

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 St. Mary's Church (Roman Catholic) Historic District

other names/site number \_\_\_\_\_

2. Location

street & number South Main Street bounded by U.S. Rt. 46 and St. Mary's Street  not for publication

city or town Borough of Wharton  vicinity

state New Jersey code NJ County Morris zip code 07885

3. State/Federal Agency Certification

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

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

**Deputy SHPO, Assistant Commissioner for Community Investment & Economic Revitalization**

State or Federal agency and bureau \_\_\_\_\_

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

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register.  See continuation sheet.

determined eligible for the National Register.  See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private, public-local, public-State, public-Federal

Category of Property

(Check only one box)

- building(s), district, site, structure, object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Table with columns: Contributing, Noncontributing, buildings, sites, structures, objects, Total. Values: 6, 1, 1, 7, 1.

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

- RELIGION/religious facility, RELIGION/church-related residence, RELIGION/church-related school, LANDSCAPE/undeveloped land

Current Functions

(Enter categories from instructions)

- RELIGION/religious facility, RELIGION/church-related residence, EDUCATION/school, LANDSCAPE/undeveloped land

7. Description

Architectural Classification

(Enter categories from instructions)

- Gothic Revival; High Victorian Gothic; Chateausque; Folk Victorian; Prairie School; Colonial Revival; International Style

Materials

(Enter categories from instructions)

- foundation: Stone, Concrete; walls: Stone, Brick, Wood, Synthetic; roof: Slate, Synthetic, Other, Copper; other

Narrative Description

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



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.

Narrative Statement of Significance

(Explain the significance of the property on continuation sheets.)

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Architecture
Art

Period of Significance

1868-1955

Significant Dates

1868, 1872-1873, 1881, 1899, 1908, 1915, 1954-1955

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

O'Rourke, Jeremiah (1833-1915); Schweitzer and Diemer (active 1889-1911); Vreeland, Jacob J. (1875-1949); Fanning, Edward M. (d. 1988)

St. Mary's Church (Roman Catholic)

Historic District

Name of Property

Morris County, NJ

County and State

## 10. Geographical Data

Acreeage of property 16.34 acres

### Latitude / Longitude Coordinates

(Note to Preparers: NJ HPO will complete this portion of the Registration Form for all Preparers, based on the coordinates derived from the Site Map or District Map that HPO produces.)

1. Lat 40.888635 Long -74.580213
2. Lat 40.888542 Long -74.579794
3. Lat 40.886067 Long -74.578576
4. Lat 40.886569 Long -74.581233

(NJ HPO will place additional coordinates, if needed, on a continuation sheet for Section 10.)

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet for Section 10.)

### Boundary Justification Statement

(Explain, on the section sheet following the Verbal Boundary Description, how the chosen boundaries meet the requirements for boundary selection and are the most appropriate boundaries for the nominated property or district.)

## 11. Form Prepared By

name/title Brian Regan

organization Deputy Director (retired), The Morgan Library & Museum date August 15, 2022

street & number 405 West 23<sup>rd</sup> Street Apt 19-B telephone 917-842-5560

city or town New York state NY zip code 10011

### Additional Documentation

(Submit the additional items with the completed form that are outlined in the "Standard Order of Presentation" that NJ HPO provides. Each page must contain the name of the nominated property or district, and the State and the county in which the property or district is located. Consult with NJ HPO if you have questions.)

### Property Owner

(Either provide the name and address of the property owner here or provide the information separately to NJ HPO. Check with NJ HPO for other requirements. All owners' names and addresses must be provided, including public and non-profit owners, but their presence on the form, itself, is not required).

name St. Mary's Church \*(Note that St. Mary's Church mailing address is Dover, NJ, but the property is in Wharton, NJ)

street & number 425 West Blackwell Street telephone 973-366-0184

city or town Dover state NJ zip code 07801

**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. The proper completion of this form and the related requirements is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

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

Direct questions regarding the proper completion of this form or questions about related matters to the Registration Section, New Jersey Historic Preservation Office, Mail code 501-04B, PO Box 420, Trenton, NJ 08625-0420.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 1

---

## Summary

St. Mary's Church (Roman Catholic) Historic District developed from the third quarter of the nineteenth century through the mid-twentieth century to comprise seven buildings in a park-like setting. The property, over 16 acres, is part of a long glen that reaches from Randolph, through western Dover and eastern Mine Hill, and into southern Wharton.<sup>1</sup> The church is located in Wharton, although it retains its historic identity as a Dover parish. The property is bounded to the south by U.S. Route 46 (West Blackwell Street, Dover), to the east by South Main Street in the Borough of Wharton, and to the north by St. Mary's Street, also in Wharton. [Photos 1, 2, 3] All of the buildings are set well back from these roads. On the west side of the property is an area known as the Grove, which holds fields, woodland, and tall shade trees, and through which the Spring Brook runs. [Photo 4] The east flank's lawns hold deciduous maple and sycamore trees; the south flank is dotted with old pine trees. South Main Street is a combined residential and small business district of moderate density. Across Route 46, to the southwest, is a wooded, rocky hill; to the southeast is undeveloped land upon which the first church stood, and beyond is the Dover General Campus of St. Clare's Health System. The church property, with its ample grounds and undeveloped land, helps to preserve the character of the place as it was in the last half of the nineteenth century. [Photos 5, 6] This circumstance is rare in the heavily developed region around St. Mary's.

## Inventory

### Contributing buildings:

1. Church (1872-73)
2. Rectory (1899)
3. Convent (1915)
4. School (1954-55)
5. Sisters' House (1881)
6. Barn (1868)

### Contributing site:

7. The Grove (1868)

### Non-contributing building:

8. Automobile garage (1977)

## No. 1. Church (1872-1873), key contributing

St. Mary's Church is a stone Gothic Revival building with High Victorian Gothic features erected in 1872-1873. It was designed by Irish-born American architect Jeremiah O'Rourke (1833-1915). The church stands at the

---

1. Property of 19 and 22/100s acres was purchased in 1868 from Dover resident John W. Hurd by pastor Fr. Bernard Quinn. (Hurd purchased the property in 1856 from Henry McFarlan, one of Dover's early developers.) Fr. Quinn purchased the land in his own name and the diocese later demanded that it be transferred to the ownership of St. Mary's Church, resulting in an 1870 Indenture, "Bernard Quinn to The Saint Mary's Catholic Church Dover, March 12, 1870." (Morris County Hall of Records Deed Book, vol. 7, page 405, March 12, 1870.) Property transactions over the years resulted in the original acreage becoming 16.34 acres. Copies of the 1870 Indenture and other property titles are in the Archives of St. Mary's Church.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 2

northwest corner of the intersection of West Blackwell Street (Route 46), Dover and South Main Street, Wharton. Its program and style reflect the influence of the Gothic Revival as it was shaped by the English designer and theorist Augustus Welby Northmore Pugin (1812-1853) and the nineteenth-century Ecclesiology movement in England, Ireland, and the United States. Both Pugin and the Ecclesiologists promoted the revival of the Decorated Phase of English Gothic (thirteenth and fourteenth centuries), of which St. Mary's is an excellent example. Decorated Gothic is characterized especially by lancet-arch window and door openings and window tracery composed of vertical bars (mullions) up to the windows' arch; within the latter is tracery of trefoils, quatrefoils, and other simple geometric shapes that hold stained glass. The church has a cruciform plan, with articulated nave, chancel, transepts, tower, porch, and sacristy.

The architect's original drawings are preserved in St. Mary's Church Archives. [Historic Graphics 1-7]

### Exterior

The building is three bays wide and seven bays deep. Its rough-cut stone, quarried locally, is of varied sizes and laid mostly in irregular courses but with some uncoursed placement. It has beaded natural-colored mortar joints. The rocks in the walls include gneiss, granodiorite, quartzite, among others, and came from nearby mines whose commercial operations yielded magnetite.<sup>2</sup> [Photo 13] The window and door surrounds, the capping of the water table, and other accents are red sandstone that was called Newark Freestone in an 1873 newspaper report.<sup>3</sup> The surrounds and the water table are hammer-dressed. The sandstone contrasts with the dark blue-grey ashlar walls to create a polychromatic effect. Stepped buttresses with sandstone caps support the nave walls between windows, the building's corners, and the tower's corners. The steeply inclined roof is slated and has copper snow-guard railing. The ridge cresting is black wrought iron with a running pattern of quatrefoils separated by small arrow-shaped pinnacles. Except for the facade, gables have a raking cornice of wood with sawtooth molding painted brown. The voussoirs of the windows and doors have traditional Gothic-arch intrados; their extrados widen from springing to the point of the arch in the High Victorian Gothic manner. The stones of the voussoirs in the larger openings alternate between darker- and lighter-hued red sandstone, creating a muted bichromy within the surrounds. This type of voussoirs and the cresting at the ridgepole, are defining High Victorian Gothic characteristics. All of the building's windows hold stained glass set in molded wood tracery of the Decorated phase of Gothic painted brown.

The church is surrounded on the south by a sidewalk and driveway; on the west by a sidewalk and lawn; on the north by a lawn with a maple tree and large Yew; on the east by a driveway.

*(Exteriors of buildings are described moving clockwise from the main facade)*

### ***Main facade (south elevation)***

The south-facing facade is three-bays wide. [Photo 7] The center bay is the church's main gable, with a tower in the west bay and the nave's south wall in the east bay. The facade, in plan, sets back twice: from the tower to

2. John F. Sanfacon, acting Geology Curator of the Morris Museum, Morristown, New Jersey, examined and classified the stones in St. Mary's walls.

3. *New-York Freeman's Journal and Catholic Register*, October 18, 1873, and previously published in the Newark Journal.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 3

the gable wall; and from the gable wall to the nave's south wall. In the center bay is one of two entries on the facade elevation, flanked by a small lancet window. Above the entry (and effectively at the second story) is a circular stained-glass rose window within a very large lancet-arch opening. [Photo 8] Above it, at the attic story, is a small equilateral-arch ventilation opening.

Distinctive in the main facade's gable are the English Gothic (and English Gothic Revival) coping, kneelers, deeply-keyed skew corbels, the gabled kneeler at the base of the coping, and a floriated stone cross that stands on a saddle stone at the apex of the gable. The profile of the skew corbel's molding, with its bowtell and hollow elements, reveal a close reading of English Gothic by architect O'Rourke.<sup>4</sup> [Photos 9, 10, 11; and Graphic 1] The facade's two arched door openings hold an oak wood tympanum with Decorated Gothic molding whose main feature is a large quatrefoil above spandrels. The oak door frames, and the oak doors themselves are painted red, and have shallow-pointed arches and Gothic molding. The doors are approached by grey granite steps that lead to a concrete landing; they have black wrought-iron stair rails with Gothic-style scrollwork. The square, semi-detached tower of four stages (or stories) is positioned on the northwest corner and forward of the main gable. It is supported by angled buttresses with three setbacks. There is a stringcourse of molded red sandstone articulating the base of the second stage and a molded dripstone course at the base of the fourth stage. The tower's first story holds an entrance with the same door detailing as the center gable's doors. The tower's second stage has a single arched window. The third stage has paired lancet windows. The fourth, highest, stage has arched openings with Decorated Gothic openwork tracery, provided so that the sound of the bell hanging within this stage will pass through it. The bell within the tower's fourth stage weighs 1,536 pounds, is 42 inches in diameter, and christened "St. Mary." Its raised inscription reads:

The Meneely Bell Foundry, West Troy, N.Y.  
Sancta Maria.  
Ecclesia Sanctae Maria, Dover.  
A.D. MDCCCLXXIII.  
P. McCarthy, Pastor.<sup>5</sup>

The transition from the square tower to the octagon for the spire (never erected) is a Gothic splay-foot model, which is rarer than the more typical broach spire.<sup>6</sup>

Its stepped-up (from wider to narrower) stones are covered with painted lead (or lead-coated copper). Quatrefoil openings of red sandstone appear on four sides of the truncated spire and are at a diagonal to the square tower below. The tower has a cornice of saw-tooth wood molding painted brown. Sometime after 1900,

4. Richard K. Morris, "An English Glossary of Medieval Mouldings: With an Introduction to Mouldings c.1040-1246," *Architectural History*, Vol. 35 (1992), 1-17. Note the similarity of the "waterholding moulding" (p. 7, no. 17) with the lower portion of the skew corbel on St. Mary's; the skew corbel's upper portion is a simple quarter-round, with chamfered base.

5. Translated from the Latin: The Meneely Bell Foundry, West Troy, N.Y./Saint Mary/Saint Mary's Church, Dover/ 1873/P. McCarthy, Pastor.

6. Richard Upjohn (1802-1878) sometimes used the splay-foot design. It is found, for instance, on his Church of the Holy Comforter, Poughkeepsie (1860) and Trinity Episcopal Church, New Rochelle, New York (1863), now called Trinity- St. Paul's Church.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 4

interlocking copper pantiles were installed on the tower roof. A metal cross (possibly lead-coated copper) caps the roof.

The facade's third (east) bay stands at ground level, thus at the base of the front steps, and is the south wall of the nave. It holds a stained-glass window with a single quatrefoil in the upper arch of the window, with paired lancets below, and a small, inverted triangle between them. There are a total of twelve windows of the same design in the nave and transepts. (Hereafter, it is called "the quatrefoil/paired lancets type.")

### *West elevation*

The west elevation has seven bays. [Photo 12] From the south they are: tower, three nave bays, transept, nave bay, sacristy. The tower stages are identical to those of the facade elevation with the exception of the first stage, which has a large, pointed arch window with a quatrefoil over two lancets. The nave wall has a water table capped with a sandstone band or course and two stepped wall buttresses, also with sandstone caps. A cellar door below the first nave bay is accessed by a concrete staircase parallel to the nave. This part of the elevation has three stained-glass windows of the quatrefoil/paired lancets type. The large projecting transept's main wall holds at its center a large stained-glass window of three lancets topped by Decorated Gothic tracery; high in the gable, at the attic story, is an equilateral arch ventilation opening with sandstone trim. [Photo 13] The south and north (lateral) walls of the transept hold windows of the quatrefoil/paired lancets type, as does the nave bay to the north of it. Below the latter are steps down to the basement. These basement stairs are covered by an open gabled roof enclosure supported by beams in a scissor-brace system stained red and green that holds a quarterboard with "Birmingham Hall" incised in it with gold-leaf letters; its roofing material is raised-seam copper. The stairwell opening has Gothic scroll railing identical to that at the facade entry. The seventh bay is the sacristy. [Photo 14] It has a shed roof and wall openings with flattened arches. The door, in the south side of the sacristy bay, is wood with the same Gothic detailing as other wood doors of the church. It is approached by steps of red sandstone and has the same wrought-iron railings as on the south and east elevations. On the north side of the sacristy are two 4/4 double-hung wood-sash windows with clear glass behind modern aluminum storm windows painted brown. The entry is protected by the same style roof as the basement entry next to it, and it is supported on painted wood brackets attached to the sacristy's stone wall.

### *North elevation*

The flat-end chancel is at the center of the north elevation. [Photo 15] The chancel steps down from the north nave wall behind it. Its roof is more acutely pitched than that of the nave's north wall behind it. The roof of the chancel, nave, and transept have wrought-iron ridge cresting in a pattern previously described. There is a copper floriated cross at the apex of the chancel gable and a light-colored brick chimney at the equivalent place in the nave gable. The walls of both chancel and nave also have a water table with sandstone capping. In the gable of the chancel wall is a large lancet arch holding a rose window with Decorated Gothic tracery with the same details as the rose window in the facade gable, though the arch and window are not as large as those of the facade. A one-story sacristy is attached to the west wall of the chancel; it has two flat-arched windows holding 4/4 double-hung clear-glass windows behind modern aluminum storm windows painted brown.

### *East elevation*

The east elevation has six bays. From the south they are porch, two nave bays, transept, nave bay, chancel. The projecting gabled porch holds a door that faces east onto South Main Street in Wharton. [Photo 16] The door

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 5

surround and the doors are scaled-down versions of the facade entry doors. A handicap ramp parallel to the church gives access to this side entry; the ramp includes railing of the same design as the front steps. The porch's slate roof has wrought-iron roof cresting with the pattern found elsewhere on the church. Its gable is topped by a copper floriated cross. The gable has a painted (brown) wood cornice with sawtooth molding. The two nave bays have a water table capped with a sandstone band or course and stepped wall buttresses, also with sandstone caps. Each bay has a stained-glass window of the quatrefoil/paired lancets type. The large projecting transept's main wall holds at its center a large stained-glass window of three lancets topped by Decorated tracery; high in the gable, at the attic story, is an equilateral arch ventilation opening with sandstone trim. The north and south (lateral) walls of the transept hold windows of the quatrefoil/paired lancets type, as does the nave bay to the north of it. The chancel's east elevation has two small lancet window openings with stained glass set within frames of painted, molded wood but without tracery.

### ***Basement***

The full basement beneath the church, which once held the coal bin, boiler, pipe organ blower, and storage was rehabilitated in 1982 to function as a large central space for social events, smaller rooms for meetings of parish societies and education programs, and for storage.<sup>7</sup> The interior face of the foundation's stone walls and the piers in it were cleaned and left exposed.

### ***Changes to the exterior***

The church exterior has had a number of restorations and minor alterations and additions. Around 1960, the roof was replaced with a new slate roof, albeit without its original polychrome patterns, and the cresting was removed. Aluminum and glass doors replaced the original wood doors. The walls were repointed. The essential building fabric was unaltered.

Beginning in 1997, the parish undertook a program of renewal to reclaim aspects of the exterior (and interior, discussed below) whose historic and aesthetic integrity had been weakened. Some aspects of the program were pure restoration, including conservation of the stained-glass windows to the highest conservation standards over a five-year period beginning in 1997.<sup>8</sup> The windows' wood tracery was also restored. Masonry losses were repaired. The original doors were replaced in-kind, using the architect's 1872 drawings. The roof cresting (which was removed about 1960) was replaced using the 1872 drawings. Other components were an effort to employ designs and materials more fitting for the church's particular idiom: the porch coverings for the sacristy and (basement) hall; and wrought-iron stair railings.

### **Interior**

#### ***Explanatory introduction, including the interior's evolution***

Before describing the interior, a brief account of changes to the interior since 1873 will be helpful. The interior's original Ecclesiologically-informed plan is entirely intact. Also, its most meritorious features are preserved: the visible trusses of the timber roof, the stained-glass windows, and the ceiling murals. This means

7. The architect for the basement work was John D. Boone. He may also have designed the 1977 automobile garage.

8. Cohoes Design Studio of Cohoes, New York restored the stained-glass windows

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 6

---

that the elaborate symbolic scheme of the windows and murals also survived. (As an aid to understanding and where pertinent, a [date] in brackets is given to indicate when various items were introduced.)

The original 1873 interior configuration and appointments were typical of American Roman Catholic churches of the nineteenth century, with the principal altar in the chancel, flanked by two votive altars, and the usual array of ecclesiastical furnishings, devotional objects, and pews. Evolving matters of both taste and Roman Catholic liturgical practices were responsible for changes over the years.

In 1892 the interior was redecorated.<sup>9</sup> The earliest extant interior photograph shows the results of this renovation. [Historic Photo 3] Walls and trusses were stenciled with *fleur-de-lis* and other Gothic devices and reflected the High Victorian taste of the day. In 1908, Jeremiah O'Rourke, the architect of the church, and his firm supervised a substantial interior project, including repainting, new stencil work, and the installation of ceiling murals. The "Specifications" for this renovation are in the parish archives. The results of the 1908 renovation can be seen in photographs dating subsequent to it and for the next forty years. It was a more restrained treatment than that of the 1892 renovation—and more consonant with the church's inherent aesthetic. [Historic Photos 12, 11]

Interior changes in 1961-1962 were extensive, with some original appointments replaced or removed. Lost were the pinnacled reredos of the high altar, pews, wainscoting, and 1873 pipe organ. New Gothic-style pews, pulpit, altar railing, and confessionals were installed. The tile flooring was removed and the aisles and altar area carpeted.

In 1985, responding to Catholic Church liturgical reforms, the high altar in the chancel and votive altars were eliminated, several front pews were taken out and the sanctuary area moved forward. New liturgical furniture and pieces were introduced. All of this created a sparsely appointed space that emphasized liturgical action taking place within it.

Beginning in 1997, and as discussed about the exterior, the parish undertook a program to reclaim aspects of the building whose historic and aesthetic integrity had been weakened. In the interior, either in-kind replacement was chosen or an effort was made to use custom designs and materials fitting for the church's particular idiom. Wood wainscoting was installed that mimicked the original that was removed in 1962. The floors of the aisles and sanctuary area were tiled, in part using patterns found in the earliest photographs of the church. The transept pews were returned to their original 1873 configuration of facing inward, having been placed facing the sanctuary in the 1908 renovation. A Gothic-style narthex screen was added. Gothic Revival-style custom-designed liturgical appointments and furnishings were commissioned. A notable historic 1928 pipe organ was relocated here. A new sanctuary arrangement placed the altar closer to, and facing, the congregation—prescribed by liturgical reforms. The trusses and pews were stained in a medium-oak color conforming with the original interior scheme. A 1908 chancel mural, compromised by treatments conducted during the 1962 renovation, was removed; it is stored on site and awaits evaluation for restoration so that it can be reinstalled.

---

9. *Iron Era*, September 30, 1892. The article describes the renovation and exterior work, including the new tower roof.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 7

---

### *Tour of the interior*

Passing through either of the facade (south) doors or the side (east) porch, one enters a narthex that is the width of the church. A wood and glass screen separates the narthex from the main worship space. [1998] The screen has solid wood panels at the bottom above which are clear glass windows framed in lancet-arch wood frames. The church interior is thus visible from the narthex and vice versa. The screen has paired doors in the center and single doors at each side—corresponding, and giving access, to the nave's center aisle and aisles that run along the side walls. [Photo 17] In the narthex is a statue of the Sacred Heart, of composite material and polychromed. [19<sup>th</sup> century]

The floor of the narthex and the aisles is ceramic tile laid in a Gothic-style Geometric diagonal pattern. [1998] It has red, tan, brown, green, and grey tiles laid within borders. The diagonal pattern features a large square tile placed orthogonally bordered by triangular tiles that suggest a star of eight points. This large pattern is set within running border of red, green, and tan tiles.<sup>10</sup>

Other flooring of the nave and transepts is composed of 3½ inch-strip flooring of plain-sawn white oak. [1998] Oak vertical board wainscoting wraps the entire interior. [1998 in-kind replacement of original wainscoting.] Its top cap is beveled, with a Scotia molding underneath. It has an upper rail with a frieze-like running pattern of incised quatrefoils.

The stationary pews [1962] are oak stained a medium brown. Those in the nave face the altar-end of the church and the transept pews face inward. Pew-ends are topped with a flattened arch; there is a small cross incised in them.

The visible truss system [1873] is a scissors-brace system that supports the structure's wide expanse, 46 feet at the nave and 76 feet across the transepts. It makes for unobstructed sight lines everywhere. It is composed of stout 10" by 6" chamfered wood beams. The intersections of the principal beams have infills of perforated Decorated Gothic tracery and a pendent highlighted with red and green paint. A cast-plaster acanthus-like feature is on the face of the corbels from which the trusses spring.

There is a ceiling halfway between the top of the wall plate and the ridgepole; this arrangement permitted enhanced ventilation. [Photo 18] The walls and ceilings are plastered; the walls are painted a light green with highlights of dark green and red. The nave and transepts have a compound crown molding: a rectangular band of wood over modillions capped with a foliate feature with saw-tooth cuts between them topped by Scotia molding.

A loft the full width of the interior is carried on two fluted cast-iron columns with capitals detailed with egg and dart molding and acanthus leaves. The loft itself holds stationery pews. Its west side opens to the chamber from which the tower bell is rung.

---

10. The tile was sourced from the English firm H&R Johnson's Minton Hollins. Its 1993 marketing materials call this pattern "Bath Design," named for the English city.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 8

---

The church is lit principally by fourteen lanterns [c. 1946] hanging from the ceiling and composed of bronze frames with Gothic detailing and yellow-frosted pebbled glass.

The sanctuary area, called a *praedella*, is raised two steps above the rest of the interior. The north side of the sanctuary is the width of the church and tapers inward to a circular projection positioned near the center point of the intersection of the nave and transepts. The floor of the altar circle has the same geometric tiles as the aisle floors; the main sanctuary floor (in the chancel and north part of the nave) has a field of tan ceramic tiles accented with encaustic tiles. The latter are blue and brown and have a floriated cross and quatrefoil design in them.<sup>11</sup> The sanctuary floor has the same boarder of Geometric tiles as the borders of the nave aisles.

### *Liturgical appointments and decorative works* [1998]

The altar table is composed of oak and marble and sits on an attached oak platform. The *mensa* (slab) is heavily veined dark green marble, probably Verdi Antiqua, as are the table's turned shafts. The table has Decorated Gothic detailing, including dentals and scrolled brackets supporting the *mensa* and perforated quatrefoils in the apron. A bronze tabernacle is positioned on the axis of the altar and stands in front of the organ case. It sits on a freestanding table that is smaller than the altar but composed with the same forms, materials, and detailing. A baptismal font stands on the nave floor on the right side of the *praedella*. Its design corresponds to that of the altar and tabernacle table.

The pulpit has chamfered panels on its five-sided podium. Decorative brackets with an ovolo profile at their base support the large, inclined reading desk.

Balanced on either side of the chancel wall opening (and attached to the north wall of the nave) are a crucifix on the right (east) and a votive altar on the left (west). Each of these is visually articulated by the wall treatment behind them: a hand painted background of colored decorative Gothic patterns underneath pointed-arch hood moldings with label stops of shamrocks.

The votive altar holds a bronze statue of Our Lady and the Infant Jesus. The statue sits on a five-side panelized base. It has a back panel with a painted azure-blue field with five-pointed stars of gold-leaf. Above it is a five-sided Gothic-style canopy; each of its bays has arched spandrels and also pendants. At the apex is a small cross of the same design as the cross on the church's gable; its cross is gold-leafed and the cusped surround is painted blue, for Mary. The statue was cast from an earlier mold in 1997 especially for St. Mary's. It is the work of Mother Concordia Scott (1924-2014), a Benedictine sister of Minster Abbey, England. It is signed by initials on the base: "C.S.O.S.B./Minster/Abbey/Ramsgate/Kent/1989.

In the corner of the south transept is a statue of St. Patrick, of composition material and polychromed. It, and the Sacred Heart statue [19<sup>th</sup> century] in the narthex, are two of many such statues once in the church.

---

11. The encaustic tiles were sourced from the English firm H&R Johnson's Minton Hollins in 1997. Its 1993 marketing materials call this its "Mowbray" tile.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 9

Fourteen Plaster of Paris relief panels, coated to create an antique effect, hang on the walls of the nave and transepts, centered between windows and positioned two feet above the wainscoting. [1962] Collectively, they represent the Stations of the Cross, scenes from Christ's passion and death.

### *Pipe organ*

The pipe organ case fills the rear (north) half of the chancel. [1998] The organ was built as Skinner Organ Company Opus 741 and was originally installed in the Broadway Baptist Church in Paterson in 1928-29. It was moved to St. Mary's in 1998. A three-manual console located in the west transept controls the 1,500-plus pipes, chimes, and a harp. The three-bay organ case was designed in the Victorian idiom especially for St. Mary's. The upper part of the case holds facade pipes behind which are the balance of the instrument's pipes. They are painted blue, red, and gold and have decoration from stencil patterns by A.W.N. Pugin.<sup>12</sup> The center bay's pipes form a W-shape and are painted blue; within this field of blue is a flat arch of painted gold.

### *Stained Glass Windows* [all 1873]

The windows will be described first generally and then in sequence. The window openings have deep splays and are glazed with stained glass, except for the sacristy, which has modern clear glass. Thick molded wood tracery in the Geometric Phase of the Decorated Style of English Gothic is used throughout. The four largest windows (the rose windows and those in the gable wall of the transepts) have hood molding with labels stops of shamrocks and other naturalistic forms. The windows include figure, emblem, and decorative windows, of richly saturated jewel-tones, especially ruby, sapphire, and emerald. Stylistically, the full-length figures of Christian saints combine English medieval and nineteenth-century British painting influences. [Photo 19] The figures are depicted standing within abstracted, Gothic-style architectural settings. They are concentrated in the sanctuary area and the transepts. Grisaille lancet windows with color accents and symbolic representations are found in the nave and also the lateral walls of the transepts. (The grisaille windows here are typical of this type of glass that has medieval precedent: ornamental geometric patterns are painted with black lines on white fields of quarry-shaped glass.) Their foliate grisaille stenciled patterns hold a stack of three small medallions within geometric borders, the latter are a canted square in the middle and cusped quatrefoils above and below it. These are enlivened by color variation: the medallions alternate yellow and green and the borders alternate red and blue. [Photo 20] The deep splays of the wall openings and the grisaille windows help to flood the interior with light. An art historian observes,

A single studio executed all of the stained glass in St. Mary's, presumably for the time of the dedication or very shortly thereafter. The precedent for the glazing style, as for the architecture, is found in English stained glass of the fourteenth and fifteenth centuries.... The abstraction of the architectural frame, as opposed to more three-dimensional forms used later in the [nineteenth] century, is striking.<sup>13</sup>

Evidence strongly points to Slack & Co. or Slack & Booth, studios active in Orange, New Jersey, in the 1870s as the source of the windows. Stephen Slack and Charles Booth were stained glass artists trained in their native England. Architect O'Rourke selected one or both of them for other church commissions in this period. And

12. The stencils were from A.W.N. Pugin's 1844 *Glossary of Ecclesiastical Ornament*.

13. Virginia C. Raguin, *Glory in Glass: Stained Glass in the United States: Origins, Variety, and Preservation* (New York: Gallery of the American Bible Society, 1998), 177.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 10

technical and stylistic similarities with known works by these stained-glass artists strongly points to their involvement.<sup>14</sup>

*Note:* The “quatrefoil-above-paired-lancets” type noted above (in the last paragraph about the facade elevation) refers to the exterior tracery. On the interior, this tracery pattern holds the most common stained glass-arrangement seen in the church and in which a symbolic representation is set in the quatrefoil above the paired lancets. (Hereafter, this type of window will be called “symbol window.”) [Photo 20]

### ***Stained glass inventory***

*Moving clockwise and beginning with the rose window in the chancel (at the 12 o'clock position), the windows' design and subject matter are:*

Chancel, gable wall: Rose window with symbol of the Sacred Heart of Mary and also Mary's attributes as named in the Litany of the Blessed Virgin Mary. Center of the rose is a heart pierced by seven arrows.

Quatrefoils of the window's petals, are, clockwise from the top: Star of the Morning; Lily (Virgin Most Pure); Arc of the Covenant; donor panel: “Reverend W. McNulty;” Tower of Ivory; Mystical Rose.

Chancel single lancet: figure of St. Michael the Archangel depicted slaying a dragon. Donor panel: “Michael McCarthy.” (This window is hidden by the organ case.)

Chancel single lancet: figure of St. Catherine depicted with her attributes: a wheel and a sword. Donor panel: “Catherine McCarthy.”

North nave, east wall: paired figure lancets of Mater Dolorosa (Sorrowful Mother) shedding a tear and St. John holding a quill. Quatrefoil above holds a symbol of the Trinity. Donor panel: “Peter Finnegan.”

East transept, north wall: symbol window with ox (St. Luke). Donor panel: “Daniel Reynolds.”

East transept, gable wall: figure window in the center flanked by stenciled lancets, with stained glass in Decorated Gothic geometric tracery in the upper arch of the window. The figure is Mary, under the title of the Immaculate Conception, with eyes downcast and hands clasped; wearing a cloak of blue and radiant beams behind her; and standing on a crescent moon. Donor panel: “W.S. Philip's Family.” [Photo 21]

East transept, south wall: Symbol window with eagle (St. John). Donor panel: “Richard Bermingham.”

East wall, main nave: Symbol window with Alpha and Omega. Donor panel: “William Bermingham.”

East wall, main nave: Symbol window with PX (Chi Rho). Donor panel: “Michael Foley's Family.”

East wall, main nave: Symbol window with lamb holding a standard or banner. Donor panel: “Thomas O'Leary.”

South wall, main nave: Symbol window with IHS (in five-pointed star). Donor panel: “Edward Fritsch.”

Facade: Rose window with symbol of the Sacred Heart of Jesus and also the *Arma Christi*, the heraldic arms or symbols of Christ's suffering. In the center of the rose is a red heart encircled by a crown of thorns and a flame on top of it. The quatrefoils of the rose window's petals are, clockwise from top: cross; garment and dice; pillar and whips; donor panel: “St. Mary's T.A.B. Society;” ladder, sponge, and lance; crown of thorns. A scholar notes, “The border within which the circular symbolic narrative is set is composed of crisply painted foliate and geometric, aesthetic-style stencil designs on white, blue, yellow and green glass.”<sup>15</sup>

14. Raguin, *Glory in Glass*, especially the essay by Patricia Pongracz, 174-179.

15. Raguin, *Glory in Glass*, 174.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 11

Narthex vestibule (located in the tower's first stage), west wall: foliated cross symbol in quatrefoil in the upper part of the arch over two large lancets with a stenciled, grisaille quarry-glass pattern without color accents. (This is a modified version of the "symbol window.")

Above narthex vestibule (located in the tower's second stage that opens into the loft), south wall: lily in quatrefoil in the upper part of the arch over two large lancets with a stenciled, grisaille quarry-glass pattern without color accents. (This is a modified version of the "symbol window.")

East wall, main nave: Symbol window with pelican. Donor panel: "Mt. Hope TABS."

East wall, main nave: Symbol window with dove. Donor panel: "Bernard Reynolds."

West transept, south wall: Symbol window with eagle (St. Matthew). Donor panel: "Michael McCarthy."  
[Photo 20]

West transept, gable wall: figure window in the center flanked by stenciled lancets, with detailed Decorated Gothic windows in the upper arch of the window. Figure is Prophet Jeremiah depicted with a hand to his head in a gesture of despondency, and holding a quill and scroll, with saddle bags at his feet. Donor panel: "J.O'Rourke, Arch't." [Photo 22]

West transept, north wall: Symbol window with lion (St. Mark). Donor panel: "Miner's Benevolent Society."

North nave, west wall: paired figure lancets with St. Peter holding keys and St. Paul holding a sword. Quatrefoil above holds a key crossed by a sword. Donor panel: "Reverend Schneider."

## **Murals** [1908]

There are murals depicting a saint or group of saints on the inclined ceiling of the nave's four bays on each side of the church, for a total of eight murals. [Photo 23] The paintings are credited to "F.J.J. Blank & Brothers of New York City and Newark."<sup>16</sup> They date to 1908 and are painted on oil cloth in the shape of a large pointed arch; the artists used a marouflage technique, that is, the murals were painted in studio or temporary workshop conditions and later attached to the ceiling panels. (Each mural is composed of two pieces of oil cloth seamed in the middle.) They are set within a large square border of red paint accented with stenciled decoration; the stencil patterns are from Pugin's *Glossary of Ecclesiastical Ornament*. The murals' style is in the tradition of Friedrich Overbeck (1789-1869) and other German painters in the artistic brotherhood called the Nazarenes. Originally, underneath each mural was a quotation from the Beatitudes in Gothic-style letters. In a 1962 renovation the quotation was replaced by the names of the saints depicted; these were removed in 1997. The mural that was over the chancel arch was removed in 1997 and is in storage on site; it is being evaluated for restoration. The subject of the murals on the east ceiling are, starting with the north bay: St. Paul, John the Baptist, St. Leo the Great, St. Vincent de Paul; on the west ceiling, starting with the north bay: St. Peter, Sts. John and Mary, St. Stephen, Sts. Monica and Augustine.

## **No. 2. Rectory (1899), contributing (425 West Blackwell Street, Dover)**

16. *The Catholic Directory* of 1908 carried an advertisement for "F.J.J. Blank & Bros., Church Decorators, Designers for Ecclesiastical Work. Office: 19 Barclay St. New York City. Studio: 74 South Eighth St. Newark, N.J. References from all parts of the U.S. F.J.J. Blank, A.C. Blank, W.E. Blank." *The Newark Directory, 1908* (Newark: Price & Lee, Co., Vol LXIII, 1908) p. 356, lists Blanks at the 74 South Eighth Street address as: Frank J.J. Blank and August Blank, painters; William, artist; Nicholas, painter.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 12

The rectory is a two-and-a-half story Chateausque residence with steeply-pitched roof, multiple gables, and tall chimneys; it also has decorative features that are French Gothic in origin [Historic Photo 8] Designed by Schweitzer and Diemer (partnership active 1889-1912), it cites the 1873 church's cruciform plan yet its style and buff-colored brick broke sharply from the context set by the adjacent dark-hued stone English Gothic-style church. [Historic Graphic 8] The rectory is still the residence for parish clergy, currently two priests. For at least the past 50 years, about half of the first floor has been used for parish offices.

The rectory, like the church just east of it, faces south and onto West Blackwell Street (Route 46) and is set back from the church facade. The building's plan is essentially rectangular. It is three bays wide and four bays deep, with a service wing in the rear. It is composed in buff brick laid in running bond with knife-edge joints. It springs from a foundation composed of rough-cut stone ashlar in irregular courses with flush joints. A water table has pronounced stone capping. Corners of the building and the sides of wall openings are picked-out in light brick, which gives the effect of quoins. The hipped roof is slated and has pressed metal coping. Prominent wall dormers break through the cornice line at the front (south) and side (east and west) elevations. The dormers have stone coping and kneelers and a *fleur de lis* finial; these elements are now painted a color approximating natural stone. The dormers' face hold a 1/1 double-hung window within a shallow-arch opening, above which is a cross-motif formed of raised brick. The dormers, and two tall chimneys emphasize the rectory's verticality. The chimney walls hold a diamond pattern formed from raised brick. A cornice of stamped galvanized sheet metal has a running raised trefoil pattern painted in tan and brown to accent the pattern. All of the building's windows have rough-cut stone sills. All first-story windows have flat-arch brick lintels with a keystone in the center. All second-story windows have shallow-pointed brick lintels. As of 2011, all of the building's windows have modern brown vinyl framing and decorative Prairie-style muntins.

### Exterior

The rectory is surrounded on the south by shrubs, and a sidewalk and driveway; on the west by a driveway; on the north by a parking lot; and on the east by shrubs and lawn.

#### ***Main facade (south elevation)***

The facade has a full-width entry porch with a flat roof supported on an arcade of wood chamfered posts; the post has four sides at the bottom that taper to eight sides at the top. [Photo 24] The spandrels between them have shallow arches with small, perforated trefoils. The porch has a skirt of diagonal latticework. The entry itself has paired wood doors in a flat-arch surround. Each door has a large panel of diagonally-placed bead board with pointed-arch molding set over them. Within the porch there are casement windows on either side of the door; their sills are rough-cut stone and they have flat-arch lintels. The transoms of the door and two windows hold leaded glass that is a mix of opalescent-style and "cathedral glass" whose design shows Art Nouveau influences.

The facade's second-story three bays are: casement window/elaborate balcony door composition/casement window. The door accesses a one-bay balcony or piazza enclosed by railing and which sits on the roof of the first-floor porch. The door and its Gothic-style molded wood framing are set in a brick shallow-arch surround. Above the arch is a stone hood-molding with label stops. The door itself has a 1/2 position window with lancet-

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 13

shaped muntins. The door has what are essentially lancet-shaped side lights. The door's window, the side lights, and a tri-part transom hold a mix of leaded and colored glass.

### ***West elevation***

The west elevation's four bays are, at the first story: (from the south) bay-window projection with casement windows, casement window, 1/1 double hung window, 1/1 double-hung window. [Photo 25] The second story windows are: bay-window projection with casement windows, 1/1 double-hung window, 1/1 double-hung window, 1/1 double-hung window. The projecting bay has corner brick buttresses capped with stone coping; its windows are narrower than others in the elevation but have the same sills and lintels. It also has the same large wall dormer as the main and east elevations. A two-story service wing projects from the north side of the west elevation. It has two casement windows on the first story and a single, centered casement window on the second story.

### ***North elevation***

The north elevation has a porch in its east half. [Photo 27] Enclosed in low railing, it is accessible from the interior, through a door positioned near the center of the elevation. A visor or canopy composed of standing-seam copper is attached to the wall above the porch. The second story has a 1/1 double hung window near the center of the elevation. The roof of the north elevation has a gabled roof dormer with Gothic detailing. A two-story service wing with a shallow hipped roof projects from the western half of the elevation. Its casement windows are smaller than those in the building's main block, yet even these have stone sills and brick lintels. Appended to this wing is a one-story painted aluminum paneled enclosure protecting the rear-entry stairs.

### ***East elevation***

The east elevation (facing the church) is also highly developed. [Photo 27] On the first story (from the south) the four bays are: 1/1 double-hung window, side entry door, 1/1 double-hung window, projecting bay with casement windows. The projecting bay has the same detailing as that of the east elevation. The porch of the second bay is carried on chamfered posts and has spandrels of shallow arches with small trefoil cutouts. The porch has a shed roof enclosure, side railing, and a latticework skirt. Within in it are a door that has the same detailing as the main entry door but is a single door. The door has what are effectively side lights: the upper portion is glass, the lower, a wood panel. Over the door is a stamped galvanized sheet metal panel with raised French Gothic devices crowned with a *fleur de lis*. [Historic Photo 10] This panel forms a vertical composition with the leaded-glass window above it. The lower portion of the panel is partially obscured by the porch covering. The window openings of the second story are: window, leaded-glass window, window, projecting bay with three windows. The leaded-glass window is in a shallow-pointed opening and its composition is the same as the corresponding bay of the main facade, except there is no door and here leaded-glass fills the middle light.

### **Interior**

On the first floor, three rooms in the front are used for parish offices. In the back portion of the house there is living and dining room, kitchen, and a service wing. The second floor holds three suites comprising a sitting room, bedroom, and bathroom. A former small bedroom in the rear (north) of the house is used as a private chapel. There is a full attic. Decoration is concentrated on the first floor. A switchback staircase of light-hued mahogany has side panels with horizontally-oriented Gothic molding and newel posts with insets of arched

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 14

molding topped with a dome cap over exaggerated Gothic billet molding. [Photo 28] This woodwork may have originally been darker and lightened in the early 1960s. The east elevation's leaded-glass window, the largest in the building, is positioned above the turn of the stairs. It fills the staircase hall with light. Pastel colors dominate and there are Art Nouveau-style floral and vase features depicted. [Photo 29] The center hall runs the length of the interior's main block and toward the rear has a simple wood screen, now painted, with late-Gothic style ogee arches. The front rooms and hallway of the first floor have shallow coffered ceilings. There is a fireplace in the northeast corner rooms on the first and second floor. The one on the first floor (in the living room) has a surround of buff brick and its header is a flat arch of off-white brick; the hearth has glazed green and brown tiles. The second-floor fireplace has a buff brick surround with a flat-arch header and also a hearth of glazed tiles.

### *Changes*

An aluminum canopy was added to the side (east) porch by the 1970s, as was an aluminum box-like enclosure for the rear (north) entry steps. During maintenance and remedial work on the porches in 2011, a cellular PVC material (trade name Azek), replaced decaying decking and rails of the porches; original detailing was retained in the new material. At the rear, a no-longer used wooden porch enclosure had deteriorated and a standing-seem copper canopy or visor was introduced where the porch roof had been located. Prior to 2011, the windows were mostly 1/1 double-hung windows except for the facade and the first bay behind it, which had 3/1 double-hung windows with pointed muntins in the upper (3-light) window. There are now modern vinyl windows throughout. In addressing water penetration and damage in 2018, a small portion of the decorative cornice on the rectory's northwest side was removed and replaced with a painted wood panel. Its interior floor plan is essentially unchanged since 1899.

### **No. 3. Convent (1915), now multipurpose parish facility, contributing (355 South Main Street, Wharton)**

The convent, built in 1915, is typologically an enlarged Foursquare house in brick and wood trim that is an eclectic mix of Colonial Revival and Prairie School features, with Classical Revival decorative details. As with the 1881 house and 1954-55 school, it faces east and onto South Main Street in Wharton, from which it is set back by a generous lawn. It was designed by local architect Jacob J. Vreeland (1875-1949).<sup>17</sup> [Historic Graphic 9] While the convent's first-floor rooms are similar to other Foursquare residences, its upper floors were designed to accommodate many small bedrooms to house religious sisters. The chapel on the building's southern flank also set the convent apart from other buildings of its type. In recent years, the convent has served as a multipurpose facility for the parish.

### **Exterior**

The convent's main block is five bays wide and five bays deep with a hipped roof clad in slate tiles. There are hipped dormers with paired 8/8 double-hung windows on the south, east, and north elevation. Attached to the main block are two one-bay, one-story wings: a chapel on the south and an enclosed porch on the north. There

17. Local residential designs similar to the convent, and probably also by Vreeland, include 366 West Blackwell Street, 81 Richards Avenue, and 19 McDavitt Place, all in Dover.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 15

is also an enclosed porch on the rear elevation's first and second floors. [Photo 30] The building's grey and buff brick is laid in Flemish bond with raked joints. On all but its rear (west) elevation, it has a continuous band of bricks laid in a soldier course running through the window lintels; also running horizontally is a cast stone belt course incorporating the window sills. In all, a Tapestry-brick effect is created. [Photo 31] Originally, the roof had projecting boxed eaves over brackets, as do its dormers. These survive on the north and west elevation; the east and south elevations have vinyl eaves and no brackets. Both the original eaves and the substituted eaves lend a Prairie School character to the building. The foundation is rough-cut stone ashlar in irregular courses with beaded joints of natural-colored mortar.

The convent is surrounded on all four sides by shrubs and lawn and has narrow sidewalks near the building on the east, south, and west.

### ***Facade (east elevation)***

The facade has an elaborate central bay that holds the main entry, marked by a pair of Tuscan-style columns supporting a "hollow" lunette pediment porch covering whose underside is coffered. The arched pediment has a dentate frieze. An aluminum storm door protects an elaborately paneled wood door. Over the entry, at the second story, are paired windows under a wood four-panel decoration. There are ornamental brackets on the side of the windows and on the top of the wood panel up to the eaves; such brackets also appear in the dormers. [Photo 32] The bracket's design derives from the iconic Alberti scroll. (Its significance is discussed in Section 8.)

On the facade, wall openings are, on the first story (from the south): window, window, door, window, window; on the second story: window, window, decorative panel including small, paired 4/4 double-hung windows, window, window. All are 8/8 double-hung windows except for the windows in the panel.

The chapel wing is also composed of the same brick and patterns as the main block, including the running course below the first floor windows. The chapel's upper facade wall is set back above that running course and holds engaged cast stone columns. [Photo 39] The chapel has its own arched entry porch framed in cast stone pilasters over pedestals, also engaged. In the porch's frieze are acanthus leaves on raised panels positioned over the columns and at the keystone of the arched pediment; all these materials are also cast stone. The chapel has a simple paneled wood door with, at the top, 4/4 textured colored glass windows with wood mullions.

### ***South elevation***

The south elevation's eastern side includes the chapel's south wall. [Photo 35] A cast stone belt course runs the length of its south wall. On the chapel's south wall and above the belt course are three evenly spaced false-shaped pointed-arch windows holding stained glass. The lower portion of these windows have a ventilation opening covered by a screen. These windows have cast stone sills. Set back from the chapel is the south elevation of the main block. On the first story there are two 8/8 double-hung windows. On the second story there are five windows: a group of two 8/8 double-hung windows toward the front (east), a similar group in the rear (west) portion of the elevation, and a small 1/1 double-hung window near the rear. The latter has a cast stone sill.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 16

### *West elevation*

The west elevation's attic story is gabled and has a hipped roof (changes introduced in 1954, see below). [Photos 34] The first story of the elevation holds a rear entry door with cast stone lintel and is approached by concrete steps with a wrought iron handrail. The half-light wood door is protected by an aluminum storm door. An 8/8 double-hung window is next to this rear entry and has a cast stone sill and lintel. The enclosed first-story porch has Tuscan-style wood columns and jalousie windows and a fixed aluminum awning. The enclosed second-story porch has three grouped windows with two vertical lights separated by vertical muntins; its lateral sides each have two such windows. At the bottom of the gable are two paired 1/1 double-hung windows on each side of a single 1/1 double-hung window. Set back on the south side of the west elevation is the rear wall of the attached chapel, which has a small apse projection in the center and a false-shaped pointed-arch stained glass window on either side of the apse. [Photo 35]

### *North elevation*

The north elevation on its east side has a one-story porch with a flat roof. It was enclosed in the 1970s. It has square brick piers that create two north facing bays whose walls are stuccoed and each of which holds a 8/8 double-hung window; the lateral walls also have such a window. Going west, the first story has a two-window group (as distinct from paired windows) of 8/8, double-hung windows in the center of the elevation and one 8/8 double-hung window near the rear. The second story has a two-window group, also double-hung 8/8, on the east side and in the middle of the elevation. There is a smaller 1/1 double-hung window near the rear; it also has a cast-stone sill.

### Interior

The interior floor plan is essentially unchanged since 1915. It is a massed plan with a central staircase. The upper stories are filled with small dormitory-like bedrooms, each with a small sink. The second floor has seven such rooms one larger bedroom in the northeast corner. The fourth floor has four small bedrooms, each with a sink. Both upper floors have two full bathrooms. The chapel has three exterior exposures and its north side is a shared wall with an interior room. A small apse marks the interior's former altar area. Its eight stained-glass windows are held in false-shaped frames: lancets within conventional rectangular wood frames and wall openings. [Photo 36] The windows hold Christian symbols and also bear the names of those who donated funds for the convent's erection in 1915. Earth tones dominate in this "cathedral glass," whose painting is workmanlike. The window's subjects are, starting counter-clockwise with the window in the south wall's east side: Crown of thorns and three nails, In memory of Edward Matthews; IHS Christogram, Gift of members of the St. Patrick's Alliance, Div. No.1; Sacred Heart with crown of thorns, Gift of John H. Lowe, In memory of Souls in Purgatory; Alpha, Gift of Edmund J. Miskella; Omega, In Memory of Joseph P. Sotis; Cross, In Memory of John Joseph Downs; Scourging symbols, In Memory of Mary Matthews. [Photo 37]

### *Changes*

The attic story of the back of the house was expanded to accommodate more bedrooms in 1954 or 1955 and the rear (west) side of the hipped roof was altered to a gable form.<sup>18</sup> A louvered ventilation opening in its pediment

18. Fanning & Shaw, architects for the 1954 school, prepared drawings for these alterations. Archives of St. Mary's Church.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 17

was added at some point. When the north porch was enclosed in the third quarter of the twentieth century, the Tuscan columns that flanked the masonry piers were removed. The rear first and second story porches were also enclosed in this period. By 2011, the wood of the projecting eaves and brackets of the east and south elevations had deteriorated and were replaced with vinyl eaves with ventilated soffits and no brackets. The main block's windows are enclosed in aluminum storm windows. The chapel's stained-glass windows survive, but the colors of those on the southern flank show sun-exposure losses. Most of the chapel's furnishings are gone though a number of its original liturgical appointments and statues are in storage on site.

### No. 4. School (1954-1955), contributing (345 South Main Street, Wharton)

The school is an International Style building whose cornerstone was laid in 1954 and which opened in 1955. It was designed by Fanning & Shaw of Paterson. [Historic graphics 10, 11] It is sited in the northeast quadrant of the parish property. The front is long and low, and runs axially from south to north, facing and paralleling South Main Street, from which most of it is set back by a deep lawn. It has a flat roof composed of layered bituminous materials and boxed eaves. The school is one story except for the auditorium/gymnasium (whose use requires a higher ceiling). This taller multipurpose space is tucked back from the main facade, preserving the low, horizontal profile of the facade. Building material is red brick, with black brick accents, laid up in common bond; headers form every sixth course. The school continues to serve as a school facility but not as the parish school; it is leased to an educational organization and St. Mary's parish continues to use some spaces in it on a shared basis.

### Exterior

The school is surrounded on the east by a semi-circular drive (within which is a flagpole and two flowering cherry trees) at the entrance bay, which is planted with shrubs; the classroom wing on the east has a small sidewalk abutting it and beyond which is lawn holding three sycamore trees and a single evergreen tree. The school is surrounded on the south by a sidewalk and driveway; on the west by parking lots; on the north by a small sidewalk abutting the building, with a lawn beyond it that also has an evergreen and a deciduous tree. Across the parking lot on west (rear) side of the school are three aluminum canopies on metal poles, non-structural, for protecting grills and temporary food-serving stations used during outdoor social events.

### *Facade (east elevation)*

The east (facade) elevation holds the main entry, which is placed asymmetrically in the south portion of the elevation. [Photo 38] The entry's own façade, distinct from rest of the building, is a rectilinear plane of limestone cladding. An aluminum canopy, supported by aluminum-wrapped pipe columns, extends from the facade of the entry. The entry has four glass doors with aluminum frames; their transoms hold an aluminum geometric grill behind the glass. All of this aluminum is clear anodized aluminum. [Photo 39] These grills take on the character of ornament on a building that—given its stylistic models—is otherwise free of it. The main classroom wing, also on the east elevation, reaches north on a grade several feet about the rest of the building. [Photo 40] Its South Main Street (east) face holds five classrooms. Each of the rooms has a metal door and a large rectangular grid of horizontally-oriented windows that have both fixed and operating sashes, the latter include hopper and awning windows. On the facade, the series of five classrooms forms a horizontal band

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 18

---

characteristic of the International Style. The wing to the south houses a (former) kindergarten suite on its corner. [Photo 41] The window arrangement is the same as the north classroom wing, except that the windows wrap the corner.

## *South elevation*

The south elevation from east to west: corner classroom, kitchen with two windows, cafeteria (and now also multipurpose rooms) with four windows. [Photo 42] The wall openings of the cafeteria windows remain as they were built but now have vertically-paneled windows; formerly they had the same fenestration as the classroom wing.

## *West elevation*

The west elevation from north to south: two classrooms, rear entry, classroom, utility room, large massing of the auditorium/gymnasium, which has five windows high on the walls of each of its lateral sides. [Photos 46, 47, 48] The latter were given translucent panelized coverings in 2006. The three classrooms have the same fenestration as the facade classrooms.

## *North elevation*

The north elevation holds only an emergency egress door accessed from the center hallway.

## Interior

In the interior, the building's asymmetric plan is composed of three principal parts, each with a different program use. They are organized around an entry lobby, with a central interior corridor running the length of the building. [Photo 46] The hallway floors are paved with concrete terrazzo with tan fields and green terrazzo borders and accents. Its walls are faced with a high wainscoting of celadon-colored glazed concrete blocks. [Photo 47] The combined auditorium/gymnasium is the equivalent of two-stories high and positioned behind the lobby. [Photo 48] The space is lit by a series of large windows high on the north and south walls. Its lower walls have glazed tiles whose color is light green, tan, and garnet. It has a gymnasium-style floor of maple wood. The stage's floor is also maple. The stage's surround is oak.

## *Changes*

In addition to the window alterations and substitution of materials mentioned above, the original framing of the windows in the classroom wing and corner classroom are now behind a second, insulating frame. Exterior classroom doors were originally wood painted white with safety glass in the upper half. They were changed to metal doors by the early 1980s. Photographs show that the boxed eaves were originally light colored but are now red brick-colored. In 2010, the original identification signage and a cross that were on the limestone wall at the entry were removed. The word "Auditorium" that was displayed on the entry canopy was removed in 2019. This signage was composed in individual cast aluminum letters in a font called Broadway, introduced in the United States in 1928. These items were removed because the school building was leased to another educational organization. The signage and the cross that were removed are stored on site.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 19

### **No. 5. Sisters' House (1881, moved 1915), now Religious Education Center, contributing (337 South Main Street, Wharton)**

This 2 ½ story, Gable Front, Folk Victorian, house is three-bays wide and two-bays deep. [Photos 49, 50] It is clad in tan aluminum siding over clapboard, probably white pine. It faces east and onto South Main Street, Wharton. It was built in 1881 as the residence for the religious sisters teaching in the parish school. [Historic Photo 4] Originally on the site of the current convent, in 1915 it was moved 90 feet north.<sup>19</sup> [Historic Photo 13] The roof has asphalt shingles and overhanging boxed eaves; the gable ends have a rake board that is flared at the base. A brick chimney projects from near the middle of the roof. The foundation is uncoursed rubble stone with beaded joints of natural-color mortar. There is a single-story porch half the length of the rear portion of the south elevation enclosed in aluminum-frame jalousie windows. This porch and a rear, one-story addition were appended in the nineteenth century. All of the windows of the building are anodized aluminum storm-and-screen 1/1 double-hung windows, except where noted. It is surrounded on the east by foundation planting and lawn, on the south by a lawn, on the west by a sidewalk and driveway, on the north by sidewalk. In the facade (east) elevation there are windows in the south and center bay of the first story and in the three bays of the second story. In the attic story there are paired, fixed windows; behind them are the original round-arch paired windows. There is a small finial at the gable's apex. The main door, paneled steel, is protected by a porch, and is positioned in the north of the facade's three bays. The porch has a rubble stone base. Its pedimented gable is supported on paired square columns. The porch's steps have bluestone treads and the landing is a slate slab. The steps have simple wood rails. The porch dates to the 1960s.

The south elevation has one window on the east side of the first story and two in the second story. The side porch on the rear south side is supported on four squat rubble-stone piers with a wooden lattice skirt between them. Enclosed within the porch are a side door and two windows.

The rear (west) elevation includes a one-story addition (probably nineteenth century) with a flat roof. Its north side has a window with an aluminum awning. There is a modern fixed oblong (kitchen) window on the south side. The second story has two windows. Remnants of rubble stone steps remain under a modern simple porch composed of a wood landing with steps and rails that project south. Access to a centered cellar door is by steps covered with modern steel bulkhead doors supported on sloping walls of the same rubble stone as the rest of the foundation.

The north elevation's first story has two windows and a smaller fixed window toward the rear. There are two windows in the western side of the second story. The one-story rear addition has one window. In the interior there are three rooms on the first floor and three on the second floor; the staircase is in the northeast bay.

### *Changes*

19. The house's structure does not align precisely with the foundation, probably because when it was moved in 1915 measurements for the new foundation were inaccurate or its execution was faulty. This is especially evident in the staircase to the basement, whose path is constricted.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 20

The use of the house evolved. It was the residence of religious sisters from 1881 to 1915; a residence for a sexton until about 1990; and thereafter it has been used for a variety of parish and educational purposes. It is now called the Religious Education Center.

Originally, the house had a full-width front porch with spindlework posts (turned centers with squared tops and bottoms) and railings. The facade had a gable pediment with ornamental tracery and a finial and pendant. The house had two corbeled chimneys, one near the rear and the other in the position of the extant chimney. The one-story side porch at the rear (a nineteenth-century addition) had three bays with square columns with steps in the center bay. A 1945 photograph shows these features as well as that the facade's windows had molded surrounds. [Historic photo 13] In the 1960s, the house was clad in aluminum siding and all windows changed to storm-and-screen anodized aluminum frames and its front porch was also altered to its current arrangement.

### **No. 6. Barn, "Wagon Shed and Stable" (1868), with nineteenth-century additions, contributing**

The barn is a vernacular wood-frame structure of three bays, with center and south bays forming a Gable-Front-and-Wing type. It is clad in buff-colored aluminum siding (over four-inch clapboard). It is east-facing and stands at the southwest edge of the church parking lot and fronts the area of the church property known as the Grove. It was probably erected by local contractors Erb & Reilly.<sup>20</sup> The barn's oldest part (called a "Wagon Shed" and "Stable" in an 1870 plan of the site) dates to 1868, soon after the purchase of the property north of Blackwell Street (Route 46).<sup>21</sup> [Historic Graphic 12] The Barn is the oldest surviving of St. Mary's buildings. (Historic photo 9 includes a picture of the barn.) It is surrounded by a parking lot on the east and lawn on the south, west, and north. Next to the north side of the barn is an aluminum canopy on metal poles, non-structural, for protecting various materials used for maintaining the property. The barn today houses lawn mowers, snow removal equipment, and general storage space.

The center bay is original to 1868. [Photo 51] An 1870 drawing indicates its north side was a wagon shed and south side a stable, separated by a wall and sliding door (extant). [Photo 54] The barn's south and north bays are additions but also nineteenth century. A postcard from about 1918 shows that there was a one-story greenhouse attached to the south side of the south bay; it is not extant. [Historic photo 9] All bays are post-and-beam construction. The two-story center and south bays have a roof structure with a collar-tie. The one-story north bay has a cross-gable roof with an asymmetrical side gable whose ridge is toward the front. Its roof structure has a pair of struts that form a reverse "V" with a peak at the ridge beam. [Photo 52] The roofs of the center and south bays have over-hanging boxed eaves and are clad with asphalt shingles. The north bay's roof is also clad with asphalt shingles except for the low-sloping rear, which has a membrane roofing material. The building sits on a low foundation of uncut and uncoursed rubble stone, partially visible at the rear and at the south elevation. [Photo 53] The facade of the center bay has a roll-up modern garage door; over it is an out-swing wood door

20. See "Parish Minute Book: St. Mary's Church, Dover, N.J." Archives of St. Mary's Church.

21. Historic Graphic 14: Robert E. Philips, "Map of a portion of the property belonging to St. Mary's Catholic Church, Dover, showing proposed Site (*sic*) for Church also the Priest's House, School-House as erected, May, MDCCCLXX [1870]. In 1870, Robert E. Philips, a local designer and a member of the family that donated the land for the first church, submitted a colored drawing of this newly acquired land that proposed the site for a new church and included the buildings that were then extant on it: a rectory, school house, and a wagon shed and stable. Archives of St. Mary's Church.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 7 Page 21

that would have served the former hayloft; its first and second stories have 3/3 fixed windows. The south bay also has a modern roll-up garage door. The north bay has a sliding wood door. There is a square ventilator with a pyramidal roof at the intersection of the center and the south bay's roofs. It is crowned with a weathervane topped by a copper horse ornament whose directional arms are missing. The rear elevation has a traditional door opening on the south side; it has a beadboard door painted white. The interior of the center bay has a large, paneled wood door on sliding metal hinges running front to back, separating the bay into two spaces (wagon shed and stable) and likely original. [Photo 57]

### **No. 7. The Grove (1868), contributing landscape/undeveloped land**

The property has an area that has been called "the Grove" since shortly after the parish's acquisition of the 19-acre tract in 1868.<sup>22</sup> Running from the south to the north on the west side of the property, it takes its name from the tall shade trees (oak, maple, and chestnut, some over a 100-foot high) that are part of it. [Photo 55] The Grove is bordered on the south, west, and north by deciduous woodlands hosting abundant wildflowers and native plants. There are paths through the woodlands [Photos 56, 57] Grass fields now stretch out on its east side. The Spring Brook runs through the Grove on the south. [Photo 58] The stream is literally a spring-fed brook originating about a mile away, at the summit of Randall Hill—and within St. Mary's parish bounds. The brook forms the southern border of St. Mary's property, runs past the site of the first church, merges with Jackson Brook and flows into the Rockaway River, which feeds the Passaic River, whose waters ultimately make their way to Newark Bay, a backwater of New York Bay.

### **No. 8. Automobile garage (1977), non-contributing**

A one-story windowless automobile garage faces north. [Photo 59] Built in 1977, the building is buff brick (similar in color to the Rectory's brick) that is laid in running bond; its foundation is a concrete slab with footings below the frostline. It is sited so that it is like a hyphen between the rear western elevation of the rectory and the south (facade) elevation of the barn. It has two bays for cars with roll up doors. Its western side has a storage bay. It is surrounded by a parking lot on the north, a driveway on the east, and lawn on the south and west.

### **Integrity of the Nominated Property**

St. Mary's Church possesses historic integrity in terms of its location, setting, design, materials, workmanship, feeling, and association. The property's primary resource, the church (No.1), has excellent integrity, especially the exterior which is remarkably unaltered and well preserved. The interior's integrity is very good. Its original plan was never altered, nor its stone walls ever breached. The open timber roof remains as it was constructed. The stained glass installed in 1873 survives entirely and forms a pristine collection of single-period preopalescent glass. Moreover, along with the 1908 ceiling murals, it retains its complex iconographic plan.

---

22. *Iron Era*, July 4, 1890. The article noted the 21<sup>st</sup> anniversary of the parish picnic in the Grove.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 7 Page 22

---

The integrity of the other buildings is excellent to good. Losses and alterations were generally described in this Description of Property. Most are essentially recoverable. No building's footprint or its fundamental exterior form and fabric were altered except for the 1881 Sisters' House (No. 5) and 1868 barn (No. 6), which are sheathed in modern material though their original fabric is intact underneath. Two minor exceptions should be noted: two bays were added to the original one-bay barn (No. 6), yet even these were nineteenth century; the convent's (No. 3) rear roof was altered as part of a project to add bedrooms in the attic done in 1954 or 1955.

On the rectory (No. 2), a strip of the stamped metal cornice on the northwest face had deteriorated irretrievably and was removed when remedying water penetration to the interior in 2017. The replacement materials used on the convent (No. 3) could always be returned to the original material. Some of that building's decorative wood dormer scrolls have been lost; they could be replaced in-kind. On the school (No. 4), the aluminum cross and identification signage on the entry bay were removed in 2010 (because the building was leased to another educational institution); they are stored on site. Window treatments added on the school, introduced for improved moisture and thermal protection, have largely left intact the original door and fenestration framework. The school's doors are metal and glass rather than the original wood and glass. The 1881 Sisters' House (No. 5) original detailing is gone but could be readily replaced in-kind. The Grove (No. 7) has integrity. The overall property retains the character of the expansive, largely open tract upon which the contributing buildings were built since 1868. The ample grounds and its natural features—the Grove's shade trees, woodlands, and fields—preserve the look and feel of the place as it was in the last quarter of the nineteenth century and the first half of the twentieth century, essentially the Period of Significance. Such conditions are rare in the heavily developed region around this property.



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 1

---

## ***Significance Summary***

St. Mary's Church (Roman Catholic) Historic District is a property that is significant because it holds a church building that meets Criterion C at the national level in the areas of architecture and art as an exceptional example of the Gothic Revival architectural movement; as the work of a master; and because it has stained-glass windows of high artistic value. The property meets Criterion C in the area of architecture at the local level as a distinguishable and cohesive entity of independent architectural works.

The most significant building is the 1872-73 Gothic Revival church that embodies the principles of, and the style favored by, the English theorist and designer Augustus Welby Northmore Pugin (1812-1852) and the Ecclesiology movement. It also has High Victorian Gothic features reflecting the influence of the later English theorist and designer John Ruskin (1819-1900). The church's building fabric is composed of stones that St. Mary's parishioners brought from local iron mines where they labored. Its interior has a dramatic truss system, an untouched collection of 1873 American stained-glass windows that possess high artistic value, and a series of ceiling murals from 1908. Also, the church is significant because it is a pre-eminent example of the work of a master—Jeremiah O'Rourke (1833-1915), onetime United States Supervising Architect and a well-known ecclesiastical architect. The other contributing resources during the Period of Significance (1868-1955) that help constitute a distinguishable entity are: a barn (1868), Sisters' House (1881), rectory (1899), convent (1915), school (1945-55) and a contributing site, the Grove (1868). An automobile garage (1977) is non-contributing. Altogether, these resources effectively constitute a district.

## **Inventory**

Contributing buildings:

1. Church (1872-73)
2. Rectory (1899)
3. Convent (1915)
4. School (1954-55)
5. Sisters' House (1881)
6. Barn (1868)

Contributing site:

7. The Grove (1868)

## **1. Church**

### ***Significance***

The church has national architectural significance under Criterion C because: 1) it is an exceptional example of the Gothic Revival architectural movement; 2) it is the work of an architectural master; and 3) it holds stained glass of high artistic value.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 2

### ***Background: Historical Developments in the Region (1845-1889)***

St. Mary's, founded in 1845, was the first Catholic parish in northwestern Morris County, a region whose iron-rich hills made it New Jersey's leading source of iron ore. Moreover, its iron-industry enterprises were among the United States' most extensive and productive.

The first half of the nineteenth century brought a multifaceted transportation infrastructure that made practical the commercial exploitation of the iron-rich hills around Dover: Randolph and its Mine Hill section; the settlement called Irondale Docks that became Port Oram and later, Wharton; and Mt. Hope in Rockaway Township. The early 1800s saw the building of turnpikes—the Union, Morris, and Sussex—which effectively formed a network of regional roads. The Morris Canal, finished in 1831 and which ran through Dover and present-day Wharton, permitted shipping across the state, from the tide waters of the Passaic River to the Delaware River; its western point was a pivot to Pennsylvania transportation routes and their access to anthracite coal, which provided fuel for New Jersey forges and furnaces. The canal propelled development of the region. Although the canal was a technological achievement, railroads soon eclipsed and eventually supplanted it by being a faster, more efficient, and financially viable transportation mode. The Morris & Essex Railroad connected Newark and Dover in 1848; it reached west to Hackettstown in 1854 and all the way to Phillipsburg and the Delaware River in 1866.

### ***Founding of the parish and selecting a site for its church***

By the mid-1840s, local mining operations drew a labor pool that included Roman Catholics, mostly pre-Famine Irish immigrants. Catholic numbers were large enough, and religious commitment such, that priests began ministering to them. A priest living in Madison (over 15 miles away), Fr. Louis Dominic Senez (1813-1900), began visiting these Catholics every three or four weeks beginning in 1844.<sup>1</sup> They met for sacraments, most often at the home of William S. Philips (1812-1900), located at the end of what is now Drake Avenue, Dover, above the banks of the Spring Brook.<sup>2</sup> Impressed by the growing number of Catholics, Fr. Senez concluded that they should have a parish in their own right. The need for a church building led the priest to begin collecting 25 cents a month from each communicant and, not long after, a dollar a month. It took almost a year of fundraising before planning a church building could begin.

The priest and congregation agreed that the church should be located in western Dover, but there was not an agreement about precisely where. To resolve the matter, the congregation was instructed to gather at one of two possibilities on a Sunday morning in 1845.<sup>3</sup> Fifty people stood on one site and 200 stood on the other, which was where the road from Dover to Mine Hill intersected with the road to Port Oram (and ultimately continued on to Rockaway Township).<sup>4</sup> Using such a democratic process for selecting the location of the

1. E.D. Halsey, et. al, *History of Morris County, New Jersey* (New York: W.W. Munsell & Co., 1882), 308-309. Fr. Louis Dominic Senez was born and ordained in France. Northeastern New Jersey, including Madison and Dover, were part of the Diocese of New York in this period. They became part of the Diocese of Newark in 1853 and part of the Diocese of Paterson in 1937.

2. Spelling of the Philips name varies: sometimes it is Philips, sometimes Phillips.

3. "1845-1920: Seventy-Fifth Anniversary: St. Mary's Parish, Dover, N.J.," 1920, 10-12. Archives of St. Mary's Church.

4. The site that was not chosen overlooked what is now Hurd Park and later was the site of the Pine Terrace Inn.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 3

church was by no means typical, and the chosen site was about equally distant from the scattered settlements where parishioners lived. The Philips family owned that parcel and donated it for the church as well as offering a large financial contribution.<sup>5</sup> [Historic Map 1]

### *A rudimentary church building*

After parish men dug its foundation, a simple wood church was built in 1845-46. [Historic Photo 6] It had an oblong box form and low-pitched roof. The Greek Revival style was suggested in the front gable's pediment shape and the pilaster-like corner boards. Side elevations, however, had rectangular window openings topped with Gothic-arch trim. Although applied ornament, the Gothic reference was significant. It reflected growing interest in that style in the 1840s and, given Gothic's association with ecclesiastical architecture, helped signal that this simple structure was a church. The first mass was offered in it in spring 1846.<sup>6</sup>

### *Early years*

Fr. John Callan (pastor 1848-1867) became pastor in 1848. Parish numbers increased rapidly then and through the mid-1850s, with waves of Irish fleeing the Famine coming to work in the area's mines.<sup>7</sup> The number of mines grew exponentially; in 1855 alone, five new mines opened in Mine Hill. [Historic Map 2] By this time, too, the places where parishioners settled (usually near where they labored) developed distinct identities and names. "Irishtown" and "Irondale" were in Mine Hill. There was another "Irondale" in current-day Wharton, and "Mt. Hope" in Rockaway. The burgeoning mining operations brought growing numbers of parishioners as well. [Historic Map 3] This prompted St. Mary's to build a loft in the church, making it possible to accommodate a larger congregation. The Civil War disrupted the local community no less than other aspects of American life. At least fourteen young men of the parish served in the Union Army, many of them enlisting in New York regiments with Catholic ties, especially the 69<sup>th</sup> Regiment.<sup>8</sup>

### *New Wave of Growth in late 1860s, early 1870s*

After the war there was a surge in mining activity; in 1868 no less than seven new mines opened within the bounds of St. Mary's parish.<sup>9</sup> Moreover, at the same time, the Port Oram Iron Company, an arm of the Oram

---

5. *A History of Morris County New Jersey Embracing Upward of Two Centuries, 1710-1913* (New York: Henry Cooper Pitney, Lewis Historical Publishing Company, 1914), Volume II, 303-304. The profile of Robert J. Philips has pertinent information about William and other family members and their association with St. Mary's Church.

6. Following the building of the 1873 church, the old church became a church hall. It was demolished in 1964.

7. In its first 25 years, the parish was composed almost entirely of Irish immigrants. By the 1870s, they were joined by German immigrants who by the end of that decade comprised not more than 10 per cent. In 1891, Italian names begin to appear in parish registers, and in 1893 Central and Eastern European names first appear. Sacramental Registers (handwritten), Archives of St. Mary's Church.

8. *Iron Era*, June 25, 1887. One of the Irishtown soldiers was William Birmingham, later a trustee of St. Mary's. He provided a detailed record of his local compatriots' involvement in the war that was sent to local and national government authorities and published in the *Iron Era*. The Nomination preparer acknowledges here research made available by Paul P. Gallagher, who read the digitized microfilm of the *Iron Era* from 1872-1905 in search of articles related to St. Mary's Church and its history.

9. [https://www.nj.gov/njhighlands/master/june\\_2006\\_release/appendix\\_d\\_abandoned\\_mines\\_list.pdf](https://www.nj.gov/njhighlands/master/june_2006_release/appendix_d_abandoned_mines_list.pdf)

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 4

---

Brothers diversified mining corporation, completed a large furnace and plant. It created new employment and resulted in still more job growth in the area.

Also in 1868, Fr. Callan's successor, Fr. Bernard Quinn (pastor 1867-1869), purchased 19 acres of undeveloped land across from the first church on the northwest corner of West Blackwell Street (Rt. 46) and South Main Street, Wharton. He quickly built three wood-frame parish buildings: a Priest's house, a small schoolhouse, and stable and wagon shed (the current barn).<sup>10</sup> The 1873 church would also be built on this property.

In 1870, when the post-Civil War boom was approaching its peak, St. Mary's was assigned a new pastor, Fr. Pierce McCarthy (pastor 1870-1878). McCarthy was a native of the parish. His father, Michael, worked in mines at Stanhope and Mt. Hope, New Jersey, before joining the settlement of Mine Hill, and with his wife, Catherine, raised their large family in these mining communities.<sup>11</sup> Pierce was their youngest child and became a priest of the Diocese of Newark.<sup>12</sup>

### *Planning the Church: Architect Jeremiah O'Rourke*

When Fr. McCarthy assumed his position as pastor, the St. Mary's congregation had outgrown the church building, and McCarthy quickly set out to build a larger one on a tract of land two-hundred yards northwest of the first church that was acquired in 1868, almost certainly with the intention of building a new church there. Within a year of becoming pastor, Fr. McCarthy worked with architect Jeremiah O'Rourke of Newark to plan a new church.

By the time of the St. Mary's commission, O'Rourke was well known to the clergy of the Diocese of Newark through his designs for five of its churches: St. Joseph's, Mendham (1859), Our Lady of Mt. Carmel, Boonton (1860-61), Immaculate Conception, Camden (1864-66), St. John's, Orange (1866-1869) [Supplemental Photo 2], and St. Paul's, Princeton (1869-1870). In addition—and pertinent to St. Mary's story—were two commissions at Seton Hall, in South Orange, New Jersey, where Fr. McCarthy had been a student, seminarian, and administrator when the Chapel of the Immaculate Conception (1863-1870) and Seton Hall's Main Building (1866-1867) were constructed. [Supplemental Photo 1] Both were in the Gothic Revival style and the chapel was in many respects O'Rourke's thesis in the particular Gothic style preferred by Pugin and the Ecclesiologists. Given this, it is not surprising that Fr. McCarthy turned to O'Rourke when planning a new church for his Dover parish.

Here it should be noted that Catholic parishes most often had the freedom to select an architect. While the Catholic Church is hierarchical and controls many forms of religious and administrative practices down to the local level, when parishes raised buildings, they typically had latitude in the choice of architects,

---

10. The three 1868 buildings (Priest's house, schoolhouse, and wagon shed and stable) appear to be the work of carpenters Erb & Reilly. Payment disputes with Erb & Reilly are noted in the early pages of the "Parish Minute Book: St. Mary's Church, Dover, N.J." Archives of St. Mary's Church.

11. The McCarthy family probably lived in worker housing called Byram Row, named for a nearby mining company. The housing was later moved to Hibernia to serve a similar purpose: *Iron Era*, March 11, 1892.

12. St. Mary's was in the Diocese of Newark prior to the creation of the Diocese of Paterson (1937), to which it now belongs.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 5

architectural style, and construction firms. Such was the case in the Diocese of Newark, to which St. Mary's belonged at the time.

In designing St. Mary's, O'Rourke carried over the parti he used for St. Paul's Church in Princeton of three years before.<sup>13</sup> He borrowed the latter's plan, the massing of the west facade, and the rose windows in a large lancet arch openings in the facade and chancel walls. The latter are also distinguishing features of O'Rourke's design for St. Mary's. To these he added full transepts and a porch for the door on the east elevation, and a tower and spire. O'Rourke sited the church so that the front faced the main road from Dover to Mine Hill and the nave paralleled the Port Oram road (now South Main Street, Wharton). This optimized the picturesque effects of the building.

### *Design Influences*

St. Mary's form and style closely adhere to the dictates and preferences of A.W. N. Pugin and the Ecclesiology Movement. The English medieval parish church was their primary ideal. [Historic Photos 7 and 2] Pertinently, O'Rourke appreciated that a medieval country-church model was especially fitting for St. Mary's, given its relatively rural location and setting of fields and woodlands.

Pugin as well as the Ecclesiologists believed that the site should determine a church's design and building fabric. They preferred local materials, especially native stone. Asymmetrical plans and elevations were their ideals (for instance, a side porch in the position of the one seen at St. Mary's is a defining Ecclesiological feature); as were the Early Pointed and Decorated Phases of English Gothic. They stressed the concept of honesty in construction: that materials should appear in their natural state and that building systems should be obvious. The latter included buttresses on the exterior and having roof systems whose truss work is visible in the interior. Features that expressed all of these ideals are found in St. Mary's as well as other characteristics of Medieval English country churches, especially an interior illuminated by stained glass windows.

St. Mary's design has distinct features Pugin employed. In the few years before planning St. Mary's, O'Rourke visited England and Ireland and was particularly attentive to Pugin's work. O'Rourke expressed Pugin's mode in the building's relatively low massing and rugged, rough hewn stone walls. Specific features of the main facade are even more explicitly Puginian: the floriated gable cross; kneelers; deeply keyed corbels; gabled kneeler with trefoil incising; the small arched ventilation window high in the gable. [Photos 9, 10, 11 show these details.]<sup>14</sup>

13. O'Rourke's St. Paul's Church in Princeton, demolished in 1954, is illustrated in Constance M. Grieff, et. al., *Princeton Architecture: A Pictorial History of Town and Campus* (Princeton University Press, Princeton, 1967), 136 and Joseph M. Flynn, *The Catholic Church in New Jersey*, 182. A picture of the Princeton church's interior is in "St. Paul's Centennial: 1844-1944," preserved in its parish archives.

14. These details in St. Mary's suggest a lineage with the facades of Pugin's Irish churches, especially at Tagoat and Barntown, in Wexford. While by no means wholesale borrowing, the gestalt of the facades of these churches can also be felt in St. Mary's facade. Additionally, the Tagoat church was praised in Thomas Lacy's *Sights and Scenes in Our Fatherland*, published in 1863, that had wide circulation in Ireland and abroad; it is noted on page 443. Jeremiah O'Rourke visited Ireland in the later 1860s and before designing St. Mary's Church. Whether he traveled to see Pugin's churches then or had already seen them prior to his immigration in 1850 or had seen illustrations is uncertain.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 6

O'Rourke as well called upon the High Victorian vocabulary, especially by specifying polychrome masonry and the type of voussoirs that John Ruskin favored and is seen in High Victorian Gothic buildings. Another High Victorian feature are the façade and chancel's circular rose windows set in large pointed-arch wall openings. Such a treatment is seen in other substantial American churches between 1867 and 1873.<sup>15</sup> Its appeal was a high window-to-wall ratio, meaning these church interiors were flooded with natural light (though usually filtered through stained glass). The integration of styles seen in St. Mary's—the Gothic of the English and Irish Revivals and High Victorian Gothic, the contemporary style of the 1870s—is evidence that the Gothic Revival style (as did the original Gothic style) developed and changed. Neither was static.

### *Building the Church*

In May 1872, the Bishop of Newark, James Roosevelt Bayley (1814-1877), blessed the cornerstone of the new church. He candidly noted in his diocesan diary that it would replace “the miserable old barn of a building which has so long been a disgrace to that Mission.”<sup>16</sup> The new church was erected according to O'Rourke's drawings during the remainder of 1872 and through the fall of 1873. (It should be noted that the roofs of the transepts are the same height as the nave roof. In O'Rourke's 1872 drawings, the transept roofs are lower than the nave; the reason for the change is unknown.) Construction was the work of professional builders, many from Newark, where O'Rourke was based. The *Iron Era* explained:

The stone work is being done under the direction of Father McCarthy, assisted by Peter Finnegan, foreman of the masons; the woodwork is being done by Mr. John Hudson, builder, of Newark, and the plastering by Robert Chidester of the same city.<sup>17</sup>

The church's building stones were brought to the site by parishioners, just as they had helped with the unskilled work of digging and excavating for the foundation. Contemporary newspapers in 1872 and 1873 repeatedly reported that the stone came from local mines.<sup>18</sup> Those reports also noted that the unusual hardness of the rock made it difficult to work, slowing construction progress. Certainly, the igneous and metamorphic rock that is host to magnetite in this region is unusually hard. The *Iron Era* noted:

- 
15. Well known churches in this period that have main façades with circular rose windows within in large Gothic-arch (some equilateral, some more acute) wall openings include: Grace Episcopal Church, Medford, Ma. (H.H. Richardson) 1867-69; First Church, Boston, Ma. (Ware and Van Brunt) 1868; Temple Emanu-El, Manhattan (Leopold Eidlitz and Henry Fernbach) 1868; Church of the Holy Innocents, Manhattan (Patrick Keely) 1869-70; Collegiate Dutch Reformed Church (W. Wheeler Smith) 1872; St. Bernard Church, Manhattan (Patrick Keely) 1873; St. Peter's Church, Dorchester, Ma. (Patrick Keely) 1873.
16. “Diary of James Roosevelt Bayley,” May 9, 1872. (Edwin V. Sullivan, “An Annotated Copy of the Diary of Bishop James Roosevelt Bayley, First Bishop of Newark, 1852-1872,” Archives of the Archdiocese of Newark.) Bayley wrote in the margins of the entry “*B.M.V., sine labe concep.*,” Latin for “Blessed Virgin Mary, conceived without stain” to indicate the church's dedication to Mary, under the title of the Immaculate Conception. Yet the church and parish have always been known simply as St. Mary's.
17. *Iron Era*, August 16, 1873.
18. Mines closest to St. Mary's building site included those named Jackson Hill, Randall Hill, Millen, Crane, Baker, Byram, Sterling, Millen, and New Jersey Iron Mine Company. See: [Historic Map 3] F.W. Bears, et. al., *Atlas of Morris County, New Jersey* (New York: Beers, Ellis & Soule, 1868), Plate 19, Randolph. Also, [Historic Map 2] “Map of a Group of Mines in Morris County,” Geological Survey of New Jersey, Geo. H. Hopkins, 1867 (Rutgers University Special Collections).

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 7

---

The stone, which is of a bluish gray color, came from the mines in the neighborhood. It contains but very little mineral, and its being so very hard accounts to a great extent for the seeming tardiness, as much more labor is required to rear a building of this kind than one composed of brown-stone or brick.<sup>19</sup>

## *Unfinished Spire*

A newspaper account of the dedication of St. Mary's noted that it was complete, "...except for the spire, which it was decided to leave it unfinished until the congregation can better sustain the expense. It is intended, however, to complete it at an early day."<sup>20</sup> That day never came. By the middle of 1873, the iron ore-based local economy collapsed and poor fundraising prospects led to the decision to cap the tower. McCarthy was transferred to another parish in 1878. No funds were subsequently sought to raise the spire. Unfinished, it became a kind of monument to the extreme boom-and-bust cycles that often characterized early industrial economies. [Historic Photos 7, 2]

## *Abundant Symbolism*

Symbolism abounds in the Gothic style and it is abundant in St. Mary's Church. The largest symbol is the shape of the building itself: the transepts projecting from the nave and chancel creates a plan that forms a cross, the essential symbol of Christianity. [Historic Graphic 3] There are five gable crosses and one on the tower. The pointed arches of the walls and the window's lancets and quatrefoils are also interpretable as Christian symbols. [Photo 12] And St. Mary's walls themselves hold extraordinary symbolism. Parishioners transported the stones from the dark and filthy mines where they toiled. Those stones were transfigured into the building fabric of a beautiful place illuminated by light filtered through shimmering stained-glass windows. [Photo 13] What's more, those stones held the iron ore that parishioners extracted from local mines and which was the prime economic driver of the entire region in the nineteenth century. These extraordinary circumstances imbue St. Mary's Church with a deep and arresting symbolism. (The interior's extensive symbolism is discussed below.)

At the time of its completion, St. Mary's was the largest Morris County church of any denomination erected north of Morristown. It was also among the most architecturally coherent and sophisticated churches yet erected for a Catholic congregation in New Jersey. [Historic photos 7, 2] An alert reporter assessed the finished church:

Few ecclesiastical edifices in Morris Country equal and still fewer surpass St. Mary's... It is in the shape of a cross, and but for its modern trimmings, closely resembles those venerable fanes of medieval times described by historians and tourists... Nearly all the materials used in the construction of the church remain in a comparatively primeval condition.<sup>21</sup>

Contemporary accounts estimated that the cost of the church was \$50,000. Financing followed the pattern for Catholic building programs of the period. To start construction, McCarthy solicited donations from the

---

19. *Iron Era*, November 8, 1873.

20. *Iron Era*, November 8, 1873.

21. *Iron Era*, November 8, 1873.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 8

---

congregation and organized fund-raising fairs, picnics in St. Mary's Grove, and concerts and entertainments promoted to the wider community. He secured long-term mortgage financing from a few individuals in the Dover area, local banks, and insurance companies in Newark.<sup>22</sup>

On November 1, 1873, All Saints Day, a year and half after the laying of the cornerstone, Bishop Michael A. Corrigan (1839-1902), Bayley's successor, recorded,

    Saturday, Nov. 1<sup>st</sup>. Pontificated and dedicated the beautiful new church of St. Mary at Dover. Many of the Clergy present. The [Seton Hall] College Amateur Choir sang. Everything passed off delightfully. Dr. McGlynn preached on the Christian Sacrifice & Priesthood.<sup>23</sup>

In noting that he dedicated the church, the bishop illuminates a policy then in effect. A Catholic church could be blessed or dedicated when it was ready for use, but it could not be consecrated if there was debt or a mortgage on it. The reasoning for this was that debt on a church implied that debt-holders could theoretically foreclose on it, removing it from sacramental use and to a potentially non-Catholic or commercial purpose. Only churches free of debt could be consecrated; this finally occurred at St. Mary's in 1920, the 75<sup>th</sup> anniversary of the parish's founding.

## Interior

The interior was in every way worthy of the distinctive exterior. The rustic treatment was brought inside, where thick, chamfered beams form an open timber roof that Pugin and those who embraced the Ecclesiological movement loved. [Photos 17, 18] The church's liturgical appointments, designed by O'Rourke and executed by J. & R. Lamb of New York City, were also in the Decorated Gothic style. The comprehensive program of stained glass is discussed below, as are the murals.

### *Stained-Glass Windows, generally*

St. Mary's stained-glass windows are among its most significant and distinguished features. Their technical execution is of a high order and the figure and decorative painting are consistently skillful and hold instances of artistic inspiration. The choice of the windows' subject matter was informed by a strong and creative knowledge of theology and iconography. Set in Decorated Gothic wooden tracery, the windows include figure, emblem, and decorative work. An art historian observes:

    A single studio executed all of the stained glass in St. Mary's, presumably for the time of the dedication or very shortly thereafter. The precedent for the glazing style, as for the architecture, is found in English stained glass of the fourteenth and fifteenth centuries...The same simplicity of outline contrasts the dense patterning of background and decorative features. The abstraction of the

---

22. "Record & Minute Book, St. Mary's Church, Dover, NJ." Archives of St. Mary's Church.

23. *The Diocesan Journal of Michael Augustine Corrigan, Bishop of Newark, 1872-1880* (Newark and South Orange: New Jersey Historical Society and the New Jersey Catholic Historical Records Commission, 1987), 22. The preacher was the theologian and charismatic speaker Rev. Dr. Edward McGlynn of New York.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 9

architectural frame, as opposed to more three-dimensional forms used later in the century, is striking.<sup>24</sup>

There is as of yet no documentary proof identifying the artisans who produced St. Mary's stained glass. However, evidence points to Slack & Co. or Slack & Booth, studios active in Orange, New Jersey, in the 1870s involving Stephen Slack and Charles Booth, stained glass artists trained in their native England. Architect O'Rourke selected one or both of them for his other church commissions in this period. Technical and stylistic similarities with other known works by these glaziers also supports a Slack & Co. or Slack & Booth attribution.<sup>25</sup>

### *Stained-glass window subjects and placement*

Individual windows each have representational or symbolic significance and their placement itself in many cases also has significance. For instance, the two large rose windows are in visual and symbolic dialogue with each other across the length of the church interior, one in the main facade and the other in the chancel over the altar. [Photos 17, 18] Their main theme is the Sacred Heart of Jesus and Mary. The second half of the nineteenth century was a period of intense Catholic devotion to the Sacred Heart, one that had been building since the seventeenth century. At the center of the chancel rose is the Sacred Heart of Mary depicted as a heart with seven arrows or daggers representing the seven Sorrows of Mary. Around it, the petals (in the form of quatrefoils) of the rose window depict the attributes of the church's patron as they are named in the Litany of the Virgin: Star of the Morning; Lily (Virgin Most Pure); Arc of the Covenant; Tower of Ivory; Mystical Rose.

At the center of the facade rose window is the Sacred Heart of Jesus depicted as a heart with a crown of thorns. Around it, and corresponding to the petals in the chancel rose, are the *Arma Christi*, the heraldic arms or symbols of Christ's suffering.

It was logical to locate windows that represent fundamentals of the Christian faith—the Doctrine of the Trinity and images of the founders of the Church, Saints Peter and Paul—in the sanctuary (altar) area. The paired windows of a mourning St. John and the Mater Dolorosa (Sorrowful Mother), often depicted in art at the Crucifixion, here were placed near the main crucifix of the interior. [Photo 19] The lancets in the chancel hold figures of St. Michael and St. Catherine. Fr. McCarthy, who planned the church, was the son of Michael and Catherine McCarthy. He arranged for windows of his parents' name saints to be placed near the high altar, where he would celebrate mass. In this case, symbolism became deeply personal to the priest who commissioned the building. Figure windows are concentrated on the altar side of the church, while grisaille windows are found in the main body of the nave and side walls of the transepts. With medieval precedent,

24 Virginia C. Raguin, *Glory in Glass: Stained Glass in the United States: Origins, Variety, and Preservation* (New York: Gallery of the American Bible Society, 1998), 177.

25. Raguin, *Glory in Glass*, especially the essay by Patricia Pongracz, 174-179. Additionally, other churches with stained glass windows by Slack and/or Booth that are similar to St. Mary's include: Zion Church, Palmyra, New York (National Register, 1996); Kearsley Retirement Community Chapel, Philadelphia; Holy Comforter Church now 19th Street Baptist Church, Philadelphia; St. Paul's Chapel, the Dalles, Oregon, a contributing resource of Dalles Commercial Historic District (National Register, 1986); Ascension Church, Cove, Oregon (National Register, 1974).

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 10

this arrangement placed a visual emphasis on the sacred rites taking place in the sanctuary. And about the use of figures of saints in stained-glass windows of churches, a scholar observes: "Standing in poses of monumental grandeur under architectural canopies...these glassy saints seem to stand as representative members of the heavenly church who hover as a celestial congregation in attendance at the Mass celebrated below for local worshipers."<sup>26</sup>

An image of Mary is given pride of place in a superb window in the east transept. This prominent placement reflects two significant factors. It depicts her under the title of the Immaculate Conception, which is the formal patronal dedication of the church. Mary is portrayed with symbolic attributes of that title: she stands on a crescent moon with rays of the sun behind her; her hands are clasped in prayer and her eyes are downcast in a pose suggesting reverent obedience to God's will. [Photo 21] Additionally, the donor panel of this window recognizes the "W.S. Philip's Family," who contributed the land for the first church and were its leading benefactor.

Opposite the Mary window, in the west transept, is the Prophet Jeremiah window. The donor panel reads: "J. O'Rourke, arch't," in effect, how architect Jeremiah O'Rourke signed his design. It is the only church that he personalized in this way. [Photo 22]

In many instances, stained-glass windows with related subject matter were grouped in zones. For instance, the nave windows' quatrefoils all hold symbols of Christ. Four transept windows hold symbols of the four Evangelists, authors of the New Testament's Gospels; they are thus represented in the area of the church that originally held the pulpit, from which the Gospels would be read and which was, when the church was planned (and until 1962), positioned at the intersection of the nave and east transept. [Photo 20] In a room of the tower (accessed through the loft), a window depicting the passion flower is diagonal to one of the lily. Christ's passion is thus represented by the passion flower's vines and flowers and is visually linked to a white Easter lily, representing his resurrection.

### *Windows recognizing the community's social concerns*

Many windows carry names of the most generous donors to the building campaign. They were mostly parishioners and several Seton Hall faculty and diocesan clergy, suggesting that the two latter groups had a connection to Fr. McCarthy. Three windows were donated by local organizations that have particular social significance: two T.A.B.S. (Total Abstinence and Benevolent Society) and the Miners Benevolent Society. T.A.B.S. members took a pledge not to drink alcohol (total abstinence), a discipline for which employers and clergy had sympathy. The "Benevolent" aspect of the T.A.B. Society was a disability and life insurance collective, a rudimentary financial safety net for miners and their families. The Miners Benevolent Society had the same mission. The majority of St. Mary's men labored in the mines or mining industry, whose safety procedures and protocols were woefully inadequate in meeting the perils of underground iron ore exploration and extraction. With grim frequency, the *Dover Iron Era* reported on serious or fatal accidents.<sup>27</sup> On the

26. Jean Farnsworth, *Stained Glass in Catholic Philadelphia* (Philadelphia: St. Joseph's University Press, 2002), 18.

27. For a sample of articles published in the *Dover Iron Era* about mining accidents involving St. Mary's parishioners see: "Fatal Accident at Mt. Hope" (Patrick Maher, father of future pastor Fr. Maher was killed), March 11, 1876; "Fatal Mining Accident" (Byram Mine), April 1, 1882; "A Miner Buried Alive," May 17, 1884; "Fatal Accident at Richard Mine," January 1, 1885; "Serious Cave at the Dickerson Mine," March 21, 1885; "Accident at Richard Mine," January 3, 1896.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 11

---

lowest economic and social rung, miners paid the price of negligent industry practices that often led to work-related injuries and death. And so these three stained glass windows in St. Mary's constitute another kind of window, one that allows us to look into the often marginal, difficult lives of the parishioners and others in the local community in the 1870s.

### *Pristine collection of American stained-glass*

Because no windows have been altered and no later ones introduced, the glazing of St. Mary's forms a rare, pristine ensemble of preopalescent glass. Windows from St. Mary's were featured in "Glory in Glass: Stained Glass in the United States," an exhibition in New York at the Gallery of the American Bible Society in 1998-1999 (during the period when they were removed for restoration). *The New York Times* published an article about the exhibition on December 25, 1998; it included photographs of St. Mary's windows. The exhibition catalog held an important observation about St. Mary's and its stained glass:

The organization of the entire church, its decorative and structural elements, not simply individual details, evokes time-honored models. The mixture of a figural program in the chancel and grisaille and ornamental quarry glass in the nave has medieval as well as contemporary parallels.... Far from being the "poor sister" to the figural windows, the stencil patterns create a visual richness via exquisitely executed, "up to date" graphic design.<sup>28</sup>

The curator of the exhibition noted this about the combination of figural painting, emblems or symbols, and grisaille glass found in St. Mary's:

The single figure under a canopy, complemented by non-figural design either in grisaille or pot metal glass, became the standard mode of much figural glass painting at mid-century and the choice for St. Mary's Church, Wharton, New Jersey in 1873. Publications from the time allow us to understand the aesthetics of these choices. H. Hudson Holly...published *Church Architecture* (Hartford, 1871), explaining the contemporary enthusiasm for stained glass. He believed in the surface color of architecture, as did the entire trend of Gothic Revival thinkers of his time. Variegated stone surfaces and tone were important, but stained glass was as a key means of introducing color into architecture. Holly referred to stained glass as a "noble and appropriate adornment" and believed that a building remained "a mere architectural outline" without the animation of "its somber masses through the *spirituelle* and enlivening influences of color."<sup>29</sup>

### *Ceiling Murals*

The eight murals in the inclined panels of the nave ceiling date to a 1908 project of renovation and restoration. [Photo 23] The murals were conceived and commissioned by the then pastor, Fr. Paul V. Carew. Carew retained the church's architect, O'Rourke, and his firm, to plan the overall project. O'Rourke almost certainly supported the decision to install murals and likely provided input about the style of painting. He may well have recommended the artists chosen. What is certain is that the murals' subject matter and placement were carefully considered.

---

28. Raguin, *Glory in Glass*, 174.

29. Raguin, *Glory in Glass*, 84.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 12

---

A newspaper article about the 1908 renovation project at St. Mary's reveals both the identity of the artists and the elaborate symbolic scheme of the murals.<sup>30</sup> The article credited the paintings to "F.J.J. Blank & Brothers of New York City and Newark."<sup>31</sup> *The Catholic Directory* of 1908 carried an advertisement for this firm:

F.J.J. Blank & Bros., Church Decorators, Designers for Ecclesiastical Work. Office: 19 Barclay St. New York City. Studio: 74 South Eight St. Newark, N.J. References from all parts of the U.S. F.J.J. Blank, A.C. Blank, W.E. Blank.<sup>32</sup>

### *Choice of mural subjects and placement*

The murals of Saints Peter and Paul, traditionally considered the most important followers of Jesus and, as such, founders of Christianity, are logically placed facing each other in the northern bay closest to the altar (and above the stained-glass window that also depicts these apostles). From that starting point, the subjects progress chronologically as they move south down the nave on each side, from New Testament scenes showing John the Baptist, Mary and John, the martyrdom of St. Stephen; to moments in Church history showing St. Leo the Great turning away Attila the Hun, St. Monica and St. Augustine, and St. Vincent de Paul. The latter is shown in an archetypal scene for this saint: he is serving the marginalized. The social-action message of the St. Vincent mural is also strategically placed—it is installed closest to the doors, meaning it would be seen as people leave the church and go out to be of service in the world.

### *The work of German-American artists*

Oral tradition in the parish has long held that while working on the murals, the German-speaking artists who painted them lodged in homes of parishioners who also spoke German.<sup>33</sup> Indeed, the murals' style is in the tradition of Friedrich Overbeck (1789-1869) and others associated with the Nazarenes, a movement initiated by nineteenth-century German artists who revived Renaissance-style painting and other arts. Pertinent here, Renaissance wall painting and frescoes became important models for Nazarene artists. There is also a Pugin connection to the Nazarenes, in that Pugin regarded Overbeck, the movement's most renowned artist, as "a prince of Christian painters."

A scholar described the Nazarene's ideals and stylistic approach that also applies to St. Mary's Beatitude paintings:

- 
30. *Dover Index*, December 18, 1908. Microfilm copies of the *Dover Index* from this period are in the collection of the Morris County Public Library and Rutgers University Library.
- 31 Other church mural commissions of the Blank Brothers include: St. Peter's Church, New Brunswick (1907); Sacred Heart Church, New Brunswick (1908); St. Dominic's Church, Washington D.C. (1912).
32. Additionally, the *Newark Directory, 1908* (Newark: Price & Lee, Co., Vol LXIII, 1908) p. 356, lists Blanks at the 74 South Eighth Street address as: Frank J.J. Blank and August Blank, painters; William, artist; Nicholas, painter.
- 33 "St. Mary's Church Weekly Bulletin," October 5, 1997. Based on an interview with John C. Bermingham and Mary R. Bermingham, September 29, 1997. The artists lodged with the Paul Grimm family at 354 South Main Street, near the church. The Grimms were active in the parish; women in the family taught in the parish school and one was also the longtime church organist.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 13

With their use of flat local colors and their eschewing of all dramatic and light effect, the Nazarenes seem to want to deny the materiality of the painting and to direct the attention instead to more abstract and "spiritual" qualities like line, composition, color harmonies, and, ultimately, moral and religious meaning....All the figures in a Nazarene painting or drawing, while firmly held together in a single composition, retain their independence and clarity of outline."<sup>34</sup>

In another Nazarene device, the foreground and background of many of St. Mary's murals have simply rendered vegetation and buildings that suggest the various historical landscapes and building-scapes where their biblical and historical scenes took place.

It was common practice for ecclesiastical artists such as the Blank brothers to draw freely upon prototypes for their paintings that could be found in engravings, book illustrations, and holy cards—and such was the case here. Although St. Mary's paintings are not themselves the product of masters, they reflect a style and palette both consonant with and enhancing the church's aesthetic principles. They bear witness, moreover, to the far reach of the Nazarene movement in its artistic ideals of a return to medieval spirituality.

### ***First pipe organ by Henry Erben***

St. Mary's first pipe organ was built by renowned organ builder Henry Erben (1800-1884) and installed in time for this church's dedication. It was a two-manual and pedal instrument of 18 stops housed in a tri-partite case located in the loft, from where the choir also sang. It is described in detail in *The Work-List of Henry Erben: Organ Builder in Nineteenth Century New York*, the definitive monograph on that master, and illustrated in it with a full-page photograph. [Historic Photo 14]<sup>35</sup> It was renovated without significant tonal changes as part of the 1908 restoration project; the case, however, was given a cream-colored paint or stain at that time.<sup>36</sup> By the late 1950s, the Erben was in poor condition. Still, it was a remarkable organ that the fledgling Organ Historical Society urged the then pastor to save and restore. In an era when historic preservation was less understood, the appeal did not prevail and it was dismantled and destroyed in 1962, replaced by an electronic instrument and later by the Skinner pipe organ.

### **Architect Jeremiah O'Rourke (1833-1915) as Master**

Jeremiah O'Rourke, the architect of St. Mary's, was born in Ireland in 1833. He trained at the Dublin School of Design and immigrated to the United States and settled in Newark in 1850. He did office training in the Newark architectural practice of Jonathan V. Nichols (active from 1845 to the 1870s); Nichols advertised himself in business directories as both a designer and builder, not unusual in this period. In 1859, O'Rourke

34. Lionel Gossman, "Unwilling Moderns: The Nazarene Painters of the Nineteenth Century." *Nineteenth-Century Art Worldwide*, Vol 2, Issue 3, Autumn 2003.

35. Stephen L. Pinel, *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York*. Villanova, Pennsylvania: OHS Press, The Organ Historical Society, (2021). 309-310 and 579 (illustrated).

36. *Dover Index*, December 18, 1908. The *Index* article credits W.S. Smith of Yonkers, New York for the 1908 work. *The Tracker*, official publication of the Organ Historical Society, in its January 1962 issue (Volume VI, Number 2, p. 6) noted that Wm. Smith of Yonkers was known for mostly rebuilding extant instruments. He apparently sometimes put his own nameplate on a rebuilt organ; the *Dover Index* article suggests that he did so for St. Mary's organ in 1908.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 14

opened his own architectural practice in Newark. He married Elizabeth Cecilia Dunn a year later, in 1860; they had four sons and two daughters. In the late 1890s, sons William P., Joseph B., and Louis J., joined their father in the firm of J. O'Rourke & Sons.

### *Pugin's formative influence*

The most formative influence on O'Rourke were the writings and designs of A.W.N. Pugin and also the Ecclesiology movement, which identified the style of the medieval parish church as the paradigm for church building. Pugin was the presiding intellect of the Gothic Revival in the English-speaking world. In 1835, he left the Anglican Church to become a Roman Catholic. An ardent convert, he as well took up the Gothic Revival cause with a kind of religious fervor. Pugin thought, "An old English parish church, as originally used for ancient worship was one of the most beautiful and appropriate buildings that the mind of man could conceive; every portion of it answers both a useful and mystical purpose."<sup>37</sup> For Pugin, "Gothic's superiority rose from its fusion of form and function and because it developed during the Middle Ages, when the Catholic Church...was pervasive and dominant."<sup>38</sup> Pugin's arguments had a strong influence on both O'Rourke's architecture and his vocational mission to serve the interests of Catholic Church building. We hear this in a letter to the Bishop of Newark, who had asked for the architect's opinion about a proposed scheme about which the bishop himself had doubts. O'Rourke said that if it was built, the church would be

...another of those Methodist barns, the erection of which throughout the Diocese is enough to make the spirit of the elder Pugin wing its ways across the Atlantic and ring in our ears his noble and thoroughly Catholic "Plea for the revival of Christian Architecture."<sup>39</sup>

### *Doane family association*

O'Rourke formed a critical association with a Catholic priest in Newark, Fr. George Hobart Doane (1830-1905). Fr. Doane, a Catholic convert, was the son of the Episcopal Bishop of New Jersey, George Washington Doane (1799-1859). The latter, in many respects, is the key to the Gothic Revival in America. He was among those who founded the first Ecclesiological Society in the United States and worked closely with three of the architects approved by the Society: Richard Upjohn (1802-1878), Frank Wills (1822-1857), and John Notman (1810-1865). O'Rourke was introduced to the work of these influential practitioners by Fr. Doane, who became O'Rourke's lifelong patron and advocate.

While O'Rourke was certainly familiar with the buildings of his fellow Irish-American Patrick Keely (1816-1896), the only Catholic architect in this period with a national practice, Keely's work were not O'Rourke's direct models.<sup>40</sup>

37. A.W.N. Pugin, *True Principles of Pointed or Christian Architecture* (London: Henry Bohn, 1853), 42.

38. Brian Regan, *Gothic Pride: The Story of Building a Great Cathedral in Newark* (New Brunswick: Rivergate Books, 2011), 18. (The author also prepared this Nomination.)

39. Jeremiah O'Rourke to Bishop Michael A. Corrigan, November 5, 1878, Archives of the Archdiocese of Newark, RG 2.2, Box 3. O'Rourke probably references Pugin's *Apology for the Revival of Christian Architecture*. The "elder Pugin" distinguishes A.W.N. Pugin from his sons; when O'Rourke wrote the letter Pugin was dead and his sons had their own architectural practices.

40. Regan, *Gothic Pride*, 21-22.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 15

---

## *Church designs, professional accomplishment*

O'Rourke enjoyed a long and prolific architectural career, and was best known for church design, of which at least 50 schemes were realized. [Supplemental Photos 1, 2, 3] *See list of O'Rourke's notable church commissions on the final page of this Statement of Significance.* He also produced many works comprising the typical American Catholic parish building program (schools, rectories, convents) as well as a smaller number of non-ecclesiastical commissions. After a decade in practice, O'Rourke moved beyond the stylistic dictates of Pugin and the Ecclesiologists, creating designs in High Victorian Gothic and, later, Romanesque Revival, returning to Gothic in his later years. As this suggests, he honed to the medieval revivals of his era. He became a Fellow of the American Institute of Architects in 1886.

Of note here, O'Rourke's drawings for St. Mary's are among the few complete sets of his drawings known to survive; they are preserved in St. Mary's Church archives; copies of these are included in the Historic Graphics attachment of this Nomination.<sup>41</sup>

## *O'Rourke as United States Supervising Architect*

Jeremiah O'Rourke became the United States Supervising Architect in 1893. It was an appointment advanced by Senator James J. Smith, a newly elected U.S. Senator from Newark, who had promoted O'Rourke's candidacy to John G. Carlisle, Secretary of the Treasury in Grover Cleveland's second administration.<sup>42</sup> The Supervising Architect's office at the time included 145 staff, both men and women, including scores in the vast drafting room, constituting, O'Rourke wrote, "the largest and best equipped architectural office in the United States, perhaps the world."<sup>43</sup> The position also meant overseeing about 180 construction supervisors at federal projects across the country.

O'Rourke quickly reorganized the Supervising Architect office's organizational structure and reporting systems. In 1893, he addressed a joint session of the national convention of the American Institute of Architects and a World Congress of Architects in Chicago during the World's Columbian Exposition on the topic, "Architectural Practice of the United States Government." O'Rourke felt that in the Office would be found the embryo of all that would be required for the "development of our national architecture to its highest expression."<sup>44</sup> He thought that with the encouragement of Congress, the Office was capable of "being made the nucleus of a National Academy of Architecture and Fine Arts, which in a comparatively few years would equal and probably surpass anything of the kind that now exists in Europe, or has existed in modern times."

---

41. O'Rourke's drawings survived at St. Mary's because his firm was asked to bid for a renovation project in 1908; it probably sent St. Mary's the original drawings at that time and although stamped "Return to Jeremiah O'Rourke & Sons, Architects," they were never returned. Archives of St. Mary's Church.

42. Regan, *Gothic Pride*, 67-75. O'Rourke's time as Supervising Architect is discussed in Chapter 8, "O'Rourke in Washington."

43. *American Architect & Building News*, September 23, 1893.

44. Antoinette J. Lee, *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office* (New York, Oxford: Oxford University Press, 2000), 182 (and following quotation).

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 16

The Supervising Architect “generally set the stylistic thrust of the office and for O’Rourke it was a historicist mode rendered in his moderate approach.”<sup>45</sup> While designs and drawings coming out of it were the product of many hands, O’Rourke is credited as architect for the U.S. Post Office, Roanoke, Virginia, (1894-1897); the U.S. Post Office, Taunton, Massachusetts (1895-1897); listed on the National Register in 1987; and the U.S. Post office, Buffalo (1894, built subsequently, and listed on the National Register in 1972).<sup>46</sup>

Although O’Rourke had high ambitions for the Supervising Architect’s office and his leadership of it, his time in the post proved brief. The definitive monograph on the office notes, “Despite the design advances made under O’Rourke, forces conspired to unravel his authority.”<sup>47</sup> These “forces” were controversies over the appropriate style for federal buildings and the use of competitions to gain commissions for them. These were charged topics in the architectural profession at the time and became a tempest that cut short O’Rourke’s tenure in September 1894. Nonetheless, he was proud that he held the role and “Ex-Supervising Architect of the U.S.” was thereafter carried on his business stationery and mentioned in his firm’s press releases.<sup>48</sup>

### *O’Rourke as Cathedral Architect*

During his career, O’Rourke was closely involved with the Diocese of Newark’s efforts to build a major cathedral. In 1870, it selected an English architectural firm, Goldie and Child, a partnership of George Goldie (1828-1887) and Edward Child (1843-1911), to design a new cathedral. O’Rourke was appointed to collaborate with them and also serve as local architect. An 1870 architectural study tour abroad to England, Ireland, and the Continent on behalf of the Diocese of Newark and its cathedral-building venture, deepened O’Rourke’s understanding of architecture and stimulated his creativity. The churches he produced in the 1870s, including St. Mary’s, are arguably his most creative. This first Newark cathedral project was widely reported, including in British architectural journals. But it fell prey to the financial collapse beginning in 1873 and was never built.

In 1897, the Diocese of Newark conducted a limited competition for a new cathedral among four firms and Jeremiah O’Rourke & Sons won the commission.<sup>49</sup> An illustration of its successful entry along with plans and elevations of the Cathedral of the Sacred Heart was published in *The American Architect and Building News*.<sup>50</sup> After seven years of construction, questions arose about the integrity of the cathedral’s foundations and severe conflicts developed between the architect and contractor. These fraught developments are detailed in *Gothic Pride: The Story of Building a Great Cathedral in Newark*.<sup>51</sup> Diocesan officials ultimately appointed Isaac Ditmars (1850-1934), one of the original competitors, to take over the commission in 1910.

---

45. Regan, *Gothic Pride*, 71.

46. Lee, *Architects to the Nation*, 158-159.

47. Lee, *Architects to the Nation*, 159.

48. Regan, *Gothic Pride*, 74.

49. The other competitors were O’Connor and Metcalf, Schickel and Ditmars, and Audsley Brothers.

50. *American Architect and Building News*, July 28, 1906.

51. Regan, *Gothic Pride*, 131-151.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 17

Other architects and designers, Paul C. Reilly (1890-1984) and Gonippo Raggi (1875-1959) eventually succeeded Ditmars. Sacred Heart was finished in 1954 and elevated to the rank of a Minor Basilica (an honorific conferred by the pope granting the church special ecclesiastical privileges) in 1995 during a visit to Newark by Pope John Paul II that was extensively covered by national media. The succession of designers notwithstanding, Sacred Heart Cathedral-Basilica's salient structural and exterior features are properly credited to the O'Rourke firm. It remains Jeremiah O'Rourke's most famous work. [Supplemental Photo 3]

### **Background: Historical Developments in the Region (1889-1955)**

The region around St. Mary's grew through the balance of the nineteenth century. [Historic Map 4] In 1881, Joseph Wharton, who later controlled the Bethlehem Steel Company, bought the Port Oram furnace with the goal of making it the center of his diversified iron enterprises. Wharton greatly enlarged the furnace operation, which was a direct and indirect boost to the local economy. It operated until 1911.

The region's economic base widened beyond iron-related enterprises beginning in the 1880s, with the building of operations in both Port Oram (Wharton) and Dover for making silk (much of it used for hosiery) and various textiles. Similar though larger operations opened in Dover in the late 1890s. The products these plants made changed, yet they continued to be significant local employers well into the twentieth century. Hercules Powder Company started an operation in 1871, initially for producing explosives for the mining industry. Over time it became a major supplier to other industries and the United States government, especially in war time. An important later development near St. Mary's parish was the United States government's Picatinny Arsenal, whose military and non-military personnel often became St. Mary's parishioners. It has been a backbone of the region in the twentieth century. Founded by the U.S. War Department, its purpose evolved from munitions to include powder production as well a center for research and development. During the Second World War, Picatinny was by far the region's largest employer (18,000 military and civilian personnel worked there); in subsequent years it remained a reliable employer for locals and brought newcomers to the area.

The introduction of trolley service between Dover and Wharton by 1904 and, a few years later, to Mine Hill, also accelerated development of the towns St. Mary's served. The residential neighborhood close to the church concomitantly grew. [Historic Map 5] These patterns of growth brought improving circumstances to St. Mary's parishioners, just as they added newcomers to the parish roster. All of these developments put demands on St. Mary's resources but also gave it a wider financial base on which to raise funds for new and better facilities. The building of the 1889 school, 1899 rectory, 1915 convent, and 1954-55 school, were, in one way or another, manifestations of these changing dynamics.

### ***Names: Maryville, Port Oram, Wharton***

By the early 1870s at the latest, the neighborhood around St. Mary's was known as "Maryville," after the parish.<sup>52</sup> Maryville had a radius of about a mile around the church. When Port Oram was incorporated in 1895, its bounds (with land formerly part of Randolph and Dover) included the precinct around St. Mary's.

52. The name "Maryville" appears frequently in the pages the *Dover Iron Era* (published 1870-1915), the newspaper with the highest circulation in the region. "Marysville" spelled with an "s" appears to be a later corruption.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 18

In fact, the vote to incorporate was based on the approval of those residing in locales identified as Irondale, Luxemburg, Maryville, Mt. Pleasant, and Port Oram. With its sweeping grounds and architect-designed buildings, St. Mary's Church became the south gateway property of the dominant north-south axis of the new borough. Seven years later, in 1902, a proposal to change the name of Port Oram to Wharton, after industrialist Joseph Wharton, the same districts, identified by their familiar names—including Maryville—endorsed the change. As the identity of the Borough of Wharton consolidated, the name Maryville faded from use. After the First World War, the district was "Maryville" to old-timers and more simply "St. Mary's" to most.

### Other Contributing Resources

The contributing buildings include two vernacular buildings and four architect-designed buildings; the latter are architecturally distinctive in their own right. While the period, style, and materials of the buildings vary, the property's lawns, fields, and woodlands preserve their legibility as independent architectural works that nevertheless clearly belong to a distinguishable entity. The contributing site makes a notable contribution to that entity.

### 2. Rectory (1899)

The rectory's Chateausque style makes it the only such building in Wharton, and one of few (and the most developed in that style) in the larger adjacent town of Dover. Even all of Morris County, including Morristown and surrounding communities, where high-style residences were more frequently commissioned, has few.<sup>53</sup> [Historic Photo 8] Here, the use of French Gothic elements give the broader Chateausque style an ecclesiastical inflection, appropriate for a church-related residence. [Historic Photo 10] Although it was not unusual for substantial houses of the late nineteenth century to have stained glass, in St. Mary's rectory, as a residence for priests, it set an ecclesiastical tone in the interior while also linking it to the church next door. [Photo 29] Usually only the wealthy chose Chateausque as a style for residences. Carrying that association, it was an unusual choice for a house designed for clergy. Yet it made a statement about the high social place of priests within the Catholic parish of its period and signaled to the broader community that St. Mary's would house its clergy, if not in outright luxury, within a building of high-style architecture. [Photos 24, 25, 26, 27, 28] The rectory is also a good example of the work of architects Schweitzer and Diemer. No fundamental additions or alterations have changed the building's historic form.

### *Architects Schweitzer & Diemer*

The architectural partnership of Benjamin J. Schweitzer and Julius J. Diemer designed the rectory in 1899. (Schweitzer & Diemer are discussed here because the rectory is the extant of the two buildings that the firm designed for St. Mary's. However, its first commission for the parish was an 1889 school, described below at 4. School).<sup>54</sup> [Historic Graphic 8] Professional directories listed the firm's office as in New York at the time

53. Morris County Heritage Commission, "New Jersey Historic Sites Inventory, Morris County Cultural Resources Survey," 1986-87.

54. Records of the Cooper Union in New York City show a Julius J. Diemer studying architecture there in the mid-1870s; research about Schweitzer has not to date revealed anything about his training yet he began practicing architecture in 1882. Diemer

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 19

---

of the school commission, yet Dover newspaper reports stated it was from Newark. The *Iron Era* noted: "The architects are Messrs. Schweitzer and Diemer, of Newark, and the Messrs. Cooper of that city, are the masons. The carpentry work will be done by Wilcox & Berry, of Dover."<sup>55</sup>

Both architects were almost certainly Catholics, which helped when seeking commissions at Catholic parishes. These ecclesiastical commissions noted, the partnership did not have the largely Catholic emphasis of Jeremiah O'Rourke's architectural practice.<sup>56</sup> In any event, it was almost certainly the far-flung Catholic network that brought them the St. Mary's commission. It appears to be their only work in Morris County.

Schweitzer and Diemer were active throughout the New York-metropolitan area.<sup>57</sup> It produced diverse building types that reflected the opportunistic approach adopted by most small architectural firms. It was the architect for the large 1892 Tiffany & Co. factory complex in Newark (listed on the National Register in 1987). It did a substantial 1901 addition to the Bear Mill Manufacturing Building at 120 Franklin Street in New York City. Relative to St. Mary's rectory project, the firm did many private residences. It did a Dutch Colonial Revival scheme in Yonkers that was also featured in a 1912 catalog of architectural plans, "Suburban Homes;" that design is also described and illustrated in *America's Favorite Homes: Mail Order Catalogues as a Guide to Popular Early 20th-Century Houses*.<sup>58</sup>

### *Historic context for the Rectory*

A priest serving a Catholic parish is expected to live in it, and St. Mary's first erected a dedicated house for him in 1868. Before that, St. Mary's first fully resident pastor, Fr. John Callan (pastor 1848-1867) lived in a house located in the parish and which he himself owned.<sup>59</sup> The 1868 building was a vernacular, two-story cross-gabled frame house with full-width front porch. It was called "Priest's House" in a 1870 plan of the property. [Historic photo 1] In the 1890s, the 1868 residence was given over as accommodation for the religious sisters teaching in the school, supplementing the 1881 convent.<sup>60</sup> By the late 1890s, growth of the parish, the arrival of other priests to assist the pastor, and the improving circumstances of the congregation provided the impetus for a new residence for priests. It was planned for the site of the 1868 building. Before work on it began, the 1868

---

continued in practice until 1925. On the architectural drawings in St. Mary's the firm's address is marked as 84 Broadway in New York; a later address was 45 Leonard Street.

55. *Iron Era*, July 26, 1889.

56 The firm appears to have designed a school for St. Augustine's parish in Union Hill (now Union City), N.J. that had design features similar to its school for St. Mary's, notably a facade with flanking towers capped with conical roofs. (It is illustrated in Joseph M. Flynn, *The Catholic Church in New Jersey* (Morristown, NJ: published privately, 1904), 526.) It also designed a 1905 chapel for what would become St. Francis Xavier Church in Newark.

57. Schweitzer and Diemer was especially active in Westchester County, on western Long Island, and in Newark.

58. Michael W. R. Davis and Robert Schweitzer, *America's Favorite Homes: Mail Order Catalogues as a Guide to Popular Early 20th-Century Houses* (Detroit: Wayne State Press, 1990), 135.

59. The residence of Fr. John Callan was on property now located at 81 St. Mary's Street, about a half mile from the first church. Not extant, it was an I-house with a full-width front porch. Its last owners described it as having rough-hewn structural beams and a Dutch oven in the cellar.

60. Oral tradition holds that the priests moved to a house on the south side of what is now Route 46 going west, a hilly five-minute walk from the church.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 20

house was offered for sale.<sup>61</sup> It was moved a half-mile from its original location and survives there today.<sup>62</sup> The new rectory, as the priests' residence was usually called by this period, was publicly reported to cost \$14,000.

### **3. Convent (1915)**

The convent is a building that combines Prairie School and Colonial Revival styles as well as Classical Revival decorative features. [Historic Graphic 9] It represents a good example of the work of J.J. Vreeland (1875-1949), among the most prolific architects in northwest Morris County in the first four decades of the twentieth century. It also represents a good example of the adaptability of the Foursquare type, enlarged and modified for its use here as a residence for numerous religious sisters. [Photo 30, 31] The unexpected introduction of the Alberti scroll as a decorative feature is noteworthy because it represents a sophisticated associational device, explained below.

#### ***Historic context for the Convent***

Permanence of a school was assured when St. Mary's pastor in 1881 secured the services of religious sisters as teachers, and, moreover, the construction of a residence for them. (See No. 5, below.). The nuns were from the Sisters of Charity in Convent Station, New Jersey. Religious sisters were expected to have housing dedicated for their use and so that they could keep a communal life with others of their religious order. St. Mary's "Sisters' House" was a Folk Victorian, Front Gable two-story, frame house with full-width porch, built in 1881. [Historic photos 4, 13] The Sisters of Charity remained for two decades, when they were succeeded in 1901 by the Sisters of Saint Dominic of Caldwell, New Jersey.<sup>63</sup>

As described above, multiple factors spurred growth in the region and in the parish. These led to a rise in the parish school's enrollment and the concomitant need to accommodate more teaching nuns. Responding to the latter, in the late nineteenth century a porch and the rear wing were added to the 1881 Sisters' House. Also, in the 1890s the 1868 Priest's House was given over to housing nuns. Growth continued and the need for a larger residence was pressing when Fr. Edmund Miskella (pastor 1914-1917) was appointed pastor in 1914. Miskella was born in the parish and worked at one of Dover's large retail businesses before entering the seminary and becoming a priest. He embraced the new project and retained a local architect to design it and local contractor to build it.<sup>64</sup> Newspaper reports said that it cost \$12,000 to build.<sup>65</sup> It was described in early building documents as the new "Sisters' Home" but Convent became the term used after it was completed.

---

61. *Iron Era*, March 31, 1899.

62. The address of the former Priest's House is 5 Baker Avenue, Dover, New Jersey. It has had alterations and additions, including a two-story columned porch. Called in later reports, "the first rectory," its current location is cited in Elizabeth M. Regan's notes for the 1973 centennial history of the church building. Archives of St. Mary's Church.

63. A succession of religious sisters from four orders served the school: Sisters of Charity, Convent Station, NJ (1881-1901); Sisters of St. Dominic, Caldwell, NJ (1901-1979); Sisters of Christian Charity, Mendham, NJ (1979-2003); School Sisters of St. Joseph, Bethlehem, PA (2003-2007).

64. Richard W. Witham & Co. of Dover was the general contractor for the convent. His contract with the parish is in the Archives of St. Mary's Church, as are copies of his and sub-contractors' invoices.

65. *The Dover Advance* carried reports of the project in its issues of July 8, 1915, September 30, 1915, and October 4, 1915.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 21

### *Architect J.J. Vreeland*

Architect Jacob J. Vreeland was the son of a Dover building contractor and trained as an architect for two years at Stevens Preparatory School in Hoboken and in a two-year course at the University of Pennsylvania.<sup>66</sup> His Dover-based office flourished, becoming the most visible in northwest Morris County in the first half of the twentieth century, gaining municipal, school, church, commercial, and residential commissions. (Vreeland had been retained by St. Mary's parish in 1905 to design a small frame church in downtown Dover to serve a sharp rise in immigrant Catholics there, mostly Italians. Not long after, this mission of St. Mary's was eventually separated from it and became Sacred Heart Church.)

### *The Dominican Religious Order and the Alberti Scroll*

The unusual scroll device of the brackets on the Convent's facade panel and dormers are the key to the building's identity and purpose. [Photo 32] They are based on the large scrolls that Leon Battista Alberti (1404-1475) introduced on Santa Maria Novella, Florence's principal church for the Dominican Order. Because the convent was purpose-built for the Sisters of St. Dominic teaching in the parish school, the Alberti scrolls linked St. Mary's convent to the world's most famous building commissioned by Dominicans. What is more, the convent's grey and buff brick and painted white wood trim likely references the traditional black and white habit worn by the Dominican Order. St. Mary's convent resembles Vreeland's schemes for his other fine, substantial brick houses erected in the Dover area, but with the difference of having a chapel wing and Dominican Order-related decorative features.<sup>67</sup>

### *Architecture as Mirror of Catholic Religious Life*

The snug bedrooms, each with a small sink, of St. Mary's convent are a reminder of the self-sacrifice chosen or accepted by the 126-year line (from 1881-2007) of religious women who served the parish school. The tiny rooms are a stark contrast to the suite of rooms provided for each priest living in the parish rectory, built fifteen years before the convent. The chapel that is attached to the convent made it possible for priests to offer mass for the sisters within the residence; the nuns could also use it for adoration, prayer, and contemplation without having to go to the church building itself. [Photos 33, 35, 36] It was one of many ways in which the religious sisters' lives were once removed or cloistered from the world, even the parish church, around them.

### **4. School (1954-1955)**

The school is an International Style school building, the first in Wharton, and retains its original form and materials and most characteristic features. Compared to other nearby schools in the International Style, no additions have obscured parts of the building's historic appearance, meaning that its mid-century aesthetic is the most evident.<sup>68</sup> [Photos 38, 41] Moreover, the programmatic ideals of the International Style as employed

66. John J. Scannel, *Scannel's New Jersey First Citizen's and State Guide* (Paterson: J.J. Scannel, 1919), Vol. II, 635-637. Vreeland was architect of the Palace Theater, Netcong, NJ, added to the National Register in 1996. He also designed the Wharton High School building (1921) on Robert Street, now adapted for commercial use.

67. Local residential designs similar to the convent, and almost certainly by Vreeland, include 366 West Blackwell Street, 81 Richards Avenue, and 19 McDavitt Place, all in Dover.

68. Other schools in the International Style are the 1963 Marie Duffy Elementary School, Wharton; the 1954-55 East Dover Elementary School, the 1955 North Dover Elementary School, and the 1950s Canfield Avenue Elementary School, Mine Hill.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 22

for elementary school buildings strongly influenced the school's planners and designers. The low, long classroom wing, surrounded by a deep lawn and standing without shrubs or planting near it, especially embodies the International Style as it was adopted for American school architecture. [Photo 40] Fanning & Shaw, Paterson-based architects who had a large practice that included many projects for the Catholic Church in New Jersey, were retained for the project.<sup>69</sup> [Historic Graphics 10, 11] Edward W. Fanning (d.1988) was the lead contact with the firm.

### *Historic context for a parish school*

Parish schools have played an essential role in American Catholic culture, creating an educational institution where parish youth were instructed in the tenets of the Catholic faith and taught basic subjects, which also tended to be taught through a Catholic lens. Equally significant, the schools formed and preserved a Catholic identity separate from that of a dominantly Protestant society. Many American bishops strongly pushed pastors to open parish schools. To a notable degree, St. Mary's school initiatives—inaugurating a school and building two nineteenth-century schools—followed upon the stated hopes and official requirements of the Plenary Councils of Baltimore, periodic meetings of the bishops of the United States, and in at least one formal Church "Instruction."<sup>70</sup>

### *First school building (1868)*

A parish school was first conducted in the basement of the first church beginning in 1866, just two years after the Baltimore Council of 1864 encouraged maintaining parochial schools. It moved to a new 1868 two-classroom frame structure, "School House," built on recently acquired property for St. Mary's (the property is described under the subheading above, "New Wave of Growth.").<sup>71</sup> Financing and staffing of parish schools was invariably fraught and the school closed in 1870. It remained closed for a decade, a period when the parish's focus and resources were absorbed by building a new church and after which the local and wider economy was mired in a protracted depression.

### *Second school building (1889)*

In 1881, the destiny of a school in St. Mary's brightened when religious sisters were retained to teach. The growth of parish numbers in the 1880s led to incremental expansion of St. Mary's small school building. When the Bishop of Newark, Winand Wigger (1841-1901), made an official visit to St. Mary's in Easter week 1887, he mainly talked about the decrees of the 1884 Baltimore Council. That Council's discussions included the strongest-yet push for Catholic schools and laid out expectations for pastors and congregations.

---

Another building in Wharton influenced by the International Style is the 1958 North Star Lodge (now El Shaddai Assembly of God Church) at 206 South Main Street.

69. Fanning and Shaw's other works include: St. Rose of Lima Church and St. Francis Xavier Church in Newark; the former chancery of the Roman Catholic Archdiocese of Newark, now the Episcopal House of the Diocese of Newark, in Newark; Hawthorne High School, Hawthorne, NJ; Hinchliffe Stadium, Paterson (NR 2004); Darlington Seminary complex, Mahwah, NJ (NR 1995).

70. Jay P. Dolan, *The American Catholic Experience: A History from Colonial Times to the Present* (Garden City, N.Y.: Doubleday, 1985) 263-293.

71. The 1868 frame schoolhouse was situated on what is today the north end of the main church parking lot, at a point due north of the lawn between the church and rectory and southwest of the convent.

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 23

Within two years, St. Mary's commissioned a large new school building, a red brick and stone Gothic Revival structure designed by Schweitzer and Diemer, (discussed at No. 2, above).

The priest who preached at the building's cornerstone ceremony foretold that it would result in "a school where the children will be taught not only the things necessary for success in this world, and to make themselves good citizens, but what is more important, how to save their souls and to lead good Christian lives."<sup>72</sup> His address highlighted the historic aspirations of Catholic schools in the United States: give students the skills necessary to succeed materially, make them good citizens of their country, and make them good Catholics and Christians. The 1889 school stood just north of the church and faced South Main Street, Wharton. [Historic photo 5] Behind its imposing High Victorian Gothic facade were five classrooms.<sup>73</sup> It also held an auditorium or "hall" that would seat 500, which, when it was announced a newspaper said it "will be one of the finest halls to be found in this part of the State."<sup>74</sup> Subsequent newspaper articles observed how exceptional it was to now have such a large assembly hall for school and parish programs. It became a center of local life, used for school functions and also for community events tied to religious and civic holidays—plays, musicals, minstrel shows, and the like.

### ***Post-Second World War preparation for a new school building***

St. Mary's responded to the growth of the region and concomitant parish membership in the twentieth century as well. There was internal carving out of more classroom space to accommodate more students and a rear addition in 1931-32 provided for a kindergarten room. But after the Second World War, the building was considered cramped and outdated. The parish first considered a renovation of the 1889 school supplemented by a modestly-sized new building. Ultimately, the plan for an entirely new building was deemed desirable and financially feasible.

The project for a new school responded to the parish's growing numbers attributable to the post-Second World War economic expansion and Baby Boom. It specifically anticipated demand likely to be created by new housing developments underway in the two towns the parish served, Wharton and Mine Hill. It also showed a religious-based community determined to retain a separate educational enterprise but embracing change that would put its youth on the same footing as others.

### ***Planning the new (third and extant) school building: contemporary ideals realized in architecture***

The planning of the new school building was the first instance of St. Mary's pastor sharing project planning with others beyond the architect, in this case, with other priests, teaching sisters, and lay people. What began as a \$100,000 campaign to fund a new building to supplement the old school burgeoned to \$300,000, making possible a new—modern in every way—school.<sup>75</sup> Moreover, program planning was well developed. One sees in it, and the building that Fanning and Shaw designed, contemporary educational ideals. Among the

---

72. *Iron Era*, July 26, 1889.

73. The *Iron Era* of September 7, 1894 gives the number of students enrolled as 214. The *Iron Era* of September 10, 1897 also gives 214 as the number of students enrolled.

74. *Iron Era*, July 26, 1889.

75. A large scrapbook was made about the planning and funding of the new school. Archives of St. Mary's Church.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 24

---

salient forces that shaped those ideals was a seminal 1942 exhibition at the Museum of Modern Art (MOMA), "Modern Architecture for the Modern School," a panel exhibition that traveled widely after its installation in New York City and that claimed the attention of educators, architects, and those teaching both pedagogy and architecture. Supporting texts for the exhibition included observations by Philip Johnson, named as the director of the exhibition:

The international style in architecture is especially adapted to school buildings, because functional planning, the fundamental principle of the new architecture, is exactly what schools need to develop in sympathy with modern trends in scientific education.

Until very recently school architecture has not kept pace with educational methods. Schools buildings have followed a traditional historic pattern. They have been civic monuments rather than buildings designed especially for school use. Designs were based on Georgian or English Gothic styles of architecture, styles never originally planned for schools. It is not strange, therefore, that it was difficult to fit modern educational needs into these outmoded designs.

In planning a modern school building in the new style, educator and architect decide first on what it needed—the size of the rooms in order to give plenty of space to each pupil; the best placing of the library, administrative offices, auditorium, gymnasium; the desired exposure for certain classrooms. Then the building is planned to meet these requirements.<sup>76</sup>

In St. Mary's School, program ideals for the educational mission were again and again expressed in architecture. Quieter functions were isolated from busier, noisier functions. Those latter functions—entry reception, gym, cafeteria, kitchen, even the kindergarten—were placed in the central block and lower wing. [Photos 46, 48] Uses where a quiet environment was desirable—classrooms, library, nurse's room, principal and teachers' rooms—were raised a half-story higher and distributed off a long corridor leading away from the center. [Photo 47]

Interior and exterior circulation was deliberately designed. Pedagogic theory of the era called for interior circulation that allowed students to move through different parts of the school building as part of their daily routine, which St. Mary's School's plan did. It also urged that classrooms not be isolated within buildings and that extensive fenestration should allow students to see outdoors—and all of St. Mary's classrooms faced outside and all had large, uninterrupted bays of windows. Several classrooms faced west to the rear school yard. [Photo 44] Most faced east and looked out on a small neighborhood business district. [Photos 38, 40, 41]

What's more, because of the building's ground-story elevation, there could be an exterior door in every classroom that permitted ready access outside, another ideal. This fulfilled what the designer of the 1942 MOMA exhibition said of a modern school building: "it should be a place...where a child can enjoy immediate contact with the outdoors."<sup>77</sup> And in practice, St. Mary's students also used and traversed the expansive

---

76. February 26, 1942, Museum of Modern Art, press release exclusive for *The New York Times*, archived and available (2022) on MOMA's website.

77. "Museum of Modern Art Opens Exhibition of Architecture for the Modern School," undated 1942 press release, Museum of Modern Art, archived and available (2022) on MOMA's website. Elizabeth Mock is the exhibition designer quoted.



United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New JerseySection number 8 Page 25

property frequently, for recess and in going back and forth to the church for sacraments and devotions.<sup>78</sup> About the latter, as much as St. Mary's School shared program ideals and architectural design with the best elementary schools of its era, it was different from all public schools because religion was not only taught and faith practiced there, its appointments included a crucifix and a religious statue in every classroom.

### **5. Sisters' House (1881)**

This nineteenth-century house is an example of a building type (Gable Front) and vernacular nineteenth-century style, Folk Victorian. In the period it was built, "Sisters' House" was the normative name for the residences of religious sisters teaching in parish schools of the diocese to which St. Mary's belonged.<sup>79</sup> An alternate name later was "Sisters' Home," and in an early 1900s postcard album, for instance, it is labeled that. [Historic Photo 4] The house played, and plays, a role in St. Mary's historical development, having served as the first residence for religious teachers until 1915, then as a residence for the sexton (caretaker of the parish property). [Historic Photo 13] Parish religious education programs are conducted there today. [Photos 49, 50] It also is an example of the practice of moving and repurposing buildings, the former of which was more frequent in earlier periods.

### **6. Barn (1868)**

The barn, at its earliest part, the center bay, dates to 1868, and is the oldest surviving building on St. Mary's property. [Photo 51] It was raised not long after the purchase of the land north of West Blackwell Street (Route 46), part of a building program that included the first rectory and schoolhouse. An 1870 drawing of the site labels it as "Wagon Shed" and "Stable." [Historic Graphic 12] This core of the current barn, readily legible, is also almost certainly the oldest surviving building of its type in Wharton, where only a handful of such sheds or even carriage houses remain.<sup>80</sup> Its original center bay still holds a sliding wood door that likely separated the wagon shed from the stable. [Photo 54]

In the period of its construction, St. Mary's pastor also served far-flung settlements where there was a concentration of Catholics, including Mt. Hope (4 miles away), Rockaway (over 4 miles away), Hurdstown, now Jefferson, (7 miles away), and other locales beyond them. He needed a horse, or a horse and wagon or carriage—and shelter for them—for this ministry. [The barn is visible in Historic photo 9] The barn is a reminder of the transportation modes that supported this service. Its proximity to a modern-era automobile garage (No. 8, non-contributing) provides an illustration of how those modes changed. [Photo 59]

78. "St. Mary's School Class Reunion, June 25, 1994," a privately printed booklet that is a compilation of reports and recollections from graduation classes from 1942 to 1949. Archives of St. Mary's Church.

79. See *The Diocesan Journal of Michael Augustine Corrigan, Bishop of Newark, 1872-1880* (Newark and South Orange: New Jersey Historical Society and the New Jersey Catholic Historical Records Commission, 1987), 53, 74, 84, 227, 241, 246.

80. Buildings of this or similar type surviving in Wharton include those on properties at 49 West Dewey Avenue, 68 East Central Avenue, 57 South Main Street, 83 South Main Street and 368 South Main Street. Those at 219 North Main Street South Main Street and 45 Lehigh Street (former carriage house for the Baker estate, whose main house was located in Dover) have been rehabilitated as residences.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 26

---

## 7. The Grove: (from 1868)

St. Mary's Grove, with its tall shade trees, grass fields, woodlands, wild flowers and native plants, and the Spring Brook running through it, has been a favorite place for gatherings and picnics and recreation since soon after the parish purchased the land in 1868. [Photos 55 and 58] Paths through the Grove's woods to the west and north led (and lead) to and from neighborhoods adjacent to the church property. [Photo 56, 57] Appropriate for a property that dates to the nineteenth century, the Grove lends to St. Mary's grounds a picturesque, Romantic ethos and feeling.

### *Historic context*

The first of what would become an annual parish picnic was held in the Grove in 1869.<sup>81</sup> In 1873, the *Dover Iron Era* noted:

The Annual Picnic in aid of St. Mary's church in this town, comes off on the 4<sup>th</sup> of July, and as usual every effort is being made to make it worthy of a visit from far and near. Search's String Band will be in attendance, and a large platform erected for those who love the waltz. St. Mary's Grove is well known for its agreeable shade, and is become celebrated for these annual picnics, which seem to be more successful each succeeding year.<sup>82</sup>

By 1920, the St. Mary's Athletic Association was organized and was the impetus to develop a baseball field in the southern portion of the Grove as locals defined it. Baseball had been popular here and became wildly so in the second quarter of the twentieth century. "The baseball field in St. Mary's Grove," as it was often referred to, was heavily used by a regional baseball league whose teams were sponsored by other churches, both Catholic and Protestant, and towns and companies in the area. The games drew fans and crowds and eventually bleachers and a concession stand were introduced. Local newspapers regularly reported on the games. From about 1915 until not long after the Second World War, St. Mary's baseball field became one of the parish's most visible functions, attracting athletes and spectators from far beyond the parish's own members, constituting a broad public function for St. Mary's property.

For generations St. Mary's School children used the Grove for recess in good weather. Teachers welcomed the opportunity to take pupils out of the classroom to experience the natural environment together. School reunion reports over the years affirm what a rewarding—and indelible—impression it made on youngsters.<sup>83</sup> Moreover, access to the Grove was unrestricted, and the broader community enjoyed its woods and paths, fields, and the Spring Brook.

---

81. *Iron Era*, July 4, 1890. The article mentions the twenty-first anniversary of the Grove picnic.

82. *Iron Era*, June 28, 1873.

83. See especially "St. Mary's School Class Reunion, June 25, 1994" and its compilation of recollections from the 1940s. Archives of St. Mary's Church.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 27

---

## Historical developments after the Period of Significance

### Church (1)

#### *Exterior and Interior Restoration & Renewal, 1997-98*

Beginning in 1997, the parish undertook a program of restoration and renewal to reclaim aspects of the church exterior and interior that had lost integrity, mostly due to ahistorical renovation. Some aspects of the program were pure restoration: conservation of the stained-glass windows and its wood tracery, and exterior masonry. Some aspects constituted more sensitive replacement with design based on the original 1872 drawings: wood doors and ridgepole cresting. Still other components were an effort to employ designs and materials more fitting for the church's particular architectural idiom: on the exterior, porch coverings for the sacristy and (basement) hall; stair railings; on the interior, custom-designed appointments, the staining of extant pews and the trusses in a darker color, the reintroduction of wood wainscoting, the installation of a (historic) pipe organ. The initiative was led by the pastor and lay leadership team, working with Daniel Krief, architect and builder, of Morristown and New York, with Michael Wetstone of New York advising on historic preservation as well as designing some exterior and interior fixtures and appointments. The ambitious undertaking was achieved with the financial support of parishioners, foundations, and a grant from the New Jersey Historic Trust. [Photos 17, 18]

#### *Skinner Organ Company pipe organ*

It was built by the Skinner Organ Company of Boston as Opus 741 for a Paterson church in 1928-29. St. Mary's purchased the organ in 1997 and had it restored and placed here by the Peragallo Organ Company. Ernest Skinner was the greatest American organ builder of his time. G. Donald Harrison, another famous organ builder, helped develop the specification and the scaling of the pipework. Skinners from the era of St. Mary's organ are especially prized for their tonal color and grandeur of ensemble. Ernest Skinner, in his monograph *The Modern Organ*, urged that "The organ case should harmonize with its visible surroundings." St. Mary's embraced Skinner's advice when planning the one for the Skinner organ when it was moved to the church. The case also features finials on its four posts that are based on drawings for the church spire that was never built.

### Rectory (2)

The rectory remains the residence for parish priests and for the past 30 years about half the first floor has been used for parish offices. The rectory's survival was in question around 2005. A new pastor was daunted by persistent parish deficits and the projected cost of maintenance on the building that had been pushed off. He wondered if such a large, grand house was impractical and obsolete and introduced the possibility of razing it. Lay leaders paused at this prospect and thought it prudent to look for ways to preserve the building. A few years later another pastor, deploying revenue created by a newly-leased school building, undertook an upgrade of the rectory 2009-2011. Though not conceived as a restoration project, historic drawings and photographs were consulted. The result spoke for itself: the building was saved, its character sustained, and its interior made more functional and pleasant.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 28

---

## School (3)

The circumstances that produced the need for the 1954-1955 school lasted almost two generations. In the mid-1960s, it reached capacity, with as many as 60 children in each classroom. Thereafter, demographic and social changes brought a smaller pool of potential students, just as operating costs rose inexorably. Regarding the latter, the financial model that enabled most parochial schools to function—ostensibly uncompensated teaching sisters—changed as a result of diminishing religious vocations. By the late 1990s, sustaining a school meant worsening parish fiscal deficits. Fund-raising endeavors propped it up, and multiple lifelines were extended. There was resistance to give up on an institution that was once so central to the parish's purpose, culture, and identity. But after exertion and hand-wringing, there came the decision to close the school. The last class graduated in 2008. The parish maintains the school building and has leased it to educational organizations; a provision in the lease allows the parish to share some spaces of the building. Lease revenue underwrites core parish services and the upkeep of its facilities.

## The Grove (7)

The Grove continues to be a venue for social events, recreation, sports, outdoor band concerts, and exploring nature. In the 1980s through the early 2000s a carnival there became the main annual fundraising event for the parish school and drew large local crowds. An outdoor mass was occasionally held in the Grove. The annual parish picnic there remains a fixture, as it has been since the earliest years of the Period of Significance.

The Coronavirus pandemic of 2020 brought a renewed focus on the Grove. Health concerns led to the closing of St. Mary's Church (the building) from April 1 until June 13, followed by reopening but with occupancy restrictions. It was in this context that St. Mary's Grove again proved useful and inspirational by becoming the location for masses. Parishioners brought lawn chairs and sat under the sheltering trees. The outdoor setting allowed a congregation to gather safely and observe social distancing norms. Once more, the Grove played a special role.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 8 Page 29

## Appendix

### Examples of Jeremiah O'Rourke's churches

CHURCH	LOCATION	DATE	NATIONAL/STATE REGISTER LISTING
St. Joseph's Church	Mendham, NJ	1859	n/a
Our Lady of Mt. Carmel	Boonton, NJ	1860	n/a
Chapel of the Immaculate Conception	South Orange, NJ	1863-1870	n/a
St. John's Church	Orange, NJ	1866-80s	n/a
Church of the Immaculate Conception	Camden, NJ	1864	National and State, 2003
St. Paul's Church	Princeton, NJ	1869	n/a
St. Joseph's Church	Newark, NJ	1871-1880	National and State, 1980
St. Mary's Church	Dover (Wharton), NJ	1872-73	State, 1997
St. Mary's Church	Plainfield, NJ	1875-1880	National and State, 1985
St. Paul the Apostle	New York, NY	1874-1884	National, 1991
St. Aloysius Church	Newark, NJ	1881	n/a
Church of the Holy Cross	Harrison, NJ	1886-1890	n/a
St. Mary's Church	Gloucester, NJ	1888-1889	n/a
St. Joseph Church	Bound Brook, NJ	1891	n/a
Sacred Heart Church	Bloomfield, N.J.	1892	n/a
Our Lady of Good Counsel Church	Moorestown, NJ	1895	n/a
Cathedral of the Sacred Heart	Newark, NJ	1898-1954	National and State, 1976
St. Vincent Martyr Church	Madison, NJ	1905	n/a
St. Elizabeth's Church	Avon-by-the Sea, NJ	1908	n/a

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 9 Page 1

---

### Bibliography

Atterbury, Paul and Clive Wainwright, eds. *Pugin: A Gothic Passion*. New Haven and London: Yale University Press, 1994.

Archives of the Archdiocese of Newark, Seton Hall University, South Orange, New Jersey. The archives hold many letters by Jeremiah O'Rourke to the bishops of Newark.

Dolan, Jay P. *The American Catholic Experience: A History from Colonial Times to the Present*. Garden City: Doubleday & Company, 1985.

*Dover Advance* Newspaper published in Dover beginning in 1905. It reported on activities in St. Mary's parish, including building projects, from 1905 and through the full length of the Period of Significance.

Flynn, Joseph M. *The Catholic Church in New Jersey*. Morristown, New Jersey, 1904.

Hanson, Kenneth R. *Port Oram, circa 1882: A New Jersey Iron Town*. Hanson Press, 1981. Reprinted, Wharton Centennial Committee, 1995.

*Iron Era*. Newspaper published in Dover, New Jersey. It reported on activities in St. Mary's parish, including building projects, during the length of its publishing run, 1870-1915.

Kelly, Charlotte and Alan Rowe Kelly *Images of America: Wharton*. Portsmouth, New Hampshire: Arcadia, 2004.

Kupke, Raymond J. *Living Stones: A History of the Catholic Church in the Diocese of Paterson*. Clifton, New Jersey: Diocese of Paterson, 1987.

McCarthy, J. J. *Suggestions on the Arrangement and Characteristics of Parish Churches*. Dublin: James Duffy, 1851. Pamphlet in the Library of the Royal Irish Academy, Dublin.

Mahoney, Joseph F. and Peter J. Wosh. *The Diocesan Journal of Michael Augustine Corrigan, Bishop of Newark, 1872-1880*. Newark and South Orange: New Jersey Historical Society and the New Jersey Catholic Historical Records Commission, 1987.

Morris County Heritage Commission "New Jersey Historic Sites Inventory, Morris County Cultural Resources Survey," 1986-87. The Survey was prepared by Acroterion, Historic Preservation Consultants.

O'Rourke, Jeremiah "Proposed St. Mary's Church, Dover, New Jersey. 1872. Rev. P. McCarthy, Rector." O'Rourke's rendering of the south and east elevations of the church and the complete architectural drawings. Ink on linen paper, with select watercoloring. Archives of St. Mary's Church.

[O'Rourke, Jeremiah and Sons] "Specifications of Materials and Workmanship to repair and renovate St. Mary's Church, Dover, New Jersey, May 1908." Proposal by Jeremiah O'Rourke & Sons. Typescript on legal-size paper. Archives of St. Mary's Church.

Perrucci, Dorianne R. *Morris County: The Progress of its Legend*. Woodland Hills, California: Windsor Publications, 1983.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 9 Page 2

---

Pierson, Jr., William H. *American Buildings and Their Architects, Volume 2: Technology and the Picturesque, The Corporate and the Early Gothic Styles*. New York and Oxford: Oxford University Press, 1978.

Pinel, Stephen L. *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York*. Villanova, Pennsylvania: OHS Press, The Organ Historical Society, 2021.

Pugin, A.W.N. *True Principles of Pointed or Christian Architecture*. London: John Weale, 1843.

Raguin, Virginia Chieffo Raguin *Glory in Glass: Stained Glass in the United States: Origins, Variety, and Preservation*. Catalogue for exhibition at The Gallery at the American Bible Society, New York, November 12-1998-February 16, 1999.

Records of The Organ Historical Society, Villanova, Pennsylvania.

Regan, Brian *Gothic Pride: The Story of Building a Great Cathedral in Newark*. New Brunswick: Rivergate (an imprint of Rutgers University Press), 2012.

Richardson, Douglas S. *Gothic Revival Architecture in Ireland*. New York: Garland Press, 1983.

"St. Mary's Church, Dover, New Jersey, 1873-1973." Rockaway, New Jersey: Custom Printing Litho Service. In the collection of the Wharton Public Library and in the Archives of St. Mary's Church.

"St. Mary's Church 100<sup>th</sup> Anniversary, 1845-1945." Washington, New Jersey: The Stryker Press, 1945. In the collection of the Wharton Public Library and in the Archives of St. Mary's Church.

"Seventy-Fifth Anniversary, St. Mary's Parish, Dover, N.J., 1845-1920." Printed privately. In the collection of the Wharton Public Library and in the Archives of St. Mary's Church.

Sheehy, Jeanne J. *J. J. McCarthy and the Gothic Revival in Ireland*. Ulster: Ulster Architectural Heritage Society, 1977.

Stanton, Phoebe B. *The Gothic Revival and American Church Architecture*. Baltimore, Maryland: The Johns Hopkins Press, 1968.

Stanton, Phoebe B. *Pugin*. New York: The Viking Press, 1972.

Sullivan, Edward V. "An Annotated Copy of the Diary of Bishop James Roosevelt Bayley, First Bishop of Newark, New Jersey, 1853-1872." Ph.D. diss., Catholic University of America, 1956. Archives of the Archdiocese of Newark, Seton Hall University, South Orange, New Jersey.

Yeomans, David T. *The Trussed Roof: Its History and Development*. Aldershot, Hants.: Scolar Press, 1992.

Upjohn, Everard. *Richard Upjohn, Architect and Churchman*. New York: Columbia University Press, 1939.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number 10 Page 1

---

## Verbal Boundary Description

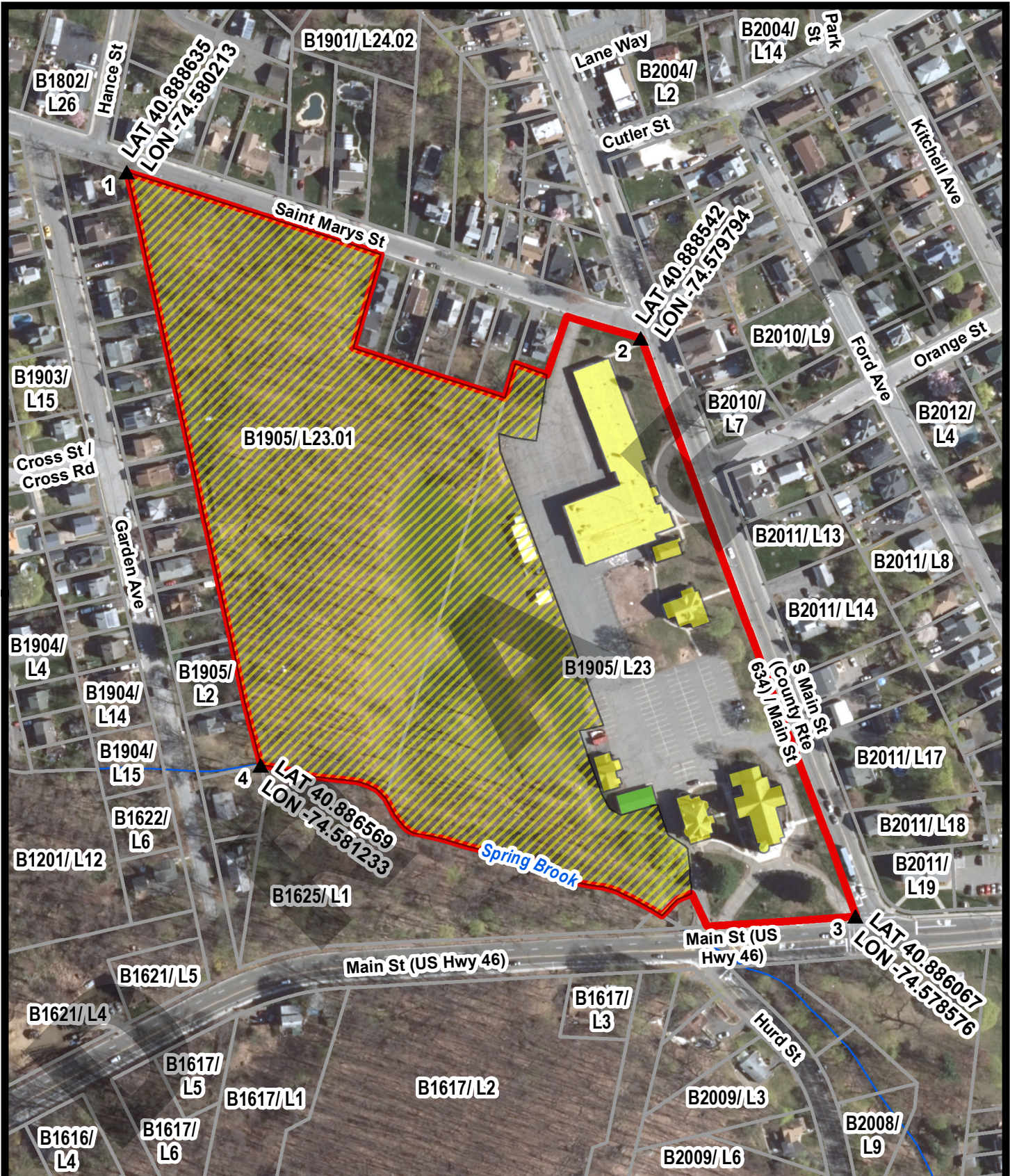
All of Block 1905, Lots 23 and 23.01, Borough of Wharton Tax Map, 2015

Beginning at the intersection of U.S. Rt. 46 and South Main Street in Wharton, proceed north to St. Mary's Street. Proceed west on St. Mary's Street to the west end of the school's rear driveway and south into the parking lot to where the woods begin. Proceed northwest to the north side of the rear property line of Block 1905.01, Lot 16, Borough of Wharton Tax Map, 2015 and located on St. Mary's Street. Proceed south through the woods along the rear property lines of lots on Garden Avenue to the Spring Brook. Follow the course of the Spring Brook to U.S. Rt. 46. Proceed east to the corner of U.S. Rt. 46 and South Main Street.

## Boundary Justification

The boundary includes the property that holds all of the resources—the contributing buildings and the contributing site, the Grove—that made St. Mary's Church a distinctive entity during the Period of Significance (1868-1955).





**St. Mary's Church (Roman Catholic)  
Historic District**  
New Jersey and National Registers Nomination  
Borough of Wharton,  
Morris County,  
New Jersey

Boundary and tax map



Datum: NAD 1983 State Plane New Jersey

**Legend**

- District boundary
- Historic District Status**
- Contributing building
- Non-contributing building
- Contributing site
- ▲ Coordinates

16.34 Acres



NJDEP,  
Historic Preservation Office  
August 2022



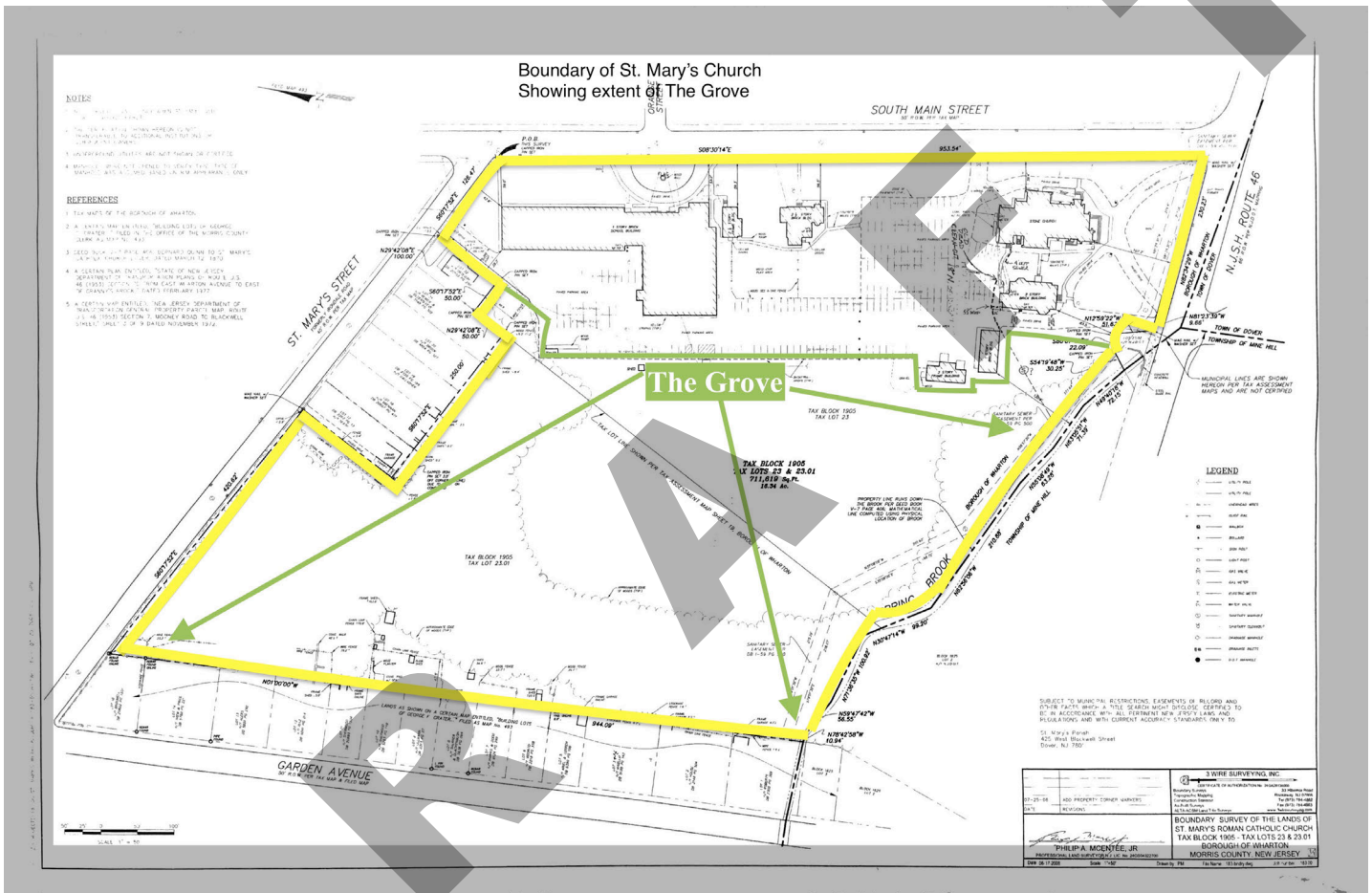


# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number            Maps and Plans            Page            2           



2. Plot plan showing extent of "The Grove."

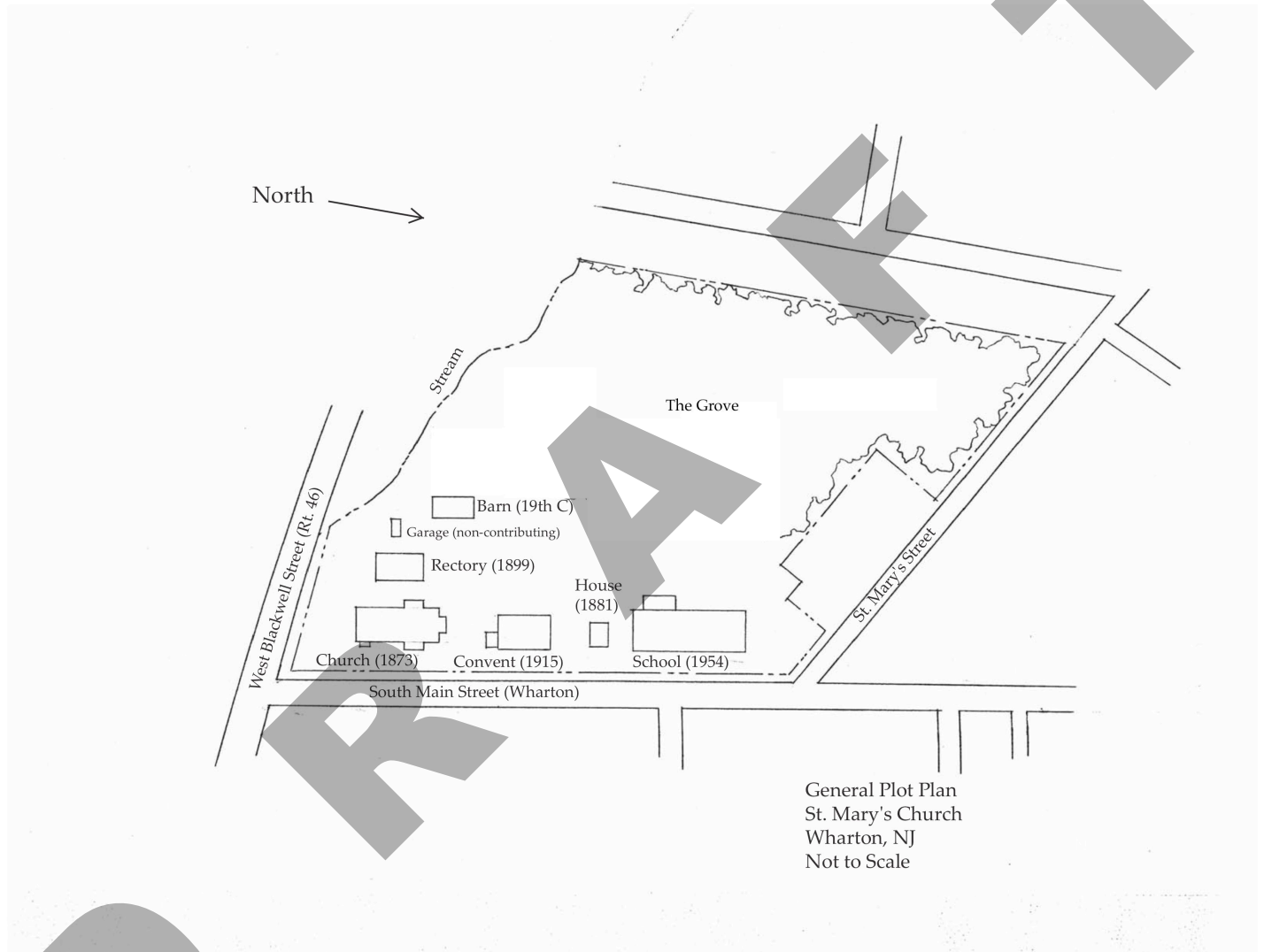
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number \_\_\_\_\_ Maps and Plans \_\_\_\_\_ Page 3



3. Sketch plan showing location of resources.







United States Department of the Interior  
National Park Service

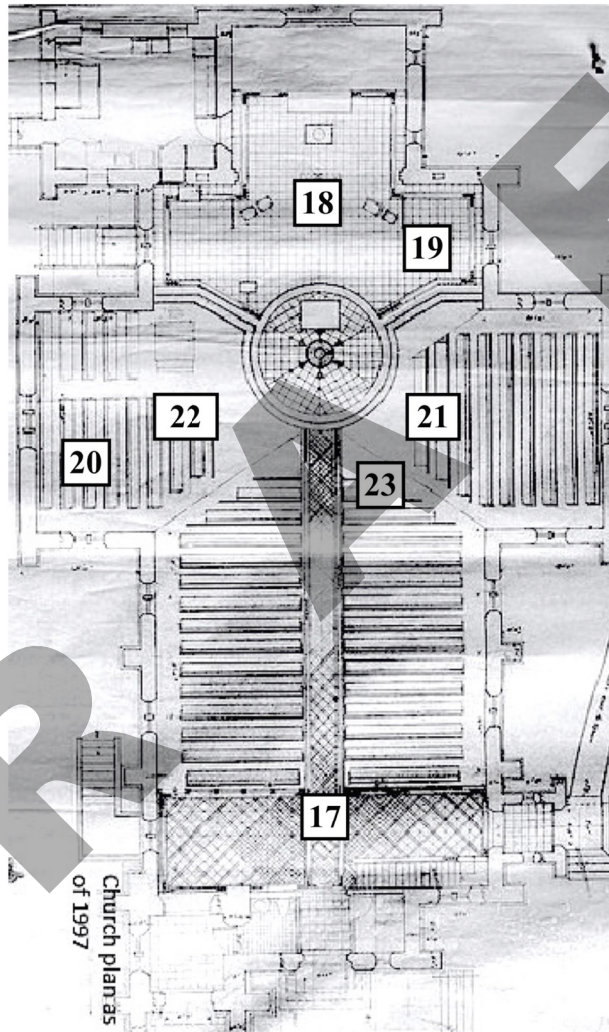
# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number	Maps and Plans	Page	6
----------------	----------------	------	---

6.



NJ/Morris County/  
St. Mary's Church

Church (1)  
interior plan  
and photo  
location

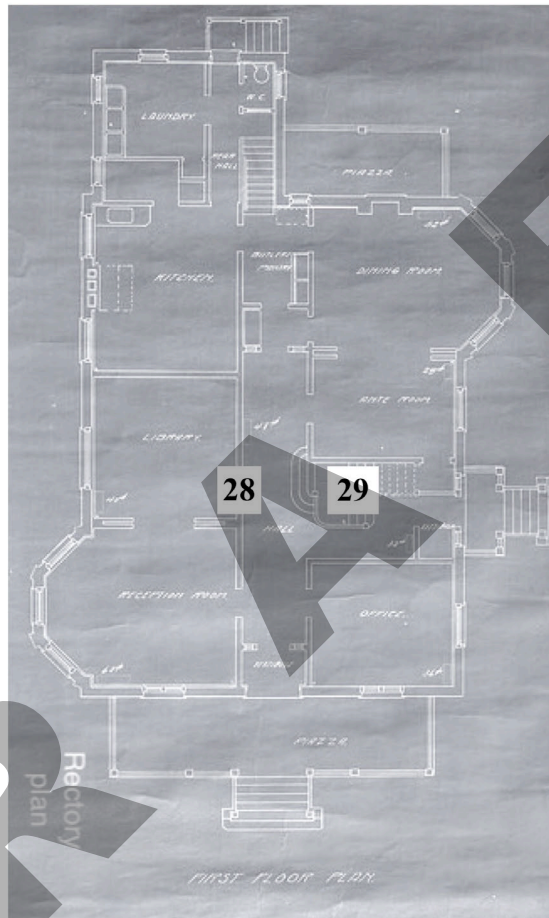
6. Church plan showing photos location.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Maps and Plans \_\_\_\_\_ Page 7



NJ/Morris County/St. Mary's Church

Rectory (2) interior  
plan and photo  
location

7. Rectory plan showing photos location.



United States Department of the Interior  
National Park Service

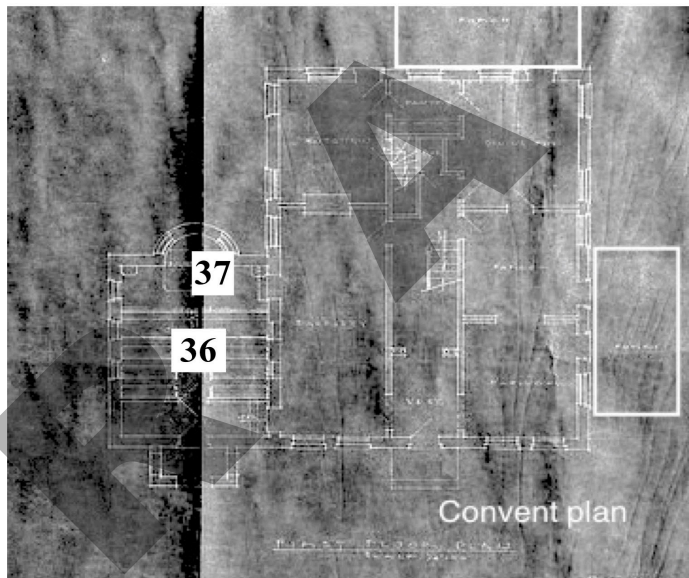
# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Maps and Plans \_\_\_\_\_ Page 8

---

NJ/Morris County/St Mary's Church



Convent (3)  
interior  
plan and  
photo location

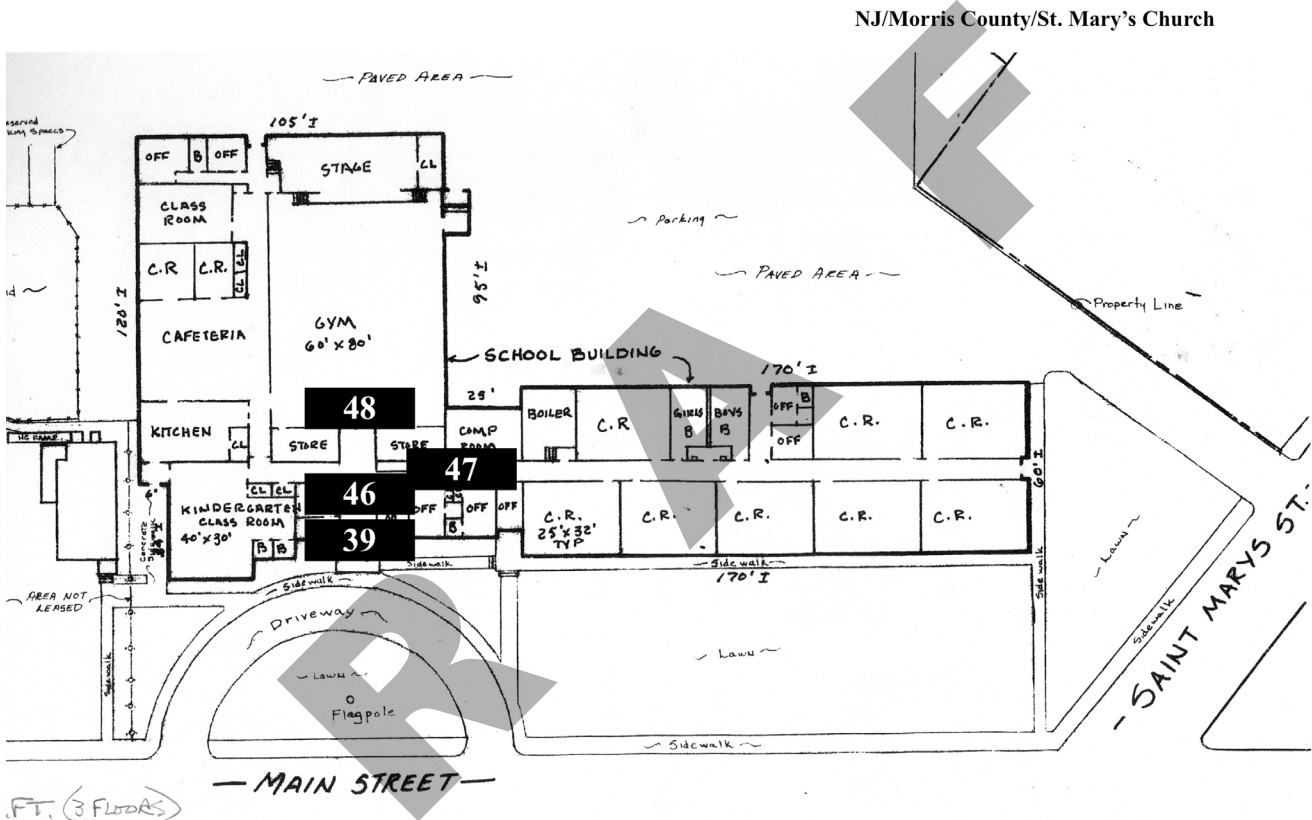
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number    Maps and Plans    Page    9



SCHOOL - ± 25,000 SQ. FT.

School (4) interior plan and photo location

United States Department of the Interior  
National Park Service

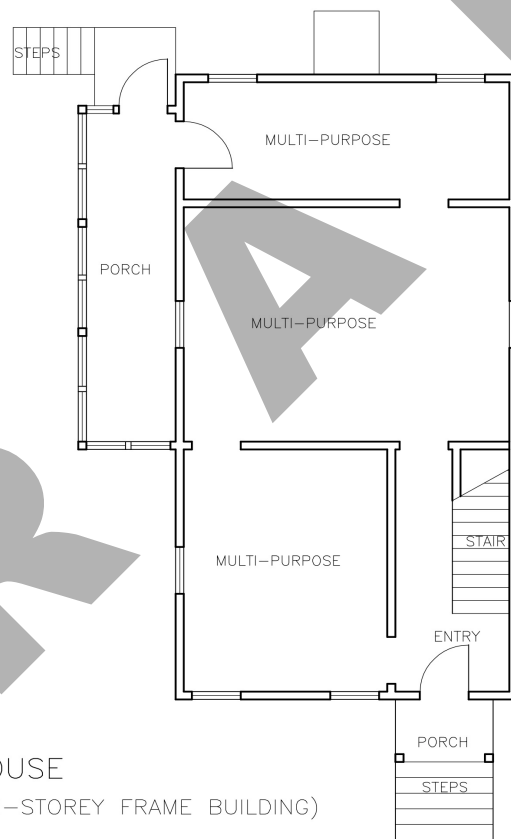
# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number \_\_\_\_\_ Maps and Plans \_\_\_\_\_ Page 10

NJ/MORRIS COUNTY/WHARTON/ST. MARY'S CHURCH



5. HOUSE  
(2-1/2-STORY FRAME BUILDING)



10. "Sisters' House," built in 1881 for the religious sisters teaching in the parish school. Moved to its current location in 1915. Currently serves as the Religious Education Center.

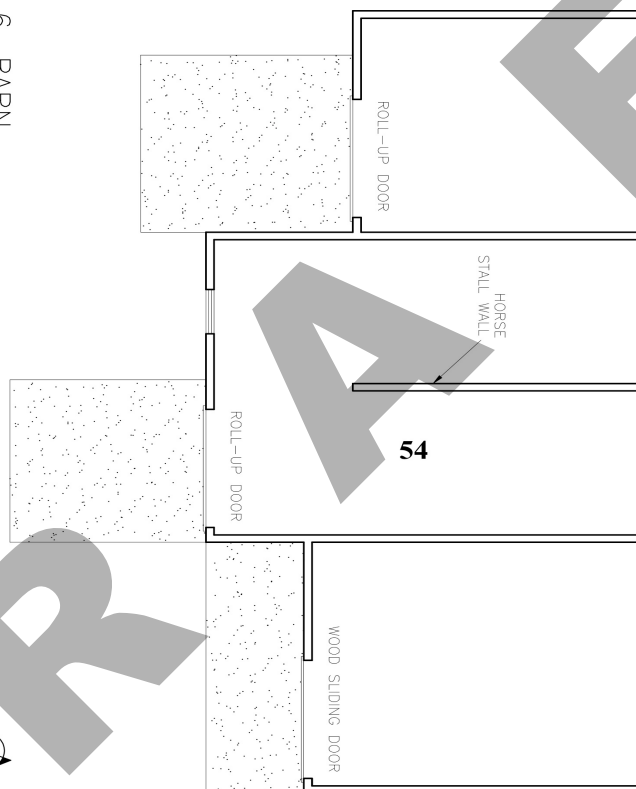
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Maps and Plans \_\_\_\_\_ Page 11

6. BARN  
(2-STORY FRAME BUILDING)



NJ/MORRIS COUNTY/WHARTON/ST. MARY'S CHURCH

11. Barn plan showing location of photo.

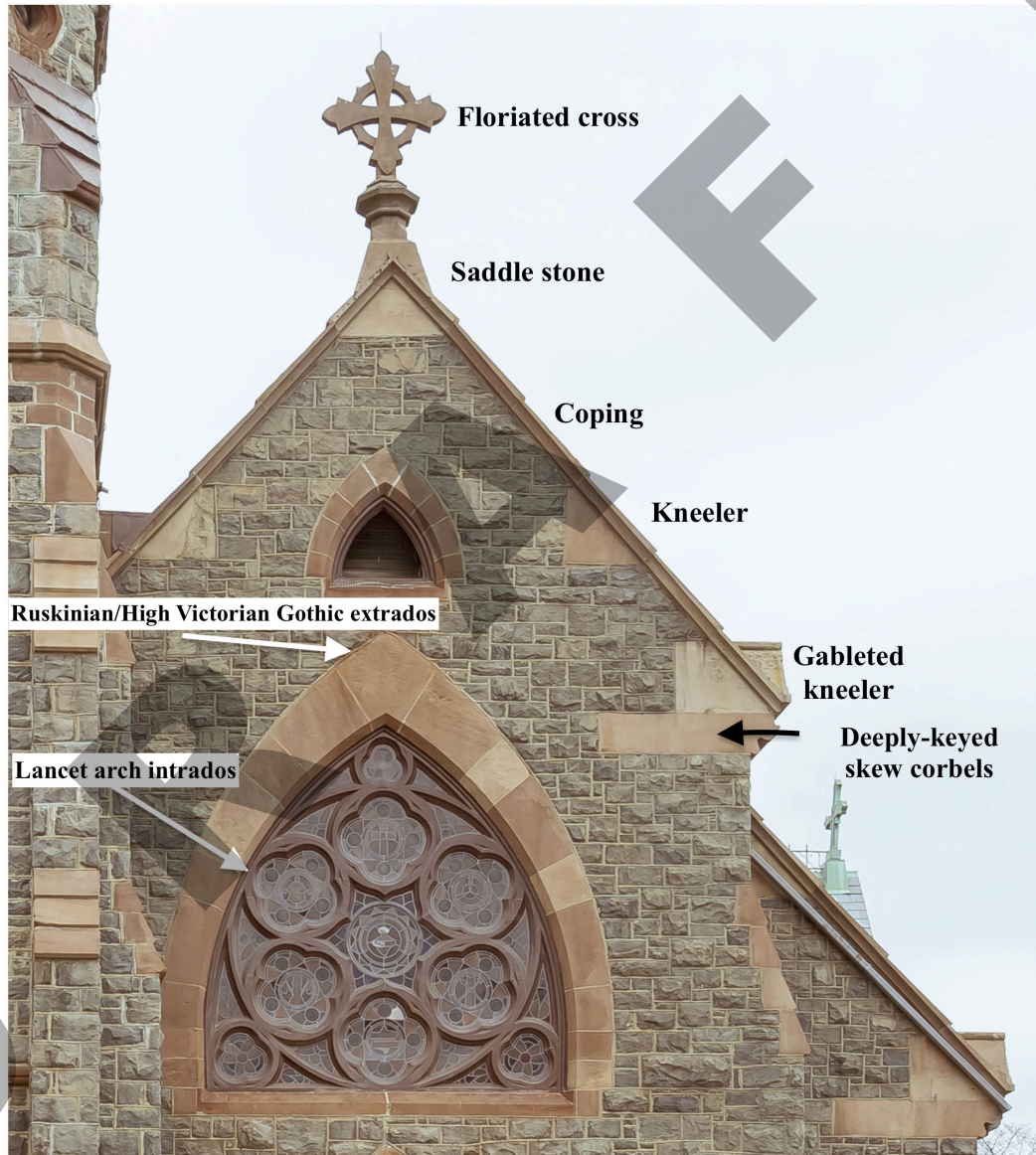
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number          Graphics          Page     1    



**English Gothic/English Gothic Revival details in  
St. Mary's Church facade gable**

1. Photograph of facade gable with its English Gothic and English Gothic Revival details labeled.

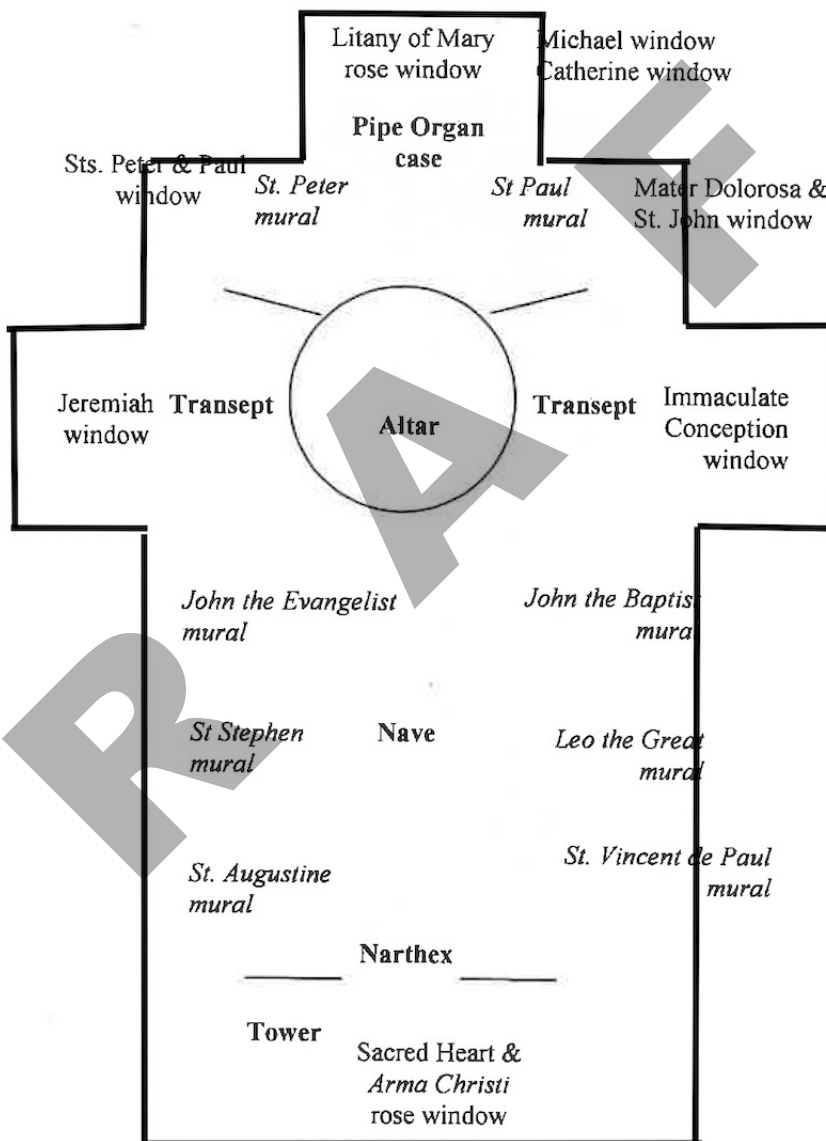
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number \_\_\_\_\_ Graphics          Page     2    



2. Sketch plan of St. Mary's Church showing the location of major stained glass window subjects and ceiling mural subjects.



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Maps \_\_\_\_\_ Page 1



1. "Map of Morris County, New Jersey" Lightfoot and Gill, 1853. St. Mary's Church site highlighted. Rutgers University Special Collections and Archives



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number	Historic Maps	Page	2
----------------	------------------	------	---



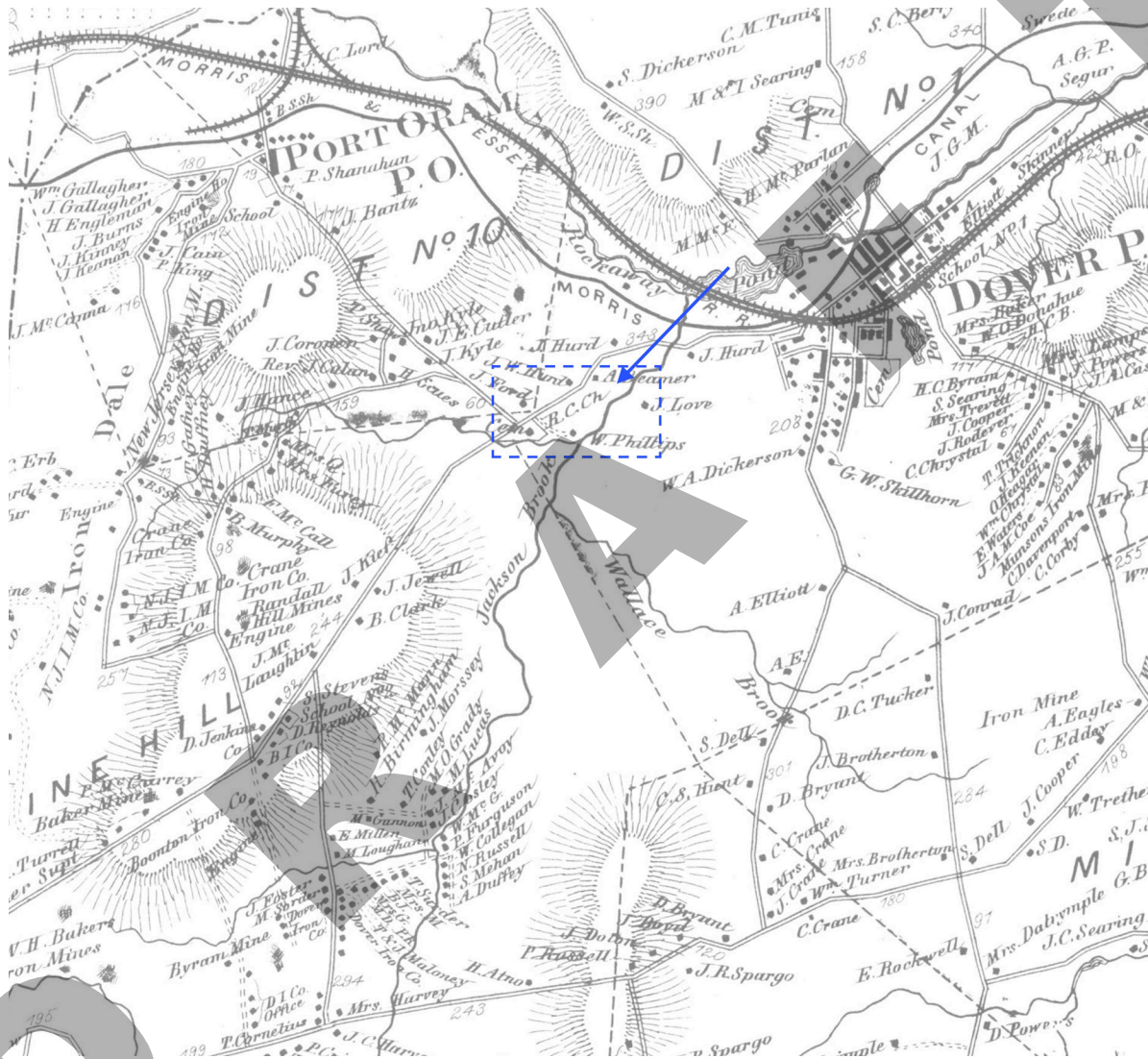
2. "Map of a Group of Mines in Morris County," Geological Survey of New Jersey, Geo. H. Hopkins, 1867. St. Mary's Church site highlighted. Rutgers University Special Collections and Archives

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Maps \_\_\_\_\_ Page 3 \_\_\_\_\_



3. F.W. Bears, et. al., *Atlas of Morris County, New Jersey* (New York: Beers, Ellis & Soule, 1868), Plate 19, Randolph. St. Mary's Church site highlighted. Township of Randolph, NJ Website



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number	Historic Maps	Page	4
----------------	------------------	------	---



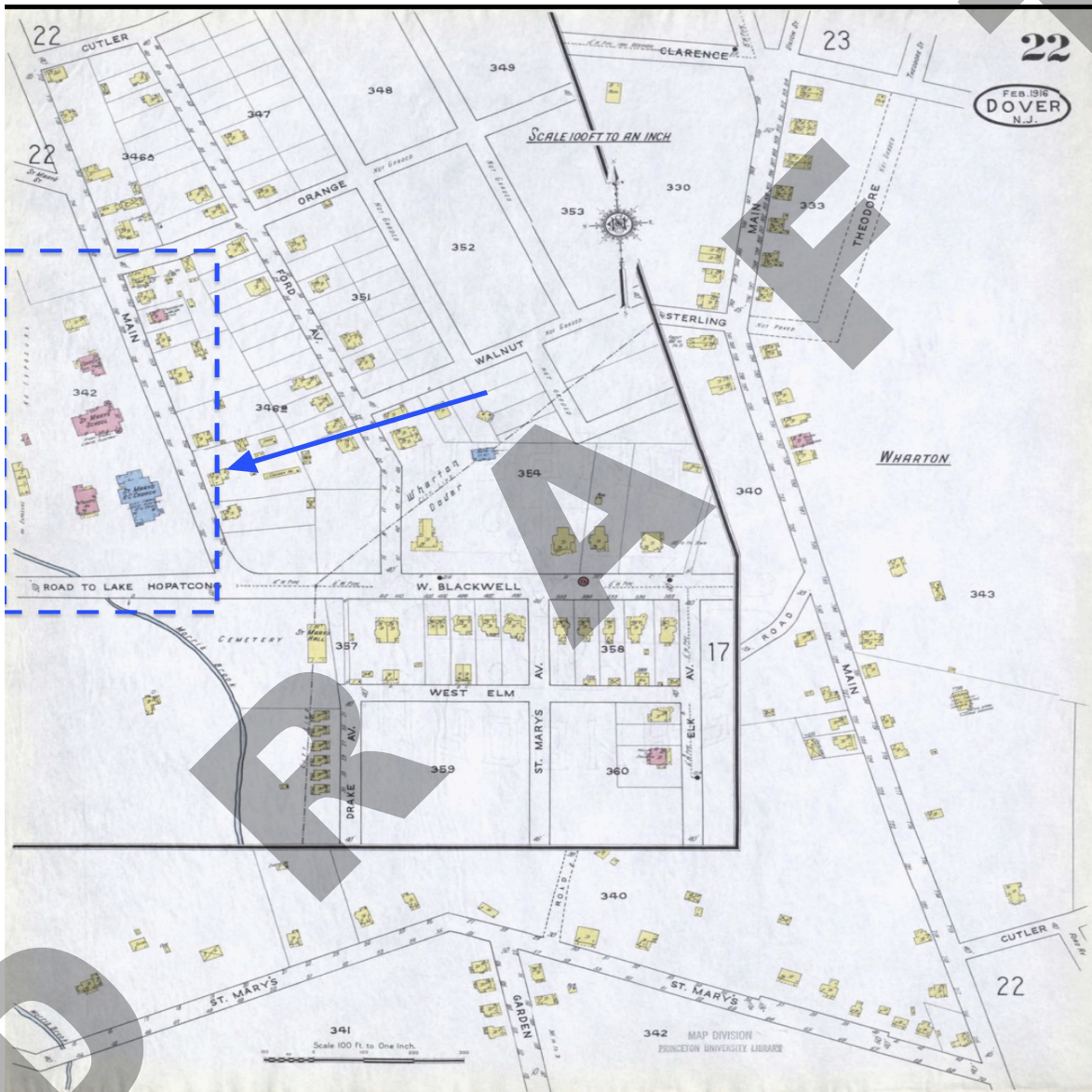
4. *Atlas of Morris County*, Plate 24: Randolph. (New York: E. Robinson, 1887) Map created in 1886 and published in 1887. St. Mary's Church site highlighted. Private collection

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Maps \_\_\_\_\_ Page 5



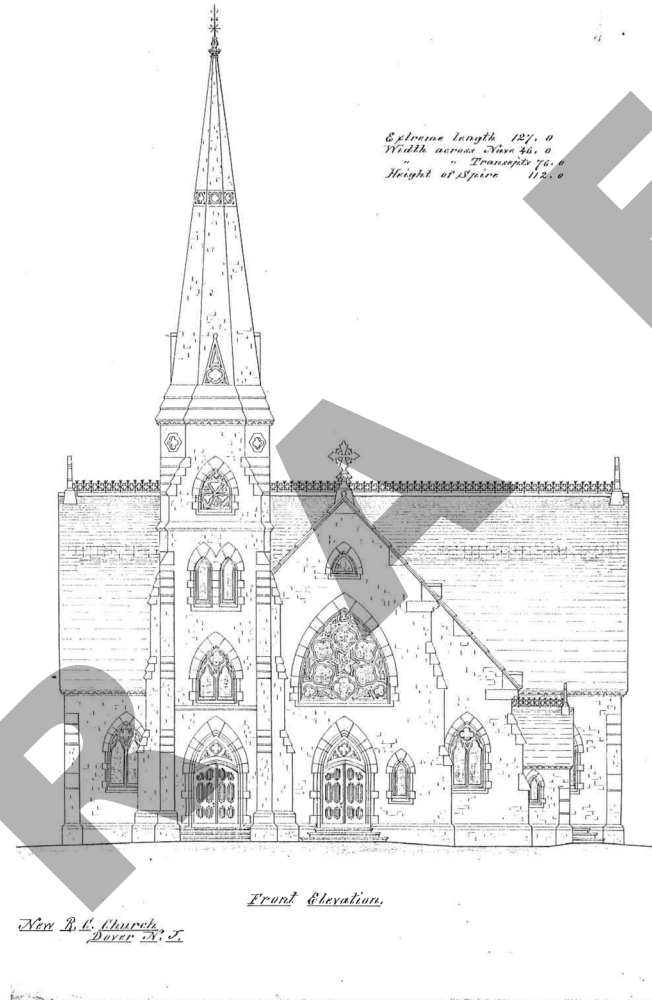
5. Sanborn map, 1916, of Dover, NJ, with Borough of Wharton detail. St. Mary's Church site is highlighted. Princeton University Library Special Collections

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Graphics \_\_\_\_\_ Page 1



1. "Front Elevation." "New R.C. Church, Dover, N.J." "Extreme length 127.0. Width across Nave 46.0, across Transepts 76.0. Height of Spire 112.0." The rendering shows the spire that was never erected.

(Historic Graphics 1-7 are Jeremiah O'Rourke's "Proposed St. Mary's Church, Dover, New Jersey. 1872. Rev. P. McCarthy, Rector." Hand renderings and architectural drawings on linen paper, with select watercoloring. Archives of St. Mary's Church)



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Graphics \_\_\_\_\_ Page 2



*Side Elevation.*

*Scale - 8 feet to an inch.*

RETURN THIS DRAWING TO  
J. O'Rourke,  
Architect,

*J. O'Rourke  
Newark*

2. "Side Elevation." "Jerh. O'Rourke, Newark." Stamped, "Return this drawing to J.O'Rourke, Architect, Newark, N.J." The drawing shows the transept with lower roof than was built.

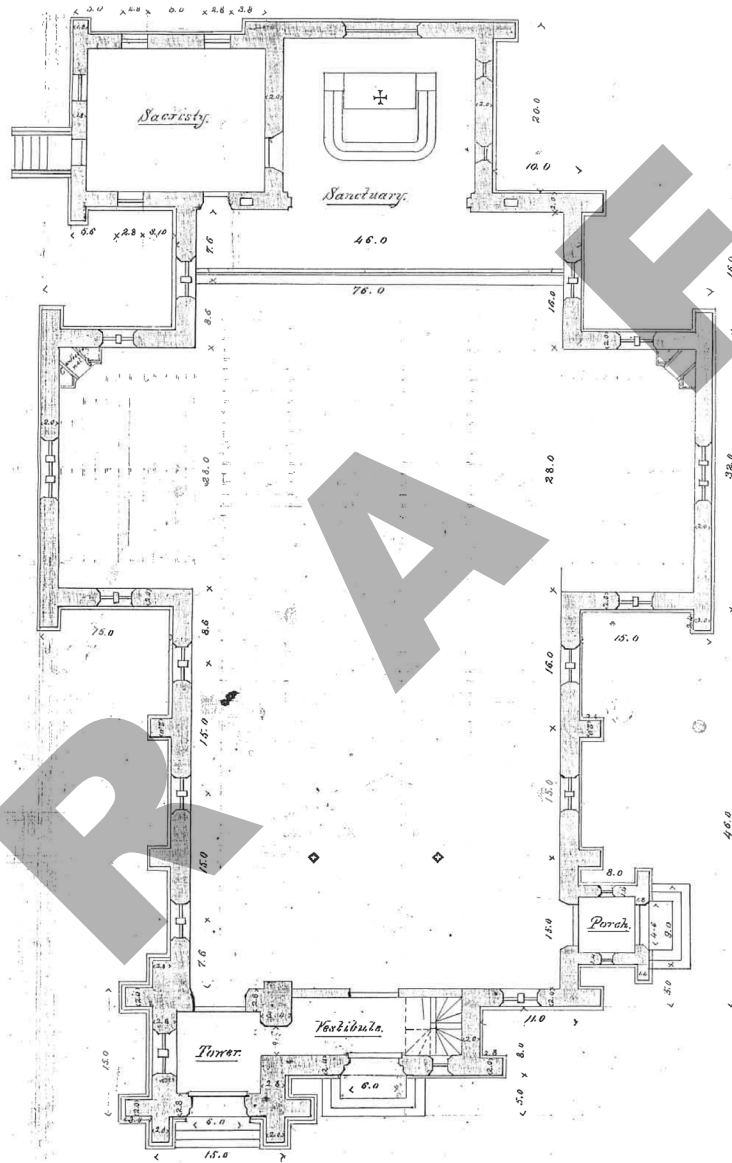
United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Historic      Page      3  
   Graphics      \_\_\_\_\_



3. Plan. Drawing faintly shows transept pews positioned facing inward. The earliest photo of the interior (included in the Historic Photos Continuation Pages) shows them facing inward. A 1908 renovation had positioned the transept pews facing the sanctuary and a 1998 restoration returned the transept pews so that they faced inward.



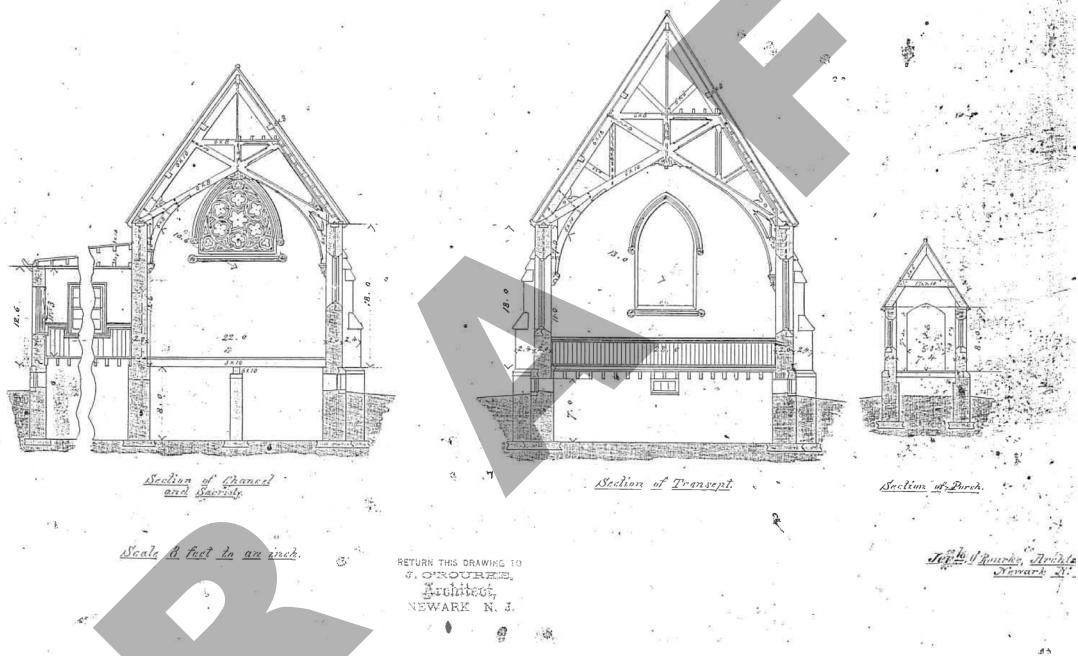
United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number	Historic Graphics	Page	4
----------------	-------------------	------	---



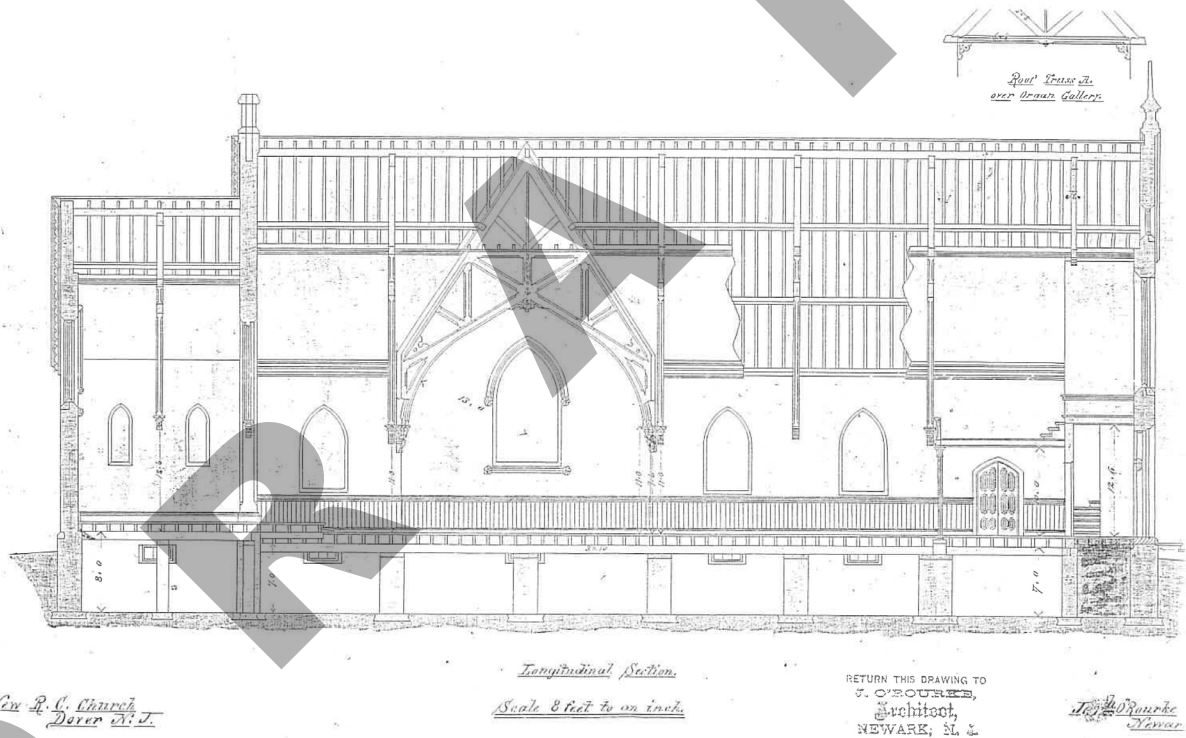
4. "Section of Chancel and Sacristy." "Section of Transept." "Section of Porch." "Jerh. O'Rourke, Archt., Newark, N.J." Stamped, "Return this drawing to J.O'Rourke, Architect, Newark, N.J." Shows that the chancel, as designed, had a roof with the same pitch as the other gable roofs. This sheet has mild damage due to moisture.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_  
Historic Graphics \_\_\_\_\_  
Page 5



5. "Longitudinal Section" "New R.C. Church, Dover, N.J." "Jerh. O'Rourke, Newark." Stamped, "Return this drawing to J.O'Rourke, Architect, Newark, N.J."

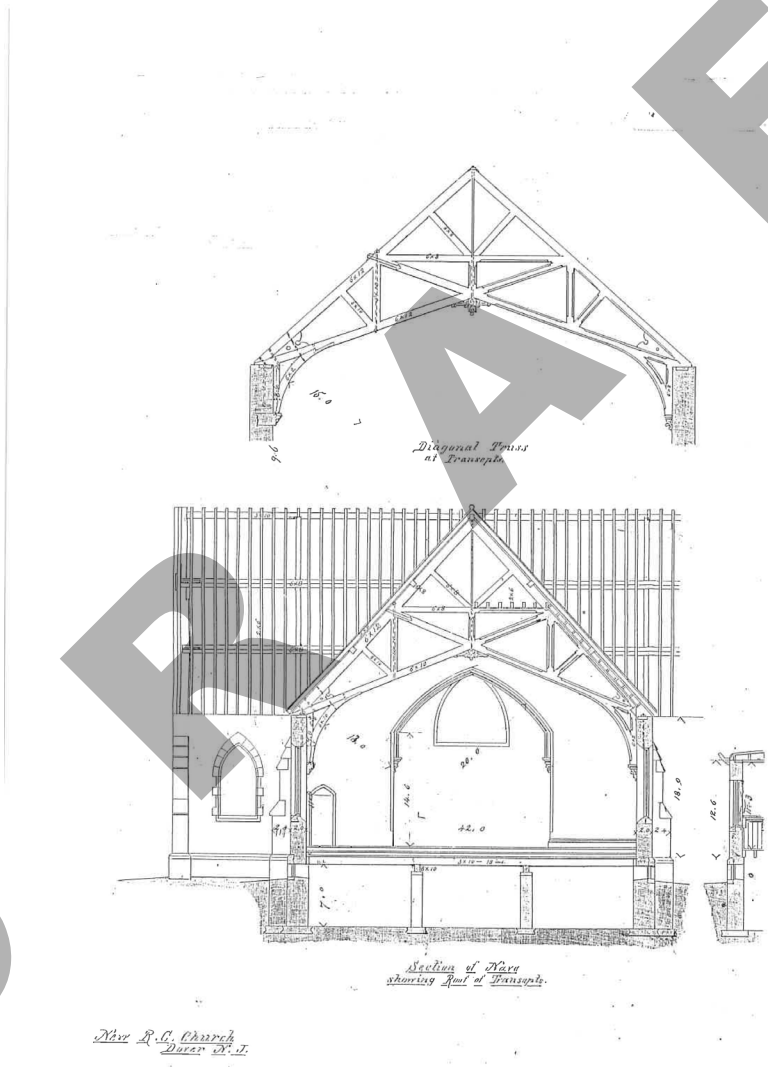
United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number	Historic Graphics	Page	6
----------------	-------------------	------	---



6. "Diagonal Truss at Transepts." "Section of Nave showing Roof of Transepts." "New R.C. Church, Dover, N.J." "Jerh. O'Rourke. Newark."

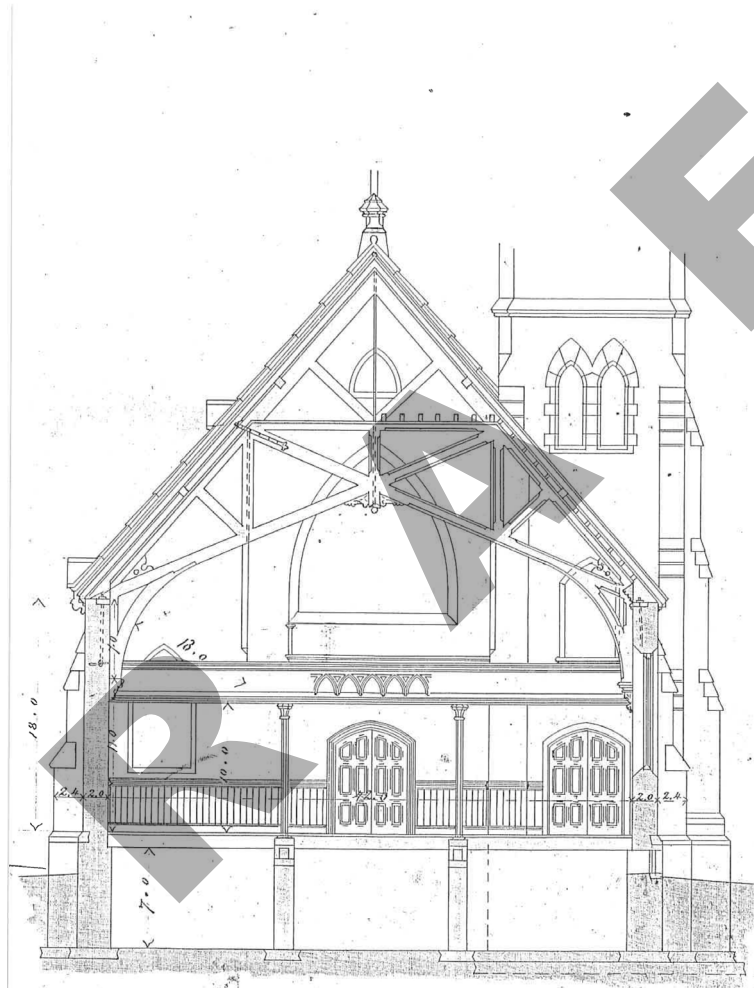
United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Graphics \_\_\_\_\_ Page 7



*Section of Nave  
showing Gallery Front.*

7. "Section of Nave, showing Gallery Front."

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Historic      Page      8  
                                 Graphics      \_\_\_\_\_

---



8. Rectory (1899) east elevation, from a set of blueprint drawings. "Rectory, St Mary's Dover, N.J. Rev. G Funcke, Pastor." Archives of St. Mary's Church



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Historic      Page      9  
                                 Graphics

---



9. Convent (1915), architect's rendering from a later copperplate image. Archives of St. Mary's Church

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Graphics \_\_\_\_\_ Page 10

---



10. School (1954), watercolor rendering of facade. Archives of St. Mary's Church



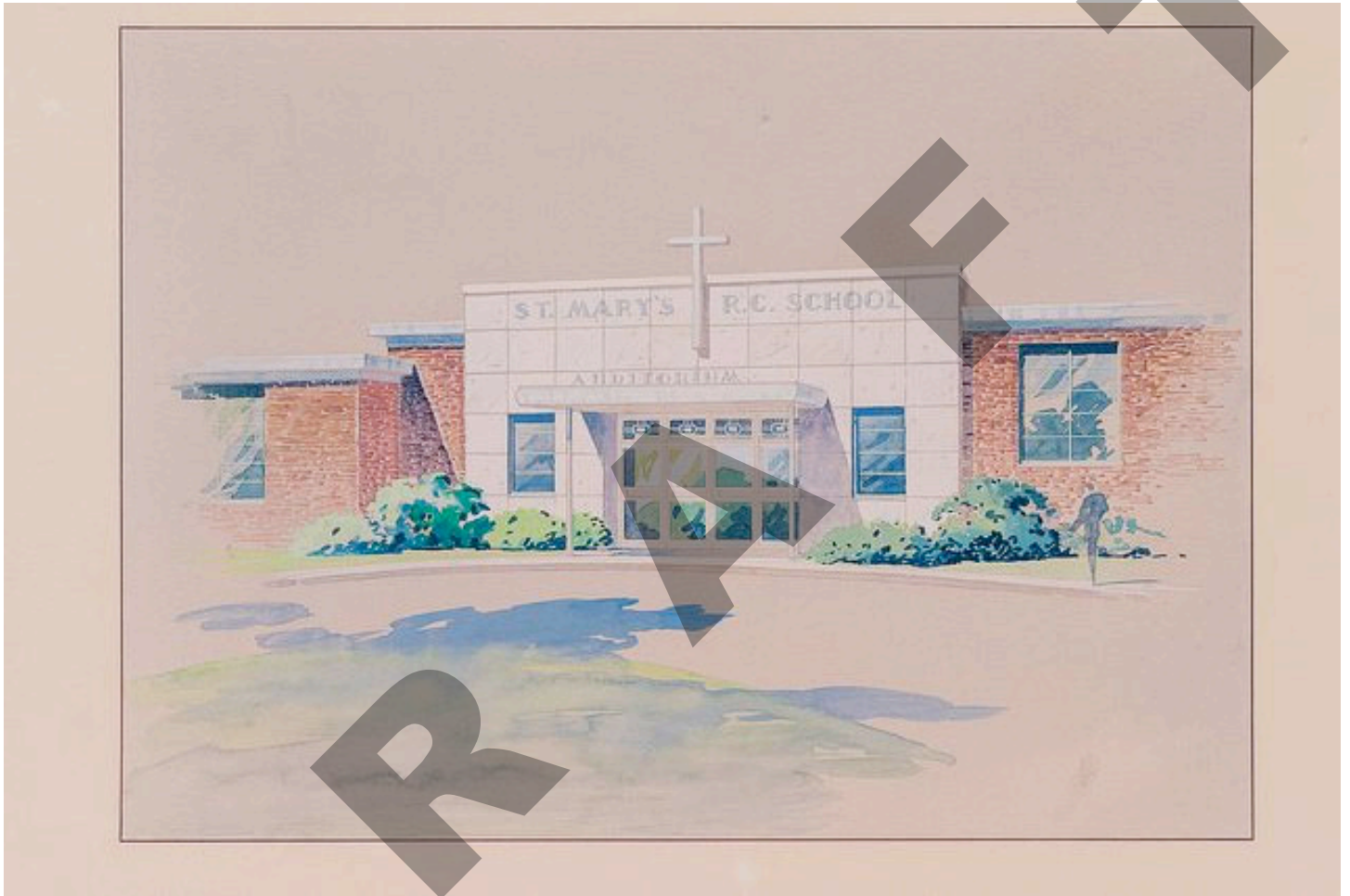
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Graphics \_\_\_\_\_ Page 11

---



D

11. School (1954), watercolor rendering, detail of entrance block. Archives of St. Mary's Church

United States Department of the Interior  
National Park Service

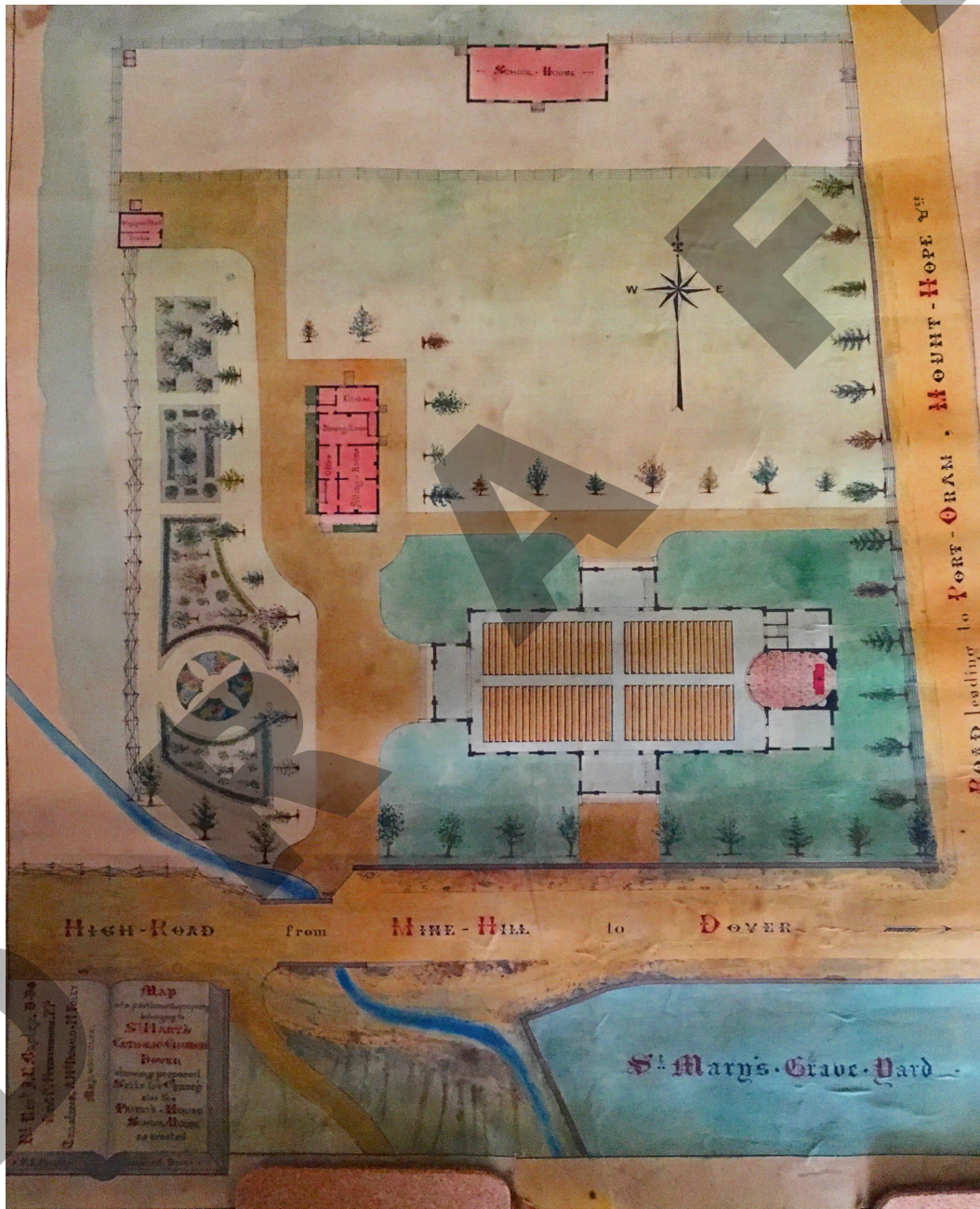
# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Section number \_\_\_\_\_  
Historic Graphics \_\_\_\_\_  
Page 12

Morris County, New Jersey



12. Robert E. Philips, "Map of a portion of the property belonging to St. Mary's Catholic Church, Dover, showing proposed Scite (sic) for Church also the Priest's House, School-House as erected, May, MDCCCLXX [1870]." Mixed media on oil cloth. Archives of St. Mary's Church



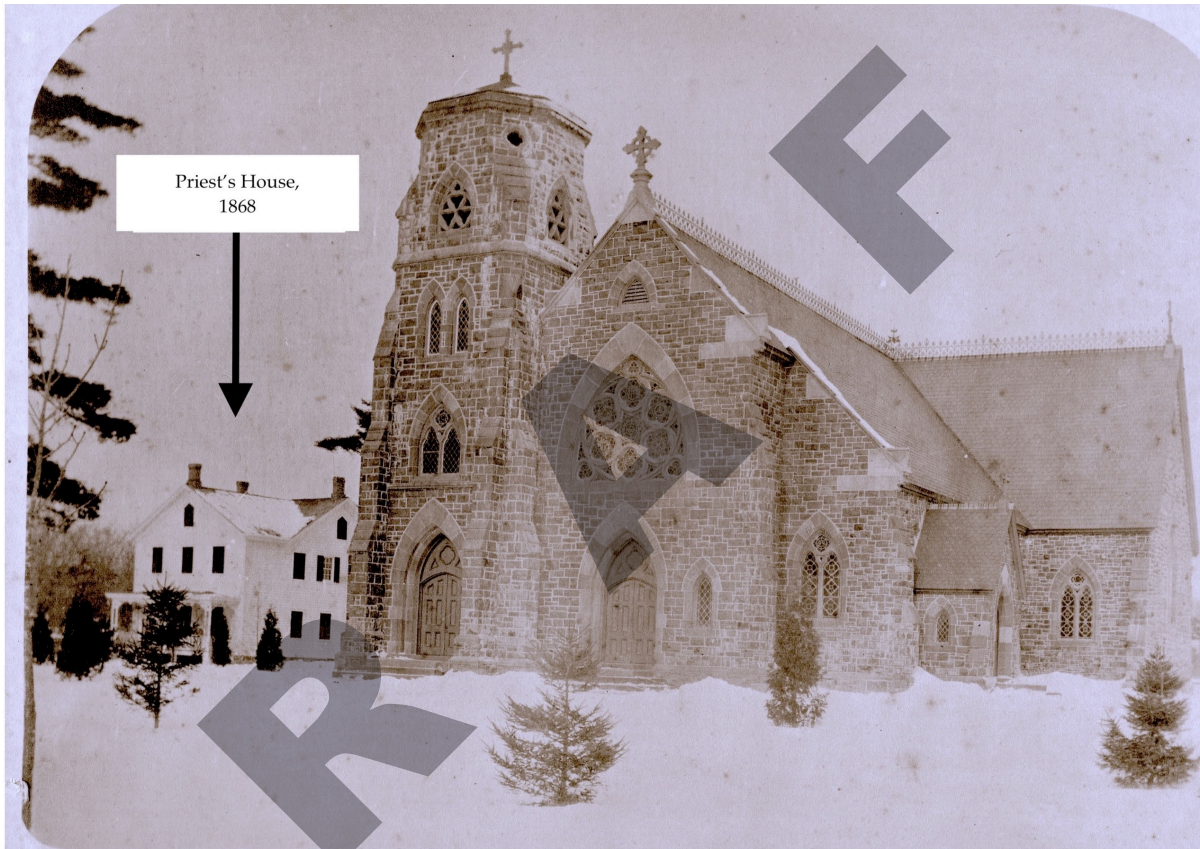
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos \_\_\_\_\_ Page 1

---



1. Priest's House (built 1868), from a c. 1897 photograph. Archives of St. Mary's Church

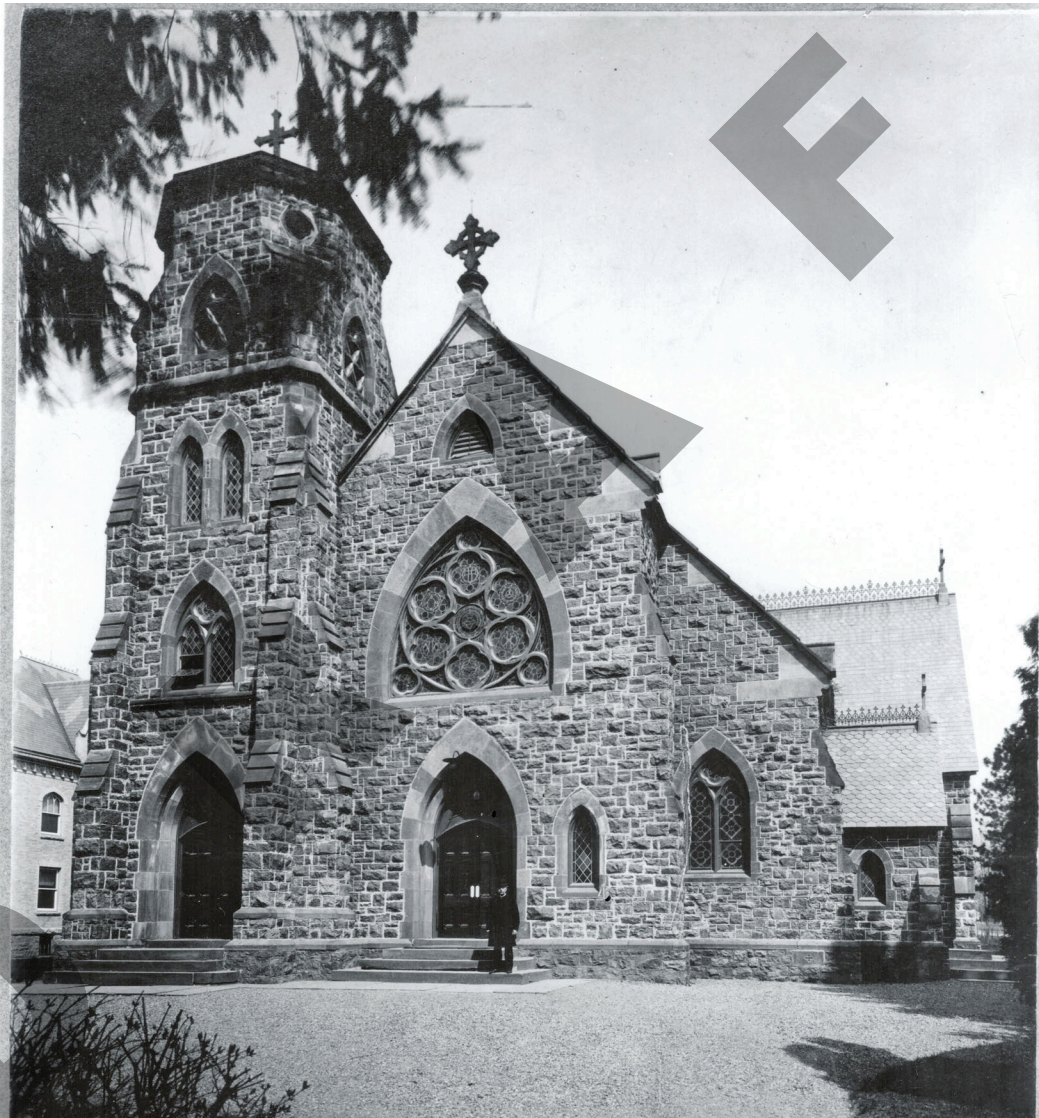
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos \_\_\_\_\_ Page 2

---



2. Church, main facade and setback and side elevation features, c. 1900. Archives of St. Mary's Church



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Historic      Page      3  
                                 Photos

---



3. Church interior, c., 1900. Shows interior in a state after an 1892 renovation. From a later lantern slide. Archives of St. Mary's Church



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos \_\_\_\_\_ Page 4

---



4. Sisters' House (1881), from a postcard album, c. 1905. "Sisters' Home" (the name seen here) was an alternate name for the residence of religious sisters teaching in parish schools of the diocese to which St. Mary's belonged; it became more common by the early 1900s. Archives of St. Mary's Church



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos          Page     5    

---



5. School (1889), "St. Mary's Parochial School," from a postcard album, c. 1905. Archives of St. Mary's Church

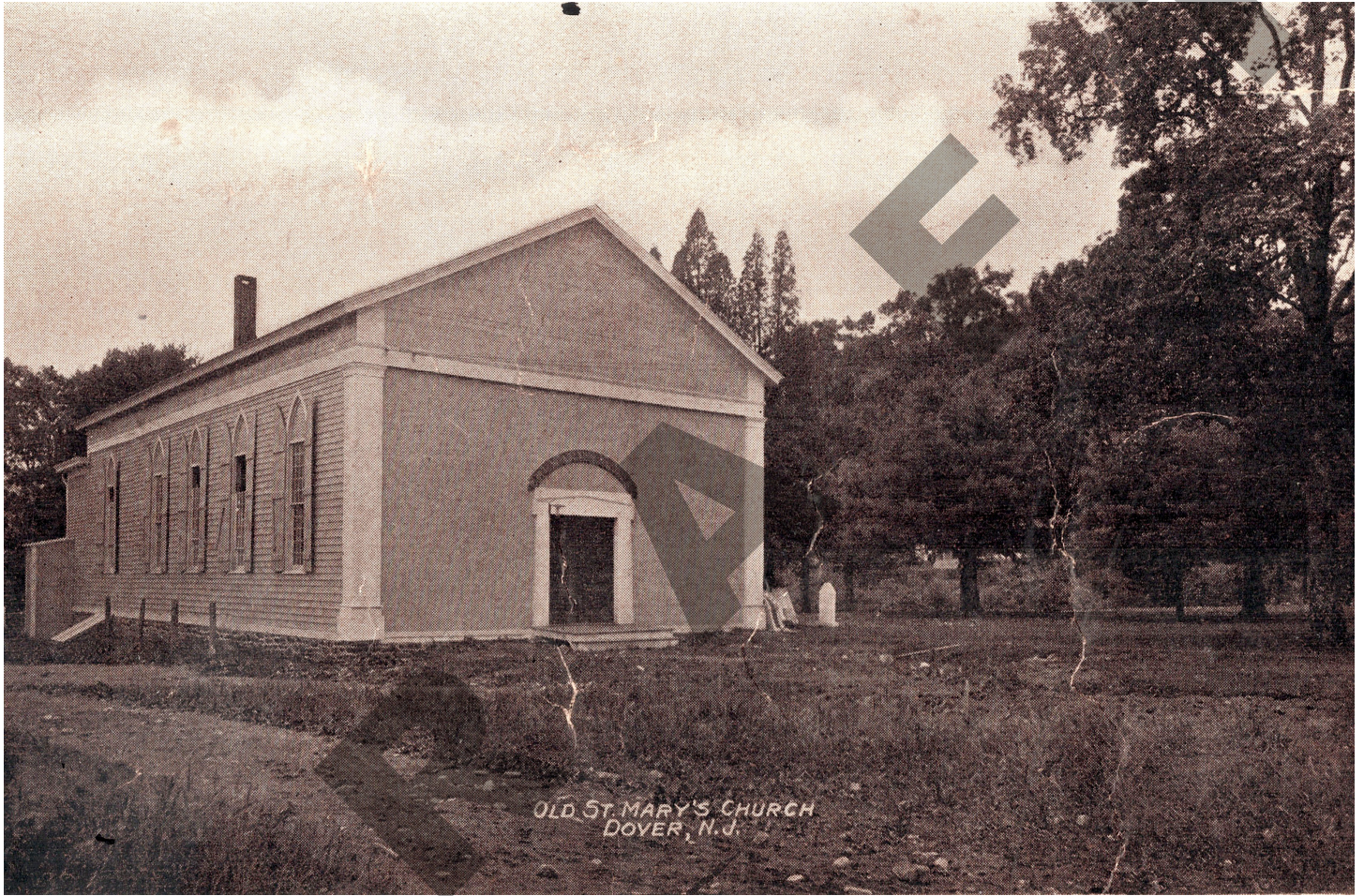


# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos          Page 6

---



6. First church (1845-46), from a postcard album, c. 1905. Archives of St. Mary's Church





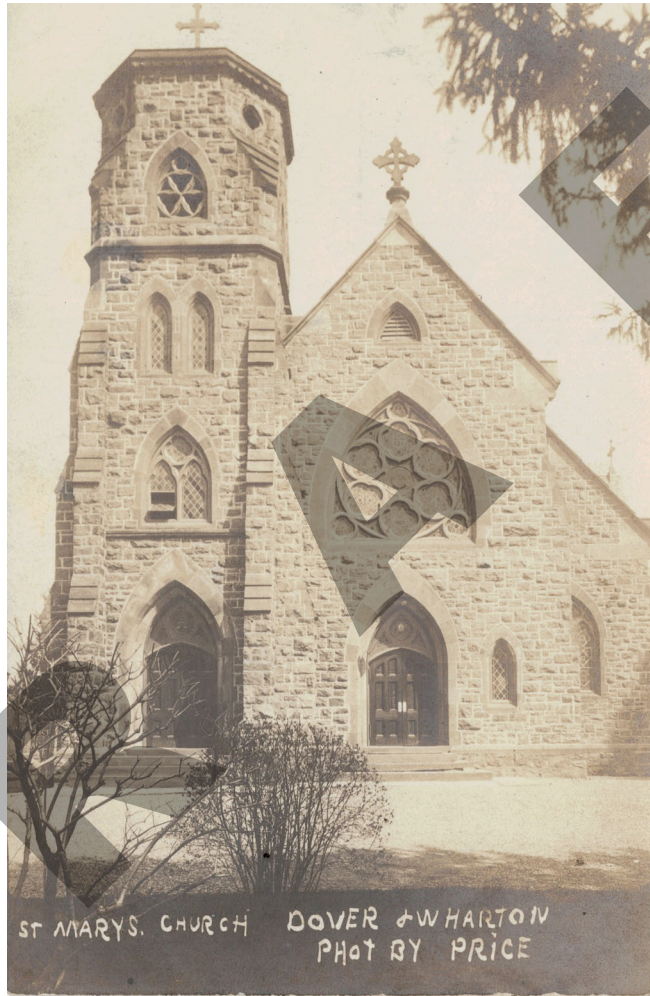
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos        Page   7  

---



[2.

7. Church, main facade, from a real photo postcard, c. 1905. Private collection



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos            Page        8

---



8. Rectory, from a postcard, c. 1905. Archives of St. Mary's Church



# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos            Page   9  

---



BIRD'S EYE VIEW OF ST. MARY'S, Dover, N. J.

9. "Bird's eye view of St. Mary's, Dover, N.J." postcard, c. 1916. Archives of St. Mary's Church



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos          Page 10

---



10. Rectory, side porch, c. 1935, showing decorative stamped metal panel over door. Private collection

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Historic      Page      11  
                                 Photos

---



11. Church interior, chancel and altar, 1940s. Archives of St. Mary's Church



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos \_\_\_\_\_ Page 12



12. Church interior, 1945. Shows the interior as it generally appeared after the 1908 renovation by the O'Rourke firm and until the early 1960s, with minor decorative changes also occurring in the 1950s. Archives of St. Mary's Church



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos          Page 13

---



13. Sexton's house, former 1881 "Sisters' House," moved in 1915. Now Religious Education Center. From a 1945 parish anniversary publication.  
Archives of St. Mary's Church



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Historic Photos \_\_\_\_\_ Page 14



14. Pipe organ in church loft, photograph by Alan Laufman, 1961, in the collection of the Organ Historical Society and published in *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York* by Stephen L. Pinel (Villanova, Pennsylvania: OHS Press, The Organ Historical Society), 2021, p. 579.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Supplemental Page 1  
Photos \_\_\_\_\_

---



1. Jeremiah O'Rourke's Seton Hall Chapel, South Orange, N.J., c.s. 1863. Archives of the Archdiocese of Newark





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Supplemental Page 3  
Photos \_\_\_\_\_



3. Jeremiah O'Rourke's Sacred Heart Cathedral, Newark, c.s. 1899, apse side under construction. Archives of the Archdiocese of Newark



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos and      Page      1  
   Figures List

---

## SITE MAPS AND PLANS

1. Site plan, with boundaries
2. Site plan, with boundaries and showing the extent of "the Grove"
3. Plot plan sketch, showing location of resources numbered as in the Nomination
4. Tax map for property, Block 1905, Lots 23 and 23.01, Borough of Wharton, 2015 (current)
5. Site plan, with exterior photo locations
- 6-11. Sketch plans of the six contributing buildings, with interior photo locations

## HISTORIC MAPS

1. "Map of Morris County, New Jersey" Lightfoot and Gill, 1853. Rutgers University Special Collections and Archives
2. "Map of a Group of Mines in Morris County," Geological Survey of New Jersey, Geo. H. Hopkins, 1867. Rutgers University Special Collections and Archives
3. F.W. Beers, et. al., *Atlas of Morris County, New Jersey* (New York: Beers, Ellis & Soule, 1868), Plate 19, Randolph. Township of Randolph, NJ Website
4. E. Robinson, *Atlas of Morris County New Jersey*, Plate 24, Randolph (New York: E. Robinson, 1887) Private collection
5. Sanborn map, 1916, of Dover, NJ, with Borough of Wharton detail. Princeton University Library Special Collections

## HISTORIC GRAPHICS

- 1-7. Jeremiah O'Rourke's "Proposed St. Mary's Church, Dover, New Jersey. 1872. Rev. P. McCarthy, Rector." Hand renderings and architectural drawings, ink on linen paper, with select watercoloring. Archives of St. Mary's Church
1. "Front Elevation." "New R.C. Church, Dover, N.J." "Extreme length 127.0. Width across Nave 46.0, across Transepts 76.0. Height of Spire 112.0." Drawing includes the spire that was never erected.
2. "Side Elevation." Drawing shows transept with a lower roof than built. "Jerh. O'Rourke, Newark."
3. Plan, with original configuration of pews drawn faintly. Drawing shows transept pews positioned facing inward. A 1908 renovation had positioned the transept pews facing the sanctuary and a 1998 restoration returned the transept pews so that they faced inward.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos and      Page      2  
                                 Figures List

---

4. "Section of Chancel and Sacristy." "Section of Transept." "Section of Porch." "Jerh. O'Rourke, Archt., Newark, N.J." Shows that the chancel, as designed, had a roof with the same pitch as the other gable roofs. This sheet has mild damage due to moisture.
5. "Longitudinal Section." "New R.C. Church, Dover, N.J." "Jerh. O'Rourke, Newark." Stamped "Return this drawing to J. O'Rourke, Architect, Newark."
6. "Diagonal truss at Transepts;" "Section of Nave showing Roof at Transepts."
7. "Section of Nave, showing Gallery Front."
8. Rectory (1899) side elevation, from a set of blueprint drawings. Archives of St. Mary's Church
9. Convent (1915), architect's rendering from a later copperplate image. Archives of St. Mary's Church
10. School (1954), watercolor rendering of facade. Archives of St. Mary's Church
11. School (1954), watercolor rendering, detail of entrance block. Archives of Mary's Church
12. Robert E. Philips, "Map of a portion of the property belonging to St. Mary's Catholic Church, Dover, showing proposed Scite (sic) for Church also the Priest's House, School-House as erected, May, MDCCCLXX [1870]." Mixed media on oil cloth. Archives of St. Mary's Church

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos and      Page      3  
Figures List

---

## HISTORIC PHOTOGRAPHS

1. Priest's House (built 1868), from a c. 1897 photograph. Archives of St. Mary's Church
2. Church, main facade and setback and side elevation features, c. 1900. Archives of St. Mary's Church
3. Church interior, c. 1900. Shows interior in a state after an 1892 renovation. From a lantern slide. Archives of St. Mary's Church
4. Sisters' House (1881), from a postcard album, c. 1905. Archives of St. Mary's Church
5. School (1889), "St. Mary's Parochial School," from a postcard album, c. 1905. Archives of St. Mary's Church
6. First church (1845-46), from a postcard album, c. 1905. Archives of St. Mary's Church
7. Church, main facade, from a real photo postcard, c. 1905. Private collection
8. Rectory, from a postcard, c. 1905. Archives of St. Mary's Church
9. "Bird's eye view of St. Mary's, Dover, N.J." postcard, c. 1916. Archives of St. Mary's Church
10. Rectory, side porch, c. 1935, showing decorative stamped-metal panel over door. Private collection
11. Church interior, chancel and altar, 1940s. Archives of St. Mary's Church
12. Church interior, 1945. Shows the interior as it generally appeared since the 1908 renovation by the O'Rourke firm and until the early 1960s; there were minor decorative changes in the 1950s. Archives of St. Mary's Church
13. Sexton's house, former 1881 "Sisters' House" (first convent), moved in 1915, now Religious Education Center. From a 1945 parish anniversary publication. Archives of St. Mary's Church
14. Pipe organ in church loft, photograph by Alan Laufman, 1961, in the collection of the Organ Historical Society and illustrated in *The Work-List of Henry Erben: Organ Builder in Nineteenth-Century New York* by Stephen L. Pinel (Villanova, Pennsylvania: OHS Press, The Organ Historical Society), 2021. p. 579.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos and      Page      4  
                                 Figures List

---

## SUPPLEMENTAL PHOTOGRAPHS

1. Jeremiah O'Rourke's Seton Hall Chapel, South Orange, N.J., c.s. 1863. Archives of the Archdiocese of Newark
2. Jeremiah O'Rourke's St. John's Church, Orange, N.J., c.s. 1866. Private collection
3. Jeremiah O'Rourke's Sacred Heart Cathedral, Newark, c.s. 1899, apse side under construction. Archives of the Archdiocese of Newark

D

R

A

E

T



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos and  
                                 Figures List      Page      5

---

## PHOTOGRAPHS

Name of Property:                      St. Mary's Church (Roman Catholic) (AD) (BI)  
City or Vicinity:                        Wharton  
County:                                    Morris  
State:                                        NJ  
Name of Photographer                Terrence McKenna  
Date of Photographs                    2018 through 2020  
Location of Original Digital Files:  134 Lincoln Avenue, Dover, NJ 07801  
Number of Photographs: 57 (Photos 1-4, 6-59)

Name of Photographer                Thomas Heller  
Date of Photographs                    July 2022  
Location of Original Digital Files:  26 Sunset Drive, Bangor, PA, 18013  
Number of Photographs: 2 (Photos 5 and 6, from drone)

## Overview of property

1. Property from the south, with church and rectory, camera facing north
2. Property from the southeast, with view up South Main Street, Wharton, camera facing northwest
3. Property from the north, with school, camera facing south
4. Property from the northwest, from the Grove, with church, rectory, and barn, camera facing southeast
5. Drone photo, entire property, the camera facing from above
6. Drone photo, entire property, bird's eye view, with church and rectory on far left, barn and Grove in rear, and moving right (north): convent, house, school; camera facing from the east

## 1. Church

7. Facade, camera facing north
8. Rose window in arch, camera facing north
9. Facade detail, showing tower (left), gable and cross (right), camera facing north
10. Facade detail, showing setbacks and kneelers in gable wall, camera facing north
11. Gable, side on the east, showing stone trim details, camera facing west
12. Side, from the west, with tower and nave wall, camera facing east
13. West transept wall showing stone work, camera facing east
14. Sacristy and basement Hall entry, camera facing east
15. Chancel side from the north, camera facing south
16. Side, from the east, camera facing west
17. Interior from the narthex, camera facing north
18. Interior from the chancel (sanctuary), camera facing south
19. Stained glass, figurative window, camera facing east
20. Stained glass, "symbol window" in west transept south wall, camera facing south

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos and      Page      6  
                                 Figures List

---

21. Stained glass in east transept, Mary window, camera facing east
22. Stained glass in west transept, Jeremiah window, camera facing west
23. Interior, detail of ceiling murals, camera facing southeast

### 2. Rectory

24. Facade from south, camera facing north
25. Side, from the west, camera facing east
26. Rear, from the north, with church, left, camera facing south
27. East and north sides, camera facing southwest
28. Interior, entrance hallway of side (east) door, with staircase, camera facing east
29. Interior, stained glass window in stair hall, camera facing east

### 3. Convent

30. Facade, camera facing west
31. Front corner from the northeast, camera facing southwest
32. Facade detail, showing panel and Alberti scrolls, camera facing west
33. Side from the south, with chapel (right), camera facing north
34. Rear, from northwest, camera facing southeast
35. Rear, from the west, with chapel apse, camera facing east
36. Chapel interior, stained-glass windows on south side, camera facing south
37. Chapel interior, with stained-glass window in apse, camera facing west

### 4. School

38. Facade, with entry bay (left) and classroom wing (right), camera facing northwest
39. Entry from inside, with metallic grills, camera facing east
40. Facade, classroom wing, camera facing south
41. Facade, with lower wing (left) and entrance bay (right), camera facing northwest
42. Cafeteria wing, camera facing north
43. Rear, showing auditorium/gym block and cafeteria wing, camera facing northeast
44. Rear, classroom wing, camera facing south
45. Auditorium block, camera facing southeast
46. Interior, entry, camera facing west
47. Interior, classroom wing hallway, camera facing north
48. Interior, auditorium/gym, camera facing west

### 5. House

49. Front, camera facing northwest

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos and      Page      7  
   Figures List

---

50. Rear, camera facing northeast

## 6. Barn

- 51. Front, camera facing west
- 52. Front and north bay, camera facing southwest
- 53. Rear, camera facing southeast
- 54. Interior showing sliding door, camera facing south

## 7. The Grove

- 55. Grove, with fields and shade trees, Barn (No. 6) on left, camera facing south
- 56. Grove, with fields and woodlands, camera facing west
- 57. Grove, where fields give way to paths through the woods in the west and north Grove, camera facing northwest
- 58. Spring Brook running through the Grove (south border), camera facing southeast

## 8. Non-contributing

- 59. Automobile garage, camera facing south

## GRAPHICS

- 1. Photograph of the church's facade gable, with its English Gothic and English Gothic Revival details labeled.
- 2. Sketch plan of the church showing the location of major stained glass window subjects and ceiling mural subjects.

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    1

---



1. Property from the south, with church and rectory, camera facing north



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      2

---



2. Property from the southeast, with view up South Main Street, Wharton, camera facing northwest





United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      3

---



3. Property from the north, with school, camera facing south





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      4

---



4. Property from the northwest, from the Grove, with church, rectory, and barn, camera facing southeast





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      5

---



5. Drone photo, entire property, the camera facing from above





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      6

---



6. Drone photo, entire property, bird's eye view, with church and rectory on far left, barn in left rear, Grove in rear, and moving right (north): convent, house, school; camera facing from the east



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      7

---



7. Facade, camera facing north





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    8

---



8. Rose window in arch, camera facing north

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      9

---



9. Facade detail, showing tower (left), gable and cross (right), camera facing north.

*See also Graphic 1 of the Nomination that labels the stone details.*



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      10

---



10. Facade detail, showing setbacks and kneelers in gable wall, camera facing north. (See also Graphic 1.)



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    11

---



11. Gable, side on the east, showing stone trim details, camera facing west



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      12

---



12. Side, from the west, with tower and nave wall, camera facing east



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      13

---



13. West transept wall showing stone work, camera facing east



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    14

---



14. Sacristy and basement Hall entry, camera facing east





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      15

---



15. Chancel side from the north, camera facing south





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      16

---



16. Side, from the east, camera facing west





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      17

---



17. Interior from the narthex, camera facing north

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    18

---



18. Interior from the chancel (sanctuary), camera facing south

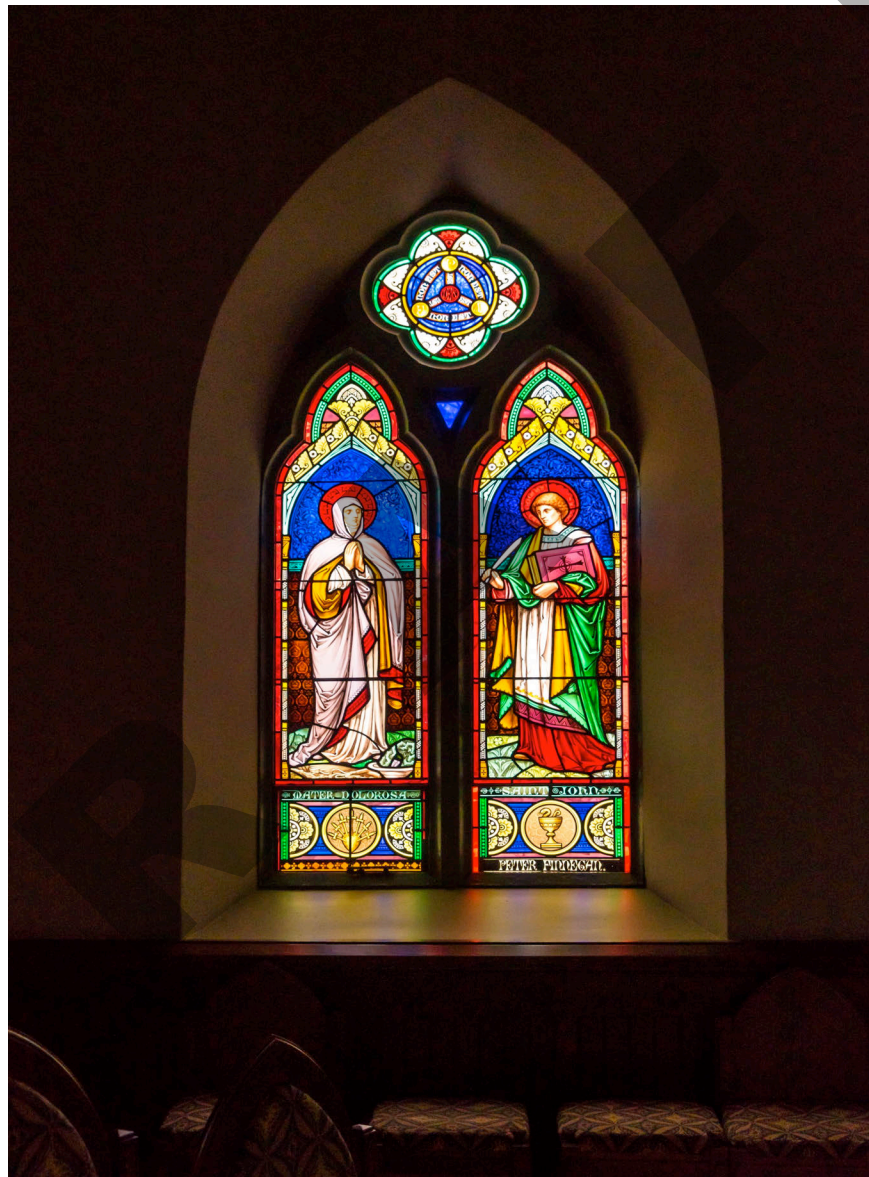


# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      19

---



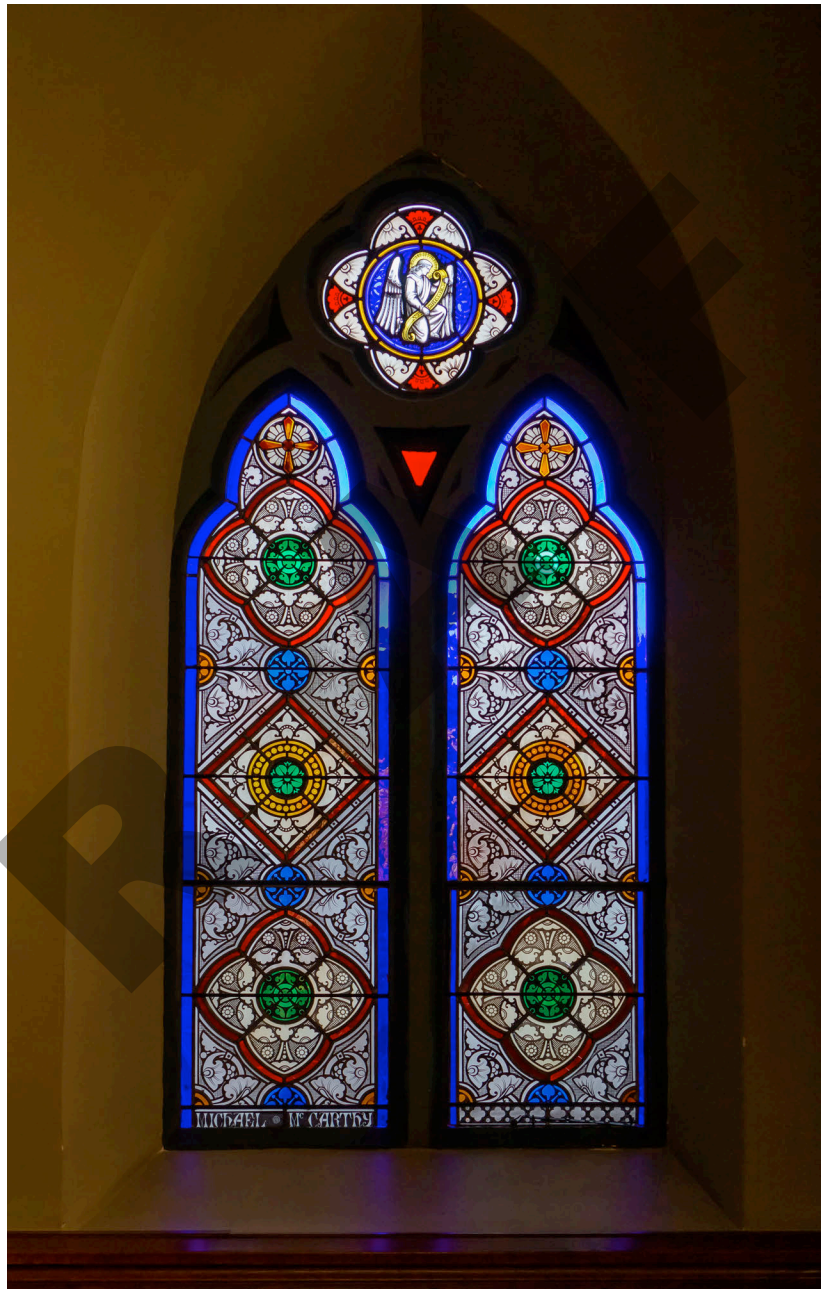
19. Stained glass, figurative window, camera facing east



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Photos \_\_\_\_\_ Page 20



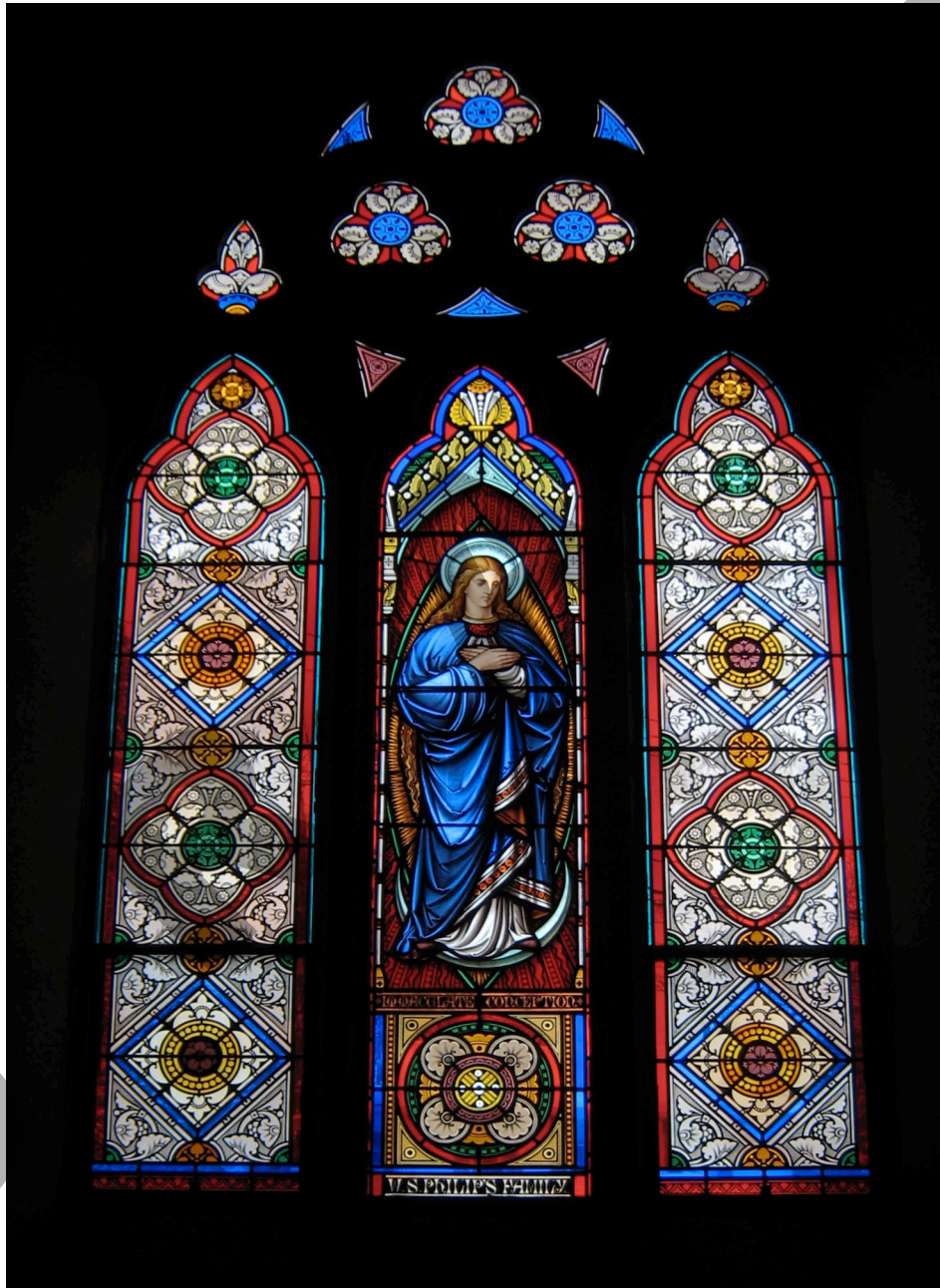
20. Stained glass, "symbol window" in west transept south wall, camera facing south

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Photos \_\_\_\_\_ Page 21



21. Stained glass in east transept, Mary window, camera facing east

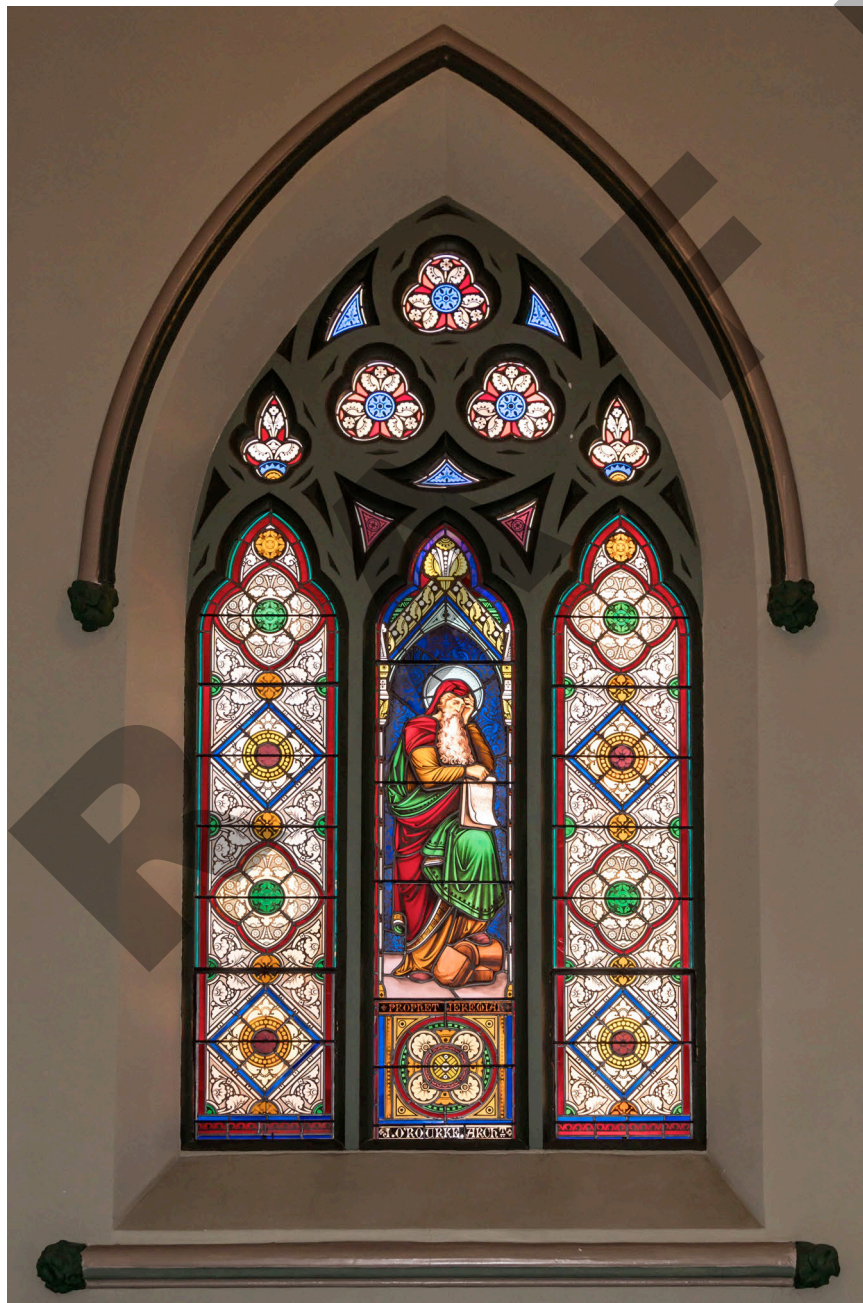


# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      22

---



22. Stained glass in west transept, Jeremiah window, camera facing west.



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      23

---



23. Interior, detail of ceiling murals, camera facing southeast



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      24

---



24. Rectory: Facade from south, camera facing north



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      25

---



25. Rectory: Side, from the west, camera facing east



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      26

---



26. Rectory: Rear, from the north, with church, left, camera facing south

D

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      27

---



27. Rectory: East and north sides, camera facing southwest





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      28

---



28. Rectory: Interior, entrance hallway of side (east) door, with staircase, camera facing east

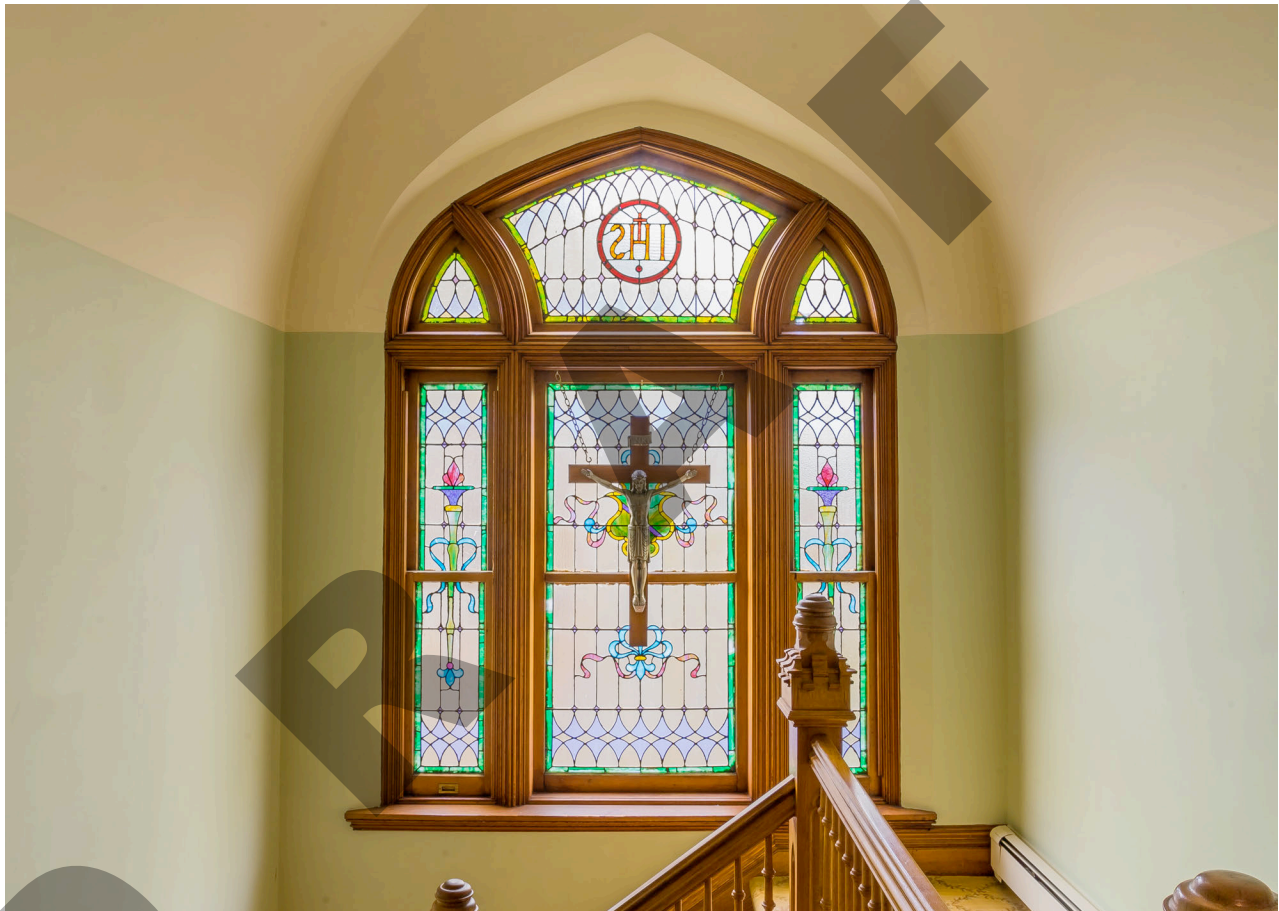


# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Photos \_\_\_\_\_ Page 29

---



29. Rectory Interior, stained glass window in stair hall, camera facing east

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    30

---



30. Convent: Facade, camera facing west



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      31

---



31. Convent: Front corner from the northeast, camera facing southwest



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    32

---



32. Convent: Facade detail, showing panel and Alberti scrolls, camera facing west

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      33

---



33. Convent: Side from the south, with chapel (right), camera facing north



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      34

---



34. Convent: Rear, from northwest, camera facing southeast





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      35

---



35. Convent: From the west, with chapel apse, camera facing east

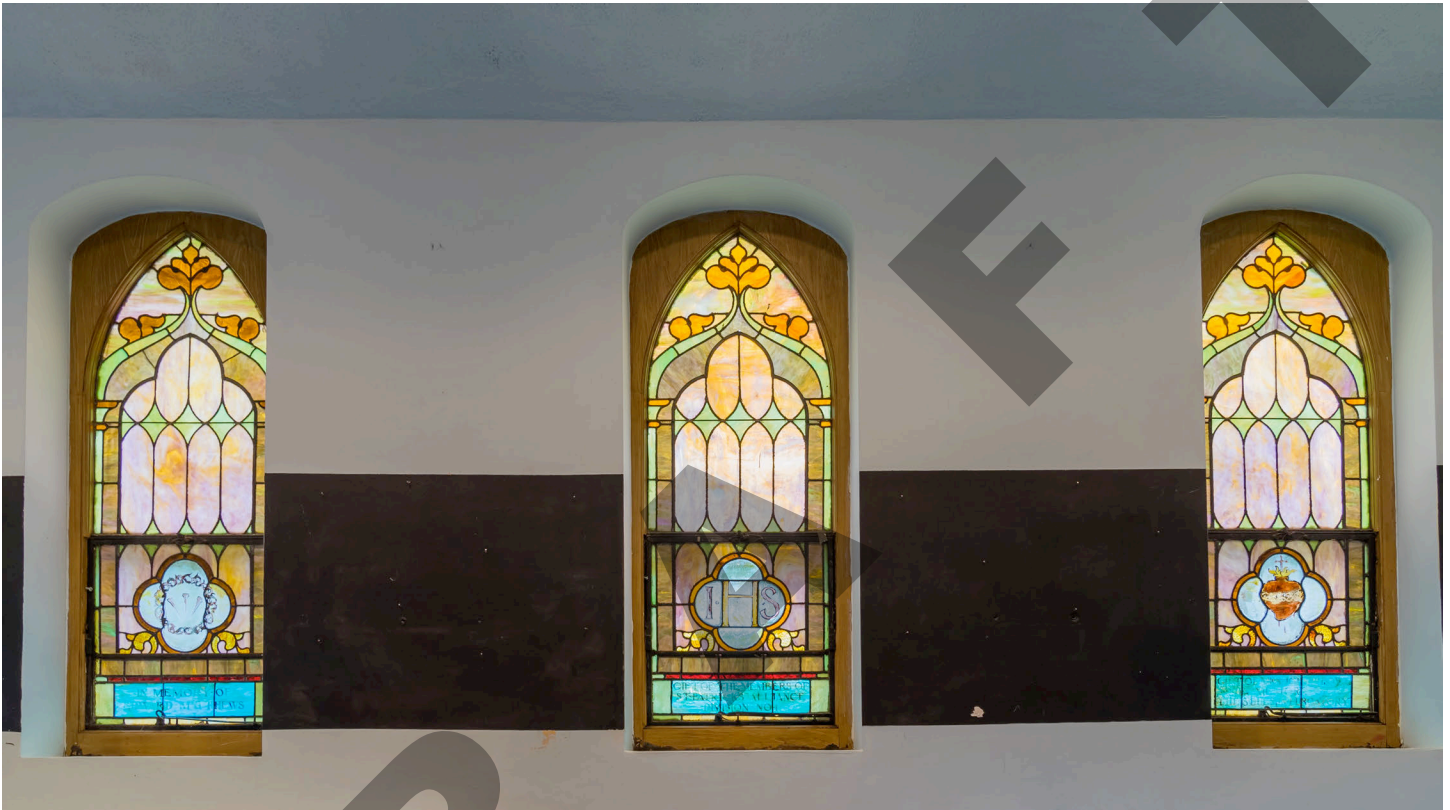
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      36

---



36. Convent: Chapel interior, stained-glass windows on south side, camera facing south



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number \_\_\_\_\_ Photos \_\_\_\_\_ Page 37

---



37. Convent: Chapel interior, stained-glass window in apse (donated by pastor), camera facing west



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      38

---



38. School: Facade, with entry bay (left) and classroom wing (right), camera facing northwest

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    39

---



39. School: Entry from inside, with metallic grills, camera facing east





United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      40

---



40. School: Facade, classroom wing, camera facing south



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      41

---



41. School: Facade, with lower wing (left) and entrance bay (right), camera facing northwest



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      42

---



42. School: Cafeteria wing, camera facing north



**National Register of Historic Places  
Continuation Sheet**

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      43

---



43. Rear, showing auditorium/gym block and cafeteria wing, camera facing northeast

D



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      44

---



44. School: Rear, classroom wing, camera facing south

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      45

---



45. School: Auditorium block, camera facing southeast





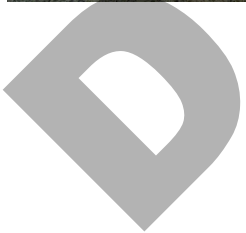
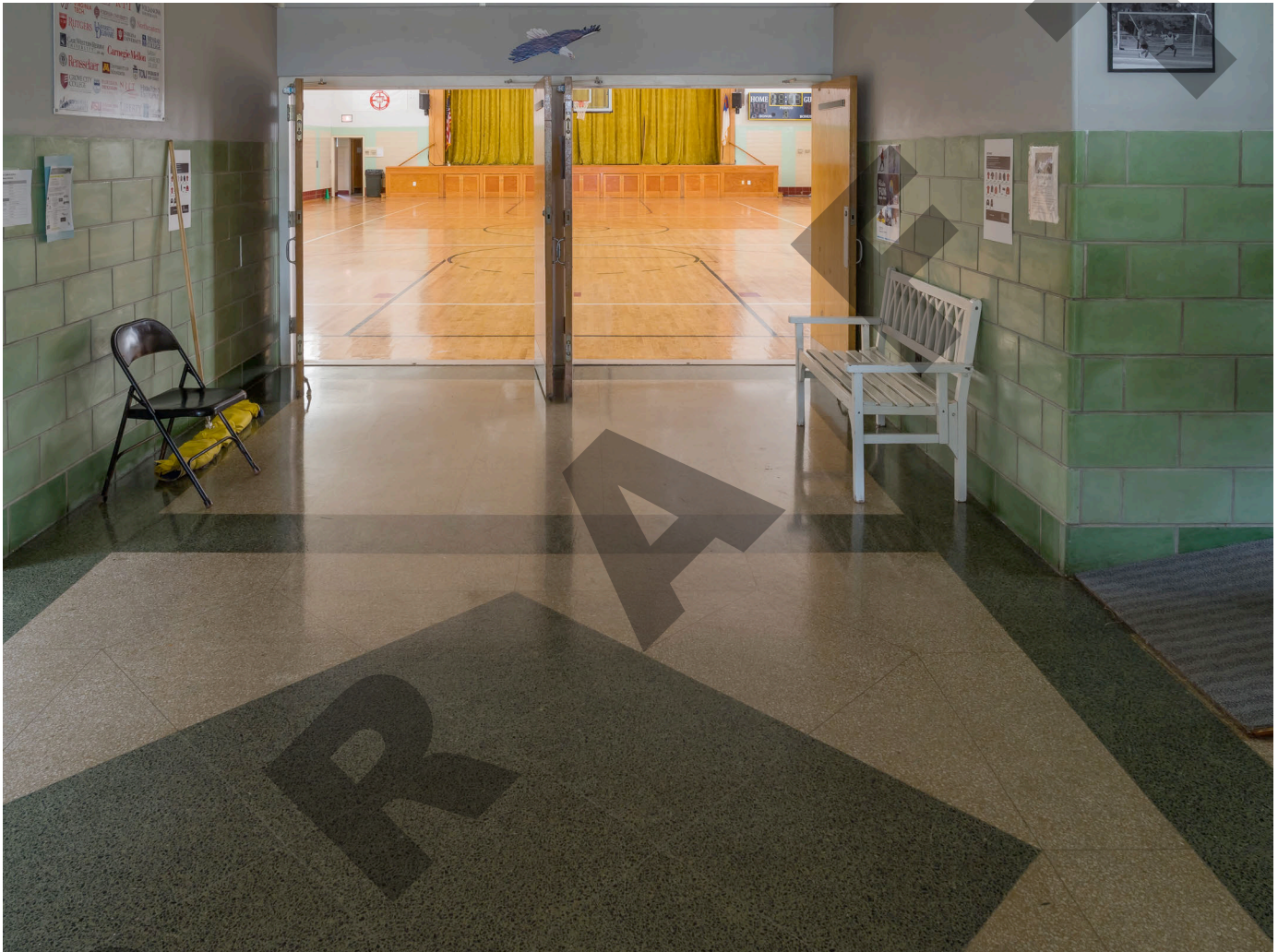
United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      46

---



46. School: Interior, entry, camera facing west



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      47

---



47. School: Interior, classroom wing hallway, camera facing north

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District

Morris County, New Jersey

Section number    Photos    Page    48

---



48. School: Interior, auditorium/gym, camera facing west



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      49

---



49. Religious Education Center, former "Sisters' House." Front, camera facing northwest





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      50

---



50. Religious Education Center, former "Sisters' House." Rear, camera facing northeast

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    51

---



51. Barn: front, camera facing west



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      52

---



52. Barn: front and north bay, camera facing southwest





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number    Photos    Page    53

---



53. Barn: rear, camera facing southeast

# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number              Photos              Page      54  

---



54. Barn: interior showing sliding door, camera facing south



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      55

---



55. Grove, with fields and shade trees, Barn (No. 6) on left, camera facing south



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      56

---



56. Grove, with fields and woodlands, camera facing west



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      57

---



57. Grove, where fields give way to paths through the woods in the west and north Grove, camera facing northwest





# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      58

---



58. Spring Brook running through the Grove (south border), camera facing southeast



# National Register of Historic Places Continuation Sheet

St. Mary's Church  
(Roman Catholic)  
Historic District  
Morris County, New Jersey

Section number      Photos      Page      59

---



59. Automobile garage (non-contributing), camera facing south