NPS Form 10-900
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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

465

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Trinity Church

other names/site number Trinity Episcopal Church

2. Location

street & number 503 Asbury Avenue ☐ not for publication

city or town Asbury Park City ☐ vicinity

state New Jersey code NJ county Monmouth code 025 zip code 07713

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.

Richard Boornazian Asst Commissioner 5/8/14

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. — 8/6/14

[ ] determined eligible for the National Register. [ ] See continuation sheet.

[ ] determined not eligible for the National Register.

[ ] removed from the National Register.

[ ] other, (explain:) _____

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	
1		buildings
		sites
		structures
		objects
1	0	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)

RELIGIOUS/ religious facility
RELIGIOUS/ church school

Current Functions
(Enter categories from instructions)

RELIGIOUS/ religious facility
RELIGIOUS/ church school

7. Description

Architectural Classification
(Enter categories from instructions)

LATE GOTHIC REVIVAL
COLONIAL REVIVAL

Materials
(Enter categories from instructions)

foundation STONE
walls STONE
roof ASPHALT
other BRICK

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

Trinity Church
Name of Property

Monmouth, NJ
County and State

8 Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] **B** Property is associated with the lives of persons significant in our past.
- [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

Period of Significance

1911 - 1959

Significant Dates

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Clarence Wilson Brazer, Architect
Frank W. Goble, Builder

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data

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

Name of repository:

Trinity church
Name of Property

Monmouth, NJ
County and State

10. Geographical Data

Acreage of property .69 Acres

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	584435mE	4452621mN	3			
2				4			

☐ See continuation sheet

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

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

11. Form Prepared By

name/title Ann Parsekian and Dennis Bertland

organization Dennis Bertland Associates date December 2013

street & number P.O. Box 315 telephone 609-397-3380

city or town Stockton state NJ zip code 08559

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative **black and white photographs** of the property.

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

Property Owner

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

name

street & number telephone

city or town state zip code

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

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

Summary Description

Prominently located on Grand Avenue in Asbury Park, New Jersey, Trinity Church is a stone, basilica-plan building with transepts and slate-clad gable roof, designed by architect Clarence Wilson Brazer in the Late Gothic Revival style and erected between 1908 and 1911. A brick parish hall and school wing, constructed in two campaigns during the mid-20th century, adjoins the northwest corner of church and gives the complex its present U plan. Constructed of coursed, rock-faced schist with smooth limestone trim, the church edifice consists of a narthex with paired entries and small flanking corner towers on the building's south or principal façade; a four-bay nave with clerestory and shed-roofed side aisles; a central crossing (whose planned tower was never built) with wide but shallow transepts (the east one with secondary entry); a two-bay chancel with clerestory, and a small chapel adjoining the east side of the chancel. The exterior displays such typical Gothic Revival features as pointed-arch windows with stone tracery and stained leaded glass, stepped buttresses, and batten doors with decorative hardware. The interior features an arcaded nave, masonry walls and columns with a smooth finish of manufactured limestone, an open, timber-framed ceiling, handmade tile floors, and furnishings – pews, choir stalls, reredos, canopy and sedilla – designed by the architect. Other than the loss by fire of the original parish hall wing, there have been few alterations to the church, which has retained a high level of design integrity, including its character-defining spaces, materials, features and finishes. The present parish hall and school wing is well differentiated from the church and does not obscure its character-defining elements.

Exterior

Trinity Church stands on a level city lot, 200' x 150' in dimension, at the northwest corner of Grand and Asbury Avenues in Asbury Park, New Jersey. The Late Gothic Revival church was designed in 1907 by architect Clarence Wilson Brazer, an Asbury Park resident, and was erected during the years 1908-1911.[1] Two types of stone were used for the building envelope (Photo 1). Smooth-dressed Indiana limestone was selected for the water table, copings, tower belt courses, and window surrounds to provide a subtle yet distinguishing contrast to the rock-faced Chestnut Hill schist used for the walls (though most exterior window surrounds and tracery are currently painted white, a somewhat jarring note). A palette of several hues of warm grey and a variety of stone sizes in the coursed rubblework give the building a rustic appearance. An integral one-story chapel is located at the northeast corner of the building (Photos 3 & 4). The relatively steep main gable roof and the lower shed roofs are covered with variegated slate and have narrow copper cornices. The horizontality of the long, cruciform-plan building is counterbalanced by several elements that give an overall emphasis on verticality that is a characteristic Gothic architecture, specifically corner towers, tall windows, and buttresses that articulate the corners and bay divisions (Photo 1). A massive central tower that formed part of the original design incorporated similar design elements, but was never built except for a low square base that articulates the crossing.

Fenestration throughout the building consists of pointed-arch openings (in a variety of pointed shapes) and windows with narrow lights and molded stone tracery featuring trefoil arches (Photos 3, 4, 8 & 9). The south-facing front façade's enclosed raised porch, or narthex, has double, parapeted gables, flanking buttresses,

[1] *Trinity Church, Asbury Park, New Jersey*, Asbury Park: [Trinity Church], 1975, unpaged.

and paired, somewhat flattened pointed-arch entries whose double batten doors feature decorative hardware (Photos 1, 6 & 7). The two prominent engaged octagonal towers flanking the main entry have battlements and louvered copper cupolas. These frame a large nave window whose head is articulated with a hood molding and features a pair of heavy stone mullions that create a large center panel of tall, triple trefoil-arch lights flanked by panels each of which contain a pair of narrow trefoil-arch lights (Photos 1 & 2). Along the nave and chancel, tall clerestory windows with narrow, triple lights and trefoil tracery defining lanceted transoms are stacked above squatter aisle windows that have flattened, Tudor-like arches and trefoil tracery within double or triple lancets, a design that adds to an overall feeling of verticality (Photos 3 & 8). At the northeast corner, three smaller triple lancet windows with distinctive blunt arches serve to define the chapel space (Photo 3). Most windows have been fitted with pictorial stained glass panes. The rest are diamond quarry leaded cathedral glass. The transepts and north altar end of the chancel have windows nearly as large as the south window, with single-light panels flanking the center triple-light panel. A secondary entry below the east transept facing Grand Avenue has a shed-roofed porch or narthex set between the transept's corner buttresses, featuring a stepped parapet, a blunt-arch central entry, and paired flanking windows (Photo 3).

A one-story brick parish hall adjoins the northwest corner of the church via a small wing wall at the base of the west transept window. The parish hall, whose architect is unknown, has a flat roof and decorative brickwork with flashed headers, windows and doors outlined by soldier and header courses and one glass-block windows, features suggesting that it was erected c. 1940 – shortly after its predecessor was destroyed by fire in 1938.[2] The door adjacent to the church is trimmed with grey stone that constitutes the remnants of an original entry to west transept. The west end of the parish hall in turn connects to the northeast corner of a two-story brick school and gymnasium wing designed by local architect John C. Dodd and erected c.1960.[3] The school parallels the stone church on opposite sides of a paved parking lot (Photos 2 & 10). The main entry of the Colonial Revival school wing faces Asbury Avenue; architectural features include a gable roof, narrow plain cornices, a large roundel above a projecting pedimented entry and a center cupola. Window openings have brick sills and are fitted with double-hung sashes.

Interior

Overall, the interior conveys a somewhat less formal feeling through spare treatment of surfaces, restrained decoration, and a limited variety of materials. Within the south narthex three doorways provide access to the nave. The larger center doorway has a flattened Tudor arch and is hung with a decorative metal and glass gate (Photo 12). The two flanking doorways are fitted with original, leather-covered doors. The four-bay nave features pew seating on either side of a center aisle; side aisles are separated by symmetrical arcades composed of pointed arches with molded intrados that spring from slender octagonal piers (Photos 13 & 14). The crossing, which currently is used for congregation seating, is accessed via the east and west transepts by Tudor arch doorways fitted with leather-covered doors and paneled transoms (Photo 15). A raised chancel houses the choir

[2] Helen-Chantal Pike, *Asbury Park*, Dover, NH: Arcadia Publishing, 1997, p.58; Sanborn Map Company, *Insurance Maps of New Jersey Coast, New Jersey*, 1930 Revised, Plate 212.
[3] John C. Dodd, "Drawing No. 11, Plot Plan, New Parish House & School for Trinity Church," August 1959.

and the altar (Photos 17 & 18). A small Lady Chapel located east of the chancel is accessed through a pointed arch opening fitted with an elegant screen of wood and translucent seedy glass with pointed and trefoil arch motifs (Photo 20); a sacristy located on the west side of the chancel is defined by a matching pointed arch filled with a matching screen with dark seedy glass (Photo 15). Walls and piers are covered with a manufactured product called Wawaset Limestone, which was made by the Diamond Stone Brick Company of Wilmington, DE, to resemble natural limestone in appearance and workability.[4] The light color material has a smooth finish and is laid in coursed ashlar with narrow joints (Photos 13, 14 & 15). The open timber roof is yellow pine (Photo 16). Slender posts on molded stone brackets located between each clerestory window support plain, seemingly slight rafter braces (Photo 13). The center aisle, crossing, chancel and Lady Chapel are paved with square handmade Moravian tiles, with a field of variegated reddish brown (Photo 13).[5] In the crossing and chancel there are geometric border patterns of small contrasting ornament tiles with molded ecclesiastical motifs (Photo 19). Oak flooring is used throughout the remaining spaces. The dark pine ceiling and colorful floor tiles contrast with the light masonry walls and arcades. The plain walls, slender piers and minimal roof framing enhance the verticality and airy, open feeling of the design.

The small Lady Chapel has access from the east transept via an arched opening that has been fitted with a carved wood and seedy glass screen and, in addition, there is a door from the chapel into the vestibule of the east entry that permits direct access without going through the main church. A low carved screen separates the chapel's slightly raised chancel (Photo 22). A triple lancet window with trefoil tracery and stained glass is located behind the altar. The east wall has two similar triple lancet windows with stained glass (Photo 22). There are two large window openings and a door on the wall between the chapel and the chancel. These windows are fitted with carved wood screens; a portion of one of the window openings is fitted with leaded seedy glass sashes that can be opened (Photo 21).

Most windows in the church incorporate stained glass in a variety of designs and styles, installed over many decades. All windows were originally fitted with leaded cathedral glass under a contract with Henderson Brothers of New York City. The four double lancet aisle windows on the east side of the nave are early memorials with stained glass in muted tones showing a series of small figures each within a geometric field.[6] Among the earliest figural glass examples is a triple panel clerestory window installed c.1911 that was designed by an unknown artist in the Perpendicular Gothic style preferred by the architect (i.e., with a single figure contained by

[4] An advertisement for the product from 1908 stated that it is "not a cement product…It is carved, cut or tooled in the same manner with same tools as Indiana Limestone…[and has] greater strength and less permeability than many natural stones." [*Catalogue of the Fourteenth Annual Architectural Exhibition*, Philadelphia: The T-Square Club and Philadelphia Chapter American Institutes of Architects, 1908]

[5] A curator at the Moravian Tile Works in Pennsylvania has noted the larger figural tiles are unusual examples. [Michael Parent, email communication, April 9, 2013]

[6] Although these memorial windows by an unknown designer do not appear to be part of the original 1909 Henderson contract, inscription dates on the windows suggest they were probably installed around this time.

mullions; Photo 23).[7] The large north window above the altar also contains figural designs in accordance with the Perpendicular Gothic style (Photo 17).[8] Installed after 1921, the artist is unknown. The east and west transept windows, designed by Mayer and Co. of Munich during the second decade of the 20th century, contain pictorial designs that ignore the interruptions of the mullions, a characteristic of later 20th-century stained glass design (Photo 15). Two triple lancet windows in the Lady Chapel by the New York firm of Heinigke & Smith that are from 1955 are figural representations designed in the Perpendicular Gothic style in consultation with the original architect (Photo 22). English stained glass artist Frederick W. Cole (1908-1998) designed seven pictorial windows for the church between 1965 and 1974. Most prominent among them is the large south window, the only one designed by Cole wherein he hewed closely to the Perpendicular Gothic style (Photo 13). Cole was chief designer for William Morris & Co. from 1946 to 1958, and worked for J. Wippel & Co. from 1958-1961 before establishing his own studio that he operated from 1961 to 1970. He was later associated with George Payne Studios in Paterson, NJ. The most recent window is the triple lancet altar window in the Lady Chapel, which is a figural design by Beyer Studio of Philadelphia that was installed in 2008 (Photo 22).[9]

The nave and chapel are furnished with early dark wood pews that have a simple carved trefoil motif at each end, most likely designed by the architect (Photos 13 & 14). The chancel furnishings include carved reredos, choir stalls, canopy and sedilia installed in 1959 in memory of architect Clarence W. Brazer that were created using his original designs (Photo 17).[10] Carillonic bells were installed in 1952. A pair of memorial wrought iron and glass doors was installed between the narthex and nave c.1954. The Aeolian-Skinner organ was installed in 1967. Original sconces illuminate the nave and aisles. Original hanging light fixtures have been removed from the nave, though one survives in the Lady Chapel and one in the hall outside the west transept. Supplemental nave lighting was installed at ceiling height c.1965. The original raised chancel has been extended into the crossing.

The present parish hall was constructed to replace the original frame one that burned in 1938. The original parish hall consisted of a remodeled portion of the original c.1875 frame church, which had been realigned on the property and joined to the northwest corner of the new church in accordance with Brazer's original plan to incorporate a portion of the original church to provide space for a sacristy (Figure 10).[11] In addition to a sacristy, the present parish hall also includes small offices and meeting rooms. Interior access to the c.1960 school

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[7] The Committee on Memorials submitted a report in 1909 containing their recommendations for window subjects, and stained glass firms for donors to select from, including Heinigke & Bowen and Mayer & Co. in New York. All designs were to be executed in the style referred to as "antique English." ["The Report of the Committee on Memorials to the Vestry," 1909 report in church archives.

[8] In a letter from the Heinigke & Smith stained glass firm in 1955, Brazer is reported to "still feel that the principal part of the design should be single figures, in harmony with the window over the Altar and the Clerestory window already in, rather than a pictorial representation of the subject ignoring the interruptions of the mullions. We agree with that opinion as being in sympathy with the Perpendicular Gothic architecture, rather than that of the later periods." [Letter to Mrs. Elmer E. Coyte dated June 10, 1955 in the church archives]

[9] Kim Byham, 2012, untitled report about Trinity Church's windows in church archives.

[10] A number of small elements that have been removed or replaced over time are stored on site.

[11] *The American Architect*, May 27, 1914.

and gymnasium wing is via the west end of the parish hall. The school has classrooms organized around a center hall on the lower floor, and kitchen facilities and a large gymnasium with stage on the upper floor.

SUMMARY STATEMENT OF SIGIFICANCE

Trinity Church in Asbury Park, NJ, has significance under Criterion C in the area of architecture as a good example of the Late Gothic Revival style designed by Clarence W. Brazer (1880-1956), who was an Asbury Park resident. Trinity Church was the young architect's first major commission. Brazer became a well-regarded architect in the mid-Atlantic region and is probably best known for his 1924 Citizens Savings Bank in New York City.[1] Criteria Consideration A (Religious Properties) is applicable to this property and is met through the building deriving primary significance from its architectural distinction. The period of significance extends from 1911, when construction of the church was completed, to 1959, when new furnishings were installed that were created from Brazer's original interior design. A brick parish hall and school wing was constructed in two campaigns during the mid-20th century. A large tower that was part of the original design has never been completed. The church has undergone only minor changes since it was constructed, other than the construction of the parish hall and school wing, which is well differentiated from the original church. As a result, Trinity Church conveys a high degree of historic integrity through location, design, setting, materials, workmanship, feeling and association.

HISTORICAL OVERVIEW

Asbury Park was established in 1870 by James A. Bradley, a successful New York City brush manufacturer who was attracted to the area by the new Methodist camp meeting at Ocean Grove. A committed Methodist, Bradley acquired 500 undeveloped acres north of Ocean Grove ostensibly to create a buffer between the Methodist encampment and nearby Long Branch, a fashionable "watering place" that some disparaged as a corrupting influence: "Long Branch is not a place whither a circumspect parent would take his family for a quiet summer by the sea."[2] Bradley readily understood that the development potential of his ocean front property was crucial to (if not the reason for) his investment. He immediately began laying out the new town in a grid pattern and set about promoting and selling lots. In 1872, Bradley helped a group of Episcopalians to organize the first church in Asbury Park:

> The foundation of the church was occasioned by the strong opposition at Ocean Grove to the holding of meetings by a few visiting Episcopalians. In order that no friction should occur with the Methodists of Ocean Grove, they decided to hold meetings in Asbury Park, then in its infancy. The Rev. George H. Watson, rector of St. Peter's Church of Freehold, commenced missionary work in an open lot opposite the present church edifice.[3]

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[1] Now owned by HSBC, the monumental Beaux-Arts style bank at 58 Bowery has been designated a landmark by the New York Landmarks Preservation Commission. ["Citizens Savings Bank," New York Landmarks Preservation Commission, August 9, 2011]

[2] Gustav Kobbe, The New Jersey Coast and Pines: An Illustrated Guide-book (with Road-Maps), Short Hills, NJ: Gustav Kobbe, 1889, p. 36.

[3] Franklin Ellis, History of Monmouth County, New Jersey, Philadelphia: R.T. Peck & Co., 1885, p. 409.

Although the Episcopalians and Methodists differed in their theologies, the promoter side of Bradley was evidently able to overlook these differences and provided space for the congregation in his new Park Hall. Bradley constructed the building to house shops, a post office, a telegraph office, and his own real estate office as well as meeting space for clubs and churches.[4] A year later, Bradley donated a prime corner lot along Grand Avenue to the Episcopal parish. His vision was to make Grand Avenue live up to its name by locating churches there that he expected would foster development of elegant houses on lots that he would sell.[5]

The Episcopal congregation completed a wood frame Gothic Revival church in July 1875, the first church edifice constructed in Asbury Park.[6] That year, the New York and Long Branch Rail Road reached Asbury Park portending a major boom in tourism.[7] The town soon rivaled Ocean Grove in popularity. By 1878 the thriving resort had 895 permanent residents and numerous amenities that belied its size:

> It has two church edifices – Episcopalian and Reformed (the Methodist church of Ocean Grove is just beyond its borders), hotels, boarding-houses, and stores of every variety; a free reading-room, open all the year round; a post-office; a public hall in the village, and another in the centre of the park – Educational Hall – being the same name it bore when it stood on the Centennial grounds at Philadelphia. It will seat 1500, and, by erecting galleries, 500 more can be seated. It has one of the best planned schoolhouses in the State…[8]

By 1880, when Trinity Church Corporation was formed, the building had been enlarged and all debt paid.[9] Asbury Park continued to flourish throughout the decades bracketing 1900. During peak days of the 1883 summer season, 2,500 overnight passengers and 5,500 excursion passengers arrived by train.[10] In 1885 the town had 3,000 permanent residents and a summer population of 50,000. To serve the summer visitors, there were 200 hotels, 1,800 cottages and seven churches. The local school had 700 students.[11] The first trolley in New Jersey opened in Asbury Park in 1887.[12] Membership in Trinity Church grew with the flourishing town, and, with an eye to the future, a building fund was established in 1889.[13] By this time, Asbury Park was moving away from Bradley's initial staid vision according to several contemporary accounts:

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[4] Daniel Wolff, *4th of July, Asbury Park: A History of the Promised Land*, New York: Bloomsbury, 2005, p. 23.
[5] Helen-Chantal Pike, *Asbury Park's Glory Days: The Story of an American Resort*, New Brunswick, NJ: Rutgers University Press, 2005, p. 173.
[6] Helen-Chantal Pike, *Asbury Park*, Dover, NH: Arcadia Publishing, 1997, p. 59.
[7] Wolff, p. 27.
[8] Theodore F. Rose, *Historical and Biographical Atlas of the New Jersey Coast*, Philadelphia: Woolman & Rose, 1878, p. 81.
[9] "Trinity Corner Stone Laying A Notable Event," *Asbury Park Evening Press,* December 30, 1908; Ellis, p. 409.
[10] Pike, *Asbury Park*, p. 97.
[11] Wolff, p. 26.
[12] Pike, *Asbury Park*, p. 31.
[13] *Trinity Church, Asbury Park, New Jersey*, Asbury Park: [Trinity Church], 1975, unpaged.

> Stimulated by the fiery influence of ice-cream and ginger-pop, its permanent and floating populations may plunge into the vortex of social dissipation afforded by pool, billiards, bowling, smoking and dancing.[14]

Another contemporary writer commented that Asbury Park had become "a resort of wealth and leisure, of women and considerable wine."[15]

No doubt attracted by business opportunities resulting from the Asbury Park's remarkable economic growth, Christopher Brazer, a printer from Philadelphia, moved there in 1891 with his wife, Julia, and their four children.[16] It is quite possible that Brazer had read Gustav Kobbe's 1889 guidebook, *The New Jersey Coast and Pines*, which reported that Asbury Park was a thriving town with "a large printing establishment."[17] Brazer established himself as a printer and the family began operating The Ravenswood Inn on Fifth Avenue.[18] The couple's only son, Clarence W. Brazer (1880-1956), graduated from Asbury Park High School in 1896. He enrolled in the architecture program at Drexel Institute and graduated in 1899.[19] After several internships with Philadelphia firms, in 1902 the young architect returned to Asbury Park where he began a solo architectural practice while continuing his training at several New York City Beaux Arts ateliers. The busy young Brazer was a member of Trinity Church and sang in its choir.

James Bradley clung to his vision of a straight-laced Asbury Park while ambitious local businessmen sought to introduce modern entertainment and amusements that would appeal to early 20th-century middle class vacationers.[20] From the outset, Bradley controlled the town council and owned the beachfront, which some felt he had allowed to become dated. Under pressure, in early 1903 Bradley agreed to sell the beach with its boardwalk to the municipality.[21] With Bradley out of the picture, over the next couple of years Asbury Park invested $400,000 in public improvements and modernizations and successfully promoted itself as a summer resort.[22] By 1905, Asbury Park's permanent population was about 4,500 while during the summer it swelled to 100,000.[23] Although it was the size of a small town during much of the year, during the important summer season, Asbury Park became a small city. In accordance with James Bradley's original plan, most Asbury Park churches were

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[14] Kobbe, p. 45.
[15] Steven Crane quoted in Wolff, p. 59
[16] Charles Burr Ogden, *The Quaker Ogdens in America*, Philadelphia: J.B. Lippincott Co., 1898, p. 208. Christopher and Julia Wilson Stackhouse Brazer had three daughters in addition to their son: Mabel (b. 1882); Emily (b. 1886), and Alice, (b. 1888).
[17] Kobbe, p. 46.
[18] "Mrs. Kinmonth, Press Vice President, Dies," *Daily Register*, July 20, 1965; *Boyd's Monmouth County, New Jersey, Directory: 1896-7*, Philadelphia: C.E. Howe, Co, 1896, p. 71. An article in 1903 included the Ravenswood Inn in a list of Asbury Park's "leading hotels." ["Asbury Park Activities," *The New York Times*, August 2, 1903]
[19] *Men and Women of America: A Biographical Dictionary of Contemporaries*, New York: L.R. Hamersly, 1909, p. 212.
[20] Joseph Bilby and Harry Ziegler, *Asbury Park: A Brief History*, Charleston, SC: The History Press, 2009, p. 42.
[21] Bilby and Ziegler, p. 42.
[22] Wolff, p. 84; "Busy Asbury Park: Visitors Delighted with Improvements in Board Walks and Drives," *New York Times*, May 31, 1903.
[23] The permanent population would more than double during the next five years, reaching 10,000 in 1910.

located along Grand Avenue, including the Methodist, Presbyterian, Baptist and Reformed congregations. Trinity Church occupied an especially prominent location on the avenue, across from Library Square Park and next to the Asbury Park Public Library, finished in 1901 (Figure 9).[24]

In 1906, after accumulating a fund of $18,000 over seventeen years, Trinity Church appointed a committee to prepare plans for a new church building, "to be built at a cost of not less than $30,000 when completed."[25] The church's new rector, Rev. William N. Baily, was instrumental in launching the undertaking.[26] The church reviewed proposals from four architects and selected the design submitted by a church member, twenty-six-year-old Clarence Brazer – described as a "handsome, dashing young man" – who had recently opened his own office on Broadway in New York City.[27] Brazer was also building a local reputation as an architect, and around this time submitted a winning design for a new boardwalk pavilion that was constructed in time for the 1907 summer season.[28]

At the time, Trinity's vestry included successful local merchants and the treasurer of the building fund was the cashier of the First National Bank of Asbury Park. It would be important to them for the new church to reflect not only the church's growth and standing in the community, but also their own financial success. The parish needed a suitably appropriate building that could house a large summer attendance and yet would be flexible enough to accommodate a much smaller group of permanent members during the rest of the year. In announcing the new church plans, the Building Fund appealed directly to the summer members for support:

> The accepted designs for the new church contemplate a stone edifice in the best style of English Gothic, seating about 500, with a side Chapel seating about 40. When complete it will cost about $50,000, and can be made available for worship at a cost of about $35,000….Our present church was built especially for the summer visitors. The Rector remains on duty all summer to minister to them, and for three months in the year they fill the church. We appeal to them for their interest and help in this new undertaking. It is largely in their behalf that this beautiful edifice has been planned, and it will add greatly to Asbury Park as a city and as a growing popular resort.[29]

In late 1906, the parish paid $10,000 to acquire the lot west of the church in order to accommodate the larger church and a parish hall, and work began during the summer of 1907 to realign and convert a portion of the existing building into a parish hall.[30]

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[24] Pike, *Asbury Park*, p. 84.
[25] May 16, 1906 Trinity vestry minutes.
[26] "Church Makes Big Step Forward. Walls to Go Up," unidentified clipping in church archives.
[27] *Trinity Church, Asbury Park, New Jersey,* 1975; James Ward, *Architects in Practice New York City 1900-1940*, Union, NJ: J&D Associates, 1989, p. 10; vestry minutes refer to plans submitted by Mr. Castor of the Philadelphia firm of Stearns & Castor; Mr. Sneeden of the New York firm of Casey & Sneeden; and Mr. Clinton of New York [Trinity vestry minutes, June 6, 13 and 20, 1906].
[28] August 17, 1931 Brazer letter to Karl Hopper in church archives.
[29] Untitled Trinity Church Building Fund pamphlet, c. 1908.
[30] June 6, 1906 Trinity vestry minutes; *Trinity Church, Asbury Park, New Jersey* 1975; Trinity Church Building Fund pamphlet, c. 1908.

Brazer was hired in June 1906 and had completed a perspective drawing for the new church by that November (Figure 1).[31] His design, which represented the most current thinking regarding church (especially Episcopal) architecture, was based on English Gothic architecture from the 14th and 15th centuries, sometimes referred to as the Perpendicular style, or, in the final years, as the Tudor style. Gothic Revival architecture, which was introduced to America during the early 19th century and broadly popularized for dwellings, eventually strayed from its medieval precedents and lost favor after the Civil War. Then, during the late 19th century, a number of American ecclesiastical architects returned to historically accurate designs modeled on medieval examples.

Evidence suggests that, to some degree at least, Brazer collaborated on his design with E. Donald Robb, who was his classmate at Drexel Institute. Just two years earlier, in January 1905, Robb had won third prize in a competition sponsored by *The Brickbuilder* magazine to design an Episcopal church for a level corner lot in a hypothetical large village (Figures 3 & 4).[32] During this period, Robb was working in the New York office of Cram, Goodhue & Ferguson, a prominent Boston architectural firm influential for its church designs.[33] Though Robb's 1905 entry had been submitted under a "nom de plume" in accordance with rules of the competition, he undoubtedly drew inspiration from his association with the firm's principal partner, Ralph Adams Cram, who was a leading American proponent of Gothic Revival church architecture.[34] It is also quite likely that Cram either directly or indirectly influenced Brazer.

Although the resemblance between Robb's competition design and Brazer's design for Trinity Church is most interesting, there are clear differences. The general plan and major architectural features were retained, as was the overall floor plan: Brazer's design for Trinity kept Robb's cruciform plan with divided chancel, center and side aisles; integral chapel with exterior access; a large square tower at the crossing; and a pair of smaller, crenellated towers flanking the front entrance (Figures 2 & 3). However, Brazer reworked Robb's competition design substantially, reducing it in scale and eliminating much of the elaborate decoration. As built, the church differed from the design depicted in Brazer's 1906 perspective rendering in two significant aspects: Brazer altered the original design to widen the side aisles, which in order to maintain sufficient pitch required raising the connection point of the aisle roof to the nave wall; this in turn made it necessary to reduce the height of the clerestory windows. Second, Brazer reduced the number of doors at the front entrance from three to two. Brazer's design for Trinity Church was well received by his peers. In 1908, the design he submitted to the annual ex-

[31] June 27, 1906 Trinity vestry minutes.
[32] "Report of the Jury of Award," *The Brickbuilder*, The Church Competition Number, January 1905, p. 2. In its evaluation of Robb's design the jury noted that, "[a]s far as plan, proportion and artistic quality are concerned, this is the best design presented, but it is hardly a village church. In all other respects this design is to be most highly commended, in plan, masses, position of tower, composition and details."
[33] "Results of the Church Competition, *The Brickbuilder*, January 1905, p. 1.
[34] See, for example, the exterior and interior of Cram's 1908 Russell Sage Memorial Presbyterian Church, Far Rockaway, New York. Influence and inspiration could be a two-way street: The exterior of Cram's 1919 St. Mark's Pro Cathedral in Hastings, NE, appears to be a simplified version of Brazer's design for Trinity.

hibition of the Architectural League of New York was accepted.[35] And then in 1915 the completed church was selected for inclusion in *American Churches,* a volume that was edited by Cram.[36]

The year 1908 would have significance for Brazer for reasons in addition to his Architectural League success. Construction of the foundation for the new church began in September 1908, with work carried out by a local contractor.[37] Brazer and Robb formalized their partnership around this same time, and an amended clerestory plan dated October/December 1908 bears the name of their new firm, Brazer & Robb, Architects, with offices in New York City and Asbury Park.[38] In December 1908, the New York engineering firm of Frank W. Goble was contracted for the stone and masonry work. A lengthy front-page article in the local paper described the project in some detail:

> The walls will be built of Chestnut Hill light gray stultified granite, of which some of the most famous gothic churches in this country are built….It is a handsome-looking stone, but uncommon in this vicinity and will add largely to the appearance of the new church which undoubtedly will be one of the most beautiful in this State. An excellent feature of the church will be the lining of it with wawaset limestone. Because of the unique character of the church and the fact that it is attended by people from all over the country the firm supplying this stone is doing so at a little less than the cost of the stone so that the church will get about $5,000 worth in that feature alone for $1,000. The exterior trim of the church will be of Indiana limestone from Redford.[39]

The cornerstone ceremony several weeks later generated another front-page article featuring Brazer's rendering (Figure 1).[40] The Episcopal bishop wrote approvingly of the design:

> I have long … felt the inadequacy of your present accommodations, especially in the summer season… and I have hoped the congregation would demand a House of God more worthy than the present structure. Its important place in the community and the diocese would seem to make this a necessity…. [O]ur church is about to be worthily represented in your rapidly growing city….[41]

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[35] *Year Book of the Architectural League of New York, and Catalog of the Annual Exhibition*, Secretary of the Architectural League of New York, 1908.
[36] Cram, et al, plates 172-176.
[37] *Trinity Church, Asbury Park, New Jersey,* 1975.
[38] "Clere Story Plan Oct. 25, Dec. 5th 1908, Ceiling Plan added Dec. 12, 1911, Minor Figures Revised Dec. 28, 1908." Church archives. Handwriting on the revised clerestory plan suggests that the partnership's name was added to the plan in connection with revisions made in December 1908. Robb reportedly continued to work for Cram's firm until 1911 and then again from 1914 to 1918. ["E. Donald Robb, Noted Architect," *New York Times*, July 10, 1942]
[39] "Church Makes Big Step Forward: Walls To Go Up," undated clipping in church archives. The church walls are technically schist, not granite. Wawaset Limestone, made by the Diamond Stone Brick Co., Wilmington DL, is a stone that, according to an early advertisement, "resembles natural limestone," is "not a cement product….It is carved, cut or tooled in same manner with same tools as Indiana Limestone…Has greater strength and less permeability than many natural stones." [Wawaset Limestone Adv. *Catalogue of the Fourteenth Annual Architectural Exhibition*, Philadelphia, The T-Square Club and Philadelphia Chapter American Institute of Architects, 1908]
[40] "Church Makes Big Step Forward: Walls To Go Up," unidentified clipping in church archives.
[41] "Church Makes Big Step Forward: Walls To Go Up," undated clipping in church archives.

Construction progressed during 1909 and 1910. The roof was added during the summer and fall of 1909.[42] In November 1909, the church executed a contract for $1,144.00 with Henderson Brothers of New York City for furnishing and installing leaded quarry cathedral glass by January 1, 1910.[43] By late spring 1910, the building was structurally complete – except for the central tower – and the remodeled old church had been connected to the northwest corner of the new edifice, where it would serve as a parish hall.[44] Construction of the tower was postponed until sufficient additional funds were raised. The new church informally opened for worship on July 10, 1910 with a crowd of 500, including the architect.[45] During 1911, two memorial stained glass windows were installed: one by Mayer and Co. of Munich replaced the original cathedral glass in the large east transept window; and one by an unknown designer replaced an east clerestory window (Photo #23)[46] The clerestory window was executed in Brazer's preferred Perpendicular Gothic style to fit his original tracery design, with one individual figure contained within each major rectangular light.[47]

In July 1913, the church vestry requested specifications for the tower, estimated at $9,200. Stone was ordered, but the project was cancelled in order to pay off the accumulated debt.[48] Despite the incomplete tower, the design and execution of Trinity Church was successful enough to merit inclusion of photographs of the building and a floor plan (Figure 2) in the May 27, 1914 issue of *The American Architect*.[49] A photograph of the exterior shows that a low hedge and young deciduous trees had been planted. The same images and two additional exterior views were included in Volume 1 of *American Churches*, a compilation of articles by prominent ecclesiastical architects with an introduction by Ralph Adams Cram published by *The American Architect* during 1915. As further sign of approval by the church architecture community, the volume also contained two images of Brazer & Robb's next project, St. James Church in nearby Long Branch (Figure 5).[50]

Trinity Church congregation paid off the building debt in 1919, at which time the church was consecrated.[51] In 1920, another memorial window by Mayer & Co. was installed in the west transept. The important altar window – by an unknown designer – was installed sometime after 1921. For several decades following World War I, the church remained relatively unchanged. An early interior photograph of the completed interior shows a low carved railing in front of the altar and carved chancel furnishings. A later photograph indicates that the low

[42] *Trinity Church, Asbury Park, New Jersey,* 1975.
[43] Original contract in church archives.
[44] *Trinity Church, Asbury Park, New Jersey* 1975.
[45] *Trinity Church, Asbury Park, New Jersey* 1975.
[46] Kim Byham, 2012, untitled report about Trinity Church's windows in church archives.
[47] The Committee on Memorials submitted a report in 1909 containing their recommendations for window subjects, and stained glass firms for donors to select from, including Heinigke & Bowen and Mayer & Co. in New York. All designs were to be executed in the style referred to as "antique English." Although Brazer is not listed as a member of the committee, presumably he consulted on the recommendations. He made later reference to "his copy" of the report. ["The Report of the Committee on Memorials to the Vestry," 1909 report in church archives].
[48] *Trinity Church, Asbury Park, New Jersey* 1975.
[49] *The American Architect,* May 27, 1914.
[50] Ralph Adams Cram, et. al, *American Churches*, Vol. I, New York: The American Architect, 1915, plates 172-176.
[51] "The Order of Service for The Consecration of Trinity Church, June 15, 1919." Bulletin in church archives.

railing had been removed and a delicate wrought iron choir screen had been installed.[52] In 1938, the parish suffered a setback when the original frame church, which had been converted into a parish hall wing, was destroyed by fire.[53] Not long after, a modest one-story brick parish hall was constructed to replace the lost wing.

Clarence Brazer and his sisters maintained an active interest in the church. In 1951, two of Brazer's sisters, Mrs. J. Lyle Kinmonth and Mrs. Allyn K. Ford, proposed funding the construction of the tower to complete the church; however, the cost estimates were too high and construction was deferred.[54] In 1952, Clarence Brazer was asked to prepare specifications for repairs and cleaning of the church building and stained glass windows.[55] In 1956 Brazer was again consulted in connection with the design of two east windows in the chapel and one clerestory window that were commissioned from the New York firm of Heinigke and Smith.[56] Correspondence in the church archives reveals Brazer's thinking:

> [Brazer] still feels that the principal part of the design should be single figures, in harmony with the window over the Altar and the Clerestory window already in, rather than a pictorial representation of the subject ignoring the interruptions of the mullions. We agree with that opinion as being in sympathy with the Perpendicular Gothic architecture, rather than that of the later periods.[57]

Heinigke and Smith's completed designs for the new windows respected Brazer's preference, and these three windows represent the architect's final involvement with the church prior to his death in May 1956.[58] A reredos, choir stalls, canopy and sedilia, created from Clarence Brazer's original designs, were dedicated in 1959 to memory of Christopher Brazer, his wife Julia Wilson Brazer, and their son Clarence by Mabel Brazer Kinmonth and Emily Brazer Ford.[59]

The building repairs and new stained glass windows were signs of an expanding, reenergized parish. In mid-1955, the parish launched a building fund campaign for a new parish hall and church school. A booklet prepared for the campaign featured a sketch of the proposed new building and discussed the goal of raising $200,000 to meet the needs of a growing church (Figure 8).[60] The building committee selected Victor W. Ronfeldt to design the new wing, and the adjacent property at 509 Asbury Avenue was acquired for the expansion

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[52] "Building for Christian Service Eightieth Anniversary Building Fund, 1875-1955." Pamphlet in church archives. The screen has since been removed.
[53] Pike, *Asbury Park*, p.58.
[54] May 27, 1951 Trinity vestry minutes. In 1925, Emily Brazer married Allyn K. Ford, an industrialist from Minneapolis, MN. In 1941, Mabel Brazer married J. Lyle Kinmonth, longtime publisher of the Asbury Park Press and a prominent member of Trinity Church.
[55] Clarence W. Brazer, "Specifications for Repairs and Cleaning, Trinity P.E. Church," document in church archives.
[56] June 10, 1955 letter from Heinigke & Smith to Mrs. Elmer E. Coyte in church archives.
[57] June 10, 1955 letter from Heinigke & Smith to Mrs. Elmer E. Coyte in church archives. The implication is that Brazer had some stylistic objections to the transept windows by Mayer and Co., which contained multiple figures within each pane.
[58] "C.W. Brazer, 76, Architect Here," *New York Times*, May 7, 1956.
[59] Plaque in church chancel.
[60] "Building for Christian Service Eightieth Anniversary Building Fund, 1875-1955."

(Figure 10).[61] Ronfeldt designed a flat-roofed brick and stone building that faced the west side of the church with a walkway in between, and was connected at the north end via a one-story colonnaded hyphen. In April 1959, with costs exceeding expectations, the vestry decided to trim the project. Ronfeldt's design was replaced by a more modest plan by architect John C. Dodd of Brielle. The existing parish hall was retained, and Dodd designed a two-story brick school wing that was erected c.1960.[62] Dodd's site plan placed the school building at the far west side of the expanded property to create space for a parking lot between it and the church.

The church reached its largest number of members during the mid-1960s. Between 1965 and 1974, seven stained glass memorial windows and two stained glass transoms designed by Frederick Cole (1908-1998) were installed in the church.[63] During the 1970s and 1980s, membership declined as Asbury Park's economy deteriorated. Within the last dozen years, membership has grown again. In 2000, specifications for exterior rehabilitation of the main church building were prepared by 1:1:6 Technologies of Ardmore, PA. In 2008, a new stained glass window designed by the Beyer Studio of Philadelphia was installed over the chapel altar.

ARCHITECTURAL SIGNIFICANCE: CLARENCE W. BRAZER AND LATE GOTHIC REVIVAL

Clarence W. Brazer was born Mary 13, 1880 in Philadelphia to Christopher Brazer, a printer, and his wife, Julia Wilson Stackhouse.[64] Clarence was the oldest child and only son.[65] In 1891, when Clarence was eleven, the family moved to Asbury Park, where Christopher worked as a printer and Julia operated the Ravenswood Inn, where the family lived.[66] Christopher Brazer became a member of Trinity Church in April 1893; one year later, Clarence Brazer also became a confirmed member.[67] Clarence graduated from Asbury Park High School in 1897 and returned to Philadelphia where he attended Drexel Institute and Pennsylvania Academy of Fine Arts, and met his future partner, fellow student E. Donald Robb. Brazer graduated from Drexel in 1899 with a degree in architecture. Over the next couple of years he interned with several established Philadelphia architectural firms, and traveled and studied in Europe.[68] As part of his advanced architectural training, he participated in the atelier of Cass Gilbert in New York between 1900 and 1905 and served as an assistant instructor in the Perkins-Van Pelt Atelier, both of which were sponsored by the Society of Beaux Arts Architects of New

[61] August 10, 1955 and September 12, 1954 Trinity vestry minutes.
[62] John C. Dodd, "Drawing No. 11, Plot Plan, New Parish House & School for Trinity Church," August 1959. Plan in church archives.
[63] April 29, 2004 letter from Bryan E. Marshall of J. Wippell & Co., Ltd, to Michael Parent in church archives. Early in his career, Cole designed for William Morris & Co. After the company closed in 1958, he worked for the English firm of Wippel & Co. for several years and then opened his own studio. He continued designing for Wippel, which had an association with George Payne Studios in Paterson, NJ, until his death.
[64] *The Sons of the American Revolution Magazine*, Vol. 16, 1921, p. 73; 1880 United States Census, Philadelphia, PA. Brazer's father was descended from Christopher Brazer of Massachusetts, who was a private during the Revolutionary War
[65] Charles Burr Ogden, *The Quaker Ogdens in America*, p. 208.
[66] *Boyd's Monmouth County New Jersey Directory*, p. 71.
[67] Trinity Church archives.
[68] *Herringshaw's American Blue-book of Biography: Prominent Americans of 1919*, Chicago, American Blue Book Publishers, 1919, p. 90.

York.[69] In Gilbert's studio, Brazer worked on that firm's designs for the State Capitol at St. Paul, MN and the U.S. Custom House in New York City. Brazer began his own practice in Asbury Park in 1902.[70] In 1905, Brazer married Mary Ella Mendhall in Philadelphia, and later that year joined the Philadelphia firm of Edgar V. Seeler, where he briefly worked on Seeler's major commission to design the Bulletin Building.[71] Around 1906, he opened an office at 1133 Broadway in New York City, and continued to live in Asbury Park with his wife, Mary Ella, and their son, Wilson M. Brazer.[72]

Gothic Revival architecture was introduced to America around 1840 by a group of English architects led by I.W. Pugin called the Ecclesiologists. [73] These architects objected to 18th-century, neo-classical Protestant churches that were wider in proportion to their length so all could be closer to the minister.[74] The typical Gothic Revival plan had a long rectangular nave with side aisles, a deep divided chancel (which placed aspects of the service out of view of the congregation) and a centrally located steeple or tower on the entrance front. Pointed arches, tracery, pinnacles, battlements and verticality were design elements derived from English medieval prototypes. Richard Upjohn and James Renwick, Jr. were among the most important American architects influenced by the Ecclesiologists, but by 1860 American architects had moved away from the original orthodoxy of the Ecclesiology movement. At the end of the 19th century, Gothic Revival architecture, which was eventually termed Late Gothic Revival, once again became more historically accurate and churches were designed to accommodate multiple uses. Boston architect Ralph Adams Cram (1863-1942), was a major proponent of using Gothic Revival architecture for American churches. Exterior, interiors and furnishings were designed as an entity, and built with high quality materials and craftsmanship. According to Kim Lovejoy of the New York Landmarks Conservancy, "[t]he Late Gothic Revival reached its apogee in the early 20th century. The well-designed, expertly-built structures of the period stand on their own as masterpieces of the adaptation of Gothic forms and principles to the needs of American institutions."[75]

Beginning with his 1892 All Saints' Church in Ashmont, MA, Ralph Adams Cram climbed to prominence as the foremost designer of Gothic Revival churches in America. In 1901, Cram, a converted Episcopalian, published a book based on a series of articles he wrote on the subject of church architecture.[76] In that book, he argued in favor of returning to the principles of medieval English church architecture and demonstrated the

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[69] "Clarence Wilson Brazer, Architect;" Attachment to August 17, 1931 letter on Brazer letterhead from Brazer to W. Carl Hopper in church archives.
[70] "Clarence Wilson Brazer, Architect."
[71] *Men and Women of America*, p. 212; www.philadelphiabuildings.org/pab/app/ar_display.cfm/23655.
[72] Ward, p. 10. Brazer kept his New York office until 1928. He and his family eventually moved to Lansdowne, PA. ["Clarence Wilson Brazer, Architect."]
[73] Stanton, pp.3+.
[74] Phoebe B. Stanton, *The Gothic Revival & American Church Architecture: An Episode in Taste, 1840-1856*, Baltimore: Johns Hopkins University Press, 1968, p. 11.
[75] Kim Lovejoy, "The Late Gothic Revival," *Common Bond*, June 1998.
[76] Ralph Adams Cram, *Church Building: A Study of the Principles of Architecture and Their Relations to the Church*, Boston, Small, Maynard & Co, 1901.

application of these principles to country chapels and cathedrals.[77] His reasons were aesthetic and theological as well as practical:

> To build a church rightly, it is necessary to do three things: first, to build in the only style that we have any right to, and that has any kinship with the American branch of the Anglican communion of the Catholic Church; second to select an architect who believes in the Church and sympathizes with her, who understands Gothic as a living, not an historic style, and then to rely on him implicitly; third, to build a little now, and build it right, instead of trying to build a great deal, and as a result building it meanly.[78]

> As I have said before, the cruciform plan demands a central tower, since it is impossible to treat open, intersecting roofs in any good architectural fashion.[79]

> [Side chapels] give the 'opening out' effect at the east end of the church that is so desirable…this should be in a most accessible portion, with an independent entrance or else opening out of the side porch…Oftentimes this side chapel can be so arranged that in winter it can be shut off from the church by traceried screens filled in with glass. This makes it possible, on occasion, to heat the chapel alone, which is sometimes a distinct convenience.[80]

Cram intended others to follow his principles, use his archetypical plans, and accept his argument for what he called English Perpendicular Gothic as the proper architecture for churches.[81] Cram's ideas were widely adopted for many church projects during this period. His parish churches had superb mass, proportion and composition, and were widely copied.[82]

In 1902, shortly after the publication of his book, Cram's firm won a competition for six new buildings at West Point, an important major commission – again in Gothic Revival style – that further enhanced his reputation. To facilitate oversight of the West Point project, the firm opened an office in New York City. At that point, the firm consisted of Cram, Bertram Grosvenor Goodhue and Frank Ferguson. Goodhue headed the New York office and collaborated at a distance, with Cram working out the plan and massing and Goodhue designing the building envelope. In 1903, E. Donald Robb, Brazer's classmate at Drexel, joined the New York office of

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[77] Cram, *Church Building*, pp. 10+.
[78] Cram, *Church Building* p. 43.
[79] Cram, *Church Building* p. 53.
[80] Cram, *Church Building* p. 55. Cram's comment about building a little now and building it right indicates an understanding that it might not be possible to finish a church and its tower in a single phase, an approach that Brazer would have to adopt for Trinity Church. In fact, the central tower on St. Mark's Episcopal Pro-Cathedral, was never constructed (Figure 7). [Joni Gilkerson, "St. Mark's Episcopal Pro-Cathedral National Register Nomination," Nebraska State Historical Society, 1987]
[81] Cram, *Church Building* pp. 217+.
[82] Lovejoy.

Cram, Goodhue & Ferguson.[83] Clarence Brazer had maintained a connection with Robb; both were involved with the New York Beaux Arts atelier program, and the offices of Cram, Goodhue & Ferguson were only a few blocks away from Brazer's Broadway office.

With such a direct link, it is not surprising that the two young architects would be influenced by Cram. Clearly, Donald Robb's third place design for the 1905 *Brickbuilder* church competition, which received high praise from the jury, incorporated many of Cram's design principles for ecclesiastical architecture that harkened back to medieval English precedents. Brazer's design for Trinity Church also closely followed Cram's principles. Cram's designs for the 1892 All Saints' Church, the 1902 Emmanuel Church in Newport, and the 1904 Calvary Episcopal Church in Pittsburgh contained many of major elements and design motifs that Brazer would adapt and reorganize for his Trinity Church design. But, of course, Cram had been borrowing from ancient English churches for his own designs and was content to adopt elements from others. For example, the front of the c.1844 Franklin Street Presbyterian Church in Baltimore by Robert Cary Long, Jr. has a pair of octagonal towers and crenellated parapets flanking the entrance. Robb translated this arrangement for his 1905 church competition design and Brazer utilized it for Trinity Church. It was an arrangement Cram, too, would adopt for the fronts of his Church of the Covenant (1911) in Cleveland, OH, the First Presbyterian Church (1917) of Greensburg, PA, and St. Mark's Episcopal Pro-Cathedral (1921-1929) in Hastings, NE (Figure 7). Cram's repeated use of the paired towers implies strong approval of the motif.

Based on similarities between Robb's competition entry and Brazer's design for Trinity Church, it would be hard to ignore the likelihood that, at least to some degree, Brazer collaborated with Robb on the design for his first major project. Although the original 1906 plans have not survived, the existence of a revised clerestory plan from 1908 that contains the partnership name is ample evidence of their cooperation.[84] Symbolizing the formality and mysteries of Episcopal Church liturgy, Brazer's longitudinal plan with its long nave and deep chancel (Figure 2) embodies a decisive rejection of the sermon-focused auditorium plan then prevalent among the town's Protestant churches. At the time Brazer was selected by Trinity Church to design a new edifice, Asbury Park's other church buildings included at least four auditorium plans: the 1901 Methodist Church across the street from Trinity – an asymmetrical auditorium plan with a corner tower; the Presbyterian Church at Grand and Second Avenues – a stone Gothic Revival auditorium plan church with corner tower erected in 1893; the 1898 Romanesque Congregational church at the corner of First Avenue and Emory Street – another auditorium plan with a large corner tower; the stone First Baptist Church at the corner of Grand and Third Avenues – yet another auditorium Gothic Revival plan with corner tower. [85]

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[83] "E. Donald Robb, Noted Architect."
[84] Clerestory plan in church archives.
[85] Pike, *Asbury Park*, pp. 56+. Three frame Gothic Revival churches had eschewed the auditorium plan: The 1893 Lutheran Church at the corner of Grand and Munroe Avenues; the small c.1898 Dutch Reformed Church at the corner of Grand Avenue and Sewall Avenue; and the Roman Catholic Church of the Holy Spirit erected in the mid 1880s. In addition there were a number of smaller Gothic Revival African American churches in the section of Asbury Park called "West End."

Immediately following the Trinity Church project, Brazer and Robb were commissioned to design St. James Church, an Episcopal church in Long Branch, NJ, not far from Asbury Park (Figure 5). This church featured the same Chestnut Hill rubblestone exterior, but its trim and tracery were of concrete instead of limestone. Instead of a large tower over the crossing, the front gable of the church featured a bell cote, a feature of the much-admired 1846 St. James the Less Church in Philadelphia which, according to Cram's study of English precedents, was well suited to a small country church like Long Branch.[86] There were numerous examples of small churches with bell cote gables in New Jersey, including James Renwick's 1851 Trinity Church in Matawan, not too distant from Asbury Park in northern Monmouth County.[87]

After Trinity Church, Brazer did at least two other projects in the Asbury Park area: Bradley Beach School, Bradley Beach (1911); and Merchants National Bank, Asbury Park (before 1921).[88] He maintained an office in New York and studied town planning at Columbia University.[89] Robb continued his association with Cram, Goodhue & Ferguson until around 1911 when he and Brazer resumed their partnership.[90] Around 1913, the pair designed St. Paul's Episcopal Church in Kittanning, PA, a Gothic Revival plan that shared similarities with Trinity Church (Figure 6).[91] Shortly after the Kittanning church, Brazer & Robb designed Trinity Episcopal Church in Syracuse, NY, another Gothic Revival design.[92] In about 1914, Brazer relocated to Chester, PA, though he kept an office in New York for many years and Robb returned to work at Cram, Goodhue & Ferguson in that firm's Boston office; however, the two partnered again in 1916 to design the Alfred O. Deshong Memorial Art Museum in Chester, PA.[93] In 1918, Robb established a partnership, Frohman, Robb & Little, which took over design of the National Cathedral in Washington, D.C.[94] Robb and Brazer collaborated once more in 1921, on designs for the First Presbyterian Church in Chester, PA.[95]

During World War I, Brazer was hired by Westinghouse Electric & Mfg. Co. to be the town planner and architect for a village next to the company's new plant in South Philadelphia, PA, which was to be the largest of more than twenty housing developments owned by the company.[96] The village was laid out in 1918, and a total

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[86] Cram, *Church Building*, p. 29; Stanton, p. 64.
[87] Frank Greenagle, *New Jersey Churchscape*, http://www.njchurchscape.com/.
[88] [Brazer], *Some Public Work*.
[89] "Clarence Wilson Brazer," *American Architects and Buildings*, www.philadelphiabuildings.org.
[90] "E. Donald Robb, Noted Architect."
[91] The pair also designed the Middletown Twp. High School, Leonardo, NJ (c.1913) and the Delaware County Court House, Media, PA (c.1914). [Clarence Wilson Brazer], *Some Public Work of Clarence Wilson Brazer, A.I.A. Architect*, New York: Architectural Catalog Co., 1921]
[92] [Brazer], *Some Public Work*.
[93] Ward, p. 10. Brazer's 1918 draft registration card indicates he was living in Lansdowne PA with his first wife, Mary Ella Mendhall Brazer, and their son, Wilson Brazer. In 1931, Brazer's letterhead included addresses for both Chester, PA and New York City.
[94] "E. Donald Robb, Noted Architect."
[95] [Brazer], *Some Public Work*.
[96] Clarence W. Brazer, "Westinghouse Village at South Philadelphia, Pa.," *The American Architect*, February 12, 1919, p. 223. E. Donald Robb prepared the perspective drawings that accompanied the article.

of 196 multi-unit dwellings were erected over the next several years. Forty-two buildings remain and are part of the Westinghouse Village Historic District:

> The village's 42 contributing buildings represent a grand plan devised by Clarence Wilson Brazer…that, due to the end of World War I, was never fully realized. Through its mix of Dutch Colonial Revival and Colonial Revival architecture, varying pattern of setbacks, and landscape design, Westinghouse Village Historic District conveys the feeling, setting, and design of a planned, World War I residential community.[97]

In addition to his practice, Brazer was a member of the American Institute of Architects, served as president of the Pennsylvania State Association of Architects and on the Pennsylvania State Board of Examiners of Architects, the National Council of Architectural Registration Boards, and the Delaware County (Pennsylvania) Historic Society. In 1937 Brazer married for the second time, to Esther Stevens Fraser, a noted expert in colonial stencils, and the couple moved to New York and pursued an interest in historic preservation.[98] Around 1947, the architect retired and afterward devoted his time to philately, becoming an authority on stamps.[99] He died in 1956 in New York.

[97] Philadelphia International Airport Noise Compatibility Study, Appendix F, p. F-8.
[98] Brazer married Esther Stevens Fraser after the death of his first wife. He later married for a third time to Katherine Webb. ["C.W. Brazer, 76, Architect Here," *New York Times*, May 8, 1956.
[99] "C.W. Brazer, 76, Architect Here," *New York Times*, May 8, 1956.

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NARRATIVE BOUNDARY DESCRIPTION

The nominated property includes the two contiguous lots in Asbury Park: tax block 3304, lots 5 and 6, which encompass the church and parish hall/school wing. The boundary of the nominated property follows those of these two lots as depicted on the March 12, 2012 tax map that accompanies this nomination. The boundary of the nominated property begins at the southeast corner of block 3304, lot 5 at the northwest corner of the intersection of Asbury and Grand Avenues, and proceeds west following the south boundaries of lots 5 and 6, north along the west boundary of lot 6, then east along the north boundaries of lots 6 and 5, then south along the east boundary of lot 5 to the southeast corner of that lot to the place of beginning.

BOUNDARY JUSTIFICATION

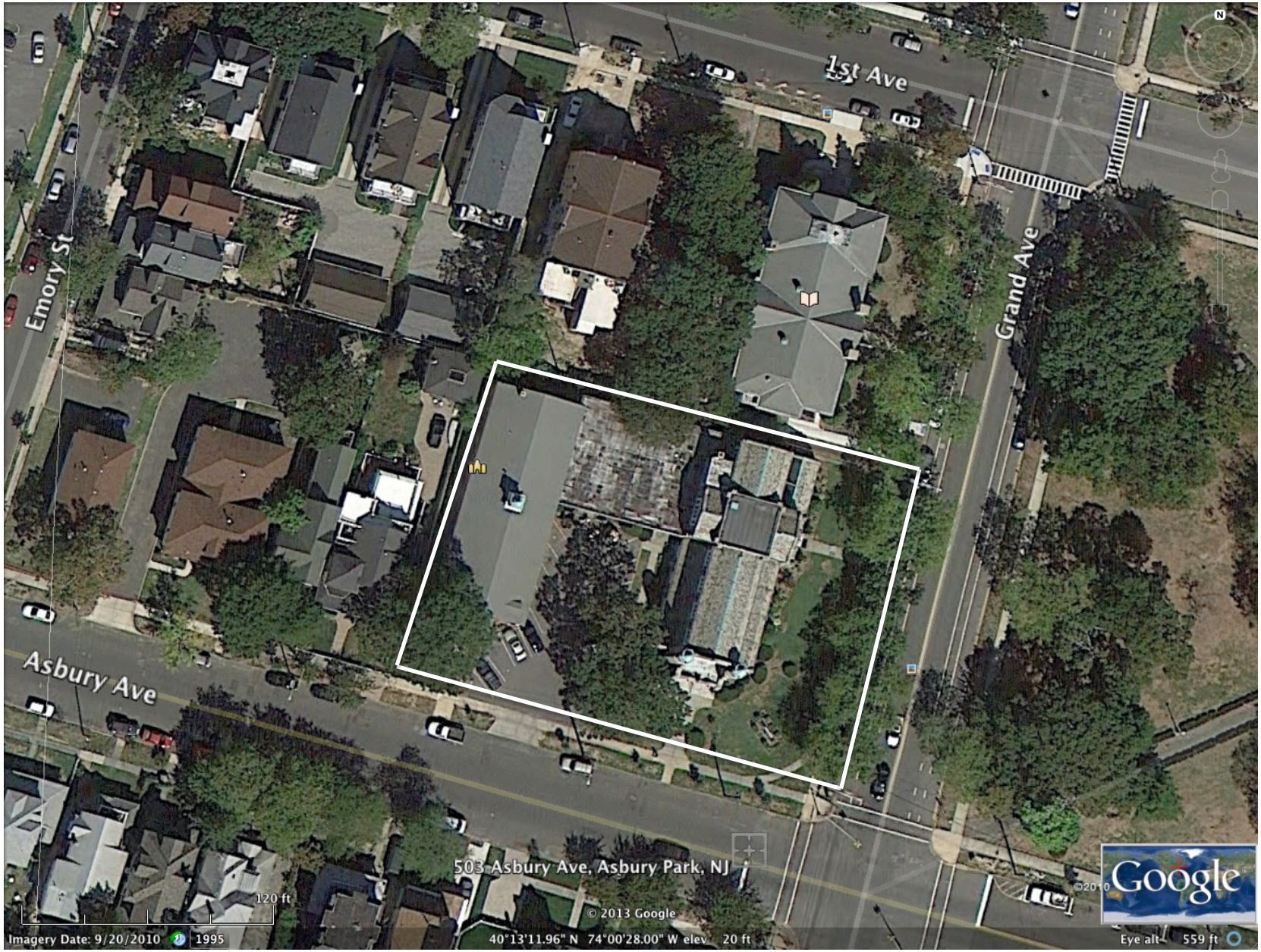
The boundary of the nominated property encompasses the two lots that constitute the property associated with Trinity Church.

PHOTOGRAPHIC IDENTIFICATION

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

Name:	Trinity Church
Location:	Asbury Park, NJ
Photographer:	Michael Calafati; Ann Parsekian, Dennis Bertland Associates
Date:	2012
Negative and Electronic file Repository:	Dennis Bertland Associates, Stockton, NJ.

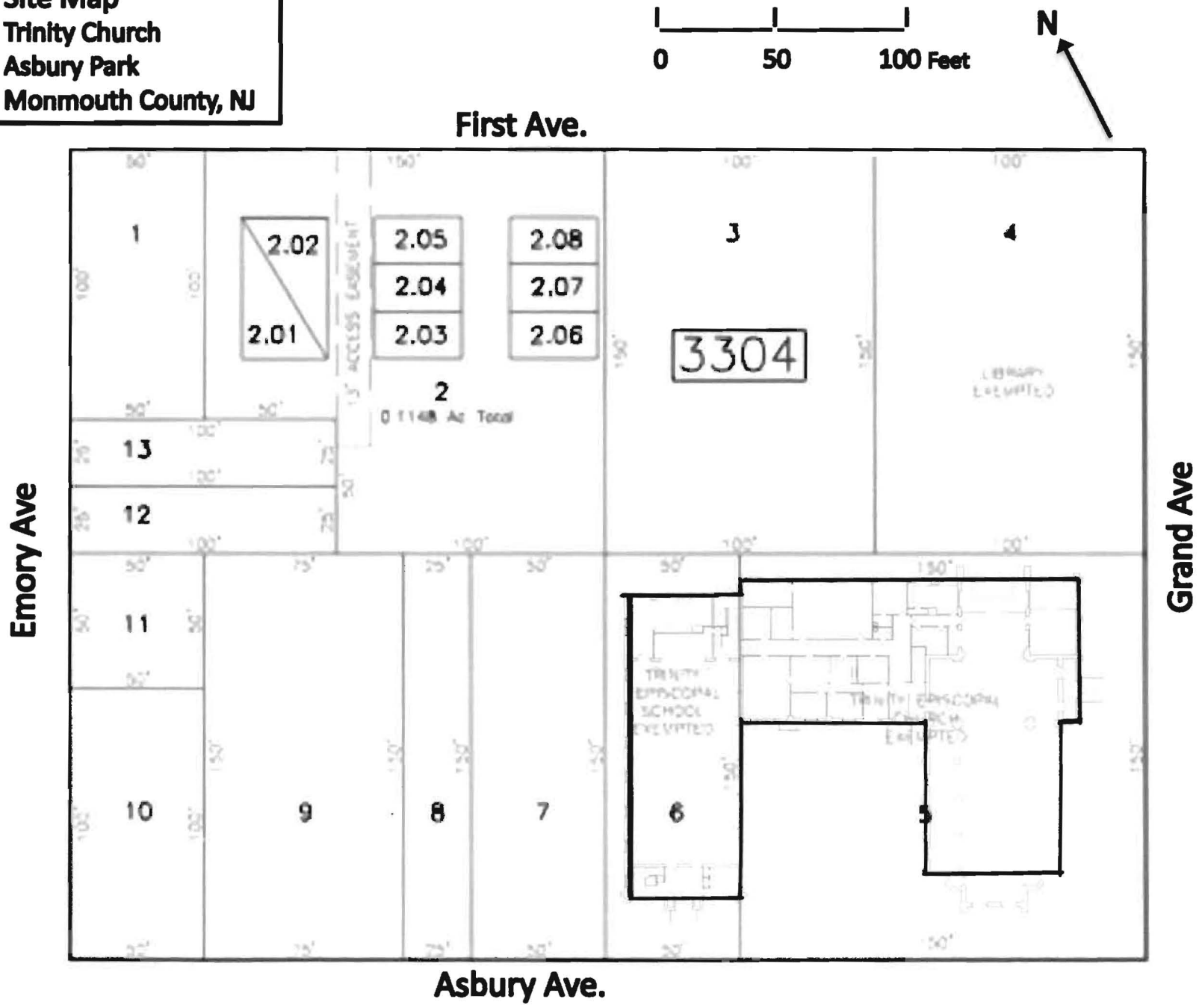
PHOTO#	VIEW
1	Church exterior, view to northwest
2	Church context, view to northwest
3	Church exterior, view to southwest
4	Chapel exterior, view to northeast
5	Church exterior, view to northeast
6	Church front entry, view to north
7	Detail of church front door interior, view to east
8	Detail of east tower, view to west
9	Detail of aisle window exterior, view to west
10	School/gymnasium and Parish Hall, view to northwest
11	Church-Parish Hall connection, view to north
12	Gate between narthex and nave, view to south
13	Nave, east aisle, view to south
14	Nave, west aisle, view to south
15	West transept, view to northwest
16	Crossing, view to north
17	Chancel, view to northeast
18	Chancel, view to west
19	Chancel, view to north
20	Chapel entrance, view to north
21	Chapel, view to southwest
22	Chapel, view to northeast
23	Clerestory window, view to east

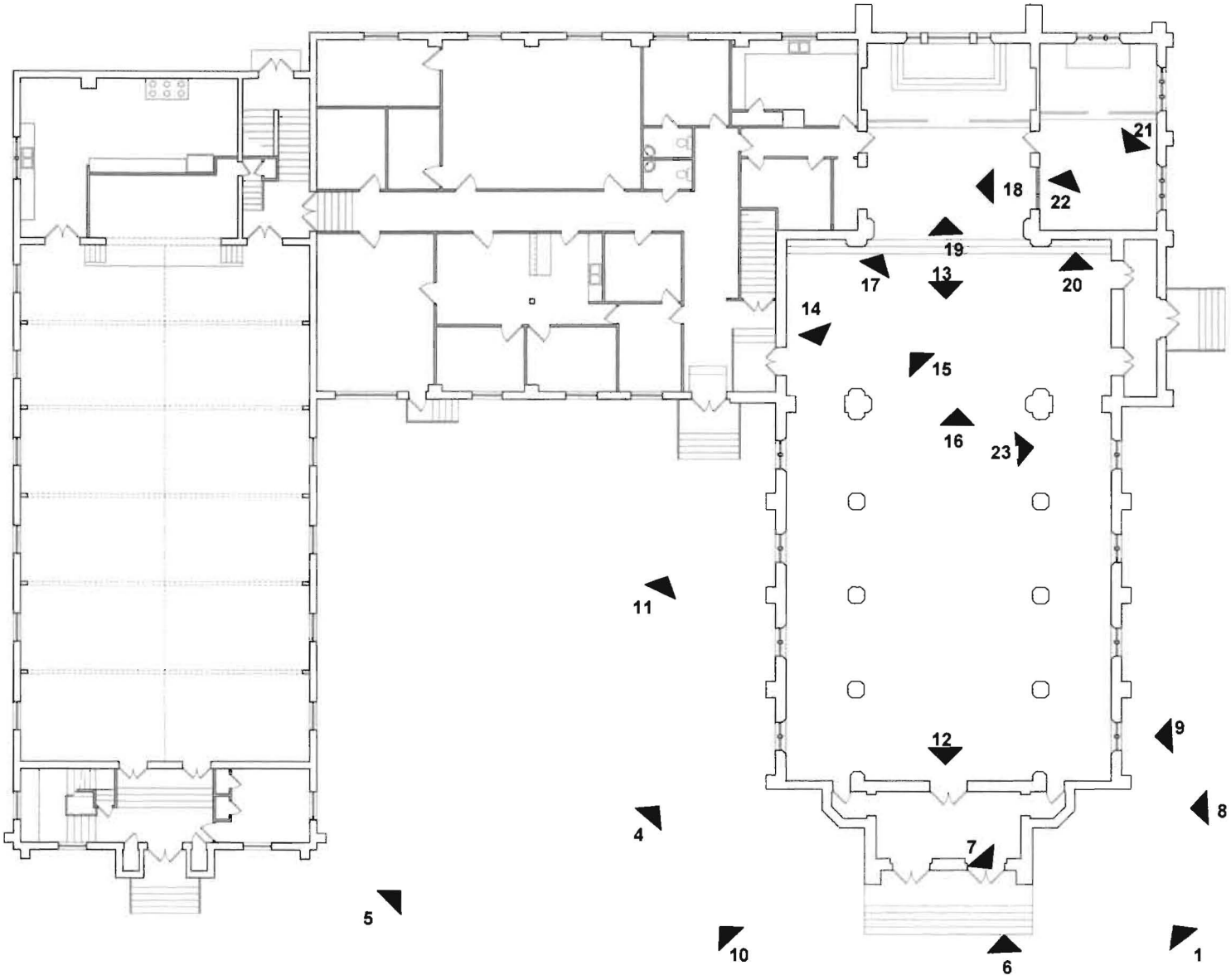


Trinity Church Monmouth County, NJ

40.219462,-74.007560

Site Map
Trinity Church
Asbury Park
Monmouth County, NJ





Trinity Church
Asbury Park
Monmouth County, NJ

Photographic Identification Map

Photo # and Direction of View

N

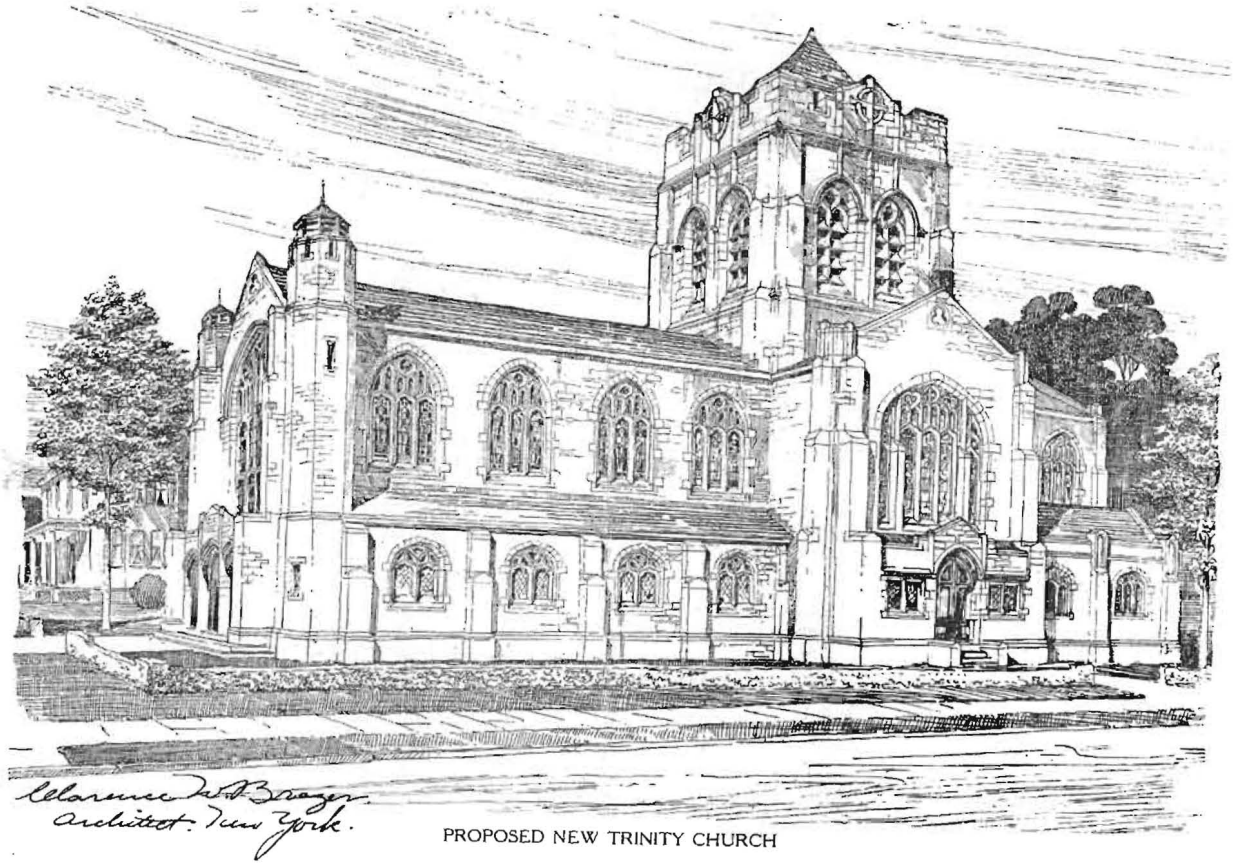


Figure 1: Proposed New Trinity Church, Clarence W. Brazer, c.1907, Church Archives

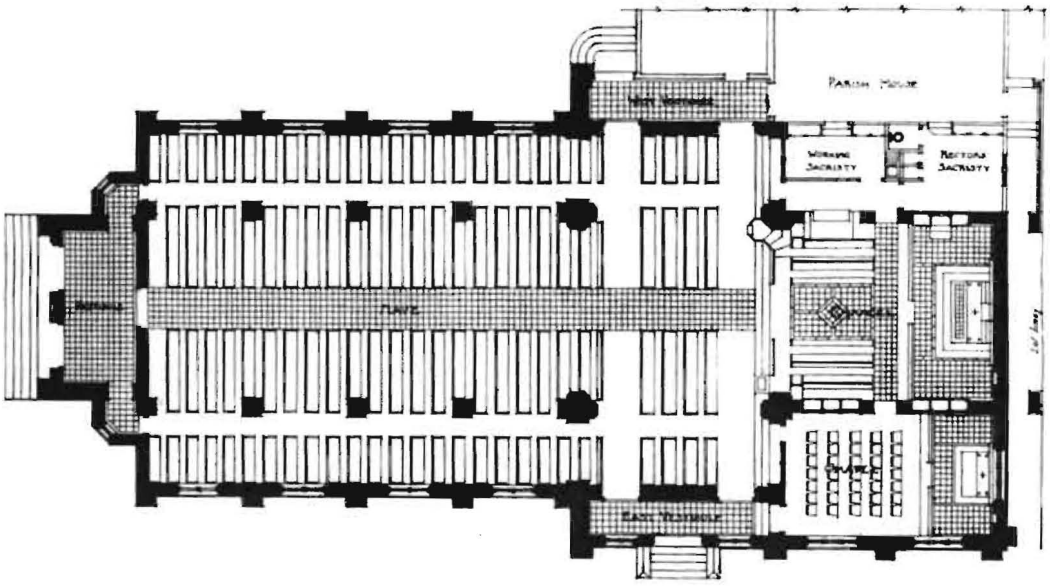
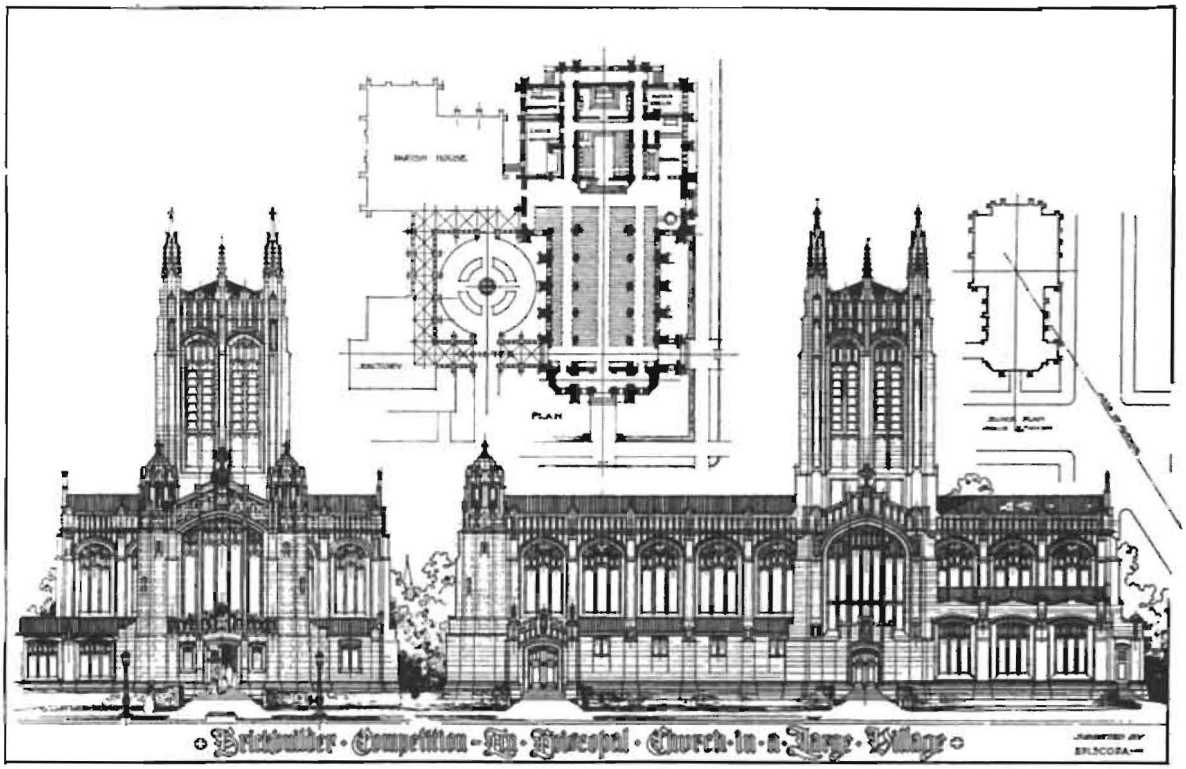
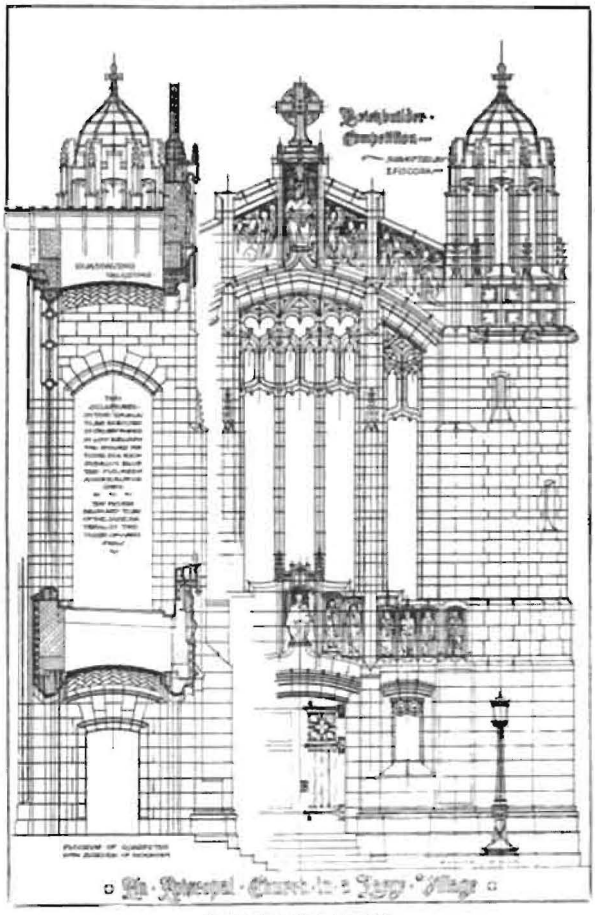


Figure 2: Trinity Church Plan, Clarence W. Brazer, *American Architect*, May 27, 1914



THIRD PRIZE DESIGN.
SUBMITTED BY E. DONALD ROBB, NEW YORK CITY.

Figure 3: E. Donald Robb Competition Design, *Brickbuilder*, January 1905



DETAIL BY E. DONALD ROBB.

Figure 4: E. Donald Robb Competition Design Detail, *Brickbuilder*, January 1905

ST. JAMES CHURCH, LONG BRANCH, N. J.
MESSRS. BRAZER & ROBB, *ARCHITECTS*

Figure 5: St. James Church, Long Branch, NJ, Brazer & Robb, *American Churches,* 1915

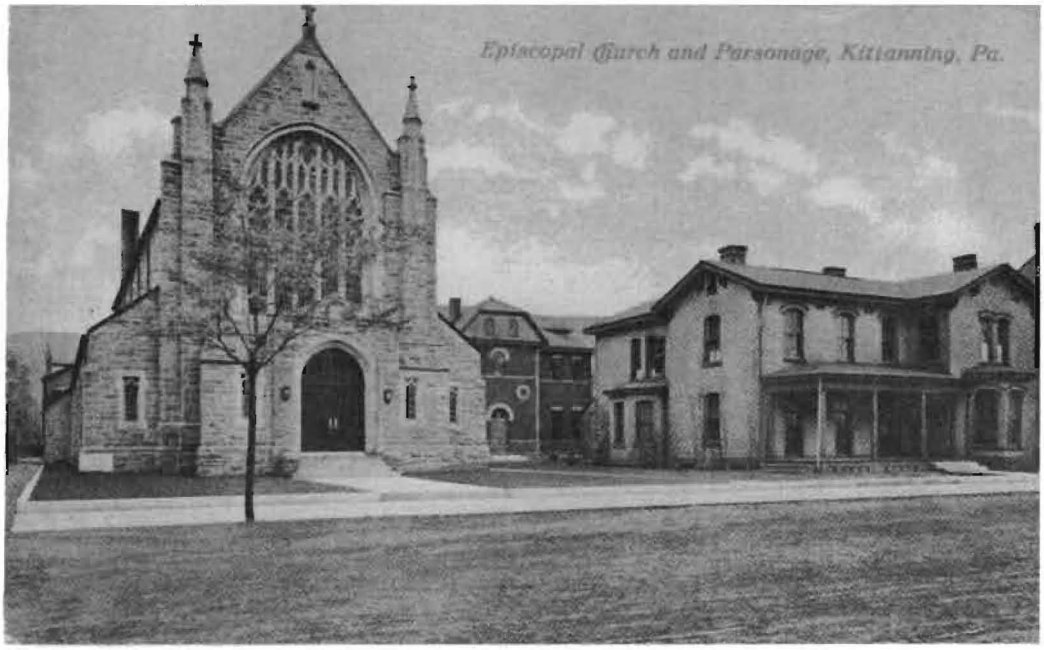


Figure 6: St. Paul's Church, Kittanning, PA, Brazer & Robb, c. 1913, undated postcard

Figure 7: St. Marks Episcopal Pro-Cathedral, Hastings, NE, Ralph Adams Cram, 1921-29

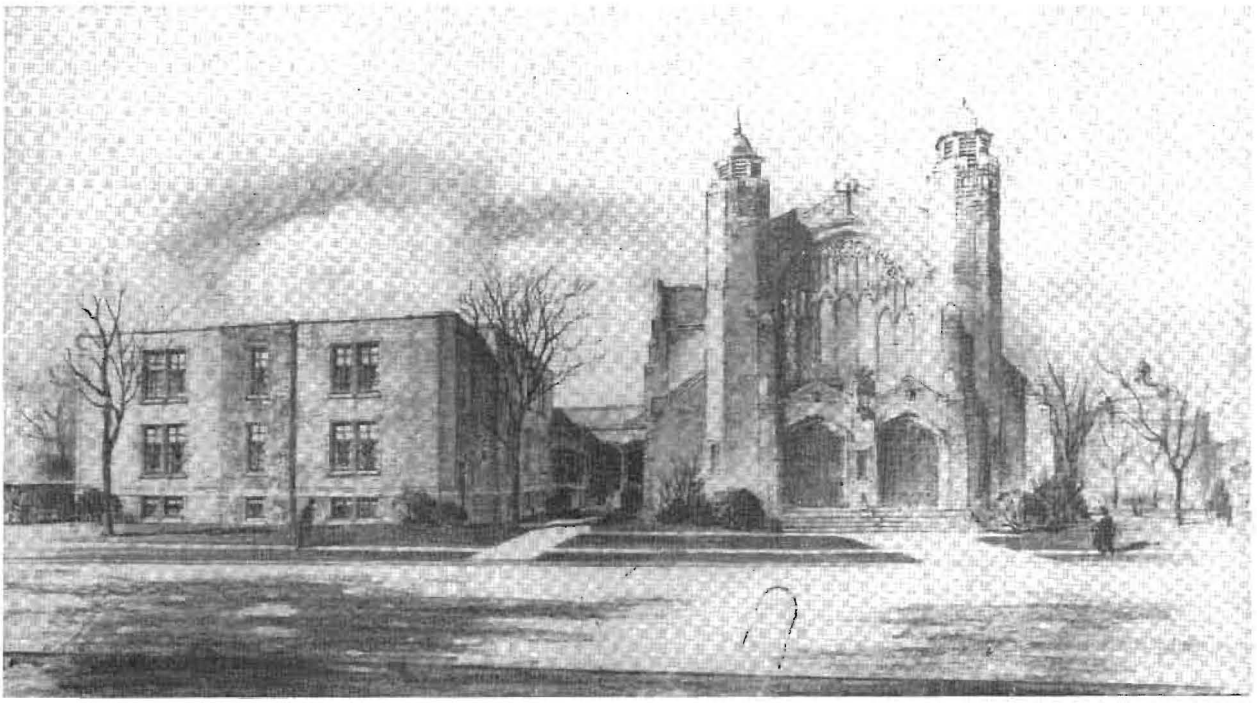


Figure 8: Proposed New Trinity Church Parish Hall and Church School, c.1955 church booklet

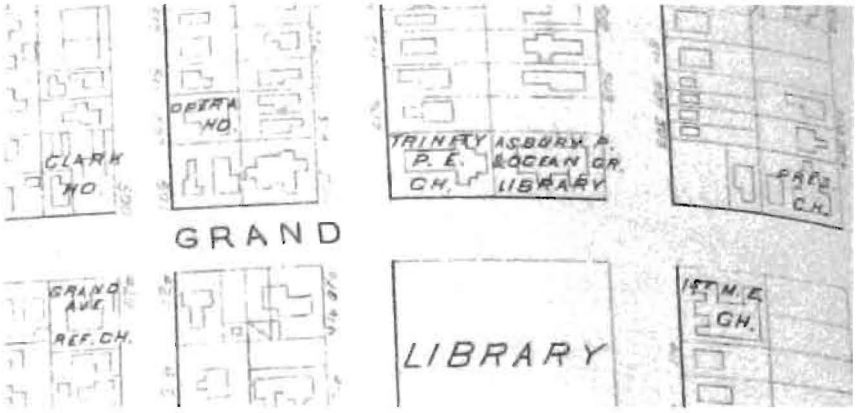


Figure 9: Detail from *Wolverton's Atlas of Monmouth County New Jersey* (1889). Plate 14.

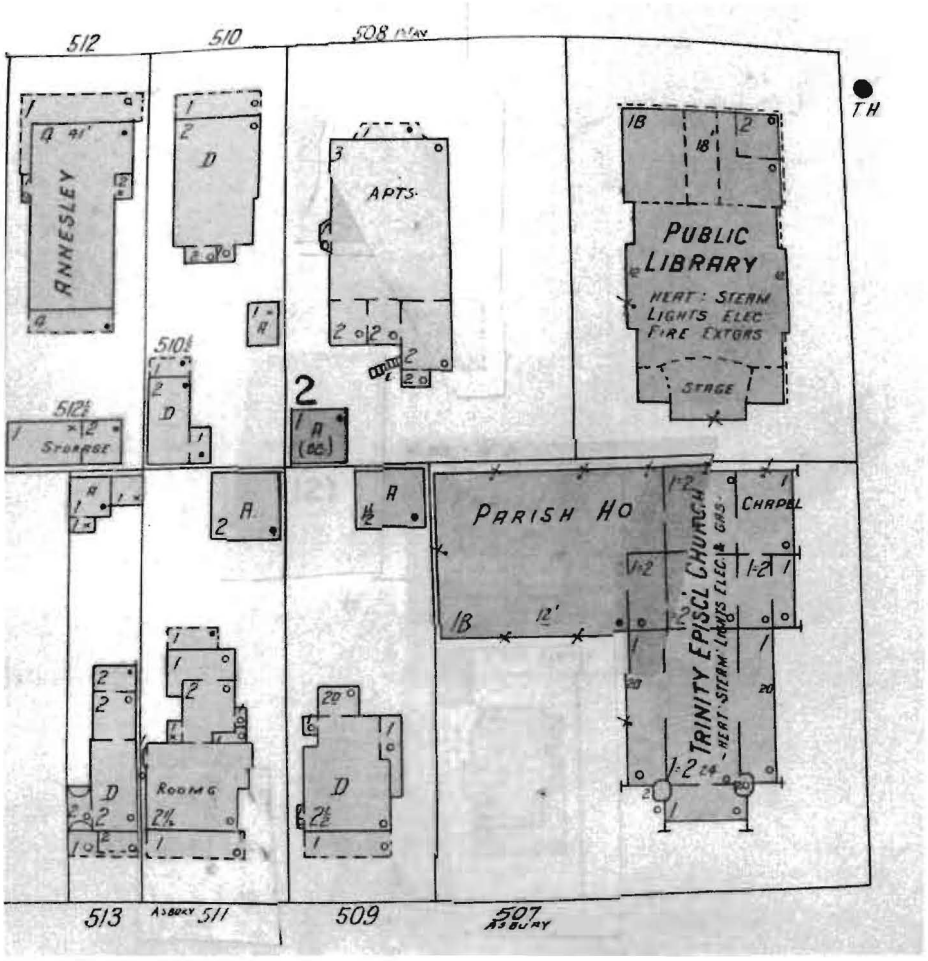


Figure 10: Detail from *Insurance Maps of New Jersey Coast, New Jersey* (1930), Plate 212,

TRINI
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Holy Eucharist (Mass) Sun. 8 &

TRINITY THRIFT FAIR
SATURDAY OCT 27 8AM
PREVIEW FRI OCT 26 7PM
TRINITY CHURCH

HANDICAPPED
PARKING
On SUNDAYS
Only

YARD SALE
YARD SALE
TRINITY THRIFT FAIR
SATURDAY OCT 27 8 AM
PREVIEW FRI OCT 26 7PM

EXIT

EXIT

535
S278
4
28

APEX

ST JOS
ARIMATH
ST PAUL
ST AUG
USTINE