the south elevation opposite the alter in the Sunday School Building.	Sophia Jones	4/2013



St. Paul's Episcopal Church

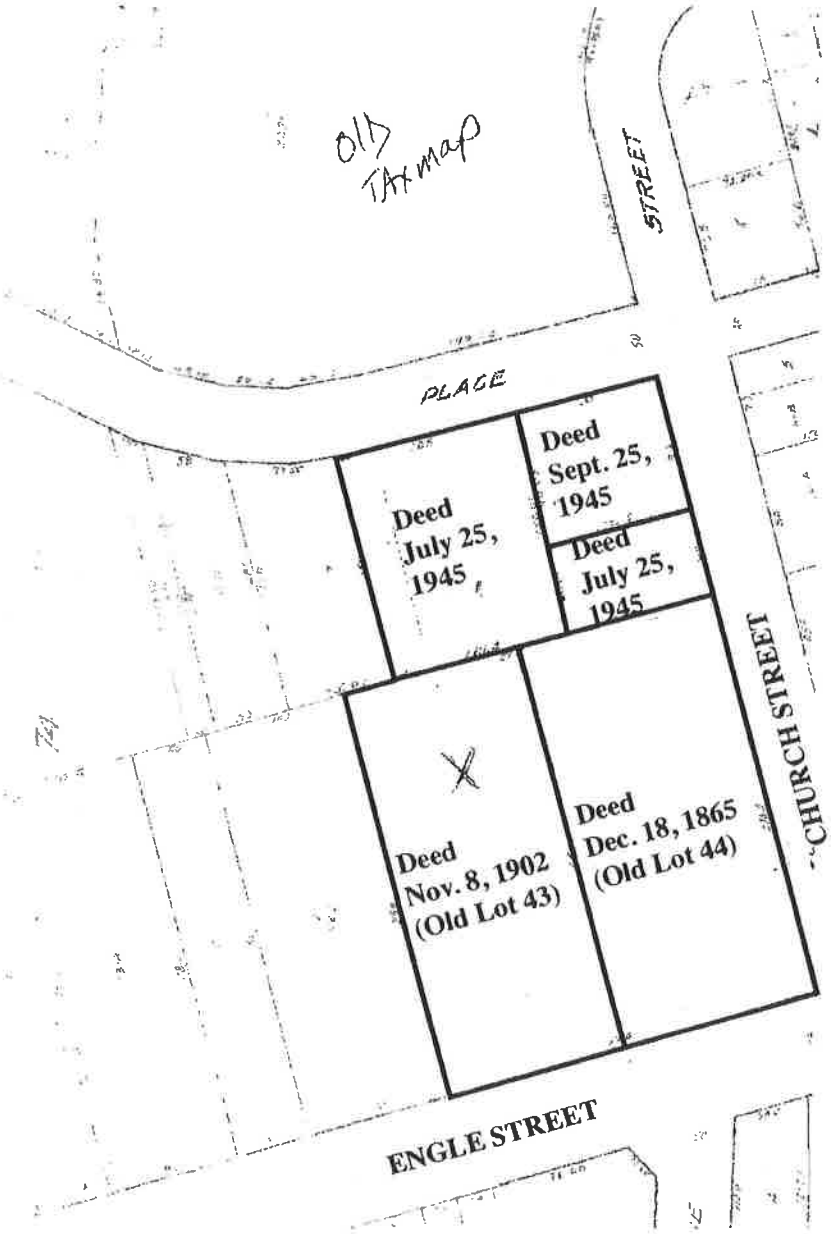
Photocopy - USGS MAP/Yonkers, NY Quad; 1/4 Scale

St. Paul's Episcopal Church
Englewood, Bergen County, NJ



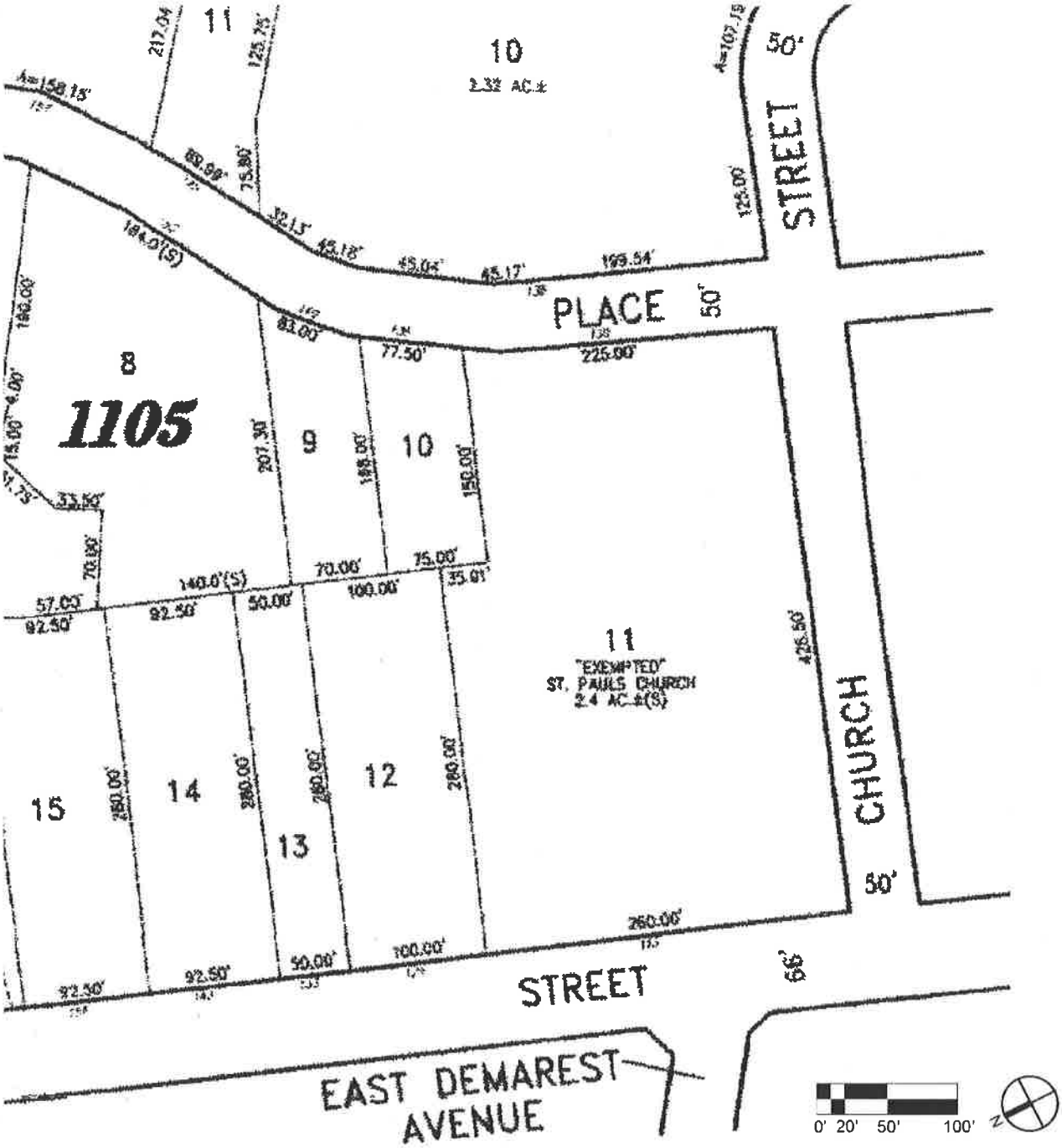
Partial Photocopy - USGS MAP/Asbury Park, NJ Quad; Full Scale

St. Paul's Episcopal Church
Englewood, Bergen County, NJ



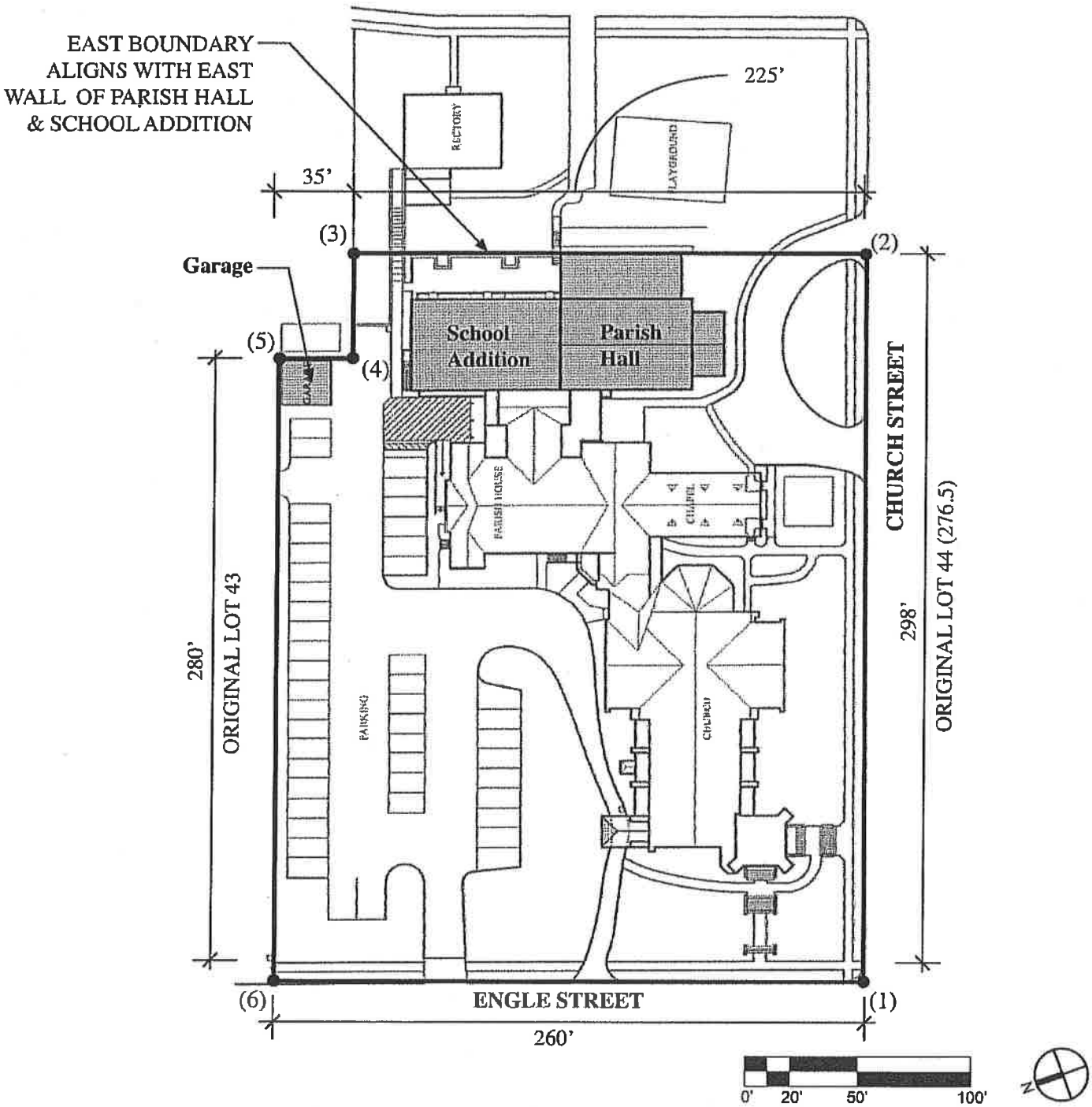
Old Tax Map

St. Paul's Episcopal Church
Englewood, Bergen County, NJ



Current Tax Map, City of Englewood

St. Paul's Episcopal Church
Englewood, Bergen County, NJ

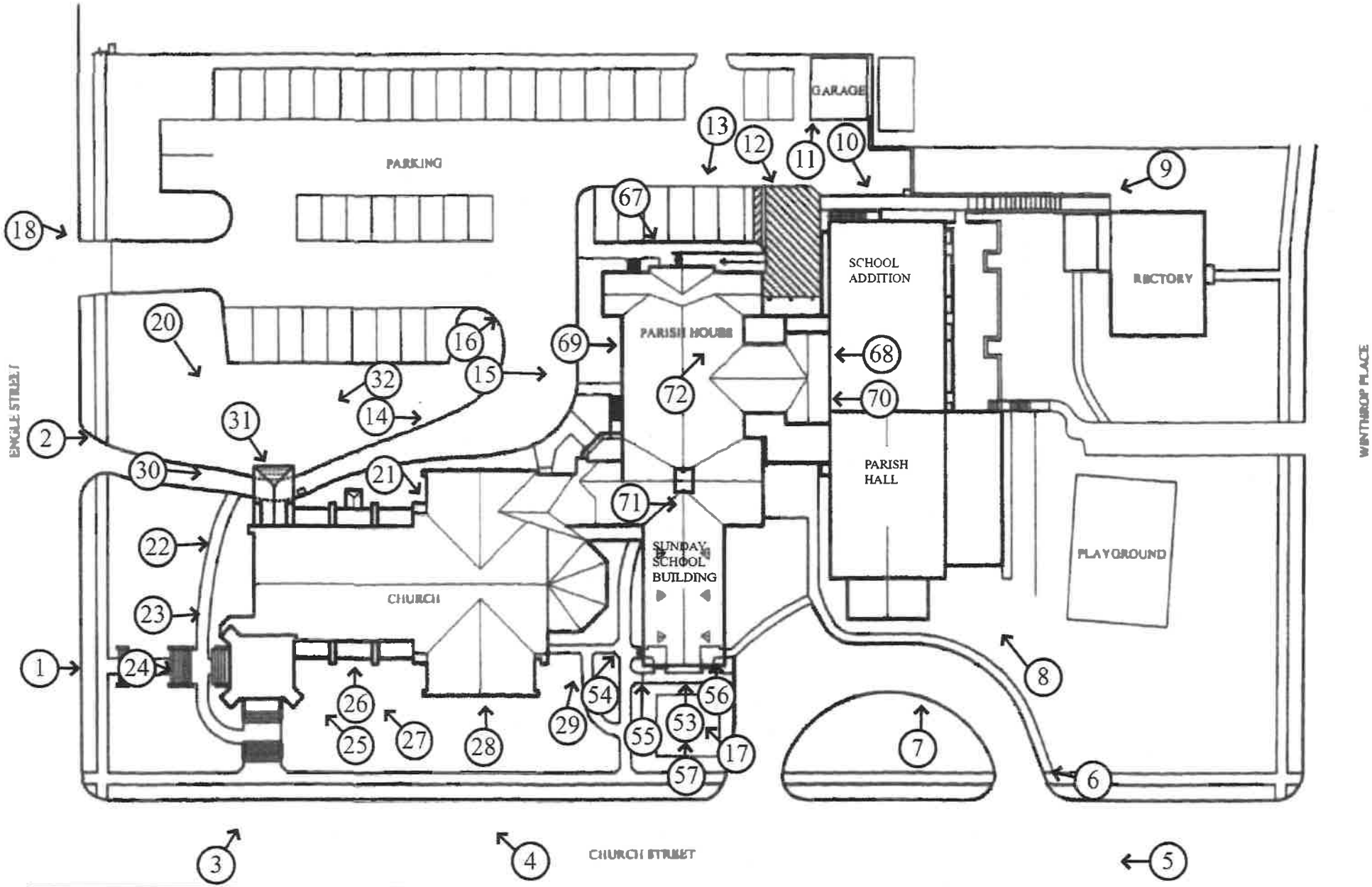


Site Plan - National Register Boundary Plan

Non-Contributing Building

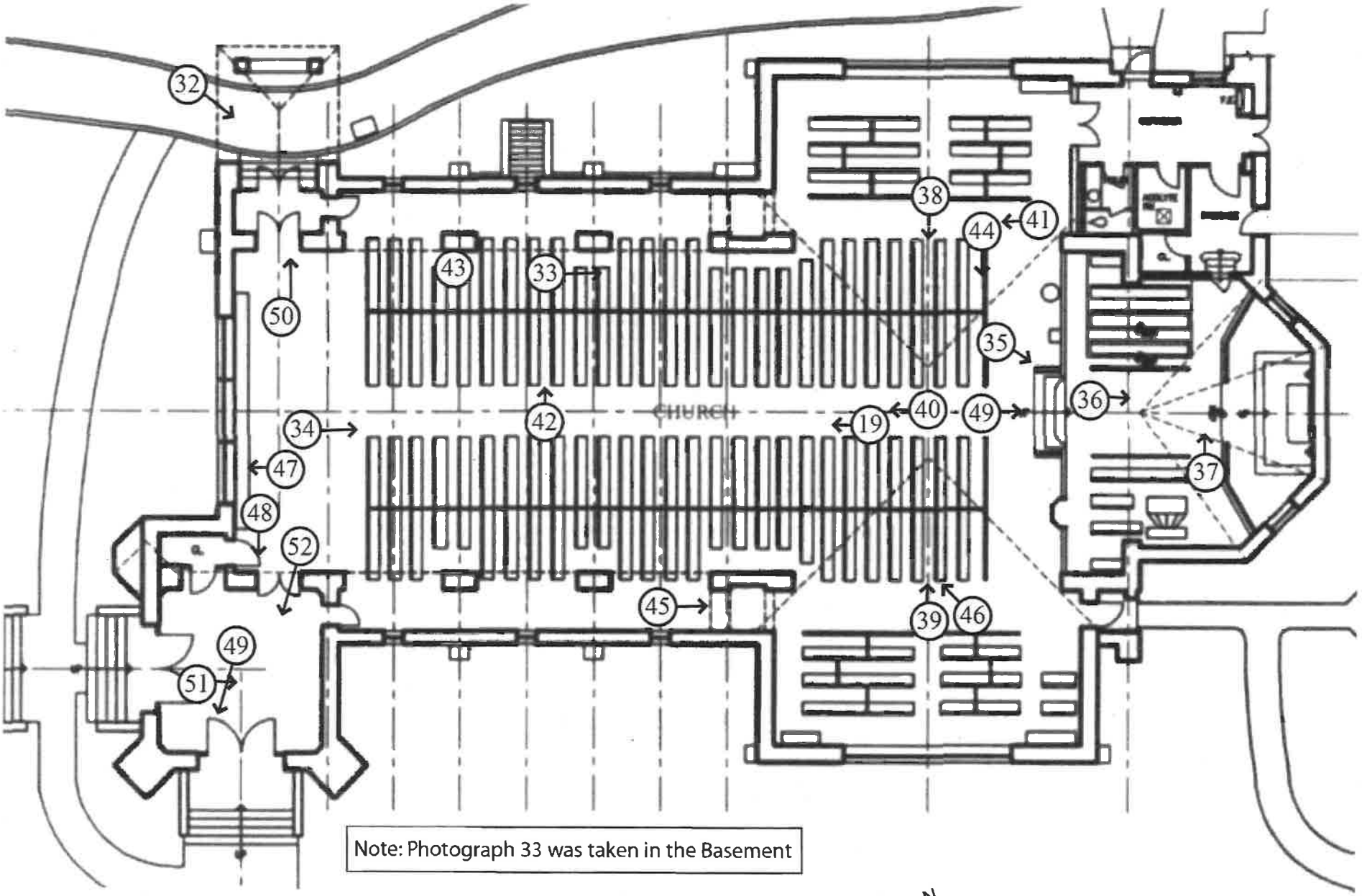
St. Paul's Episcopal Church
Englewood, Bergen County, NJ

Edited 09/05/2013

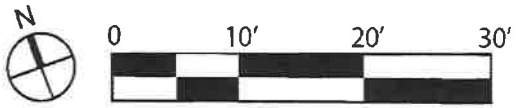


Note: Photographs 71 and 72 are taken in the attic.

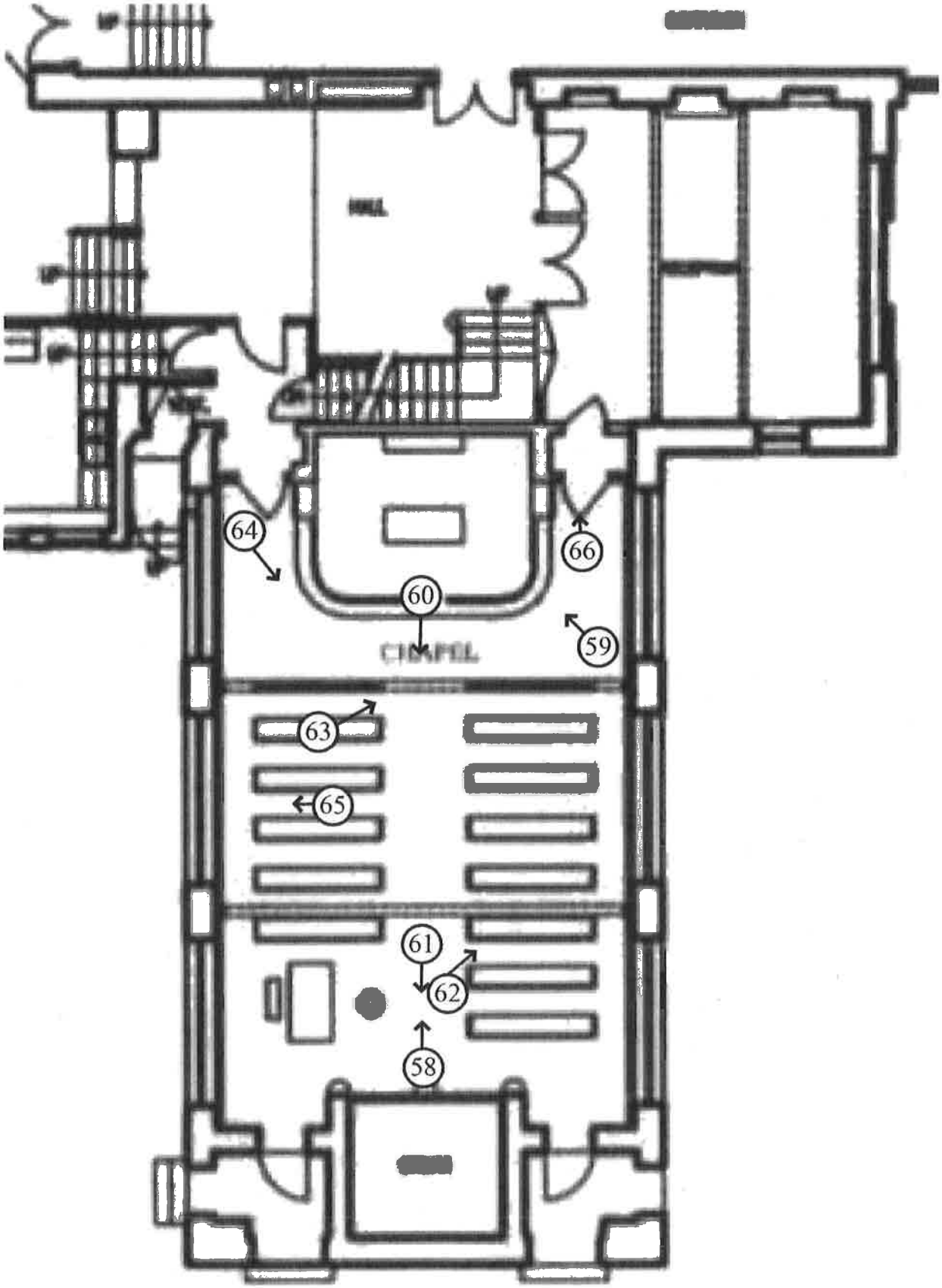
Photograph Key Plan - Church Complex
NJ - Bergen County - St. Paul's Episcopal Church

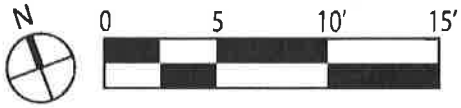


Note: Photograph 33 was taken in the Basement



Photograph Key Plan - 1899 Church
NJ - Bergen County - St. Paul's Episcopal Church





Photograph Key Plan - 1895 Sunday School Building
NJ - Bergen County - St. Paul's Episcopal Church

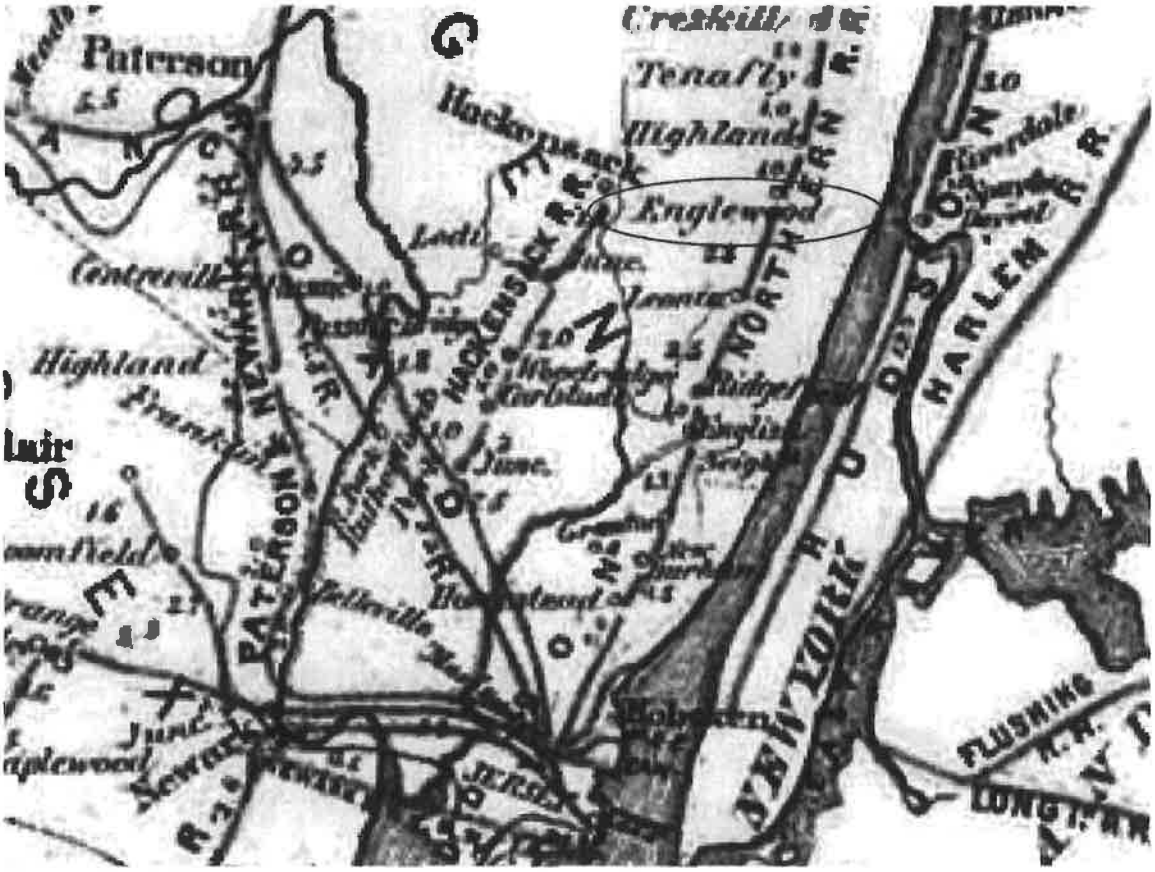


Figure 19 of 20:
1869 New Jersey Northern Rail Road Map showing Englewood.

St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

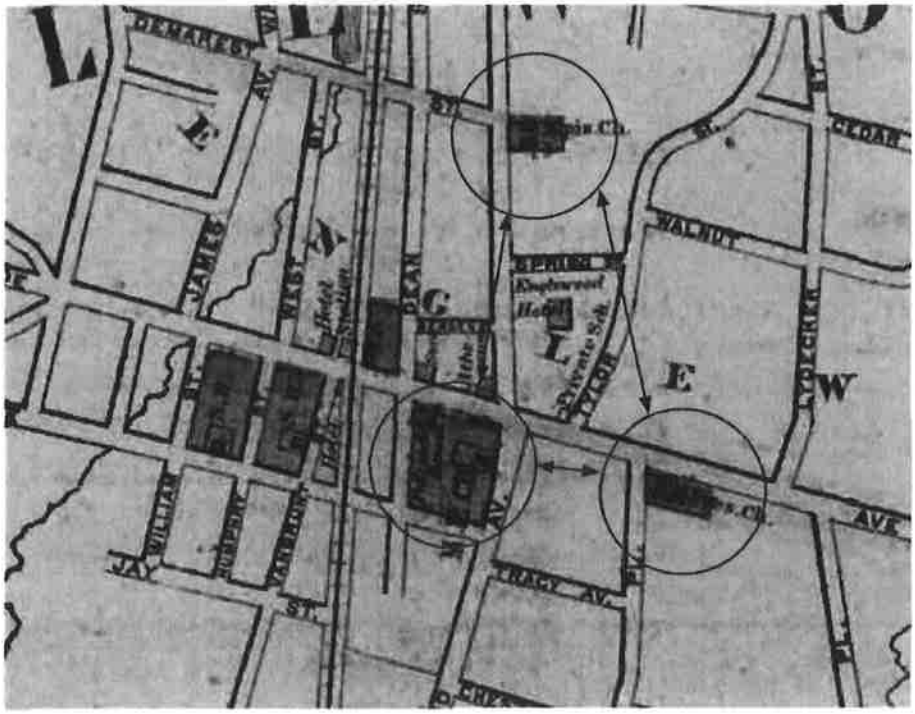


Figure 18 of 20:
Atlas map of Englewood, Bergen County, NJ (1872) published by Beers, Comstock and Cline, New York. The map shows the first three churches in Englewood- the Presbyterian Church, The Methodist Church and the Episcopal Church (St. Paul's).

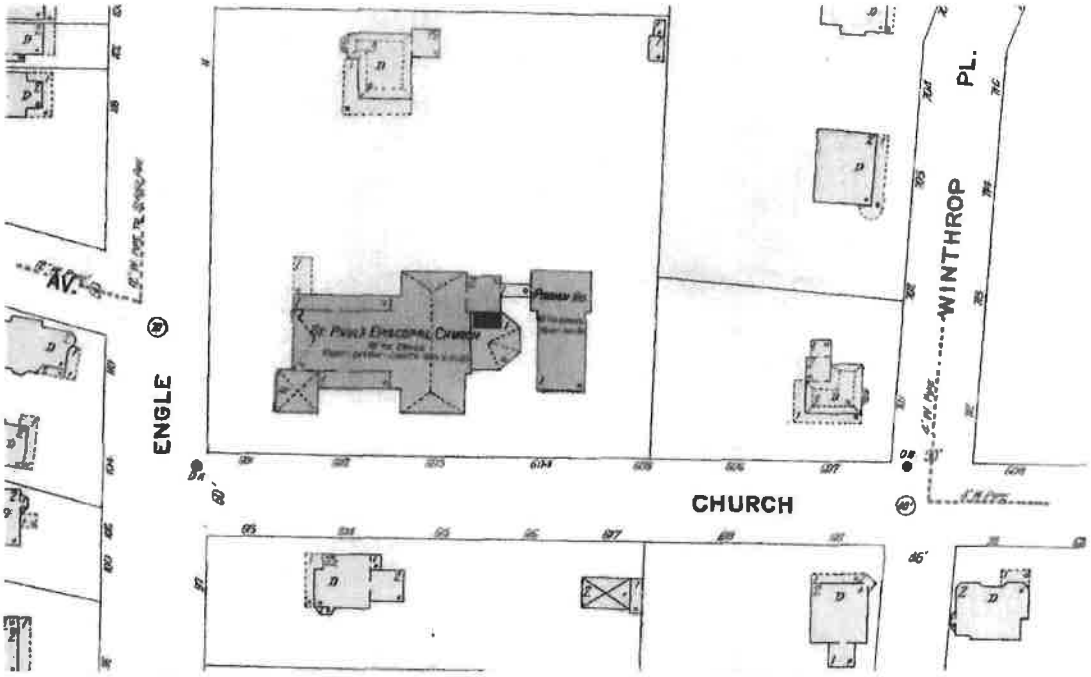


Figure 1 of 20:
1908- Sheet 2 Sanborn Map showing the 1895 Sunday School Building (now Chapel) and 1899 Church with a wooden connecting structure between the two.

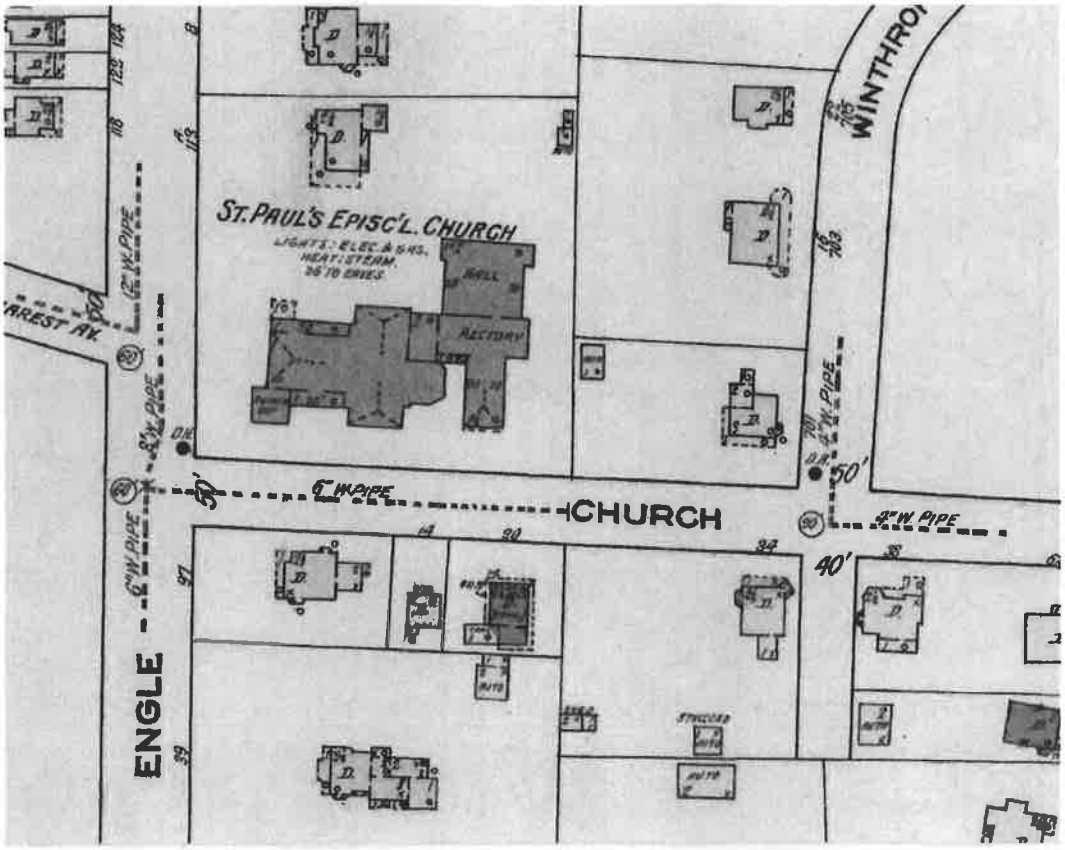
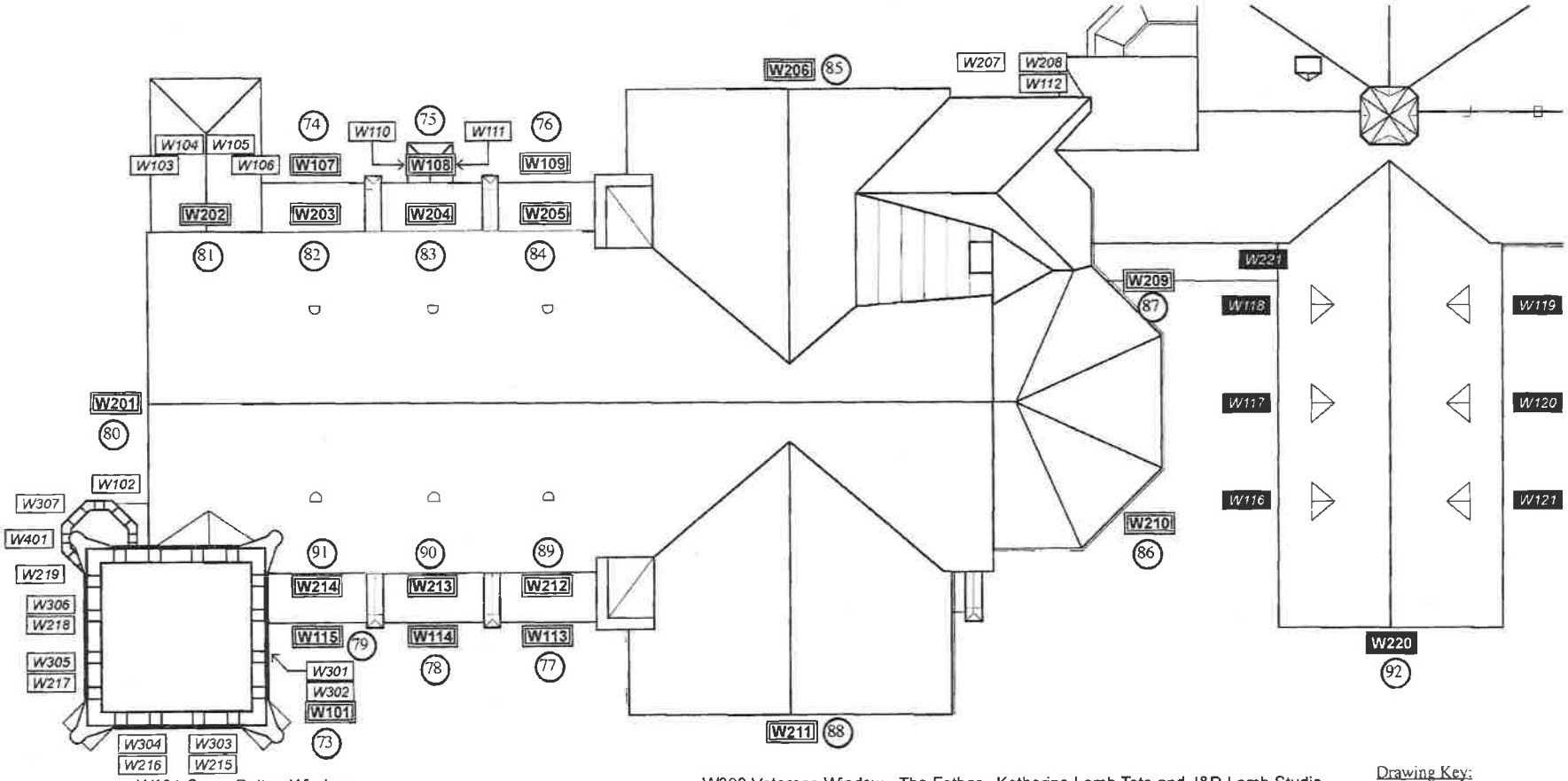


Figure 2 of 20: 1922 Sheet 2 Sanborn Map showing the 1895 Sunday School Building (now Chapel labeled as Rectory) with the 1917 Parish House (Hall) addition, and 1899 Church.



W101 Cross Pattee Window
W107 Saint Nicholas
W108 Saint Catherine
W109 St. Ambrose
W113 St. Francis of Assisi
W114 St. Elizabeth
W115 St. Augustine
W201 St. Paul Before Agrippa - Frederick S. Lamb and J&R Lamb Studio
W202 Small Window - Narthex Over Door

W203 Veterans Window - The Father - Katherine Lamb Tate and J&R Lamb Studio
W204 The Wurts Window - The Son - Katherine Lamb Tate and J&R Lamb Studio
W205 Fiftieth Wedding - The Holy Ghost - Katherine Lamb Tate and J&R Lamb Studio
W206 Enthronement of Religion - Frederick S. Lamb and J&R Lamb Studio
W209 Angels of the Resurrection - Louis Comfort Tiffany Studio
W210 Angels of the Resurrection - Louis Comfort Tiffany Studio
W211 Resurrection Window - LaFarge
W212 The Van Buren Window - Faith - Katherine Lamb Tate and J&R Lamb Studio
W213 The Bonbright Window - Hope - Katherine Lamb Tate and J&R Lamb Studio
W214 The Jacquette Window - Love - Katherine Lamb Tate and J&R Lamb Studio
W220 The Rose Window

Drawing Key:

W # Church Windows
W # Chapel Windows

BOLD Stained Glass Window
Italic Leaded Glass Window
Photograph #

Figure 20 of 20:
Key Plan to Stained Glass Windows

St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

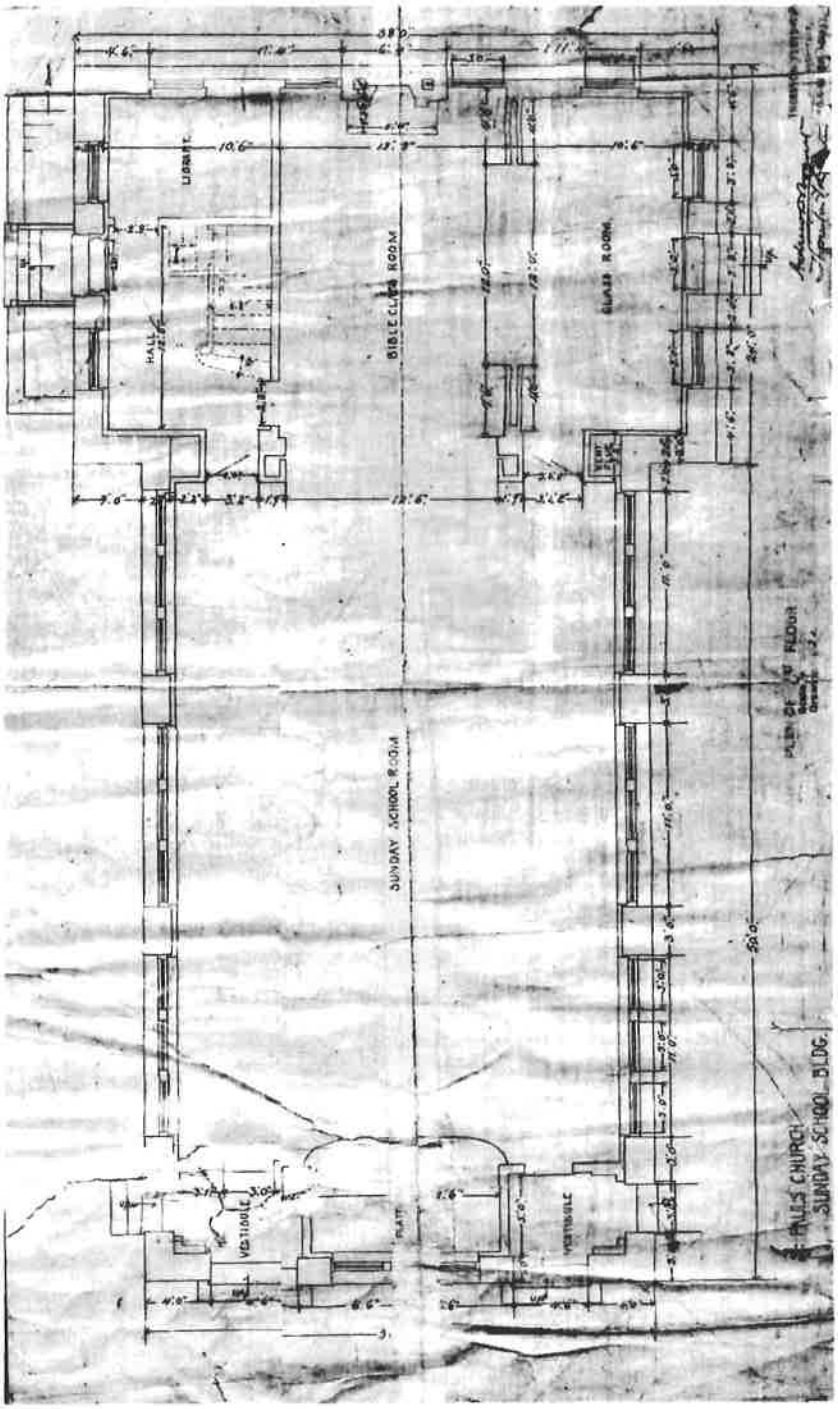


Figure 14 of 20:
ca. 1895 Sunday School Building Plan Drawing by Thornton Floyd Turner.

St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

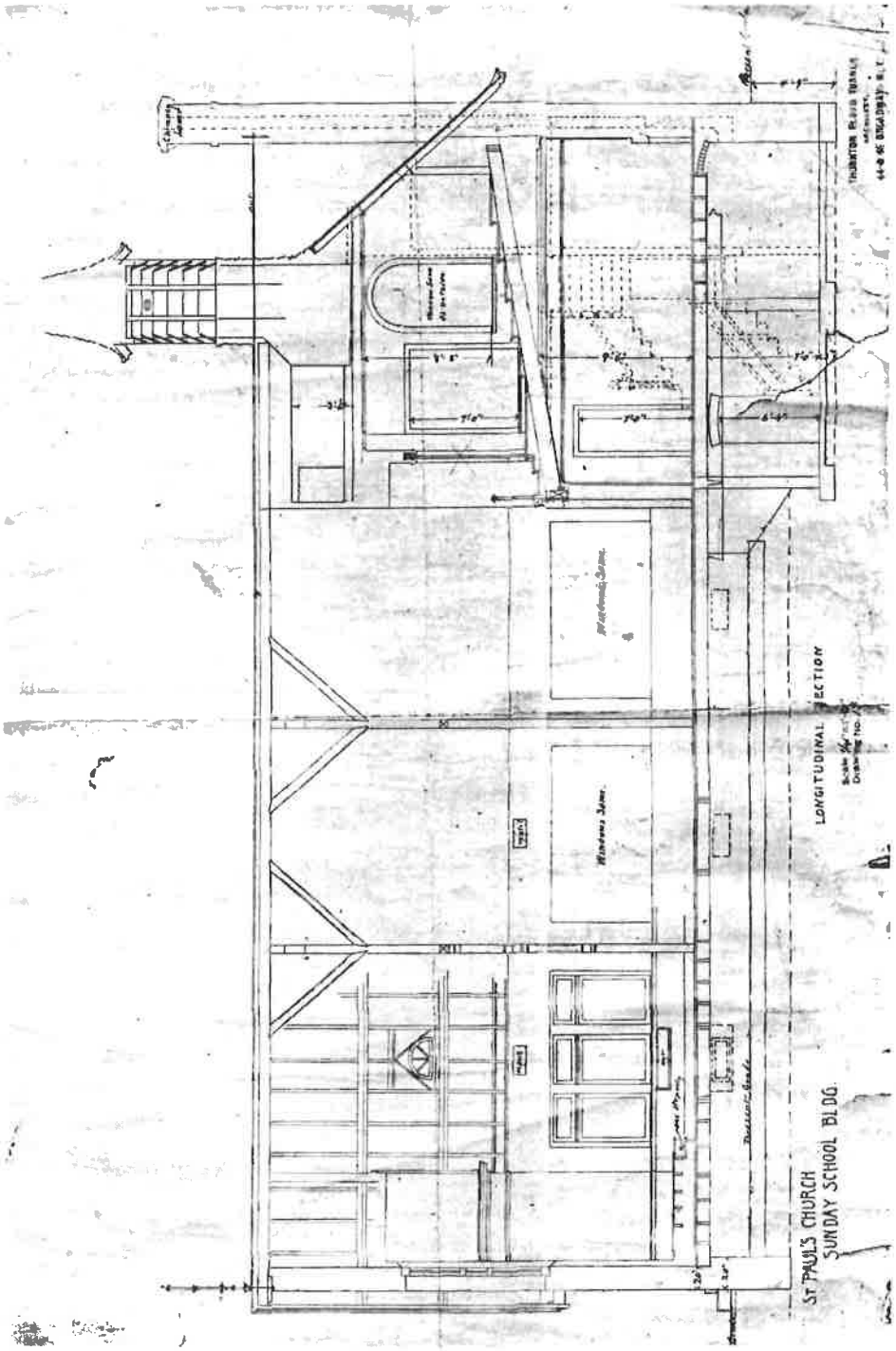


Figure 15 of 20:
ca. 1895 Sunday School Building Section Drawing by Thornton Floyd Turner.

St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

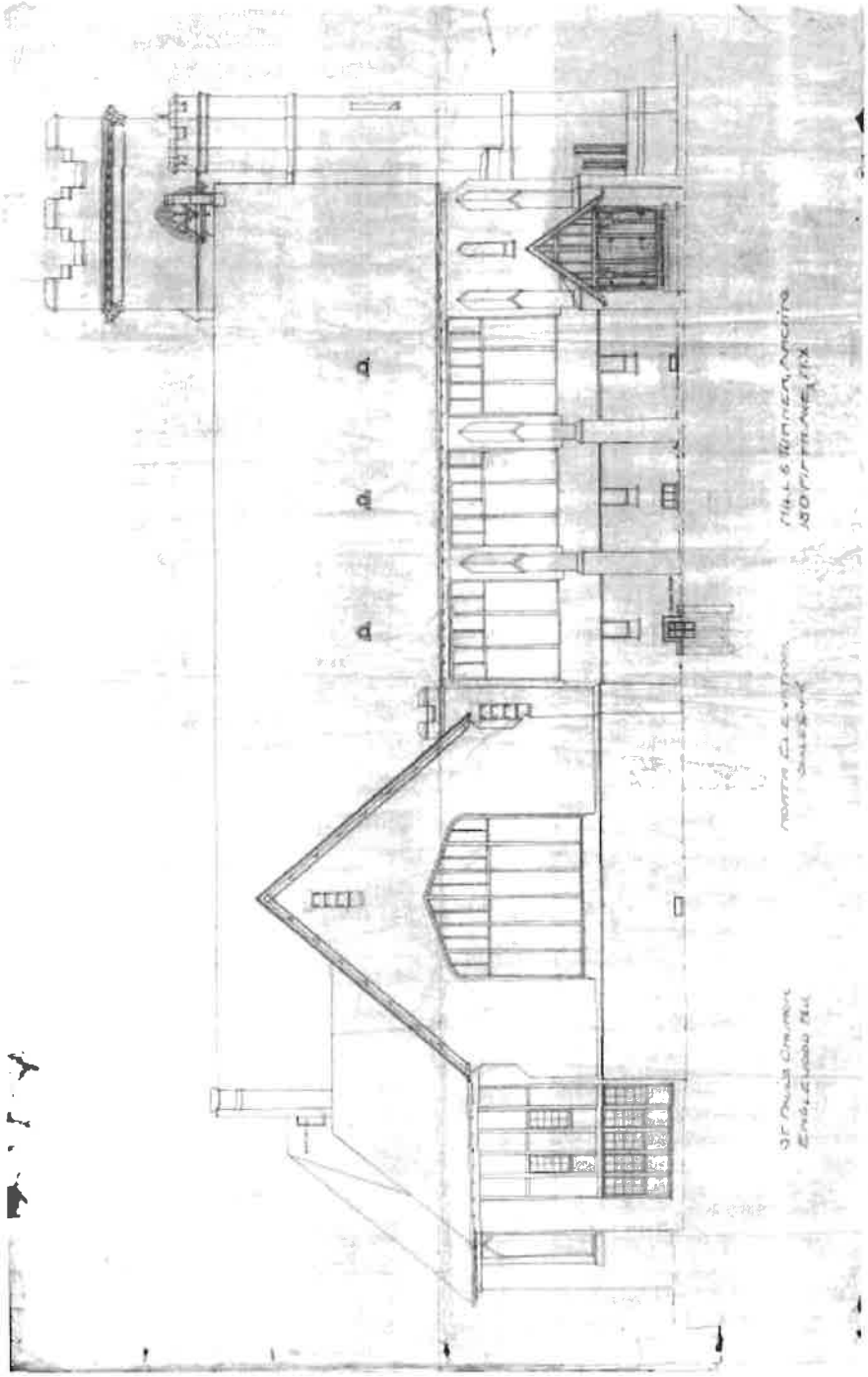


Figure 16 of 20:
ca. 1899 Side Elevation of church by Hill and Turner

St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

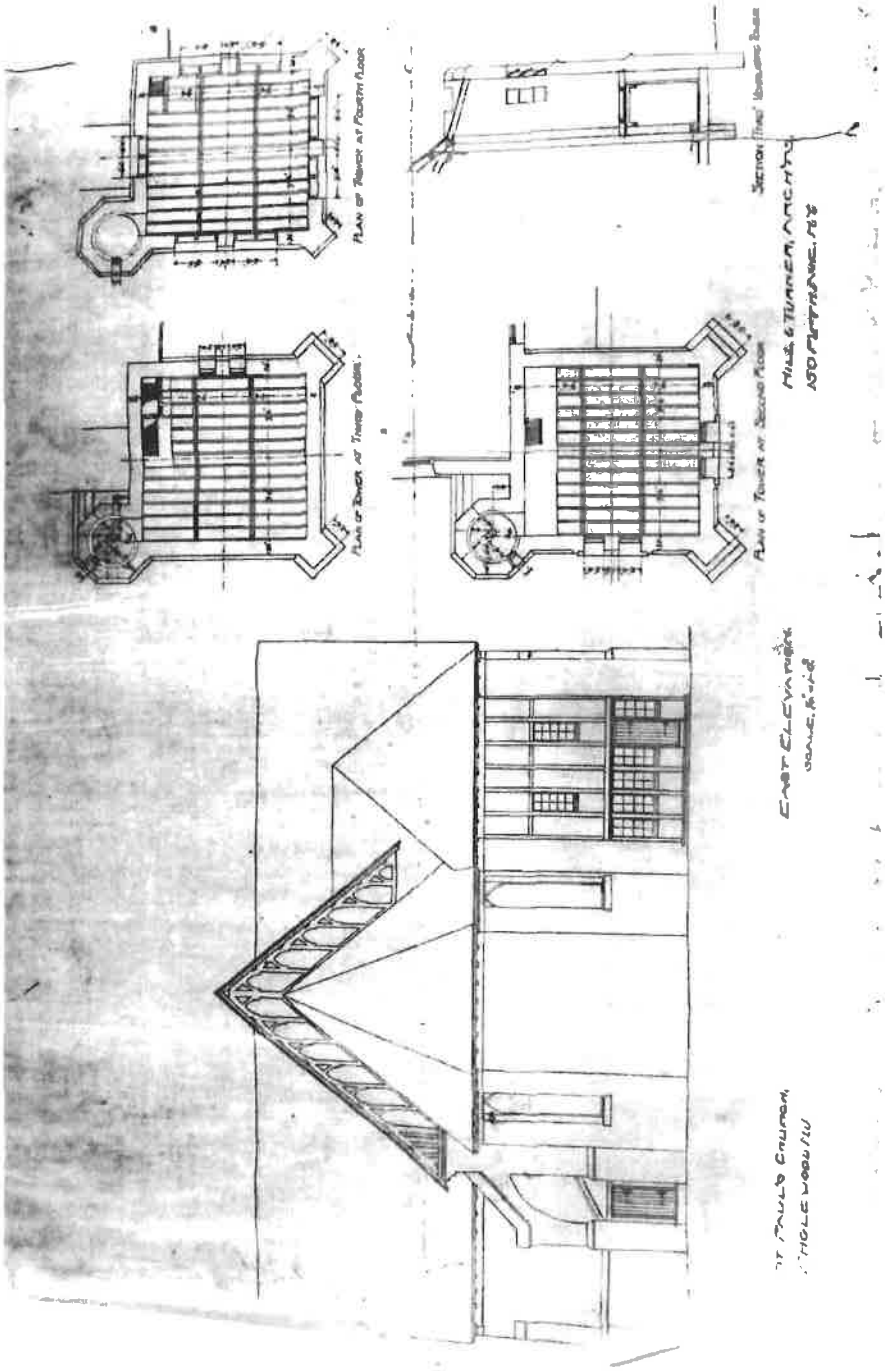
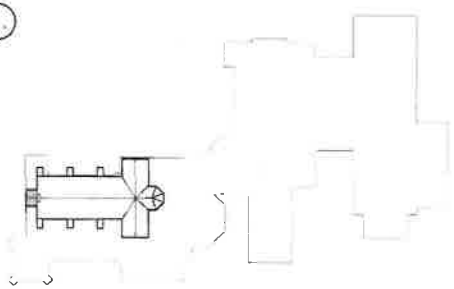


Figure 17 of 20:
ca. 1899 Church Elevation and Tower Drawings by Hill & Turner.

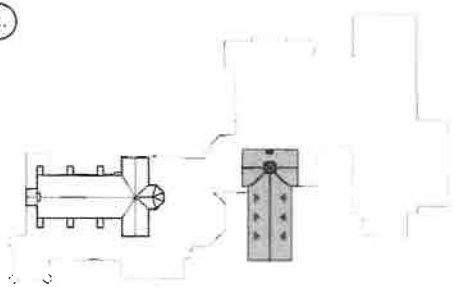
St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

1.



1867-1895
- Original Church.
- Footprint still visible in basement of New Church (Bonbright Room)
- Church addition included 2 transept wings & front entrance porch

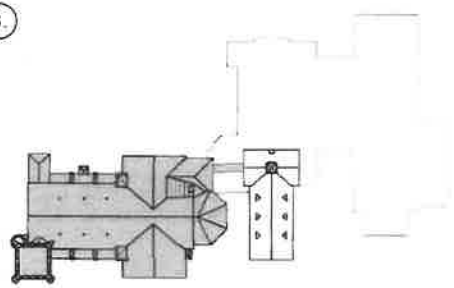
2.



Beginning Period of Significance (1895)

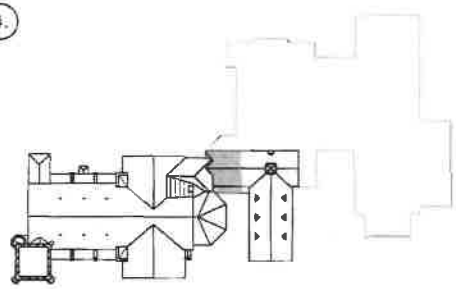
1895-1899
- Sunday School Building Built/ Original Church Demolished
- Stained Glass Window Salvaged and Installed in New Church Tower Vestibule

3.



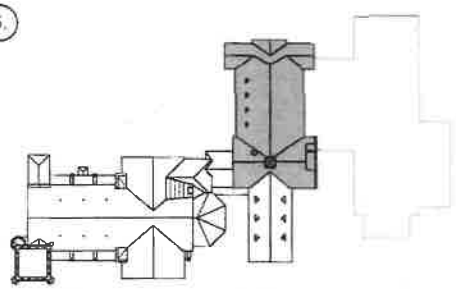
1899-1908
- New Church Completed.
- Window in Tower
- Wood Covered Walkway joins (2) buildings

4.



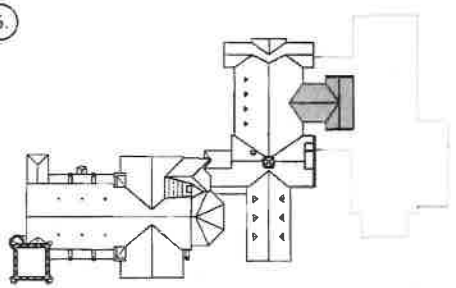
1908-1915
- Sunday School Building Addition joins (2) buildings

5.



1915-1922
- Parish House Built
- Fleche Relocated
- 1917 - 50th Anniversary

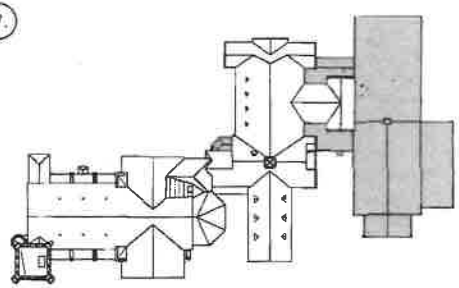
6.



End Period of Significance (1922)

1922-1966
- Parish House Addition Added (1922)
- Sunday School Building Converted to Chapel

7.



1966-2013
- 1967 - 100th Anniversary
- Parish Hall (Fellowship Hall) and School Additions Built
- ADA Access Built

Figure 9 of 20:
Chronology of Construction

St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

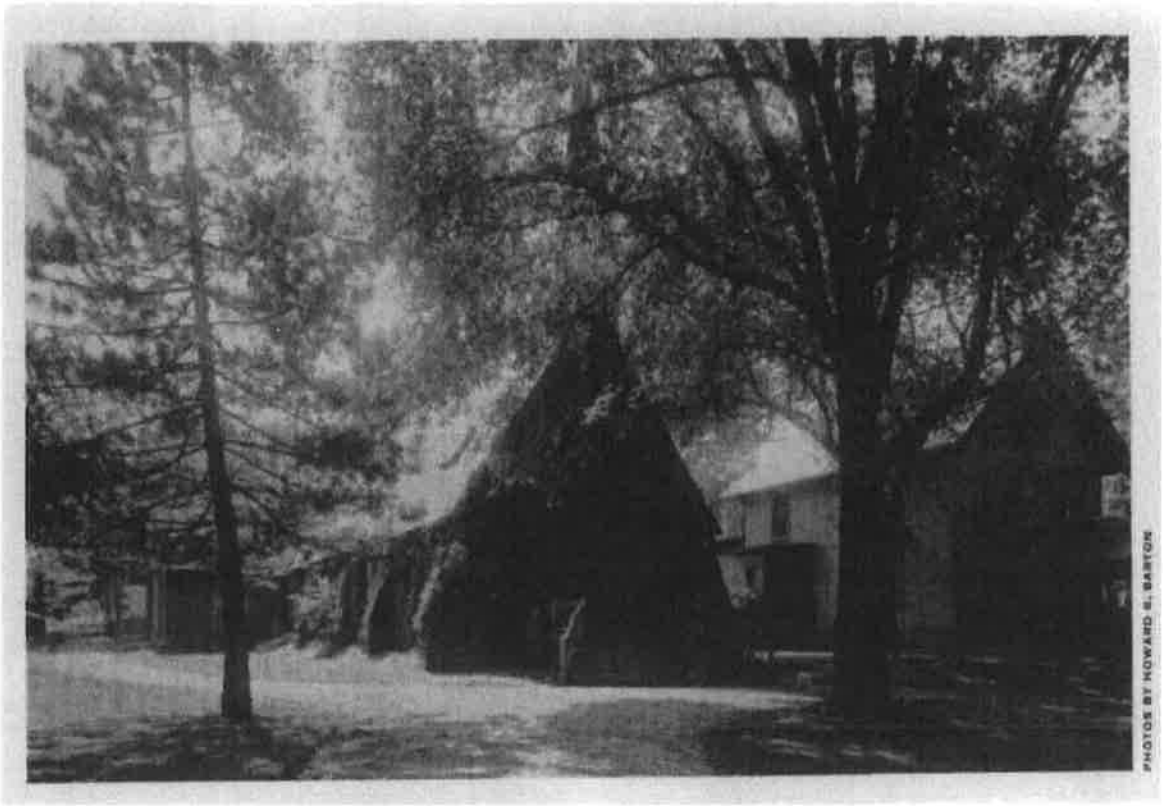


Figure 3 of 20:
Historic view of 1865 Church located on Engle Street seven years after Englewood was incorporated. This structure was demolished and the current larger church was built on the same site. The building to the right may have been the rectory which was constructed shortly after the construction of the church.

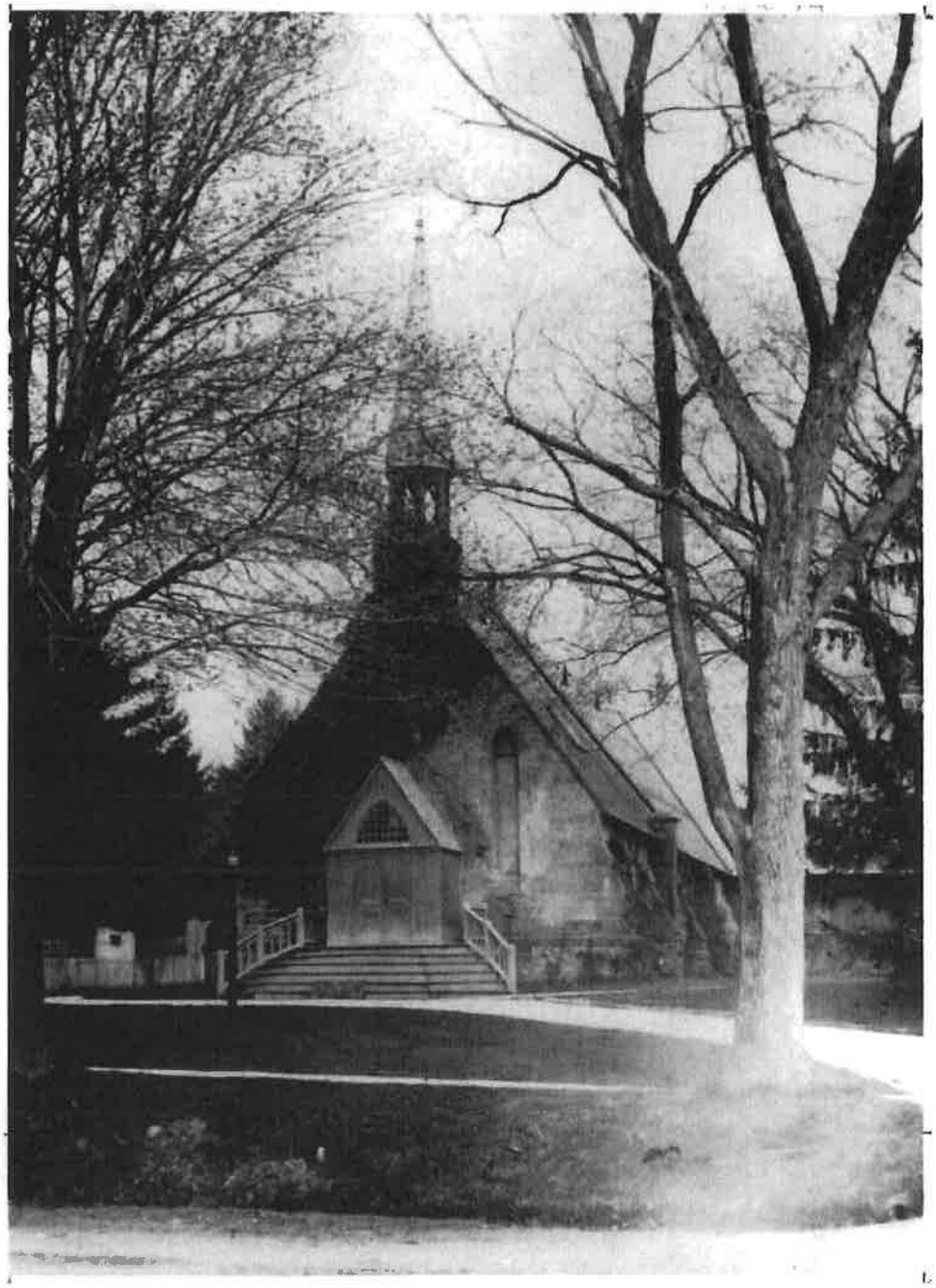


Figure 11 of 20:
ca. 1875 The 1865 church with a wood front porch addition. To the right. The south transept addition with vertical boards is also visible.

St. Paul's Episcopal Church: Historic and Supplemental Images
Englewood, Bergen County, NJ

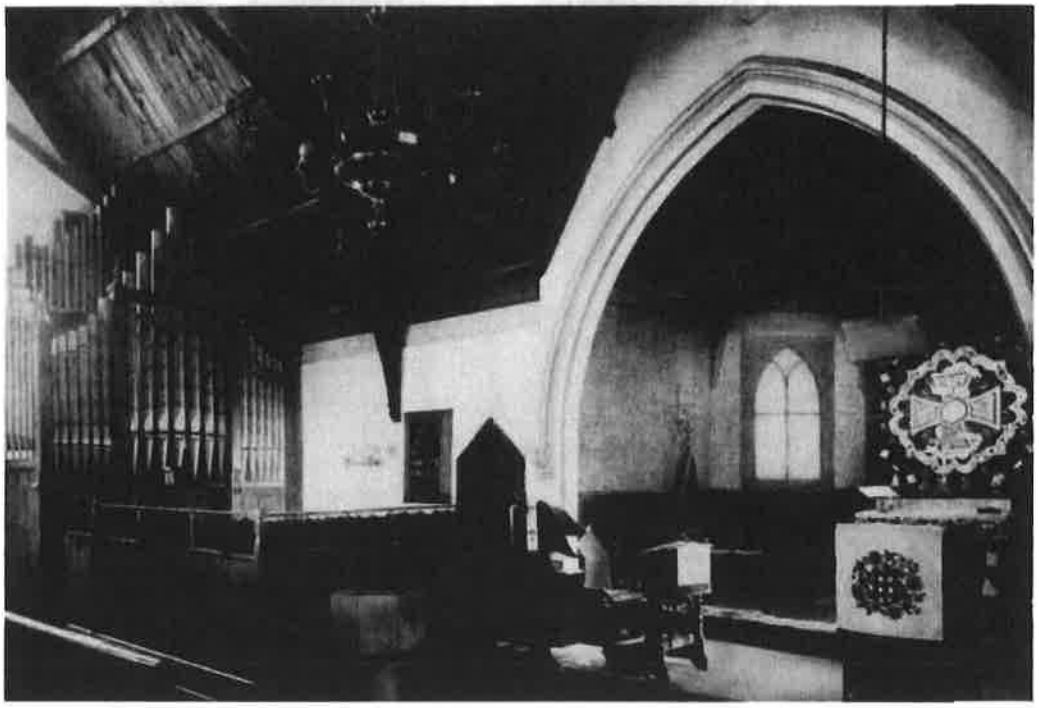


Figure 13 of 20:
ca. 1880. Interior view of the 1865 church (since demolished) looking at the Chancel with the Maltese Cross stained glass window above the altar. The North Transept was added to house the organ.

Figure 12 of 20:
Early 20th Century Postcard of the 1899 Church at the intersection of Engle and Church Streets. The ivy on the church is believed to have been brought from Canterbury Cathedral and planted just after the Church was completed.

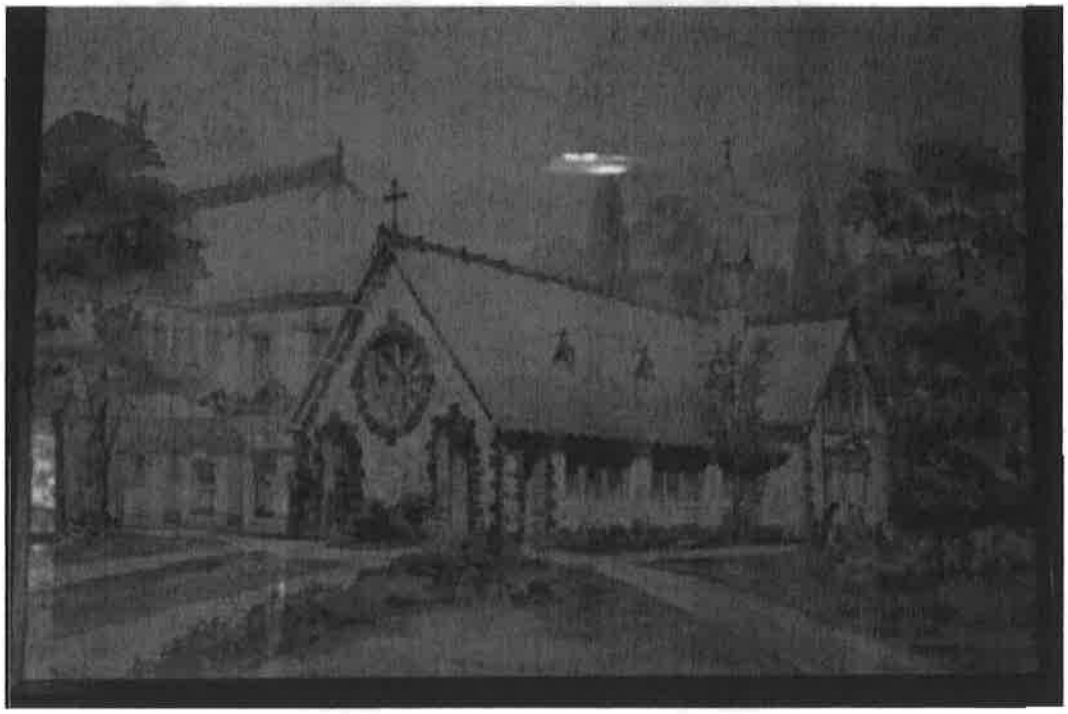


Figure 10 of 20:
Water Color by Thornton Floyd Turner architect of the Sunday School Building and Church at St.. Paul's. In the background is the proposed church with a very different apse to the one built in 1899. There is no evidence that the ridge cresting was installed.

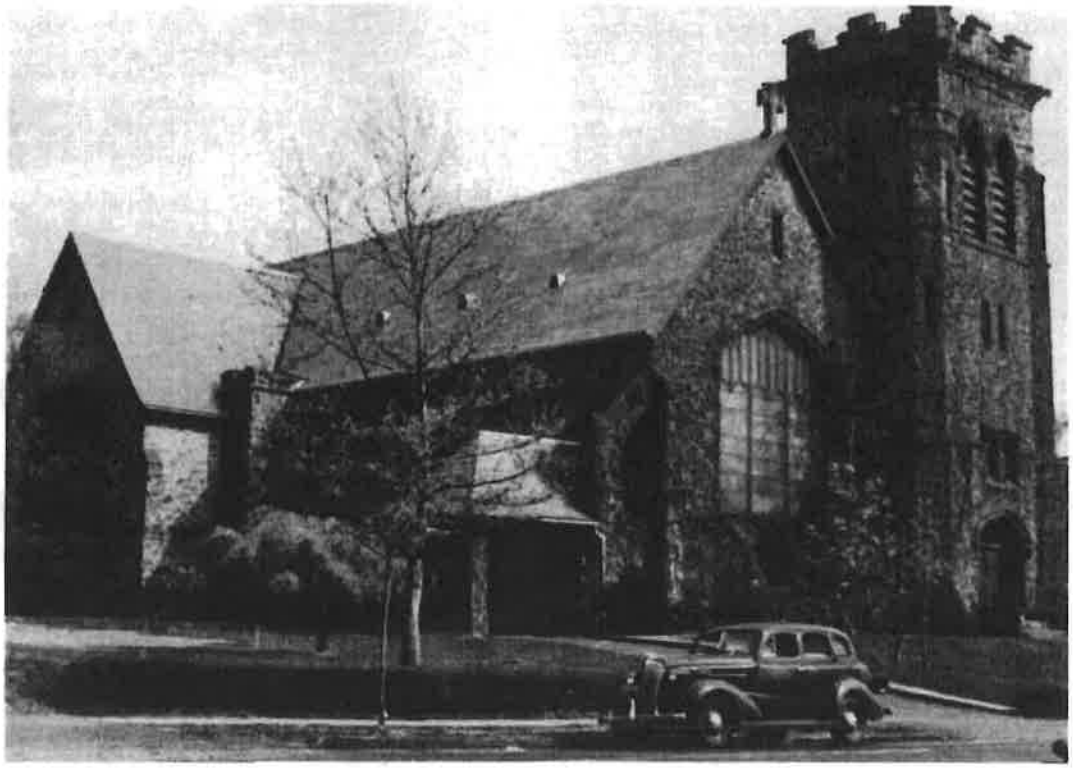


Figure 4 of 20:
Circa late 1930's. 1899 English Gothic Church from Engle Street showing the drive, large gable window, tower and Porte Cochere.

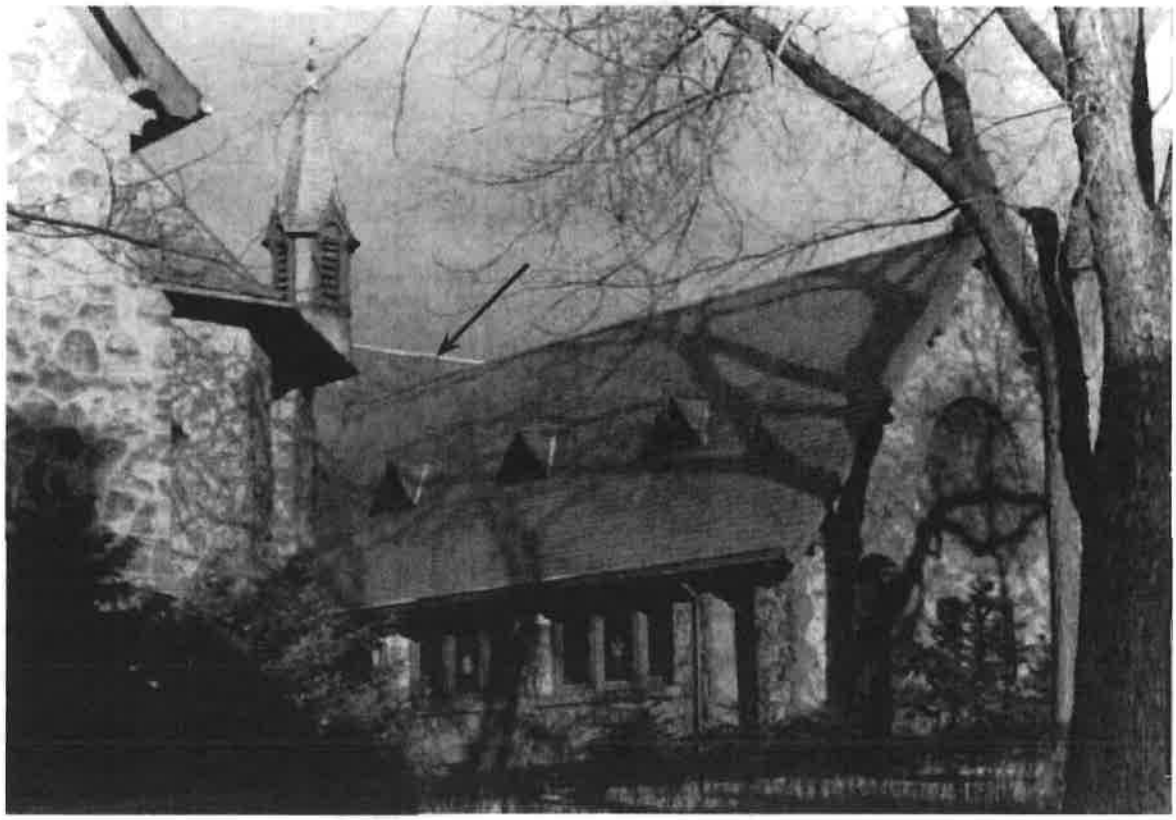


Figure 5 of 20:
Date Unknown but after 1915 Parish House was completed (see arrow). Historic view of the 1895 English Gothic Sunday School Building, which faces Church Street and is set back behind the 1899 Church on Engle Street. This structure is the oldest of the five buildings on the site today.

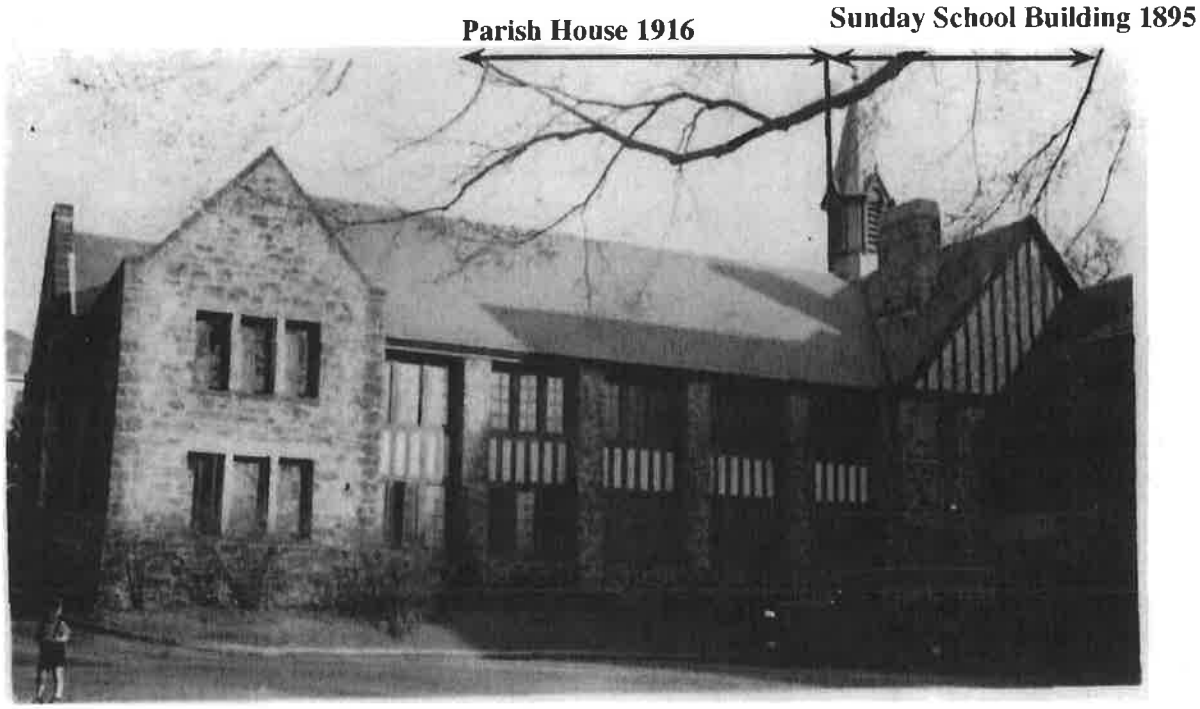


Figure 6 of 20:
Date Unknown. The Tudor style Parish House designed by Aymar Embury II was completed in 1916. It formed a T-plan extension to the 1895 Sunday School Building (now Chapel). The connection to the Church from the Sunday School Building was rebuilt in 1910. The memorial entrance was added in 1939.

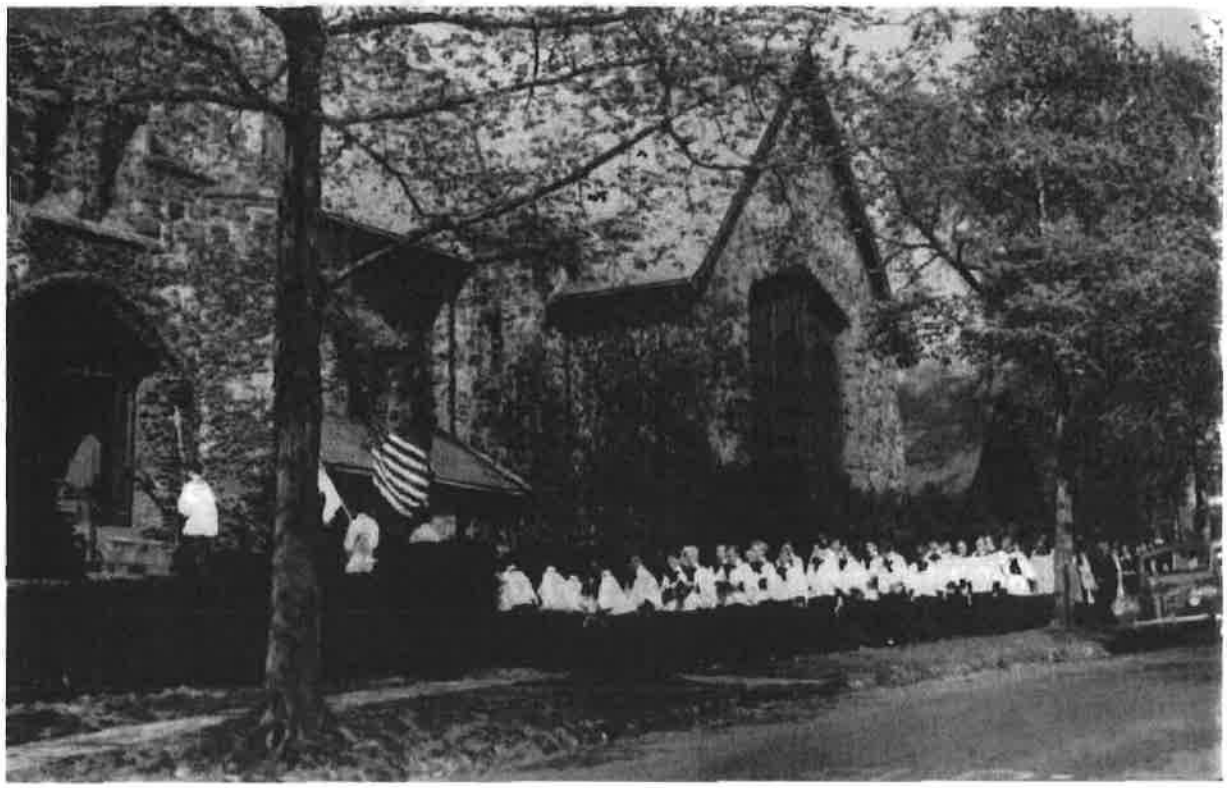


Figure 7 of 20:
Circa 1960s. View of acolytes and choirs processing into a church service on Church Street past the 1895 Sunday School Building and into the 1899 Church entrance on the east side of the Tower.

Figure 8 of 20:
Circa 1960s. View from Engle Street looking east at the Church (right) and 1917 Parish House addition (left).

ONE WAY
NO RIGHT TURN

MONTESSORI
educational child care programs
SUMMER DAY CAMP
weekly sessions
2 MOS. - 7 YRS
MONTESSORI PLUS
EARLY LEARNING
CENTERS
INFANTS
THRU GRADE 1
Englewood ~ Leonia ~ Teaneck
OPEN ENROLLMENT

CHURCH ST
THE EPISCOPAL CHURCH WELCOMES YOU
ST. PAUL'S CHURCH IN ENGLEWOOD
STOP

2 PARKING
8 AM TO
6 PM

MONTESSORI
Early Learning Center
816-8202
ENTRANCE
NO PARKING
FIRE ZONE

MONTESSORI
Early Learning Center
816-8202
NOW ENROLLING
MONTESSORI
2 Months - 5 Yrs
201-816-8202
FIRE ZONE

SLOW!

Parish Offices
Church
Chapel
Parish Hall

Parish Offices
Chapel
Parish Hall

PARKING
ONE WAY
NO RIGHT TURN
St.Paul's Church
EPISCOPAL
YOU ARE WELCOME
SUNDAY
HOLY EUCHARIST-CHAPEL 8:00AM
CHORAL HOLY EUCHARIST-CHURCH 10:30AM
CHAPEL WEDNESDAY 6:30 PM
CHAPEL SATURDAY 5:00 PM
REV. ROBERT SHEARER, PRIEST
PARISH OFFICE: 568-3276
Lord, I love the house in which you dwell and the place where your glory abides.

Parish Offices
Parish Hall
Chapel

FOR REN
800-324-4882

LOW CLEARANCE TRUCKS USE EXIT

WITH THIS INSCRIPTION TO THE UNKNOWN GOD

SANCTUS SANCTUS SANCTUS

SUN. OF EASTER
LEN 184
708
478

LO VE
unto · all · them · also · that · love · his · appearing
LEV 184
708
478

4 SUN. OF EASTER
LEV 18.4
708
478

HERBERT B.TURNER

f. God

NOW
NOW

NOW + NOW + NOW +

Alleluia!-Cantate Dominum
Laudate Dominum-Alleluia!

CARRIE ADELL BIGELOW

Alleluia!-Cantate Domino
Laudate Dominum-Alleluia!

In Memory
John William Payne
Born Aug 26 1839
Died Feby 20 1884

A D 326
Saint Nicholas of
To the glory of God and in loving memory of
1841
George + Whitefield + Bells
1919

Saint
of Alex-
andria
To the glory of God and in loving memory of
Margaret Eliza Bell

Sain
mbrose

Saint
Francis
of Assisi
In Memory of 1901

Saint Elizabeth
In Loving Memory Of
1874 Adelia Merrick James 1920

Saint
Augustine
1832 In Memory Of 1917

IN MEMORY OF THE
SARAH DUDLEY COOKE

IN MEMORY OF THOSE
WHO HAVE GIVEN THEIR LIVES
GOD SO LOVED THE WORLD THAT
HE GAVE HIS ONLY BEGOTTEN SON
IN THE SERVICE OF
YOUR COUNTRY

NOT I BUT CHRIST
S. ON
LIVETH IN ME

FAI TH
THY FAITH HATH MADE THE WHOLE

X
T
NO
DE
SPIRITUS
GLADIUS

LO VE
IN MEMORIAM
BUT THE GREATEST OF THESE IS LOVE