

Public Art in New Jersey:
the American Renaissance



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Ben Shahn Center for the Visual Arts
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INTRODUCTION

The American Renaissance, a period of rapid growth and complex development, witnessed a nation creating its own image. Identified by most Americans with the European Renaissance, the American Renaissance was perceived as a period of excellence in science, industry and the arts. Because the Renaissance was rationalistic in attitude, public art and architecture became the means of projecting America's identity. We looked to the great monuments of the past, Greek temples and Gothic cathedrals, to give form to the dreams of the new American Empire. This period produced some of New Jersey's most important buildings and public art. For the exhibit we have designated three categories and will focus on public buildings, the art commissioned to decorate them, and third, the churches constructed during the period.

The exhibit was organized, for the most part, by Margaret Cuisinse. On behalf of everyone involved, I wish to express our gratitude for Margaret's long hours of locating artifacts and formulating various aspects of the exhibition and catalog. Special thanks go to Gary Reynolds who contributed not only an essay, but his expertise on the subject from the exhibit's conception. Thanks go also to the lenders to the exhibit listed at the back of this publication.

This exhibit grew from the Museums Council of New Jersey Research Roundtable and is being held in conjunction with that conference. We are very grateful to the members of the planning committee Matthew Baigell, Rutgers University, Alice Conditus, McCulloch Hall; Sam Cohen, Ramapo College; Bill Dunn, Newark Library; Alan Lussner, William Paterson College; Wilson O'Donnell, New Jersey Historical Society; Gary Reynolds, Newark Museum; Cynthia Sanford, Jersey City Museum, and especially to Nancy B. Gay, Chair, Museums Council of New Jersey, for her leadership and inspiration.

The catalog was made possible in part by a grant from the New Jersey State Council on the Arts.

Nancy Eisenhofer
Gallery Director

Murals and Monuments

Gary A. Reynolds
Curator of Painting & Sculpture
The Newark Museum

The American Renaissance, a term which came into usage about 1890, is now generally used to signify both a period of time in our national history—approximately 1870 to 1917—and an attitude towards the arts that dominated those years. Its dates are bracketed by two great events: the Centennial celebration and America's entry into World War I. Put another way, it began with a great surge of national pride and ended with the disillusionment of international war. As a description of American culture at the turn of the century, it overlaps with other such popular terms as "The Gilded Age," "The Nineteenth Century," "The Age of Elegance," and "The Edwardian Era."

During the American Renaissance artistic styles as diverse as Academic Realism and Impressionism flourished, the elegant portraits of John S. Sargent rubbed shoulders with unruly New York street scenes of Robert Rauschenberg. While there were frequent calls for an American art that somehow reflected the essential values of our culture (something few people really define), most artists looked to Europe, especially Paris, for their training. By the early 1880s, the majority of younger American painters and sculptors were not only trained in Paris, but often felt obliged to gain some recognition there before returning home. If any one adjective best describes the character of American art during the American Renaissance it is "cosmopolitan."

Although it is difficult to identify a specific style of art with the American Renaissance, most of the artists associated with the movement emulated the kind of realism taught by the famous state-run art school in Paris, the *École des Beaux-Arts*. Instruction at the *École* emphasized careful and meticulous study from the human figure. The student advanced through the school by competing for a number of prizes which most often involved creating paintings or sculptures based on historical, mythological, or religious subjects. This instruction directed the young artist toward an art that was public in spirit and intent.

The American Renaissance sought to identify American culture with one of the great periods of European history, the Italian Renaissance (1430-1890). Many American artists of the late 19th century became convinced that the Renaissance was

the appropriate model upon which to base a new American art. As Richard Gray Wilson has recently noted, the analogies were obvious.

The American culture heroes had been provided by the Italian and French medieval painters. Letters framed an affinity with the Renaissance, identifying each other in terms such as "Old Master" . . . Many equated to the Renaissance example Stanford White designed buildings, magazine covers, jewelry, furniture, and picture frames. John La Farge painted, wrote art criticism and history, and designed stained-glass windows and interiors. Charles Adams Platt was an architect, landscape architect, painter, and etcher. The collaboration between architects, painters, sculptors, decorators, and landscape architects in world's fairs, public buildings, and city plans received confirmation by the example of the artistic unity in High Renaissance Rome.

If any one event served to solidify and popularize the movement it was The Columbian World's Exposition of 1893. Once back home, visitors to the famous "White City" on Chicago's Lake Michigan were inspired to attempt the same kind of grand civic architecture and design. Not surprisingly, New Jersey received some of its most important public art during the American Renaissance. Grand public buildings were erected or enlarged. Parks and suburban communities were designed. Monuments and public sculptures were installed. All were conceived and executed during the great burst of civic pride that characterized the American Renaissance at its zenith during the early 1900s.

Prior to 1900, public art had received considerably less attention in New Jersey. For example, in 1878 the State commissioned the sculptor Henry Klippe Brown (1814-1896) to create a life-size statue of General Philip Kearny for Statuary Hall (the old House of Representatives) in Washington, D.C. The statue was exhibited for a time in the State House in Trenton before being relegated to a cellar where it was found in 1876. A group of Civil War veterans was successful in having it placed in Newark the following year. (In 1888, a replica was sent to Statuary Hall.) Although Newark received a fine monument by one of the period's leading sculptors, its haphazard placement was at odds with one of the major precepts of the American Renaissance: the careful planning and orchestration of the work of art and its setting.

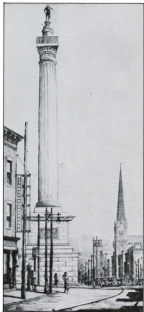
In 1891, after decades of planning, the Trenton Battle Monument Association commissioned the New York architect John H. Duncan to design a public monument to commemorate George Washington's victory at Trenton in 1776. Duncan, best known as the architect of Grant's Tomb, designed a heroic classical column surmounted by a statue of Washington and decorated with other sculptures. William R. O'Donnovan (1844-1920) created the figure of Washington, while Thomas Eakins (1844-1916) and Karl Niehaus (1855-1935) provided sculptures for the base. A hybrid of the old style war monument and the new ideas of the American Renaissance, the Trenton Battle Monument met with only modest public acclaim. Today, it is best known for the two large bronze plaques of "The Continental Army Crossing the Delaware" and "The Opening of the Fight" by Eakins that adorn the base.

New Jersey received its most important (at least from an artistic point of view) military monuments at the very end of the American Renaissance. In 1908, again after decades of planning, the sculptor Frederick MacMonnies (1865-1937) was commissioned to design a monument commemorating the American victory at the Battle of Princeton in 1777. Although MacMonnies considered several quite different schemes, by 1912 he proposed "a monument upon with a heroic bas-relief . . . [with] figures about twelve feet in height forming a group of Washington and his soldiers in connection with a great allegorical figure of the "Republic" or "Liberty." By the time the monument was completed and dedicated at Princeton in 1922, the artist had eliminated the allegorical figures and placed two sarcophagi decorated with Etruscan and trophies of weapons on either side. Emphasizing the careful orchestration of the monument's architectural design, sculptural decoration and placement in the city, Robert Jackson Clark has written: "The whole ensemble is, in fact, like a giant cross erected outdoors at the end of the "name" of the tree-lined Monument Drive."

Military leaders provided the inspiration for three of the finest public sculptures erected in New Jersey during the American Renaissance. In 1908, Amos H. Van Buren, a wealthy furniture manufacturer and Civil War veteran, bequeathed the City of Newark \$150,000 to erect three public monuments. The first to be completed was the seated Abraham Lincoln by Gutzon Borglum (1867-1941), the dedication of which was attended by Theodore Roosevelt on Memorial Day 1911. The second was the equestrian George Washington by J. Massey Rhind (1860-1936), installed in



"Philip Kearny" (1875), Henry Kirk Brown
Military Park, Newark



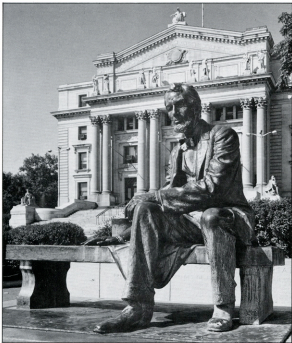
"Thomas Battle Monument" (1892-1893), John H. Donnan, William R. O'Connor, Thomas Lakins, Karl Schwan (sketch by George Armit Fensholt)

New Jersey State Museum Collection

Washington Park in 1912. The final and most elaborate monument commissioned under the Van Horn bequest was Borglum's Wars of America, unveiled in Military Park in 1926. Each monument treats the theme of the military hero in a different way. Lincoln is shown in a private moment after having read the day's military dispatches during the Civil War. Borglum wrote of his sculpture: "If my figure of him, occupying but a part of a simple bench, unposed, unconscious of the presence of another, gives to the chance passer-by any of his great spirit, then the work is a success, then it accomplishes its purpose; . . . Art does not exist for itself, it is but an avenue through and by which humanity expresses itself." Rhin's statue of Washington, which was placed on a raised mound, depicts the general in a more traditional pose as he stands beside his horse to make his farewell address to the troops at Rocky Hill outside of Princeton. The Wars of America, which Borglum began to design about 1920, is a sprawling multi-figure composition that includes representatives of all the major American conflicts, as well as a Red Cross nurse and a conscientious objector. The massive bronze sculpture is mounted on a rusticated stone base and fronted by a shallow reflecting pool in the shape of a sword.

Borglum's seated Lincoln was installed in a small plaza in front of the Essex County Court House, which houses one of the most important sets of murals created for a New Jersey public building during the American Renaissance. In 1901 Cass Gilbert (1859-1934) was chosen as architect for the court house after a competition between five nationally-known firms. His design, including an entrance that features four pairs of massive corinthian columns and an ornamented pediment, is indebted to Classical and Renaissance examples. Gilbert commissioned a group of leading painters and sculptors to decorate both the interior and exterior of the building. Andrew J. O'Connor (1874-1941) designed nine allegorical and historical figures in marble for the cornice and pediment and two bronze figures of "Truth" and "Power" for either side of the broad flight of entrance steps. Inside are mural decorations by Edwin H. Washfield (1848-1926), Kyrton Cox (1886-1919), Will H. Low (1853-1932), Francis D. Miller (1846-1912), Howard Pyle (1853-1911), Charles Y. Turner (1880-1918), and Henry O. Walker (1843-1929).

"Abraham Lincoln" (1941), Cassius Biegans
Essex County Court House





"George Washington" (1908), J. Massey Rhind
Washington Park, Newark

"War of America" (1908), Gustav Braghm
Military Park, Newark



They merge in complexity from Blashfield's single figures of "Wisdom," "Knowledge," "Power," and "Mercy" (located in the rotunda) to Low's landscape setting for the story of Dotigines in search of an honest man (located in one of the court rooms). Cox and Walker created allegorical subjects based on the ideals of law, while Millet, Pyle and Turner depicted important scenes from local history. Each mural contributes both to the edification of the viewer and to the sumptuous interior decoration of the building. When the Essex County Court House was completed in 1907, the *Morning Star* declared:

It may be affirmed that there is no more impressive piece of public architecture in this country than this superb pile that had grown up in the heart of Newark day by day, almost unsuspected and seldom noticed. It is certainly the finest public building in the state of New Jersey, and the County of Essex and Newark have every reason to be proud of it.¹

In 1908, as Cass Gilbert's building was going up in Newark, Hudson County commissioned the local architect Hugh Roberts (1867-1928) to design a court house to be located in Jersey City. As Cynthia H. Sanford recently noted:

He designed a Beaux-Arts building strikingly similar to the one Cass Gilbert had done for Essex County. The plan is organized around a central rotunda. The first floor contains a central court, the two principal stairways, and some municipal offices. The raised main (actually second) floor is an example of the Italian Renaissance *piano nobile*.²

Inside is an extensive set of mural decorations by Blashfield, Cox, Millet, Pyle, and Turner, essentially the same group of artists who had worked in Newark. These paintings decorate the dome, corridors and Frieckholder's Room with an eccentric mix of allegorical figures and historical scenes. Blashfield interpreted the theme of "Fame" with four winged figures holding cartouches bearing portraits of famous men in local history: Alexander Hamilton, John Stevens, Richard Varick, and Abraham Zabriske. In a series of decorative lunettes, Cox painted figures representing such abstract values as wisdom, justice and courage. Millet, Pyle, and Turner turned to scenes of early American history. The Hudson County Court House murals demonstrate two sides of the mural painter's dilemma concerning the relation of painting to architecture. For example, Cox's allegorical figures are rather flatly painted with little suggestion of depth they sit comfortably on the surface of the wall and do

not challenge its solidity. Miller's large painting of Washington at Fort Lee creates a more three-dimensional space for the large group of figures; the solidity of the wall has been compromised by this window into space.

Perhaps of greater interest (both then and now) than stylistic issues was the social function of mural painting during the American Renaissance. Today's notions of public art as passive decoration or an individual creation placed in a public setting was unthinkable to such artists as Blashfield or Cox. For artists of the American Renaissance mural painting was to serve the social functions of educating, inspiring, and uplifting the general public. In keeping with these ideals, the bulk of the Hudson County Court House murals are placed around the domed courtyard of the building, that part most accessible to the general public. In the Essex County Court House, the majority are in the court rooms, where they might inspire the judges and jurists who decide law. In 1914, Kevyon Cox reiterated the social function of his art:



"Fame", Andrew O'Connor
Essex County Court House



"Study", 1890
Kemper Cox
pencil on paper, 10 1/2 x 11"
Collection: Cooper-Hewitt Museum.

"Cartoon", c. 1890
Charles Yardley Turner
charcoal, pencil, and crayon on paper, 9 1/2 x 10 1/2"
From the collection of the Cooper-Hewitt Museum.





*"Study for the Tenth Muse", Everett Shinn
State House*

*"Wisdom Instructing the Children of Man" (1909), John Flanagan
Seward Public Library Facade*



Art is made for man and has a social function to perform. We have a right to demand that it shall be both human and humane; that it shall show some sympathy in the artist with our thoughts and feelings; that it shall interpret our ideals to us in that universal language which has grown up in the course of ages.⁷

In contrast to the intellectual idealism that informs the murals in the Essex and Hudson County Court Houses is Everett Shinn's 1911 mural for City Hall, Trenton. As a leading member of The Eight, or Ashcan School, Shinn's allegiance was to a different kind of social responsibility. The subjects of his Trenton mural were the local steel mills and pottery works. According to a contemporary account, Shinn spent months studying the workers at the Rocking mills and the Montlock pottery kilns to make sure that "the machinery represented is exact, the proper workmen do their proper tasks." Shinn felt strongly that public murals should commemorate "not past glories but present ones."⁸ Masculine and heroic in stature, Shinn's workers are not the concept of modern industrialized America but the reality.

This essay can note but a small number of the mural paintings and monuments that were created in New Jersey during the American Renaissance. A fuller treatment of the subject would include many other important works: John Flanagan's bronze sculpture, *Wisdom*, over the entrance of the Newark Public Library; John Massey Rhind's *Peter Stuyvesant* in Bergen Square, Jersey City; several murals and stained-glass windows by Joseph Lauber in churches at Montclair; the "sculptures" of local artist Gaetano Federico in Paterson. Unfortunately, some have met a sad fate. The murals by Blackfield and H. Siddons Mowbray that once decorated the old Presidential Insurance Building were lost when that imposing structure was demolished in the 1990s. Many of the state's public sculptures, such as Allen G. Newman's *The Filler* at Newark, have been severely vandalized or damaged. However, the works that remain—and are in continuous need of care and preservation—are a tribute to New Jersey's participation in this important period in America's cultural history.

1. Richard Guy Wilson, et. al., *The American Renaissance: 1870-1917*, exhibition catalogue (The Franklin Museum, 1979), p.12. This is the most recent and useful study of the art of the American Renaissance.
2. MacMonnies to Allan Sharpson, Feb. 1, 1902, as quoted in Robert Jackson Clark, "Frederick MacMonnies and the Princeton Battle Monument," *Record of The Art Museum, Princeton University* 48, 2 (1994), p.85.
3. Jackson, "Frederick MacMonnies and the Princeton Battle Monument," p.88.
4. *The Newark Lincoln: A Memorial* (Newark: The Free Public Library for the Trustees of the Van Hook Trust, 1912), p.61.
5. Quoted in *The Essex County Courthouse: A Treasury of Art and History* (Newark: Essex County Office of Public Information, n.d.).
6. Cynthia H. Sanford, *Heroes in the Fight for Peace: The Murals of the Hudson County Court House*, exhibition catalogue (Jersey City: Jersey City Museum, 1994), p.5.
7. Raymond Cox, "Action and Public," *Scribner's Magazine* 55 (April 1914), p.839.
8. Quoted in Edith Durham, *Everett Shinn, 1878-1958: A Figure in His Time* (New York: Clarkson N. Potter, 1974), p.67.

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Passaic County Court House Annex

In the last half of the 19th century the city of Paterson's Post Office was located in the basement of the First National Bank, but Paterson was growing and the need for a Federal building was great. A site was selected on the corner of Hamilton and Ward Streets and there a building in the Flemish style was erected in 1898.

The building is a copy of the Meent Hall building in Haarlem, Holland. This style was selected to honor the 17th century Dutch settlers of New Jersey.

The Post Office building was constructed under the guidance of the federal government who selected the designs of architect S. Barrage Reed. Local companies were used as subcontractors, but the general contractor was from Pittsburgh, Pennsylvania.

The Meent Hall Building in Haarlem, Holland was designed by architect Lieven deKay (1560-1627), deKay was the municipal architect of Haarlem (1591 to his death), and a stonemason. His work was almost entirely confined to Haarlem.

The decorative style he used in the Meent Hall had been developed by his predecessor Willem den Aet, but under deKay's direction the Flemish style came into its own.

The Meent Hall is a rectangular block with a high roof between two steep gables, this is very traditional. But deKay used a masterly decorative treatment with an splendence ending in the gables of the long side elevation. As the building grows so does the ornamentation and detail.

Architect S. Barrage Reed has taken this building free can not say it is an exact duplicate, but if it is not it is very close and brought it to Paterson. Pochuck granite from the quarry of the Hinchliff Brothers in Goschen, New York, was used for the building, and it was trimmed with Indiana limestone. The cornerstone was laid on June 18, 1898.

The Post Office occupied the building until 1933. It is now the Passaic County Court House Annex.

Old Post Office, Paterson

1. Helen Killion, Ph.D., "Old Post Office", Paterson News, October 1982.
2. Jakob Rosenberg, Seymour Chwast, E.H. van Kester, Dutch Art and Architecture 1600-1800 (Tucson: Ruggert Press, 1977), Pictorial History of Art.
3. Helen Killion, Old Post Office.

Newark Library

Newark was one of the first areas settled by the English in 1666. They settled near what is now Broad and Market Streets. Soon others came and Newark grew to be the largest city in New Jersey, a title she has kept.

In March of 1901 the Free Public Library of Newark, New Jersey opened to the public, at 8 Washington Street near Broad Street. The four story building with carved Indiana limestone exterior, has a bronze relief over the front entry by sculptor John Flanagan.

The building was designed by Thomas M. Kellogg (1868-1935) of Harkin and Kellogg of Philadelphia, Pennsylvania, in the Renaissance style. Kellogg worked for the architectural firm of McKim, Mead and White from 1884 to 1891. He left to enter into practice with John Hall Rankin. Besides the Newark Library they designed: the Camden County Court House, Camden, New Jersey; Hudson Hall Hotel in Atlantic City, New Jersey; and many other types of buildings throughout the country.

The first story of the Library's exterior is windowless and covered in limestone. The second story has horizontal blocks of limestone pierced with arched windows. The two upper stories have a rhythm of windows, with the fourth story having pilasters featuring classic capitals. Here the face is of solid limestone. The building is topped by a projecting cornice. The frieze is carved with the names of writers. Round, high relief medallions decorate the facade. Kellogg borrowed liberally from various elements of Roman architecture creating a truly Renaissance building.

He continued this style as he designed the interior of the library. The entry vestibule has Italian marble floors. All the ceilings around the central rectangular court are groin vaulted and covered with mosaics. This central court has a wainscoting of marble, with a plaster frieze. Through the center the court is open to the sky-light roof, with hallways on each floor in the form of arcades surrounding the open center space. The various floors are reached by bronze-railed marble stairways, except from the first to second floors, where there is a single broad staircase entirely of marble rising through the middle of the corridor with its base directly in front of the main entrance, and its head at the entrance of the lending department. This beautiful staircase has been removed.

"Wisdom Teaching the Children of Men" was the title and subject John Flanagan, a Newarker, selected for the bronze relief he sculpted for the area over the Library's main entry. It was installed, May 6, 1903.

John Flanagan (1868-1938) attended the Cooper Union in New York for two years, then took a job carving and modeling terra-cotta pottery. He became a pupil of the sculptor Augustus St. Gaudens by day, and a student at the New York Art Students League under painter George DeForest Brush, in the evening. In Paris he studied day and night at the Academie Julian and Calvesoni. By 1890 his works were winning medals. Frederick W. MacMonnies used him as an assistant on the Fountain for the Chicago World's Fair.

Flanagan had a great reputation as a sculptor, but he was well known for his work as a medallist, too. The 1902 American quarter carries his design showing a likeness of George Washington on one side.

To get the likeness Flanagan used a composite of many paintings and sculptures of Washington.

Newark Public Library, Newark

1. The Free Public Library of Newark, New Jersey, (New Jersey Free Public Library of Newark, 1988 Brochure), p.10
2. "Obit. Architectural Record", *American Art Manual*, Sept. 1908, vol. 41.
3. The Free Public Library of Newark, New Jersey, brochure.
4. "The Thomas Relief," *The Library*, June 1903, vol. 2 no.1, p.10
5. "John Flanagan Sculptor: Who Was Once a Newark Schoolboy", *brochure*.
6. J. K. Sloan Jr., "Native of Newark Is Designer of New "Washington" Quarter", *The Sunday Call*, 1 May 1902.

Newark Public Library



"New Jersey State House" (1886) Watercolor
Evans and Hawley, Architects



Trênnton State House

Trênnton became the state capital of New Jersey in 1790. It is the second-oldest state capital still in use. Our capital building is called the State House, and its front facade faces West State Street, and the rear gardens extend to the Delaware River.

After the 1885 fire the present front facade was constructed from plans designed by L.H. Broome. He also designed the rotunda and the dome.

The French Renaissance style facade is three and one half stories high, and constructed of brick clad in light-colored Indiana stone. The rotunda is 39 feet across topped by a dome which is 145 feet tall. The gilded dome glows in the sun enabling the capital to be seen from a great distance. Visitors enter through a two-tiered porch supported by polished granite columns.

James Myrtan designed the Assembly Chamber in 1891. He used Trênnton tile, yellow oak, Italian marble and iron to finish the interior of the room.

The Senate Chamber was completed in 1894 from plans by Arnold H. Moses. This room is smaller than the Assembly Chamber. Moses used marble to decorate the room.

Between the two chambers a tall, four story building was constructed in 1907, designed by the state architect George E. Polke.

Over the years with the growth of New Jersey so have the state buildings grown until the original 1889 Broome facade is dwarfed by the additions, yet the impressive look of the French Renaissance facade still gives visitors the feeling they are entering a French palace.

State House, Trênnton

1. Barbara Winstanard, *New Jersey: A Guide to the State* (New Jersey: Rutgers University Press, 1987), p. 241.
2. Lida Newberry, *New Jersey: A Guide to Its Present and Past* (New York: Hastings House, 1977), p. 309.
3. Federal Writers' Project of the Works Progress Administration of the State of New Jersey, *The W.P.A. Guide to 1890's New Jersey* (New York: Hastings House, 1969), p. 433.

Passaic County Court House

Between 1902 and 1908 Paterson was hit by one catastrophe after another, a devastating city-wide fire, a flood and a tornado. The wooden homes and buildings became firewood to kindle the blaze. After the debris was cleared Paterson's building code changed so now the buildings in the downtown area must be built of a fire retardant material.

When the Passaic County District Court House building on Main Street could no longer accommodate the growing county a new one was planned.

A plot of land was selected on Hamilton Street near the corner of Grand Street, and in 1908 the new Court House was built of granite and marble, and topped by a copper dome, now painted white.

The architect borrowed heavily from the Greek temples of old by raising the building up with steps, using a series of columns with classic capitals, having a frieze under the overhang of the roof, and the pediment with figures in increasing size to the central point of interest, in this case a plaque. This building differs from the classic Greek in its shape. The Greeks preferred the rectangular shape, but the Court House architect designed a rectangle with side wings. He also borrowed from the Renaissance, by designing a pierced dome and using roof balustrades.

The interior marble walled rotunda looks up to the dome. The height of the dome is accentuated by the tall vertical marble columns. A circular pattern is imbedded in the marble floor.

Passaic County District Court House, Paterson

1. "City of Paterson, New Jersey, Its Renaissance—Illustrated", The Chronicle the Newspaper of Paterson, New Jersey, 1908.

Pasadena County Court House (1908), Paterson



Municipal Building, Montevideo



Morristown Municipal Building

One of the most beautiful buildings in Morristown is the city's Municipal Building on South Street. Built in 1916 as a private residence and museum for Theodore X. Vail, a former president of American Telephone and Telegraph Co., Mr. Vail died, and his niece gave the property to the city according to his wishes.

The building is in the Italian Florentine style. Designed by (William) Wells Bosworth (1855-1935) who had supervised the restoration of the palaces and gardens of Versailles and Fontainebleau, and the Cathedral of Reims, in France; designed buildings for the Massachusetts Institute of Technology, in Cambridge, the head offices for American Telephone and Telegraph, in New York City; and the monument to U'Ulan, in Arlington Cemetery.

For the Municipal Building Bosworth used granite and grey Italian marble. A wide veranda flanked by marble balustrades lead to the entrance. Above this is a colonnaded second floor balcony. Within the double staircase of self-supporting masonry is a notable example of arch construction. Teakwood, oak and mahogany were used exclusively for the floors and trim.

Sculptor Charles Kacht created the two cast bronze front doors. He was an assistant to the great sculptor, Augustus St. Gaudens from 1898-98. Kacht received the degree of master of arts and letters from the American Academy in Rome in 1904. He was the winner of the Prix de Rome in 1899, and received a gold medal for sculpture in 1920 from the Architectural League of New York.

The doors depict the history of Morristown in eight panels of bas-relief scenes. They are reminiscent of the bronze doors of the Baptistery in Florence, Italy, by Ghiberti. Starting with the upper left panel and proceeding straight down they are:

1. Washington's Headquarters which was the home of Jacob Ford in Morristown.
2. Washington receiving commission with the Reverend Timothy Johns officiating.
3. Two ladies, in their best clothing being scolded by Martha Washington and surprised to see her stately dressed, and doing her besting.
4. Alexander Graham Bell in conference with Professor Joseph Henry seeking advice in the development of the telephone.
5. Alfred Tailor's father and mother taking their meal in the garden of the Presbyterian Church, Whippany, between services.
6. Lt. Col. Alexander Hamilton courting Betty Schuyler while he was Washington's aide at Morristown.
7. General George Washington and Martha watching the fighting at Springfield, June, 1780.
8. Alfred Tail and S.P.H. Morse working on the development of the telegraph at Sprucehill Iron Works, which are shown in the background.

Municipal Building, Morristown

1. Lutz Newberry, *New Jersey: A Guide to its Present and Past*, rev. ed. (New York Hastings House, 1977), p. 221.
2. Newberry, *New Jersey: A Guide to its Present and Past*, p. 221.
3. *Ibid.*
4. Virginia L. Bostick, *The Public Monuments and Sculptures of Morristown, New Jersey*, (Whippany, New Jersey: The New Jersey Bloom Mount County Fine Public Library, 1978), p. 20.

Beech Brook Park, Cornwall



BRANCH BROOK COUNTY PARK

Branch Brook County Park, the first county park in the United States, was dedicated in 1898.

The land, called Old Blue Jay Swamp, was originally marsh.¹ John Bogert and Nathan F. Barron were hired in 1898 to transform the swamp into a park. "Their design was romantic in style, and was dominated by geometrically patterned gardens and avenues."²

In 1898, Robert Ballentine gifted the park with two gate houses of brick and limestone which supported an 11 foot high, 40 foot wide wrought iron gate. The gate was erected on the corner of Lake Street and Ballentine Parkway. The stone lions, now at the concert mall, stood guard at the entrance to the Prudential building during the beginning of this century.³

"In 1900 ... the firm of Frederick Law Olmsted, designers of New York City's Central Park, was retained to revise the original plans. It was refined into more materialistic lines with gracefully curving paths and roadways. One of the outstanding aspects of the design was the concert area in the southern division in an expanse of the lawn bordering Branch Brook Lake. Directly across the lake on a promontory of land known as Macker Mound, the Olmsted firm built an octagonal gazebo. This was surrounded by formal gardens and afforded a splendid view of the southern division of the park. In the winter, skating was popular on the lake. Two pavilions were erected by the Olmsted firm at either end of the lake whose refreshments and rentals were provided."⁴

Frederick Law Olmsted (1812-1902) had traveled throughout America and Europe. In his England travels, the parks of London impressed Olmsted. He had been accustomed to American parks, small areas of land with a few benches. London's parks were large open grounds where the people could escape the smoke and noise of the mills and breathe fresh air.⁵ The people of London cherished these parks.

In Branch Brook Park, Olmsted provided the same type of oasis to the people of Newark and the surrounding area that the London parks had for the people there.

Olmsted felt his park should be ... "rural, natural, unspoiled and poetic" in character. It should "produce a general suggestion of sympathy with human gait and playfulness". He believed that when designing a park he was not doing "landscape-gardening" but "necessity-making."⁶

When the Olmsted Firm designed Branch Brook Park they put in 17 miles of paths, and 7 miles of roads. Today the roads are much the same as the originals, only wider in places to accommodate cars. Many of the paths are lined with the 2,700 flowering cherry trees given to the park in 1927 by Mrs. Felix Fuld. Now each spring the cherry blossoms provide one of the most spectacular displays in the United States.⁷

Branch Brook County Park, Newark

1. Barbara Westgaard, *New Jersey A Guide to the State*, (New Jersey Rutgers University Press, 1997) p. 258.
2. Report: Essex County Park System. (Newark, New Jersey: Essex County Parks, Recreation and Cultural Affairs Commission) p. 80.
3. Westgaard, *New Jersey A Guide to the State*, p. 258.
4. Report: Essex County Park System, p. 81.
5. Elizabeth Stevenson, *Park Maker: A Life of Frederick Law Olmsted*, (New York MacMillan, 1977) p. 106.
6. Stevenson, *Park Maker: A Life of Frederick Law Olmsted*, p. 282.
7. Report: Essex County Park System, p. 80.

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Three Churches — Three Architectural Styles

by Nancy Eisenhauer

A hallmark of the architecture of the American Renaissance was the adoption of historical styles. It was a period in which domes, temple-like facades and the Greek orders triumphed. Students of architecture acquired a keen sense of history and the architecture of the past while preparing to design in a number of different styles. Architecture was understood to be the means by which a group could communicate its ideas and ideals, could define its name and master its public identity.

We will examine three styles of church architecture:

1. The Romanesque style of St. Paul's Episcopal Church in Fairport with its round arches and fortress-like walls symbolizing strength, permanence and self reliance.
2. The Gothic Cathedral of the Sacred Heart in Newark designed to inspire awe "showing mankind to a closer awareness of the Divine Presence."⁷
3. The Central Presbyterian Church of Montclair, neoclassical in style, intended to satisfy the mind and soul with its rational order.

Three New Jersey churches, three architectural styles and three distinct messages.

St. Paul's Episcopal Church is in the Romanesque Style, modeled after the Durham Cathedral, Durham, England.

The city of Durham in northeast England was a northern outpost of the Romans. Later, it became part of the Anglo-Saxon Kingdom of Northumbria. From the time of the Norman Conquest (1066) until 1835 the bishops of the see at Durham had considerable temporal jurisdiction. It was during this period that the Durham Cathedral was erected in the Norman Romanesque Style.

The Durham Cathedral was constructed from 1093 to 1128 and is an outstanding example of Romanesque architecture. Constructed on a great rock, surrounded on three sides by the River Wear, the Cathedral and castle complex were designed as a fortification. Durham Cathedral shows the first use of ribbed vaulting on an extensive scale in a church. The interior is richly ornamented.

William Holsey Wood of Newark, said to be one of the leading church architects of the late nineteenth century, based his design for St. Paul's Church on the Durham Cathedral.

It is interesting to note that other proposals for the new St. Paul's, including a Gothic Style building, were submitted to McKim, Mead and White. The prestigious architectural firm chose the Wood proposal in the English Romanesque Style.

The Romanesque Style of architecture is marked by vaulting and the general use of heavy walls and piers as supports for the vaults. This approach resulted in a typical building plan that treated the entire structure as an additive complex composed of semi-independent units. "These units, called bays, are the square or rectangular spaces enclosed by groin vaults. Late Romanesque architects tended to use these bays as their basic building unit, and these separate rectangular bays became a characteristic and distinguishing feature of the Romanesque style. Massiveness in stone structure is another major characteristic of Romanesque architecture. The nave in Romanesque churches was usually made higher and narrower than in earlier structures in order to make room for windows, called clerestory windows, in the side walls below the vault. Doors and windows were usually capped by round arches. . . slightly pointed arches were also sometimes employed. These openings were generally small, arched, and decorated with moldings, carvings, and sculptures. . ."⁸

The land for St. Paul's was purchased in 1858 and excavation for the foundation began in 1860. In 1858 the cornerstone was laid and the church was completed in 1857. St. Paul's is constructed from Pepsico granite from the quarries of Louis Doremus. The altar, which is Carrara stone, adheres closely to that of the Durham Cathedral. The altar table was a solid slab of marble, "nine feet-seven inches long and two and one-quarter feet wide, set on a platform of handsome mosaic in which was embedded the Cross of St. Paul. White marble mosaic interspersed with the conventional Hly of the Christian faith was used for the floor of the sanctuary and choir."⁹

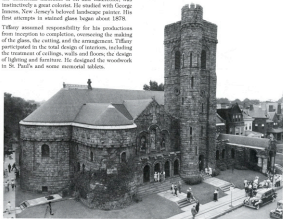
The windows in St. Paul's are by Tiffany and are considered to be among his most successful ecclesiastical commissions.⁸ Louis C. Tiffany was responsible to a great extent for the development of the stained glass industry in America. Prior to his rise to prominence, windows were generally imported from Germany or England due to the poor quality of glass produced in the United States. Tiffany developed new formulas for pot metal glass and experimented with new kilns. In the end, it is said, there was no color or texture he could not make.

Tiffany developed various techniques of glass making which enabled him to create more depth and variety in his compositions. Drapery glass, for example, simulated the folds in the robes worn by Biblical figures. Mottled glass is immediately identifiable as a Tiffany characteristic and gives the windows the illusion of three dimensions.

Tiffany, who began his career as a painter working in the traditional mediums of oil and watercolor, was instinctively a great colorist. He studied with George Inness, New Jersey's beloved landscape painter. His first attempts in stained glass began about 1878.

Tiffany assumed responsibility for his productions from inception to completion, overseeing the making of the glass, the cutting, and the arrangement. Tiffany participated in the total design of interiors, including the treatment of ceilings, walls and floors; the design of lighting and furniture. He designed the woodwork in St. Paul's and some memorial tablets.

St. Paul's Church, Paterson





St. Paul's Church, Fairmont (interior)

While the Romanesque creates a feeling of security and comfort, the Gothic is meant to inspire, to cause the heart to soar. Such was the intention of the planners of the Cathedral of the Sacred Heart.

The concept of the Cathedral of the Sacred Heart began in 1859 with the first bishop of the diocese of Newark, the Most Rev. James Roosevelt Bayley. The site was selected at the recommendation of the architect Jeremiah O'Rourke and purchased in 1871.

O'Rourke traveled to Europe to gather ideas for the church and, after meeting in London with George Goldie, one of the leading proponents of Neo-Gothic revival, proposed for Newark a Gothic cathedral. The original plans were later expanded and the dimensions of the cathedral as it now stands are length, three hundred, sixty-five feet; transept width, one hundred, sixty-five feet; nave width, fifty feet. The plan was adopted in 1887, the foundations began in 1898, and the cornerstone was laid in 1909.

Sacred Heart Cathedral, Newark
photo credit: The Star Ledger



O'Rourke immediately determined that the exterior of the cathedral would be Vermont Rockport granite, and by 1908, the E.M. Waldron Contracting Co. had completed the walls of the nave and ambulatory. At this time a series of feuds between O'Rourke and Waldron began and led eventually to the removal of O'Rourke as architect in 1910.

Isaac E. Ditmars assumed architectural control of the project and revised the plans to de-emphasize the English Gothic in favor of the French Gothic. The front towers were reduced one hundred feet from the projected three hundred, thirty-two feet. By 1919 the greater part of the project, including the steel supported slate roof, was completed.

Over the following eight years Ditmars directed the construction of the interior walls, floors, vaulted ceilings, the installation of windows, and a baptismal marble altar purchased from Benziger Brothers, New York.

Work ended in 1927 with the death of Bishop John O'Connor and did not resume until 1980. Although the cathedral was not finished, the new bishop, Thomas Walsh, felt the time was right to use the building for public worship. His installation as bishop filled the cathedral with four thousand people.

In 1980 Archbishop Walsh engaged the architectural firm of Paul C. Reilly of New York. Reilly had worked on the cathedral as a partner with Mr. Ditmars early in the century.

Archbishop Walsh also engaged Gertrude Raggi and Sons of Orange to produce the interior ornamentation. Reilly and Raggi worked together. Marble floors were laid throughout the church, stained glass from the studio of Franz Zettler, Germany, was installed, carved white Appalachian oak screens and limestone screens and furnishings of Italian marble create the renowned interior. The bronze doors were made in Rome by Amaro Bruni and Aurelius Mistrand. The altar, carved from Italian Pietra Santa marble, is topped by a marble canopy thirty-nine feet high.

Following the death of Archbishop Walsh, Archbishop Beland continued the cathedral effort and on October 19, 1984, almost a hundred years from conception to completion, Newark's great cathedral was dedicated.

On that occasion, Bishop James McNulty who, as auxiliary to the Archbishop had developed the theological symbols in the decorations, said: "A Gothic Cathedral reflects the inspired thought that 'In my Father's House are many mansions.' It represents the complexity of life and its unity under God. It is a

miniature of God's Cathedral, which is the universe. . . ."

The cathedral contains eight chapels. Five are ethnic chapels dedicated to national saints: St. Patrick and the Irish-English chapel, St. Lucy and the Italian chapel, St. Boniface and the German chapel, St. Stanislaus and the Polish chapel, and finally the Chapel of St. Anne, dedicated to the Hispanic, Black, and Oriental saints.

The Lady Chapel, located in the apse behind the High Altar, is the largest and most beautifully appointed. The windows are by Zettler and the altar of Carmen marble by Raggi.

The Cathedral contains four rose windows all created by Zettler: "Our Lord with the Four Evangelists", "The Coming of Our Lord", "The Eye of God" and "The Last Judgement". The Life of Christ is depicted in the side and transept clerestory windows. The Stations of the Cross are represented in fourteen individual altars flanking the mosaics. The Cathedral organs were built by the Schwan Organo Company of Cuyville, Ohio. "An organ of nine divisions and one hundred forty ranks."

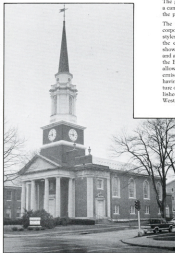
The soaring effects of the Gothic style are achieved by the verticality of the lines and the complexity of the structure and make an interesting contrast to the simple, direct design of the Central Presbyterian Church of Montclair.

The influence of Neoclassical architecture in the United States begins with the late eighteenth century Federal style with its refined columns and classical details. The new nation enjoyed architecture that fulfilled the concept of greatness and the city of Washington, D.C. took as its reference Roman sources. The Roman influence was followed by the Greek Revival which became known as the national style. By the time the Civil War was over, the Neoclassical influences had become a part of the American architectural vocabulary and were integrated with the spirit of the New England Colonial. The Central Presbyterian Church is a fine example of the blending and perfecting of nineteenth century classical American architecture.

The Central Presbyterian Church was designed by the New York architectural firm Carrere and Hastings. John Myron Carrere (1853) and Thomas Hastings, Jr. (1850) were both educated at the Ecole des Beaux-Arts in Paris and met again in New York where they were both employed by McKim, Mead and White. Later, as they established their partnership, their commissions included such prestigious buildings as the New York Public Library and the Senate and House Office Buildings in Washington, D.C.

Thomas Hastings was the son of a Presbyterian minister in New Jersey and he favored the Greek architecture that he believed had been further perfected by the Romans. Hastings considered the Gothic to be "all detail and no form," and the Romanesque "miserable and morbid." He also adhered to the general tendency to stress an American architectural heritage which, in this case, was the New England style meeting house.

"The composition is an unpretentious arrangement of meeting house, classical portico and the high spired tower, which is comfortably nestled on a brick square shaft. The elements neither correlate nor clash, they are simply there for the sake of a long American tradition of provincial church architecture."⁷¹



The portico with a pediment in the classical style is supported by six Doric columns. The spired tower reaches one hundred, eighty-five feet above the ground and ends, in the New England tradition, with a weather vane.

"The interior, while true to the Colonial spirit, is unique in treatment. A large vestibule with two stairways leading to the gallery, gives entrance to the auditorium. The austere severity of many Colonial churches is avoided by the use of piers inside the walls, carrying the gallery and extending above the gallery in the form of columns supporting a cornice from which the arched roof springs. This leaves the windows in a series of recesses between the columns. The gallery is hung from the piers and columns by a cantilever construction, and there is a clear view of the pulpit from every pew."⁷²

The tendency to design eclectic architecture incorporating what were considered to be American styles was fostered by a general patriotic spirit toward the end of the American Renaissance. This spirit showed itself in the celebration of American heritage and an attempt to break away from the domination of the European influence. This thrust would, in time, allow the atmosphere for the development of modernism. The American Renaissance can be seen as having given substance to American art and architecture of the twentieth century. America was now established as an important part of the cultural history of Western civilization.

Central Presbyterian Church, Montclair

1. John O'Hara, "Cathedral of the Sacred Heart", (Newton, New Jersey Harrison County Co.) p. 18.
2. Malcolm Acton, et al. "Furniture of Britain", (London: Drive Publications, 1977) p. 174.
3. "A History of St. Paul's Church, Paterson, N.J. 1817-1877", (Architect)
4. Alastair Duncan, "Tiffany Windows", (New York: Simon and Schuster, 1980) p. 184.
5. O'Hara quoted from Bishop McQuibby Eschbacher Monthly, October 19, 1894.
6. *Ibid.*, p. 80.
7. Jean-Pierre Iribarra, "Architects To An End", (New York April 8, 1980) (p. 148) (Directed Dissertation)
8. J. Walker McQuibben, "The Central Presbyterian Church", (Schenectady, N.Y.: The Edward Mottman Company, 1897) p. 114.

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- O'Hara, John. "Cathedral of the Sacred Heart, Newark, New Jersey." Newton, New Jersey: Harrison County Co. Wilson, Michael Gay. "The American Renaissance 1870-1917." Brooklyn, New York: The Brooklyn Museum, (Exhibition Catalog), 1979.
- "A History of St. Paul's Church, Paterson, New Jersey, 1817-1877." (Architect) 1927.

Central Presbyterian Church, Moorland (interior)



WORKS INCLUDED IN THE EXHIBIT:

NEW JERSEY STATE HOUSE, TRENTON

"New Jersey State House" c. 1890, Lewis H. Browne and Higham Hawley, Architects, watercolor 20" x 40",
Collection: New Jersey State Museum

"Elevation of Assembly Chamber", color photograph,
Collection: Office of Legislative Services

"Front Facade of State House", color photograph,
Collection: Office of Legislative Services

"Dome of State House", color photograph,
Collection: Office of Legislative Services

"Dome of State House", Lewis H. Browne, Architect, Pencil on paper,
Collection: Office of Legislative Services

"Toll of the State House", Frank Leslie's Illustrated Newspaper,
January 25, 1878, p. 137, 20 x 10",
Collection: Zam Cohen

"Governor McColligan at the State House", Harper's Weekly, 1889,
17 x 14",
Collection: Zam Cohen

"Workmen at the State House", 1889, photograph,
Collection: Zam Cohen

NEWARK PUBLIC LIBRARY

"Window Teaching the Children of Man", John Flanagan, plaster
maquette, 12 x 24 x 9",
Collection: Newark Library

"Facade of Library", photograph,
Collection: Newark Library

"Interior of Library", photograph,
Collection: Newark Library

"Newark Library", booklet published for opening, March 14, 1901,
Collection: Newark Library

DANFORTH MEMORIAL LIBRARY, PATTERSON

"Lettering on Pillars", 1904, Henry Bacon, Architect, pen and ink,
15 x 40",
Collection: Danforth Memorial Library

"Longitudinal Section of Library", 1904, Henry Bacon, Architect, pen
and ink, 15 x 41",
Collection: Danforth Memorial Library

"North Section—Facade", 1904, Henry Bacon, Architect, pen and ink,
41 x 38",
Collection: Danforth Memorial Library

MUNICIPAL BUILDING, MORRISTOWN

Complete set of Blueprints, 1910, 24 x 30" each, William Wells
Innesworth, Architect,
Collection: Morristown Municipal Building

PASSAIC COUNTY COURT HOUSE, LEXEN, PATERSON

Set of three drawings of exterior, James Knox Taylor, Supervising
Architect, 1887-89, (photographically reproduced),
Collection: Passaic County Department of Public Works

MONSIEUR RAILROAD STATION

"Monsieur Railroad Station", Guste Gray, watercolor, 1970, 8 x 10",
Collection: Monclair Historical Society

BRANCH BROOK PARK, NEWARK

"Branch Brook Park, Newark", general plan, 1901, watercolor and ink,
Olmsted Brothers, Landscape Architects

Collection: Essex County Department of Parks, Recreation and
Cultural Affairs

CATHEDRAL OF THE SACRED HEART, NEWARK

Architectural Drawings—Paul C. Reilly

"West Wall of Narthex", 9/14/51
81-2503 38 1/2" x 90 1/2"

"Transverse Section Thru Narthex", 9/14/51
81-2503 38 1/2" x 60"

"West Tower Entrance", 9/14/51
81-2503 37 1/2" x 60"

"Ambulatory Chapel", 9/14/50
81-2503 38 1/2" x 90 1/2"

"Lady Chapel", 9/21/52
81-2503 31" x 90"

"Half Elevation Of Entrance", 9/19/50
81-2503 50" x 90 1/2"

"Elev. #774", 12/01/50
81-2503 9/11/51
48" x 95 1/2"

"Elev. #774", 12/01/50
81-2503 9/11/51
48" x 95 1/2"

"Elev. #774", 10/19/50
revised 9/11/51
36 1/2" x 38 1/2"

"Main Roof Plan", 1/11/17
41" x 74"

"Choir Gallery", 1/31/01
42" x 75 1/2"
82" x 41 1/2"

"Details of Main Entrance", 5/1/04
41-2558 80" x 80"

Blue Prints • Demaree and Reilly

"East Side of Sanctuary", 5/15/00 revised 10/18/05 85 1/2" x 57"

*101, 5/27/05 40 1/2" x 59 1/2"

*102, 5/27/05 80" x 59 1/2"

*103, 5/27/05 80" x 59 1/2"

*104, 5/27/05 80" x 59 1/2"

*105, 5/27/05 80" x 59 1/2"

*106, 5/27/05 80" x 59 1/2"

Photographs • Photographer Unknown

11 Photographs of the Cathedral Under
Construction 1910-18 11 x 14"

Photograph of Cathedral, Stonework Complete 1912 16 x 20"

All works are courtesy of the Cathedral of the Sacred Heart,
Mag. Francis Luffbano, Rector

SAINT PAUL'S EPISCOPAL CHURCH, PATERSON

The Gotham Co. Studio, NYC.

"Study for Stained Glass Windows", 19 x 19"

"Study for Memorial Doors", 11 1/2 x 18 1/2"

"Decorative Interior Schemes" (2) 17 1/2 x 21 1/2" each

Louis C. Talley Studio, NYC.

"Study for Altar Rails", 30 x 18 1/2"

"Study for Glass Mosaic Tables", 17 1/2 x 30"

"Study for Replacement of Tables", Wood Decorations, 28 1/2 x 21 1/2"

"Suggestion for Candelae and Sedula", 21 1/2 x 27 1/2"

"Study for Wood and Glass Screens", 28 1/2 x 17 1/2"

"Rose Window Proposal", 30 x 27 1/2"

The Payne and Spence Studio, NYC.

Blue Prints for Altar Detail

"Proposal for New Reredos", 30 x 18 1/2"

"Details for Altar Cross and Candelabra", 30 x 28 1/2"

"Section and Side of Communion Rail", 28 1/2 x 24 1/2"

"Proposals for Memorial Doors", (3) 8 x 18" each

Photograph, c. 1900, 41 1/2 x 81 1/2", Brit Studio, Paterson

"Study for Composite Stained Glass Windows", 30 x 40"
(unexecuted)

All works are courtesy of Saint Paul's Church,
Rev. Luis Luffbano, Rector

CATHEDRAL OF ST. JOHN THE BAPTIST, PATERSON

Set of three drawings detailing altar elevations, arch profiles,
wallcovering, and ornate tie pattern. Paul W. Reilly, Architect, 42
x 30" each, (unexecuted)
Courtesy of St. John the Baptist

CENTRAL PRESBYTERIAN CHURCH, MONTCLAIR

"Elevation View of Chancel", David Horton, photograph, 1988

"Terrace View", David Horton, photograph, 1988

ESSIE COUNTY COURT HOUSE, NEWARK

"Study of Flying Bird", c. 1900
Karyon Co.
pencil on paper, 7 1/2 x 6 1/2"
Collection: Cooper-Hewitt Museum, New York.

"Two Studies of a Chair", c. 1900
Karyon Co.
pencil on paper, 14 1/2 x 20"
From the collection of the Cooper-Hewitt Museum, New York.

"Study for Pew", c. 1900
Karyon Co.
pencil on paper, 18 1/2 x 24 1/2"
From the collection of the Cooper-Hewitt Museum, New York.

"Temporary Study for Pew", c. 1900
Karyon Co.
pencil on paper, 18 1/2 x 24 1/2"
From the collection of the Cooper-Hewitt Museum, New York.

"Study", c. 1907
Howard Pyle
oil on canvas, 19 x 30"
From the collection of the Delaware Art Museum.

"Dragon", c. 1901-07
E. H. Loom
oil on canvas
From the collection of The Newark Museum.

HUDSON COUNTY COURT HOUSE, JERSEY CITY

"Study", 1910
Karyon Co.
pencil on paper, 16 1/2 x 11"
Collection: Cooper-Hewitt Museum.

"Cartoon", 1910
Karyon Co.
charcoal and pencil on paper, 30 x 20 1/2"
From the collection of the Cooper-Hewitt Museum.

"Study for Bart's Wing and Head", c. 1900
Rayson Cox
pencil on paper, 7 1/2 x 9 1/2"
From the collection of the Cooper-Hewitt Museum.

"Cartoon", c. 1906
Charles Yerler Turner
charcoal, pencil, and crayon on paper, 28 1/2 x 8 1/2"
From the collection of the Cooper-Hewitt Museum.

"Sketch of Peter Stuyvesant and the English Fleet", c. 1910
Howard Pyle
pencil on paper, 8 1/2 x 7 1/2"
From the collection of the Delaware Art Museum.

"Sketch of Peter Stuyvesant and the English Fleet", c. 1910
Howard Pyle
pencil on paper, 8 1/2 x 7 1/2"
From the collection of the Delaware Art Museum.

"Sketch of Hendrick Hudson and the Half-Moon", c. 1910
Howard Pyle
pencil on paper, 8 1/2 x 8 1/2"
From the collection of the Delaware Art Museum.

"Sketch of Hendrick Hudson and the Half-Moon", c. 1910
Howard Pyle
pencil on paper, 8 1/2 x 8 1/2"
From the collection of the Delaware Art Museum.

TRENTON CITY HALL

"Study for Trenton Mast", c. 1901
Everett Shinn
pencil and wash on paper, 8 x 10"
Collection: New Jersey State Museum.

MOONMOUTH BATTLE MONUMENT

"Erection of the Moonmouth Battle Monument"
albumen photograph
1884
14 x 9"
Collection: The Moonmouth County Historical Association

"Invited Proposed Battle Monument"
pencil on paper
December 28, 1877
8 x 10"
Collection: The Moonmouth County Historical Association

"Moonmouth Battle Monument"
print
1884 (reprint from 1884)
8 x 11"
Collection: The Moonmouth County Historical Association

NEWARK PUBLIC SCHOOLS

"Original program from the unveiling of the Coliseum Statue"
by J. Massey Rhoads (from the statue by Verrocchio)
1900
Collection: Newark Public Library

"Original program from the unveiling of the Statue Lincoln"
by Gustav Bouglou
May 28, 1911
Collection: Newark Public Library

"Statue Lincoln"
Arnold Gylden, NYC
photograph, black and white
1920
7 1/2 x 9 1/2"
Collection: Newark Public Library

"Decorative Newark, Broad and Market Streets, With Four Renaissance Columns"

Reel
1916
17 1/2 x 8 1/2"
Collection: Newark Public Library
PATRICKS PUBLIC MUSEUMS

"Mayor Nathan Barnes"
Gustav Peters
Collection: Passaic County Historical Society

"Senator William 'Billy' Hughes"
Gustav Peters
plaster
1920
4 1/2 x 10 1/2 x 10 1/2"
Collection: Passaic County Historical Society
PRINCETON BATTLE MONUMENT

"Sketch for Princeton Battle Monument"
Frederick MacMonnies
plaster
1900 (cast of an original clay sketch of 1902)
14 1/2 x 8 1/2"
Collection: Art Museum of Princeton University

"Princeton Battle Monument"
Frederick MacMonnies
clay sculpture in composition photograph
1918
taken from "Frederick MacMonnies and the Princeton Battle Monument"
by Robert Jackson Clark
Collection: Art Museum of Princeton University

"Caricature and Drawings, Princeton Battle Monument"
Howard Russell Butler
drawn on photograph of full-scale drawing
1925
taken from "Frederick MacMonnies and the Princeton Battle Monument"
by Robert Jackson Clark
Collection: Art Museum of Princeton University

"Caricature and Drawings, Princeton Battle Monument"
rendering of final version
1917
taken from "Frederick MacMonnies and the Princeton Battle Monument"
by Robert Jackson Clark
Collection: Art Museum of Princeton University

"Your Education (Detail) of Princeton Battle Monument"
Howard Russell Butler
print
1914
8 x 10"
Collection: Historical Society of Princeton, New Jersey

TRENTON BATTLE MONUMENT

"Battle Monument, Trenton"
George Louis Smedley
etching on paper
8 1/2 x 8 1/2"
Collection: New Jersey State Museum

"Trenton Battle Monument"
Thomas A. Mallay
watercolor on paper
1898
28 x 30"
Courtesy of Thomas A. Mallay

LEADERS TO THE EXHIBIT

The Cooper-Hewitt Museum
The Smithsonian Institution's National Museum of Design
New York, New York

Zem Cohen, Director
J. Boney Gallery
Roose College of New Jersey
Union, New Jersey

Dunforth Memorial Library
Paterson, New Jersey

Delaware Art Museum
Wilmington, Delaware

Essex County Department of Parks, Recreation and Cultural Affairs
Newark, New Jersey

Thomas Mallon
Trenton, New Jersey

The Monmouth County Historical Association
Freehold, New Jersey

Mountain Historical Society
Mountain, New Jersey

Morrisown Municipal Building
Morrisown, New Jersey

Customs Collection
The Jean Fine Public Library of Shorttown and Morris Township
Morristown, New Jersey

Newark Library
Newark, New Jersey

The Newark Museum
Newark, New Jersey

New Jersey State Museum
Trenton, New Jersey

Office of Legislative Services
Trenton, New Jersey

Passaic County Board of Chosen Freeholders
Passaic County Historian
Paterson, New Jersey

Passaic County Department of Public Works
Paterson, New Jersey

Passaic County Historical Society
Paterson, New Jersey

Paterson Museum
Paterson, New Jersey

Art Museum of Princeton University
Princeton, New Jersey

Historical Society of Princeton, New Jersey
Princeton, New Jersey

Sacred Heart Cathedral
Newark, New Jersey

St. John the Baptist Cathedral
Paterson, New Jersey

St. Paul's Episcopal Church
Paterson, New Jersey

