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All Saints' Memorial Church

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Welcome to All Saints' Memorial Church Campus Tour

This guide, although not a complete history of the buildings and campus, will add some fun historical findings to your self guided campus tour. Start your tour at the parish hall or at the carriage sheds and then walk roughly up around the western side just above the carriage sheds and travel uphill on the gravel road for the cemetery tour. Continue on to the rectory, barn, and then around the church. Enjoy your visit!!

Brought to you by the All Saints' Memorial Church and the All Saints' National Landmark Trust, Inc.

The All Saints' National Landmark Trust is a 501(c)(3) whose mission is to restore and preserve the buildings of the historic All Saints' Memorial Stone Church campus.

Designated a National Historic Landmark, All Saints Church (1863-64) was designed by prominent English Gothic architect Richard Upjohn, who also designed the rectory (1869-70), and parish house (1865-66). The site also includes a late 19th-century carriage house/barn, a c. 1900 wagon house, a tiered cemetery on the side of the hill, and a varied system of retaining walls, including a 1920s wall that surrounds a good portion of the 6-acre property. It remains one of the best preserved sites of its kind. NJ Historic Trust

The design of the buildings is of Richard M. Upjohn (1828-1903). Between 1840 and 1851 Upjohn designed seventeen major and twenty smaller churches. Influenced by the Ecclesiologists, his aim was to evoke the appearance of an English Gothic parish church. There is a great deal to read about the father and son firm of R. and R.M. Upjohn and the influence of Ecclesiologists. Among English Anglicans a movement had arisen dedicated to abandoning the rationalism of the Enlightenment and embracing a renewal of spirituality. Centered at Oxford and Cambridge, it called for a return to medieval ritual and architecture. The success of Trinity Church as an architectural work and as an expression of the form of worship immediately identified Upjohn as an important architect.

All Saints' Memorial Church was placed on the New Jersey State Register of Historic Places in 1973, the National Register in 1974, and designated a National Historic Landmark in 1988.



Property in total now 6 acres but the the Church property in 1865 was just 2 acres. An additional lot was purchased in 1869 for the rectory and more acreage added in 1930 to accommodate expansion of the cemetery. This final acquisition triggered a major realignment of the roads within.



Slate roofs of the church and rectory were replaced in 2019-2020 with matching grant from Preserve NJ Historical Commission.



Choir stall on the south side of the chancel part of the Riker furnishings.



The windows above the altar represent faith, hope and charity.

Other windows to see are The Epistle Transept window is known as the Christus rex, Christ the King, because Christ is holding an orb which is the symbol of a king. The Gospel side window is the window of the four Evangelists. The window at the nave depicts, at top, the seal of All Saints' Memorial Church (cross with crown and olive branches). The three lower windows depict a passage from St. Matthew 25:31.

A 2003 restoration to the interior of the church supported by grants from the Monmouth County Historical Commission.



This 1873 map from Beers and Comstock's *Atlas of Monmouth County* shows Charles E. Minor's residence on the Northeast side and near the mouth of Clay Pit Creek. The All Saints' Church property also is shown with two buildings, although their location does not relate precisely to the existing buildings.

Parish House



1940's postcard titled PARISH HOUSE OF OLD STONE CHURCH

The parish house or parish hall originally was erected to serve as a Sunday school. Details in the records for the design and construction are not as they are for the church and rectory although it seems probable that those responsible for the building would turn to the Upjohn firm with which they were familiar. The use of polychromy, a High Victorian characteristic, again suggest that it is the work of Richard M. Upjohn rather than his father. A date of 1865-66 has been given for the construction of the building. Certainly the building was there by 1879 when it was mentioned in an article in *Harper's Monthly*.

Located at the entrance to the complex at the intersection of several important roads, the original building was small. Most of the walls are the same conglomerate "puddingstone" or "peanutstone" as the church, laid with somewhat more regularity. The gable peaks are filled with wooden tracery in the same pattern as that of the church.

The major alteration to the parish house was an addition in 1958-59 designed by local architect A. Eldridge Brauer. The extension is on a north-south axis like the original building and doubled the footprint of the building. If you go into the parish house you can see the old northern exterior wall now on the inside. A restroom is now located just off the entrance to the right.

Craftsmen associated with the church, rectory and parish hall buildings are as follows:

The local mason named Nimrod Woodward (1831-1916) is responsible for foundations, peanutstone facades, and beige sandstone trims, called Dorchester stone. (Dorchester Stone had been recently introduced to the United States when All Saints' was built. Its name derives from the place where it was first quarried, in the parish of Dorchester at the head of the Bay of Fundy in Canada). The peanut stone is local native bedrock thought to have been quarried from Hartshorne property. Nimrod Woodward is about thirty years old when he takes on the masonry work of the Stone Church where entire facades are of local peanutstone. He had a large crew and at a later date would have as many as nine foundations going on at a time.

Woodward goes onto many other large projects including Our Lady of Perpetual Help in Highlands, The Baptist Church and Knights of Pythias Hall, both in Atlantic Highlands. In 1885, his work began on the Stone Bridge at the foot of "breakneck hill" where Grand Avenue crosses it. These are a just a few of Woodward's projects as he was known to be one of the busiest men in the township.

A carpenter named George Riker from Newark fashioned window frames and arches and braces for the roof. He produced elaborate carpentry for the furnishings of the church. In February 1864 he signed an agreement to make the chancel furniture for \$375.00. It was to be made of the best chestnut, oiled twice, and would consist of a Bishop's chair, chancel rail, altar, credence table, four stalls, stools, Sevilla, and a lectern. He probably also made the large cabinet against the south wall of the sacristy.

Owen Doremus (1819-1878) made most of the stained glass windows. His name appears frequently in the Upjohn Papers for the 1860's in connection with windows for churches in many parts of the country.

Other original windows at All Saints' were the work of a glassmaker named Sharp of New York City.

There is so much to say about the founding and construction of the church that for the purpose of this tour guide, it will be greatly condensed. Please enter the church to see the true splendor.

Design of the building by Richard M. Upjohn (1828-1903). Between 1840 and 1851 he designed seventeen major and twenty smaller churches. Influenced by the Ecclesiologists, his aim was to evoke the appearance of an English Gothic parish church. There is a great deal to read about the father and son firm of R. and R.M. Upjohn and the influence of Ecclesiologists. Among English Anglicans a movement had arisen dedicated to abandoning the rationalism of the Enlightenment and embracing a renewal of spirituality. Centered at Oxford and Cambridge, it called for a return to medieval ritual and architecture. The success of Trinity Church as an architectural work and as an expression of the form of worship immediately identified Upjohn as an important architect.

The church building is placed so the altar is at the east end. It is cruciform in plan, with nave, transepts, and chancel. Its east end is a polygonal apse rather than being rectangular in form. This is characteristic of the Upjohns' work after 1850, and may reflect travels in Europe. Entrance is through a double-leafed Gothic arched door, made up of diagonally placed boards. The doors are hung on wrought-iron strap hinges, have decorative latch plates with ring pulls. There is a small, Gothic-arched stained glass window on either side of the



A bronze plaque at the church front steps indicate that they were replaced or installed in 1941 in memory of Sylvanus Reed-Priest and Caroline Gallup Reed by their son.

Carriage Sheds

Once a common sight at churches, meeting houses and public places to protect horse drawn carriages from the elements, the carriage sheds at All Saints' may be the last remaining example of these simple utilitarian structures in New Jersey. They consist of three joined sections on high fieldstone foundations. The first section (closest to the parish hall) is thought to have been completed before 1890 and the second section added in 1907. This newer section includes a tack house or storage area along with a double seated outhouse.



Gnawing marks left by horses that were tied to rings and a double seated outhouse are original features of the sheds.



A 2022 appeal to the community and parish fundraiser allowed for repairs and stabilization of the southernmost bays.



Spooky Stories with local author Patricia Heyer Fall of 2022. The carriage sheds are a dry place on a rainy day.

Cemetery

Civil War Veteran George W. Parker (1847 - 1910)

Enlisted at age 18. 1880 census reports occupation as clam merchant and a waterman. He and his family lived in what is now the boro of Highlands, in a part of the the borough that was called Parkerville. Wife Catherine Reid Parker (1850 - 1912).

George may have attended St. Andrews Episcopal Church in Highlands but he passes away at about the time that St Andrews is moving the location of the church in Highlands and is no longer intending to maintain a cemetery as part of the church.

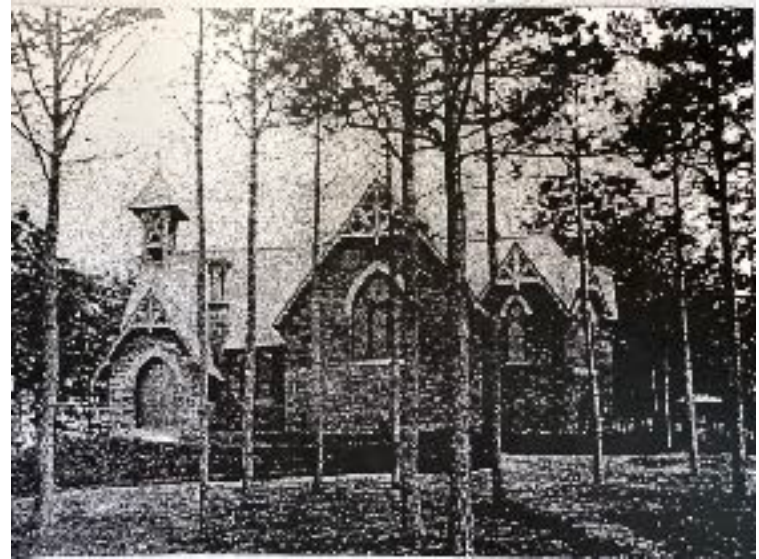
In 1906 The Church of St. Andrew the Apostle is incorporated and purchases the old Dutch Reformed Church fronting on Fifth St. at Valley St. In 1912 bodies are moved to All Saints albeit with no markers for the internments. The location of these bodies was found by underground radar survey and a granite stone obelisk memorial was placed in 2007.



The style of the cemetery grounds are called rural or garden cemetery, as opposed to lawn style, where stones are laid in regular straight lines on an even surface. Lawn cemeteries became necessary as the amount of Civil War dead needed to be dealt with. The federal government got involved in cemeteries and opened it up to commercial enterprise. Two percent of the countries population was dead from the Civil War.

The campus and buildings of All Saints' are Gothic Revival which is thought to be a reaction against the industrialization taking place in this period, an architectural style looking back on the romantic past rather than the polluted crowded by then present day. Gothic Revival is characterized by pointed arches, steep spires and decorative patterns. The walls, facades and foundations of buildings are constructed of local native peanutstone.

All Saints' Memorial Church



This is a photo that appeared in the book published in 1865 in connection with the consecration of All Saints'. This view from the south was probably taken in the fall of 1864. A photo taken today would be almost identical, except for the chimney. Old photo shows a short brick chimney with a tall, probably terracotta, chimney pot. The chimney pot has arched openings, a dentil cornice and a hipped cap. Small building east of the church, possibly an outhouse.



Each of the principal rooms on the first floor of the rectory has a period fireplace. This one in the library, fitted to burn coal, is slate. Those in the parlor and dining room are black marble and white marble respectively.



This photograph of the rectory, from the church archives, must have been taken sometime between 1930, when the southernmost extension of the front porch was added and 1967 when a storm vestibule (since removed) was added. A visible line in the chimney, at the point where metal supports were added, suggests that the chimneys have been heightened.

Bardon Family Mausoleum

A mausoleum is an external free standing building constructed as a monument enclosing the internment space or burial chamber of a deceased person or persons.

Thomas F. Bardon d. 1912 was an Irish immigrant. Home in NY. Civil War Veteran (June 1865) stationed at Fort Monroe in Virginia. Private in 157th Infantry.

Mary E. Wild Bardon b. 1841 d. 1902 (daughter of Horatio Wild). See adjacent fenced area for Wild family plot.

Children Lawrence b. 1856 d. 1916 and Belle are also in the mausoleum.

mausoleum



Inglis

The Rectory

Wild Family Plot

Horatio Wild was Irish immigrant. Wild was a confectioner (candy manufacturer) in NY city where he built a very high reputation for his candy and a large prosperous business.

Primary home in NY. Summer residents of Locust Point. Horatio purchased the Locust Point property in 1854 from "Uncle Benny" Burdge as a summer residence.

Many Burdge family members also buried at All Saints' Cemetery.

Stone walls are an important part of the landscape. Steep slopes had to be terraced to layout the cemetery. The walls are essential to holding the terraces in place.



References to the rectory's construction appear in the vestry minutes of October 16, 1869. They record that the congregation had raised \$3,000 and a plan had been submitted. It is likely the plan came from Richard M. Upjohn. The steeply pitched roofs and spiky dormers are similar, although on a smaller scale, to those he used in his most important work, the Connecticut State Capitol (1872-1879). The rectory is an imposing building, although in fact, it is not very big. But its height and the multiplicity of angles in its roof and sharply pitched dormers, as well as sitting on high ground, make it a striking presence. The building is relatively square, but it is clipped at three of its four corners, creating an irregular footprint that complements the complexity of the roof.

By April 1870, the building was complete. The interior plan consists of a fairly generous central hall with adjoining rooms. To the south is a parlor, which extends the full length of the building. To the north are a library in front and a dining room at the rear. Several features remain from this period, including the staircase and the fireplaces in the three first floor rooms. The second floor probably consisted of three or four bedrooms and a bathroom. Half the attic was occupied by the reservoir for the water supply.

Originally the kitchen was in the basement, but in 1913 a small frame extension measuring 11' by 11' was built at the back of the building in order to move the kitchen to the first floor. In 1969 this kitchen space was enlarged and modernized.

Barn



Barn before addition of metal garage door - or maybe the door just not visible here.

The Barn or Carriage House was planned at the same time as the rectory and cost \$750.00. It is highly unlikely that the central section is not an original feature. The barn was originally two buildings; one with horse stalls and a hay loft, the other for tack and tools. The two separate buildings were roofed together to provide for a carriage. When the barn was restored in 1938, it was decided that a metal garage door could be used, according to the rationale that, because originally this space had no door at all, it didn't matter.

The building is embanked and the lower portion of the rear wall of the central section is stone. The walls are board-and-batten. The northern and southern sections have jerkin head roofs, while the central section is covered by a gable. Aside from the patterned slate roof, the only ornament is the decorative barge boards.

Founding Members

By about 1850 the Navesink Highlands was becoming an area of summer houses built by well-to-do families from NY city and northern NJ, who wanted to continue their children's religious education during the summer. One of these, Charles Milnor, gathered together his children and the neighbors children in 1862, into a Sunday school, in a cottage on his property. The families of seventy students were the core of the All Saints' parish.

All Saints' Memorial Episcopal Church founder John Henry Stephens came from Isle of Wight. One of Stephens daughters married Charles E. Milnor. It was Milnor and Stephens who purchased the land for the church and hired prominent English Gothic architect Richard Upjohn to design the church.

The founding families all had homes in the Clay Pit creek area off present day Hartshorne Road.

Charles Edward Milnor (1820 - 1877)

Jeannette Stephens Milnor (1857 - 1932)

John Henry Stephens Milnor (1857 - 1860) Died at 3 years old.

Susan E. Stephens Milnor (1825 - 1901)

Milnor child first interment at All Saints' ?? Church consecrated in 1864. Child was interred in 1860 before the church was built and consecrated?



Burgess Family

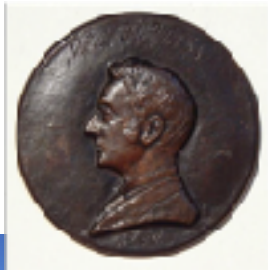
This is the resting place of Neil Burgess (1851-1910). His wife, Mary Stoddart is interned here as well as his father-in-law George William Stoddart (1828 - 1888) and wife Anne.

Neil Burgess was one of several actors to settle in the Highlands Hills between 1875 and 1925.

His likeness on the headstone faces toward his beloved "cottage" home on Navesink Avenue in Highlands. Burgess gained critical acclaim playing older female roles which he burlesqued instead of interpreting seriously. He won stardom in 1879 in *Widow Bedott or Hunt for a Husband*. His comedic roles made him the richest actor in America in 1888, however, his fortune evaporated due to poor theatrical, technical, and, real estate investments in Highlands.

The memorial was installed without ceremony by his son, in October of 1919, about ten years after the death of his father. The bust may have been fashioned from earlier studies by the sculptor James Edward Kelly who had fashioned a commemorative coin for the actor.

The son, Neilson Burgess Jr. (1892-1966) (also known as Jack, a stage name) is interred here as well.



Neil Burgess, 1890, cast bronze, cast by The Henry-Bonnard Bronze Co., New York, 5".

Sculptor James Edward Kelly (American, 1855-1933).



The Burgess cottage with castle-like turrets, designed by renowned architects Charles and George Pallister and built in 1883, once stood on Navesink Avenue. It was kept in the family until a spectacular blaze in 1917.