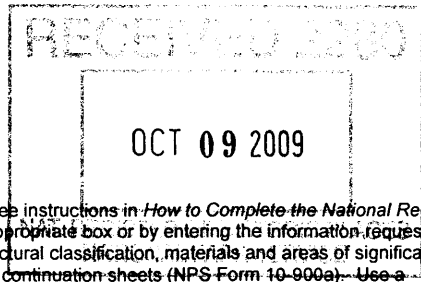


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

939



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 The Flanders Hotel

other names/site number _____

2. Location

street & number 719 E. 11th Street not for publication

city or town Ocean City vicinity

state New Jersey code NJ county Cape May code 009 zip code 08226

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.

Amy Cradic 8/19/2009
Signature of certifying official/Title Date
Amy Cradic, Assistant Commissioner Natural and Historic Resources/DSHPO
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
Robert H. Beall 11.20.09

5. Classification

Ownership of Property (check as many as apply)	Category of Property (check as many as apply)
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)
<input type="checkbox"/> public-local	<input type="checkbox"/> district
<input type="checkbox"/> public-State	<input type="checkbox"/> site
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure
	<input type="checkbox"/> object

Number of Resources within Property (Do not include previously listed resources in the count.)	
Contributing	Noncontributing
<u>1</u>	<u>0</u>
	building(s)
	site
	structure
	object
	Total

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

Number of contributing resources previously listed in the
National Register
0

6. Function or Use

Historic Functions
(Enter categories from instructions)
DOMESTIC/hotel

Current Functions
(Enter categories from instructions)
DOMESTIC/hotel

7. Description

Architectural Classification
(Enter categories from instructions)
Mission/Spanish Colonial Revival

Materials
(Enter categories from instructions)

foundation	<u>Concrete</u>
walls	<u>Brick</u>
	<u>Stucco</u>
Roof	<u>Ceramic Tile</u>
other	

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

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)

- X 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.)

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

Areas of Significance

(Enter categories from instructions)

- Entertainment/Recreation
Community Planning and Development
Architecture

Period of Significance

1923-1933

Significant Dates

1923
1929

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Vivian B. Smith, A.I.A., architect
D.A. McClelland Co., general contractor

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
X recorded by Historic American Buildings Survey #NJ-1116
recorded by Historic American Engineering Record #

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
X Other

Name of repository:

Ocean City Historical Museum

10. Geographical Data

Acreage of Property 1.40

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

1	<u>18</u>	<u>536548</u>	<u>4347307</u>	3			
	Zone	Easting	Northing	Zone	Easting	Northing	
2				4			
	Zone	Easting	Northing	Zone	Easting	Northing	

See continuation sheet.

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

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

11. Form Prepared By

name/title	<u>Alex Bethke/Public Historian</u>	date	<u>July 3, 2009</u>
organization		telephone	<u>480-381-0200</u>
street & number	<u>3378 Daley Center Dr. #2013</u>	zip code	<u>92123</u>
city or town	<u>San Diego</u>	state	<u>CA</u>

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional items

Property Owner

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

name/title	<u>The Flanders Condominium Association (c/o Peter Voudouris, President)</u>		
street & number	<u>719 E. 11th Street</u>	telephone	<u>609-399-1000</u>
city or town	<u>Ocean City</u>	state	<u>NJ</u>
		zip code	<u>08226</u>

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>7</u>	Page	<u>1</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

NARRATIVE DESCRIPTION

Intro - The Flanders Hotel is a hotel/condominium in the beach resort of Ocean City, New Jersey. Designed by Vivian B. Smith in a Spanish Colonial Style, construction began in November, 1922 and opening in June, 1923. In order to stay competitive in both profitable and stressful economic periods, hotel owners altered the property and its buildings several times during the past eighty years. In 1929, for example, the Flanders nearly doubled its acreage with the construction of three large pools that fronted the boardwalk. Over time, the hotel was forced to revert to its original, more conservative plan. Today, the hotel complex encompasses the same 1.90 acres it included in 1923, an area that includes a small parking lot, the main hotel building/tower (nine stories), a courtyard with pool, and a two story commercial and solarium annex (now condominiums).

Setting - The Flanders Hotel complex faces southwest, parallel to the Atlantic Ocean, and set back approximately 200 feet from the Ocean City boardwalk. **(Photograph 1)** The hotel is situated on the northeastern corner of Ocean Avenue and E. 11th Street. **(Maps 1-3)** It contains only three entrances, all located on the 11th Street side of the building, with the main entrance being about 200 feet southeast of the aforementioned intersection. The surrounding buildings and structures southeast of Ocean Avenue are commercial in nature and include an amusement park immediately between the Flanders and the boardwalk, a large parking lot across 11th Street, and other hotels or single-story commercial buildings in the block to the hotel's northwest. More residential structures exist across Ocean Avenue, but most currently operate as boarding houses or small hotels. At nine stories, the Flanders is the tallest building in its immediate vicinity.

Exterior - The Flanders is an example of Spanish Eclectic architecture. It contains several characteristically Spanish features, including a low-pitched roof covered in red ceramic tile, prominently arched windows on the second floor, stucco wall sheathing, and exterior green Terra Cotta decorations or sculptures depicting various kinds of mythical sea creatures. **(Photographs 4, 8, 9, 12, 13, 14, 17)** The Flanders complex is comprised of two connecting building segments: 1) the hotel tower and 2) the original solarium and boardwalk shops (now condominiums as well), both structures being linked by a hallway. **(Map 3)**

The solarium annex is a simple rectilinear two-story building with two pyramidal square ends connected by a narrower semi-gabled connector. **(Photographs 1, 3, 9)** The main hotel building/tower is a maximum of nine stories (eight on the rear structure and ¾ of the northern wing while both the southern wing and front ¼ of the northern wing are nine stories), laid out in a front-facing U-shaped arrangement. **(Photographs 1-6)** The hotel rests on a concrete foundation while the external walls are structurally made of steel and concrete. **(Photograph 35)** The first two stories are finished with light-colored brick while the upper stories are white stucco. **(Photographs 1, 4, 5, 11)** The roof involves a series of multi-leveled hipped, cross-hipped, and flat elements covered in mostly red ceramic Spanish tile with some mixture of green. **(Photographs 1-4, 6, 9, 12, 48, 49)** The roof also features a prominent pyramidal tower on the interior corner between the rear (western) structure and

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>7</u>	Page	<u>2</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

the southern wing. **(Photographs 11, 13)** Like every roof element on the Flanders, this tower exhibits wide, overhanging open eaves with exposed purlins and enclosed rafters, all appearing to be made of wood. The tower is surrounded by three sets of rounded archways on each side. **(Photographs 12-13)** This distinctive element of the building also features the largest of the hotel's distinguishing Terra Cotta sculptures. **(Photographs 8, 13)** In addition to the tower, the roof also includes a large smokestack (no longer in use) on the outside northern corner. **(Photograph 5)**

The windows on the upper floors (three through nine) are a mixture of single and paired, inset double-hung, single light vinyl windows. **(Photographs 1-1-6, 11)** The second story windows, however, are a more dominating feature of the building. **(Photograph 14)** They are large wooden Palladian windows with a wood casing and brick accentuated archway around the window, topped by a prominent concrete keystone. The bottom sashes are wooden double hung elements with the center sash being a wider 3/2 glazed element, while the end cap windows feature 2/2 glazing. The first floor windows are more symmetrical, typically being vinyl ribbon windows with 3/2 glazing.

The hotel's main entrance is located halfway between Ocean Avenue and the boardwalk through a set of wooden doors with extensive bronze detailing and a tall single light glazing in the center of the door. **(Photographs 7, 15)** On either side of these workable doors are identical, but fixed panels, which are used to give the false impression of a wide, six door wide entrance. The other alternative entrances are located to the east and west of this main entrance, respectively. One is closer to Ocean Avenue, via the hotel's original driveway, under a large, square, brick porte-cochere. **(Photographs 16-17)** The other is from the solarium annex off the 11th Street boardwalk access.

Interior - The Flanders' interior is divided between entertainment and business space on the first two floors, while the upper levels are exclusively for guest living accommodations. In total, the hotel features 95 one bedroom suites that include individual kitchenettes as well as central heating and air conditioning units. The hotel also contains 6 penthouse units in the tower portion of the building and 7 promenade units in the renovated solarium annex.

The ground level of the tower structure primarily includes the front desk, offices, and Emily's Café (originally the Ocean Room and Ocean Club Café). From this ground floor, access is available to the Garden Room, boardwalk stores, the second floor, and a series of basement rooms (now closed to the public) that provided direct access to the beach as well as additional recreational activities. This basement area contains a maze of seven or eight expansive rooms, some of which included sauna, showers, and changing rooms. Other rooms in this space were specifically labeled as the Island, Captain's, and Inlet Room, which reportedly served as speakeasies for socializing and drinking. Two of the rooms even featured prominent bar areas. The main lobby

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>7</u>	Page	<u>3</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

is decorated with blue flowering wallpaper, beige tile flooring, and matching drop ceilings, none of which are original to the building. This area on the ground level, however, retains the hotel's characteristic white octagonal pillars with golden-painted plaster decorations at the top of the column's cardinal sides. **(Photographs 19-20)**

The second floor is the Flanders' crown jewel. Each room is distinctive and awe-inspiring in its own way. One characteristic, however, that architect Vivian Smith used to achieve a sense of grandeur throughout the second floor is through the use of an exceptionally high ceiling of around two-stories, which provided each hall with a grand, stately feeling. **(Photographs 41-44)** As the visitor rises from the main lobby (front desk), they climb a marble staircase into the Exchange, a mix of opulence and rugged Medievalism. **(Photographs 21, 23)** This room, generally used for lounging and socializing, includes its own massive stone fireplace amidst a forest of tall columns. **(Photographs 22, 24)** The Exchange served as the Flanders' showcase and gathering place. **(Photograph 41)** It provided the first indication of what guests could expect during their stay at this resort of resorts. From here, the guest had the entire hotel's amenities at their whim. Down the hall to the southeast was the famed row of solariums that initially overlooked the boardwalk and beach. **(Photographs 36-37, Figure 5)** To the northeast was Peacock Alley, ushering visitors into one of three elegantly detailed dining and ball rooms: the Main Dining Room with its large focal windows and radiant light, the Marine Room with its gold trim and modern, yet classical-looking murals that give a sense of Elizabethan vernacular charm, and the smaller Plate Dining Room with its wood paneling and ceiling beams. **(Photographs 26-31, 44-46)** Also, from the Marine Room is a Patio Dining Room that provides unique access to the open courtyard, or Garden Room (now enclosed), that is adjacent to the original pool. **(Photograph 33)** When it was built, the entire resort complex sprawled out from this magnificent center, or Exchange. **(See Maps 4-5)**

These grand halls were elements of the building's design that brought the best of worldly charm to small-town Ocean City. The most character-defining feature imparting this association are the large, floor to ceiling octagonal columns spread throughout the first floor lobby and greatly expanded upon throughout both the Exchange and Main Dining Room with tremendous effect. **(Photographs 21, 30, 42-43, 45-46)** Like each room, Smith designed the columns to fit the general mood of their surroundings. Thus, the columns vary slightly from room to room. For example, the Exchange's pillars seamlessly join with the ceiling in a fan-like manner and are adorned with large golden plaster decorations at the top. **(Photograph 22)** The Main Dining Room on the other hand, features octagonal but completely straight columns that rise into beams that divide the ceiling into quadrants. Like the Exchange's seamless column brackets, the Dining Room's columns use wavy, but defined brackets to visually adhere to the ceiling beams. It was this type of small detailed creativity, further exhibited by custom doorknobs, archway keystones, cornices, elaborate friezes, unique lighting fixtures, pool tile work, and other examples of architectural detailing, that allowed the Flanders to become an architectural and commercial anomaly in Ocean City. **(Photographs 15, 17-18, 29)**

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>7</u>	Page	<u>4</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Alterations - Since its construction, the Flanders has undergone small and large modifications in order to remain a successful part of the Ocean City landscape. The original structure was a maximum of eight stories with the rear unit and northern wing one story taller than the south wing, which was only seven stories. Until 1960, the north wing also featured an open eighth-story terrace overlooking the beach and boardwalk (facing southeast). **(Photographs 36-37, 48)** At that time, owner Elwood Kirkman converted the terrace into a private, flat-roofed penthouse that cut off the north side's hipped façade and extended this portion of the structure to nine stories, as it stands today. **(Photograph 49, 1)** At some point before this time, the fourteen pedestal figures, presumed to be depictions of mythical sea gods to accompany the assortment of sea creatures mentioned earlier, were removed from each solarium roof. **(Photographs 36-37, 1, 3)** From the time of the hotel's construction until they were removed, these figures sat close to the roofline, three on each outward facing side with one in the corner, totaling seven on each rooftop. The most memorable alteration that occurred during the hotel's period of significance from 1923 to 1978, however, was the result of Ocean City's disastrous 1927 fire. Two years later, in 1929, the Flanders opened its famed trio of salt water pools. **(Photograph 48)** These features fronted the new boardwalk and placed the Flanders in a commanding position about 200 feet west of the new structure. In 1978, the pools closed due to a mixture of rising maintenance costs and hotel competition. **(Photograph 49)** It was also likely that both the Garden Room (the courtyard centered between the hotel tower and solarium annex, adjacent to the pool) and the Terrace Room (a second floor outdoor covered patio area adjacent to the Exchange) were enclosed in the 1970s using an all-black vinyl wall and shed-type roof. **(Photographs 38, 40, 10-11)** Both spaces, but especially the new Terrace Room, created a more modern type of solarium, or sunroom space. **(Photograph 25)** In the Terrace Room, the original exterior brick work (although painted) can still be seen on the wall bordering the Exchange.

Remarkably, there is no record or sign of any major interior alterations to character-defining features that occurred during this period. With the conversion to condominiums in the past decade, the hotel has experienced additional upgrades and modifications and in 1996, James Dwyer attempted to revive a floundering colossus by converting the hotel into an updated condominium hotel. While he left the hotel's bottom two floors largely unaltered due to its unique character-defining features, he completely gutted the upper level guest rooms. Where the hotel originally featured 220 single rooms, Dwyer's condominium project reduced this number to 95, enlarging each room to a one bedroom suite as mentioned. This renovation included replacing the guestroom windows with double-hung vinyl. While these guest room windows have been recently replaced, the change is difficult to determine from the public views on the ground floor. On the second story, great care has been made to retain the crucial wooden Palladian ribbon windows while many of the ground floor ribbon windows have been replaced with double-hung vinyl windows. **(Photograph 14)** In addition to the complete renovation and gutting of the hotel's upper floors, owners have also raised the southern wing to accommodate several new penthouse units, bringing this element of the hotel to nine stories. **(Photographs 1-4)** In terms of height, both the rear segment of the hotel and most of the north wing remain unaltered from their original eight stories, but

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>7</u>	Page	<u>5</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

stories, but are now shorter than both wing facades, which does maintain the hotel’s original design, which featured a complex series of varying roof levels. On the first two floors, the lobby has seen the most change. This space contains a new, lowered ceiling and tile floor. **(Photographs 19-20)** These changes, however, are reversible and still allow one of the hotel’s most character defining features to be visible, its column-topped gold crown detailing. On the grand second floor, most features have remained with the exception of the original Exchange counter at the top of the lobby stairs and a set of stairs at the Exchange’s eastern end that led directly to the boardwalk commercial stores. **(Photograph 41)** With the transformation of the solarium annex into luxury condominiums, the stairs leading to the hotel shops have been converted into a second set of stairs leading to these new accommodations. **(Photograph 21, 3, 37)** The rest of the second story remains in or close to its original state, including the major features that defined it as such a unique and magnificent entertaining space.

Justification of Eligibility - In order to continue operating as hotel, owners have made exterior alterations as well as major interior renovations above the second floor. Nonetheless, the hotel has maintained a good degree of integrity, enough to convey the Flanders’ historical significance. Its location, materials, and association remain largely unaltered. Its feeling, workmanship, and design have changed, but not in ways that seriously compromise its character-defining features and their ability to express the hotel’s historical significance. Overall, The Flanders’ grand scale still imparts an aura of early twentieth and mid-century elegance that made this building such a significant part of Ocean City’s rise to prominence as an architectural, commercial, and development model for the resort town.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>1</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

STATEMENT OF SIGNIFICANCE

The Flanders Hotel in Ocean City, New Jersey, has a National Register period of significance dating from its opening in 1923 until Atlantic City lawyer, Elwood Kirkman, bought the resort hotel in 1933. The hotel is locally and state significant under **Criterion A** in the area of Community Planning and Development and Entertainment/Recreation, respectively. Locally, the Flanders is important for its pioneering role in the development of Ocean City as a competitive summer resort beginning in the 1920s. For the State of New Jersey, the Flanders illustrates how early twentieth century beach resorts utilized hotel development and competition to become more mature tourist attractions. The Flanders is also locally significant under **Criterion C** in the area of Architecture. The hotel not only represents the work of architectural master Vivian B. Smith, A.I.A., but it also initiated the use of a Spanish architectural style in Ocean City, a form that developed into a significant commercial motif thereafter.

Historic Context

From its inception, Ocean City has grown from an idealistic religious retreat into an enormously popular vacation destination. The town has matured greatly, but no event has been more meaningful to its current success and appearance than the construction of The Flanders Hotel. When it opened in 1923, the hotel represented the newest and most elegant addition to the local landscape, an unprecedented feature of scale and style anywhere on the South Jersey seashore outside of Atlantic City. In fact, Ocean City leaders and investors purposely erected the building to redefine and expand the resort’s economic viability in a thriving Jersey seashore tourism market.

In 1915, travel writer Harrison Rhodes explained, “the Jersey coast is the most popular part of the American seashore, the most characteristic, the most democratic, the most intensely American.”¹ At the time, Rhodes referred to Atlantic City as the quintessential American resort, but Ocean City officials looked on its northern neighbor with a reserved envy. Throughout its development, Ocean City attempted to grow while maintaining the conservative values and moral superiority dictated by its Methodist founders. While local officials refuted and lambasted Atlantic City’s depravity, they simultaneously looked to duplicate its profitable success through better transportation networks and a thriving commercial boardwalk. By the 1920s, Ocean City set its sights on becoming “the World’s Greatest Family Resort”. During the prosperity that followed World War I, civic leaders acted. Mirroring the same business model that brought Atlantic City lasting fame and profits, Ocean City invested in and constructed its first modern, towering hotel. Officials and residents hoped

¹ Bryant Simon, *Boardwalk of Dreams: Atlantic City and the Fate of Urban America* (New York: Oxford University Press, 2004), 7.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>2</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

that a first-class resort hotel like the Flanders could update the city's appearance, incite competition, and provide a much anticipated boost for the local economy.²

The Rise of the New Jersey Seashore

The Flanders Hotel is a representation of Ocean City's attempt to become a major competitor on the New Jersey seashore, but in planning for its first resort hotel, the city followed in the footsteps of giants. Centuries earlier, this region emerged as a tourist destination - Cape May was advertised as such by 1801. In an era before railroads and automobiles, Cape May's location at the entrance to Delaware Bay made it a centrally accessible water location for families seeking relief from Philadelphia's summer heat. From 1790 to 1890, Philadelphia remained America's second largest city, providing a ripe audience for such resorts. As the American frontier spread west throughout the nineteenth century, Philadelphians viewed New Jersey beaches as their own opportunity to escape, if only for a day or weekend. Like the American West, city folk viewed the Jersey beaches as places where the great outdoors were untainted by the industrial smog of city industry.³ Before the advent of railroads, 100,000 tourists visited Cape May every year. As rail transportation made travel easier, however, Cape May's monopoly became susceptible to new business ventures with better access to Philadelphia. Believing that a more accessible resort could at least profit from, if not rival Cape May for tourism supremacy, Richard Osbourne proceeded with his idea for an alternative in 1852, proclaiming visions of a resort that would become the "lungs of Philadelphia."⁴ Thus, Atlantic City was born.

Atlantic City's founding was a simple matter of innovation over tradition. Just as Cape May was a product of its location and the period's dominant water-based mode of transportation, railroads allowed for direct and daily commutes to the Atlantic Ocean by the mid-nineteenth century. Over time, Atlantic City's close sixty-mile proximity to Philadelphia enabled it to become the dominant Victorian resort in America. On July 1, 1854, Atlantic City welcomed its first passenger train from Philadelphia. The resort's rise to supremacy, however, did not occur overnight. In fact, from its inception until 1870, the town remained under-developed. Even by 1870, the town boasted a mere 1,000 residents or 7.4 percent of Atlantic County's total population. In

² Harold Lee, *A History of Ocean City, New Jersey* (Ocean City: Friends of the Ocean City Historical Museum, 1965), 9, 11; Plaza Securities Co., *The Mayflower Hotel: To be Erected at Plaza Place and the Boardwalk, Ocean City, NJ* (Wilmington, DE: Plaza Securities Co., c.1930).

³ Simon, 21; Jeffrey M. Dorwart, *Cape May County, New Jersey: The Making of An American Resort Community* (New Brunswick: Rutgers University Press, 1992), 143.

⁴ With such arrogant expectations for his resort, Osbourne dismissed seemingly inadequate names like "Ocean City" because they lacked the magnificence envisioned for this resort. Simon, 21; Charles E. Funnell, *By the Beautiful Sea: The Rise and High Times of Atlantic City* (New York: Knopf, 1975), 3-5.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>8</u>	Page	<u>3</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

the next forty years, by 1910, however, the city’s population had exploded to over 46,000 – then comprising 64 percent of the county’s total.⁵

From the beginning, Atlantic City’s development showed promise. With the construction of a public boardwalk in 1870, investors flocked to the resort. Initially, the transportation sector also played a critical role in luring vacationers to the city. After more than twenty years of monopoly, a second rail line arrived in 1876, increasing competition, lowering fares, and effectively opening Atlantic City to more diverse audiences. Four years later, the Pennsylvania Railroad connected Atlantic City to Manhattan. Railroads supplied the transportation, but Atlantic City provided the motivation. Ten years after the city built its original, small pedestrian boardwalk, they replaced it with a larger one for commercial use. Not far behind was the city’s first public amusement pier, constructed in 1882. This was followed by a second pier in 1884 and the famous Steel Pier in 1887. To accommodate the massive number of visitors coming to experience these attractions, Atlantic City amassed an array of hotels and boardinghouses, numbering more than 500 by 1888.⁶

Few dispute that Philadelphia facilitated Atlantic City’s growth. With more efficient transportation methods, travel time from Philadelphia to the Jersey shore gradually dwindled from 90 to 50 minutes. Atlantic City truly became a satellite of the thriving metropolis and was dependent on its patronage, but it also enjoyed a significant income from travelers outside the region. Its national reputation caused the resort to be called “the American Brighton,” referring to the stylish English resort forty-five miles south of London. By the 1890s, it became clear that Atlantic City had emerged as the premier beach resort over Cape May and other newly developed towns like Asbury Park. With a growing reputation and increased visitation, Atlantic City continued to develop new amenities to fit its larger-than-life aura. Over the next forty years, it claimed the world’s largest Boardwalk (the only one spelled with a capital “B”), salt water taffy, some of the world’s largest hotels, and unequalled celebrity spotting. These attractions entitled Atlantic City to the nickname, “Playground of the World.”⁷

⁵ Ibid, 6-7, 11; Harold Fisher Wilson, *The Jersey Shore: A Social and Economic History of the Counties of Atlantic, Cape May, Monmouth, and Ocean* (New York: Lewis Historical Publishing Co., 1953), 1127-28.

⁶ While tourism statistics were not kept, Bryant Simon states that in the early 1870s, Atlantic City attracted upwards of 500,000 summer visitors per year. At a time when its permanent population was around 2,000, this is a 25,000% increase. Based on the idea that a resort’s only income-producing industry is tourism, its permanent population can be linked directly to its summer population. Using this formula, the U.S. census indicates that at Atlantic City’s height in 1920, with a population of 50,707, the town was attracting almost 12.6 million visitors in a single season, more than six times Philadelphia’s population. Funnell, 4, 9, 11-12, 21-22; Simon, 9,12; “Public Affairs,” *The Philadelphia Public Ledger*, July 3, 1854.

⁷ Funnell, 7, 12, 20, 23; Simon, 11; Joseph Ellis Voss, “Summer Resort: An Ecological Analysis of a Satellite Community,” (M.A. thesis, University of Pennsylvania, 1941), 3.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>4</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Figure 1. Postcard depicting a typical Atlantic City boardwalk scene, c. early 1900s.
[Source: The author's collection.]

Atlantic City's phenomenon was in its ability to provide elegance and grandeur to all white Americans, somewhat regardless of class. As social historians relate, Atlantic City attracted the populace because it exhibited "a public performance of racial dominance, conspicuous consumption, class leveling, and social climbing."⁸ It presented an affordable environment where almost anyone could become a temporary member of the upper class. Specializing in a core business of entertainment and the fantasy of upward mobility, Atlantic City succeeded because it was large enough to provide variations of these experiences for different budgets. The Boardwalk's rolling chairs and massive hotels, such as the Traymore and Marlborough-Blenheim, became indicative of this fantasy world.⁹

Despite contrasting architectural patterns, Atlantic City's built environment became a major component of the resort's fantasy image. Beginning in the early twentieth century, the city's structures composed a unique cornucopia of architecture, causing one tourist to remark, "there are nearly 5,000 structures, and it is difficult to find two alike."¹⁰ As visitors strolled along the Boardwalk, they became a part of the magnificent dichotomy between stark sandy beaches and temple-like hotels. This environment promoted aesthetics as a vital part of the tourist's experience, thereby linking it to a business' profit, much like modern Las Vegas. This model resulted in an increasingly competitive atmosphere that motivated ensuing hotels to awe and inspire visitors, effectively producing a competitive environment that resulted in architectural masterpiece after architectural masterpiece.¹¹

⁸ Simon, 7.

⁹ Ibid, 6.

¹⁰ Funnell, 19.

¹¹ Simon, 7, 24.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>8</u>	Page	<u>5</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Figure 2. The Blenheim addition to the Marlborough Hotel with its solarium annex in the foreground, c. 1910. Both buildings were demolished in the 1970s, but the Flanders contains numerous structural similarities with Atlantic City hotels like the Blenheim.

[Source: HABS #NJ- 864.]

This type of intense commercial Darwinism began in 1899 when Philadelphia architect William Price designed the four-story Queen Anne styled Marlborough Hotel at Boardwalk and Ohio Avenues. Dissatisfied with the simplicity of this building, the owner again commissioned Price to construct an addition that would better reflect modern architectural styles and be fireproof. The result was Price's opulent Blenheim, a towering exotic-looking structure complete with turrets and designed to have a maximum aesthetic impact from the Boardwalk. After nearly a decade of attempting to compete with the Blenheim's appeal, the owner of the Traymore Hotel also hired Price to convert his wood-framed hotel into "the signature building of the resort."¹² When the new Traymore opened in 1915, the 17-story, 600 room palace did not disappoint. Over the next decade, many hotels in Atlantic City followed suit. In fact, by the mid 1920s, the resort featured so many new and magnificent structures that Price's originally distinctive hotels became standard.¹³

¹² Ibid, 25-6.

¹³ Ibid, 26-7.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>6</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Figure 3. Atlantic City's collection of grand hotels line the surf.
[Source: The author's collection.]

With its radical divergence in architectural scale and style, the Blenheim introduced aesthetics into tourism marketing as never before witnessed in Atlantic City. It forced competitors to emulate earlier successes, initiating a market-driven development model that benefited the city's already elevated reputation. Few towns along the Jersey shore had both the resources and ambition to build structures on the scale of these large hotels, but in the early 1920s, Ocean City officials hoped their own city-sponsored construction of The Flanders Hotel would produce similar results.

Building on Ocean City's Distinctive Nature

Atlantic City presented a façade of dignity and magnificence, but underneath was a den of intoxication and promiscuity. At one point, Atlantic City was known to have 14.5 bars for every 1,000 people. In the late nineteenth century, such behavior caused other resorts to become bastions of moral decency. Cape May initially prided itself on being this haven, but in 1879, a group of Philadelphia and south Jersey Methodists sought to create a summer resort specifically founded on Christian morality. The resort was visualized as a place where religious worship and healthy recreation could mutually exist while being a prosperous real estate venture. The founders of Ocean City were serious about this holy mission and even incorporated restrictive laws, such as the prohibition of alcohol and commercial-free Sundays, into property deeds.¹⁴

¹⁴ Tim Cain, *Peck's Beach: A Pictorial History of Ocean City, New Jersey* (Harvey Cedars, NJ: Down the Shore Publications, 1988), 33; Funnell, 20; Lee, 9, 11.

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>7</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

If Atlantic City was founded on innovation, Ocean City was based on a return to tradition. This unique ideology served the community's development well, for it set the resort apart from competitors and restricted its audience to those who shared the founders' conservatism. In an effort to control their moral development, the Ocean City Association even pre-judged potential lot owners.¹⁵ Over time, Ocean City eased their overbearing instincts, but special care was always taken to mold the resort into a family-friendly, yet profitable anti-Atlantic City option.

By the 1920s, Ocean City aspired to combine its conservative nature with profitability by becoming "the World's Greatest Family Resort."¹⁶ While the town strove to distance itself from Atlantic City's immoral behavior, it also copied the developmental attributes that made the latter an American sensation. Foremost, the resort attempted to draw visitors to its own boardwalk. The first incarnation of this structure was completed in 1883, but was much smaller than the more recognized Boardwalk farther north. By 1905, a larger structure extended about one mile in length and featured several entertainment or amusement piers, including the Music Pavilion, several lesser pavilions, and Young's Amusement Pier at 9th and Boardwalk. This latter feature was a physically massive building and enormous draw as Ocean City's undisputed center of attention before 1927. It contained a multitude of attractions, including the Hippodrome and Bowling Casino, among others.¹⁷ A 1925 Ocean City guidebook described ...

... Under the roof of the Bowling Casino is housed such a collection of amusements as is rarely seen in a whole city block, let alone under the roof of one building. In addition to the bowling alleys there are skeeball alleys. "Shuffle," the educated pigs and a rifle range add to the imposing array of amusements spread before your eyes.¹⁸

Images of the Ocean City boardwalk during the late 1910s and early 1920s portray a bustling resort. It housed an impressive array of traditional late Victorian two-story commercial buildings, but compared to the constantly evolving Atlantic City environment, Ocean City was becoming an outdated, stale landscape.

¹⁵ Dorwart, 144.

¹⁶ Plaza Securities Co.

¹⁷ Voss, 30-1.

¹⁸ *Amusements: Where to Go and What to See, Ocean City* (Atlantic City: Inter-City Amusement Booklet Corp., 1925).

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 8

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Figure 4. The Ocean City Mayor takes an opportunity to remind swimmers at the Flanders' outdoor patio pool of Ocean City's status as "America's Greatest Family Resort," c. 1923-1927.
[Source: Ocean City Historical Museum.]



Figure 5. The Ocean City Hippodrome as seen from the Flanders solarium, c. 1923-1927.
[Source: The Ocean City Historical Museum.]

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>8</u>	Page	<u>9</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Ocean City matured, but until World War I, it was content being the “staid and sedate religious haven” of the Jersey Shore.¹⁹ Following the war, a combination of factors, including general prosperity throughout the nation, post-war euphoria, the rise of the automobile, and the construction of the Delaware River Bridge in 1922, encouraged greater summer migration to south Jersey beaches. Philadelphia, the lifeblood of these resorts, also continued to grow. Although it was no longer the nation’s second largest or wealthiest city by 1900, its population doubled between 1870 and 1920. With almost two million inhabitants, a growing army of automobiles, and rising prosperity, Philadelphia provided a consistent stream of tourism to the Jersey Shore.²⁰

Such growth was not unique to the nation’s metropolitan cities. While Florida famously characterized the decade’s real estate boom, Ocean City made headlines of its own. During the first two decades of the twentieth century, Ocean City averaged a 28 percent growth spurt. In the 1920s alone, the resort surged ahead with an almost 55 percent rise in population, nearly 20 percent more than either Cape May or Atlantic Counties. Furthermore, the Cape May County Gazette reported, “many real estate men assert that activities at the up-country resort [Ocean City] are greater than at the best known resorts in Florida.”²¹ The County Clerk also noted that 1925 set a record for service fees collected from land transactions. Intensified speculation naturally spiked land values throughout the shore communities, but especially in Ocean City. From 1922 to 1925, for example, the resort’s net taxable property values tripled, soaring from \$11.5 to \$34.5 million. Even investors from Florida and California could not ignore Ocean City’s rising stock, setting the stage for a possibility to invest in a massive oceanfront hotel property.²²

Before World War I, Ocean City vied for small amounts of tourism revenue thanks to its boardwalk attractions and conservative ideology. Its lack of other amenities, however, limited the resort’s maximum profitability. In the late 1910s, the city re-evaluated its assets and focused on developing the conveniences needed to improve the resort. The most glaring drawback became Ocean City’s inability to accommodate visitors with modern lodging. Prior to 1915, Ocean City’s hotels were elegant, but familiar and unimpressively old-fashioned compared to the newer, more glamorous hotels being erected in Atlantic City. A montage of the best in Ocean City accommodations, from the 1881 Hotel Brighton to later premier hotels like the Normandie,

¹⁹ Voss, 32.

²⁰ Arthur P. Dudde, “The City Embraces ‘Normalcy,’” in *Philadelphia: A 300-Year History*, (New York: W.W. Norton & Co., 1982), 567, 569, 587, 591, 596; U.S. Bureau of the Census, “Population of the 100 Largest Urban Places: 1920,” <http://www.census.gov/population/documentation/twps0027/tab15.txt> (accessed March 23, 2008).

²¹ Wilson, 1127-28; Dorwart, 197.

²² Some properties nearly doubled in price within a week. Stories are told of land like that between First and Charles Streets when this lot sold for \$88,000. Three days later, the property sold again for \$120,000. Cain, 75; Dorwart, 197; Voss, 32-3.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>10</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Fleetwood, and Wesley House, illustrated how the resort's conservative identity became a stale influence on the resort's architectural pattern by the late 1910s.²³

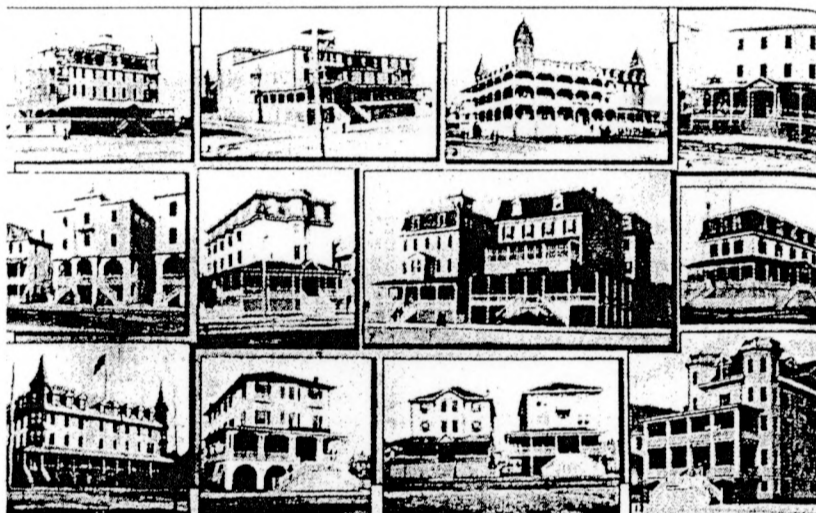


Figure 6. A montage of Ocean City's hotels built prior to World War I.
[Source: Frank and Robert Esposito, *Ocean City, New Jersey* (Dover, NH: Arcadia Publishing, 1996), 24].

After World War I, Ocean City officials, namely Dr. Allen Corson, actively promoted the idea that a subsidized hotel would significantly develop the city's potential. In the winter months of 1922, the Chamber of Commerce lobbied the Ocean City government and other groups for support. This effort corresponded with news that new railroad connections and automobile routes would soon make travel to Ocean City easier. In a March presentation to the Ocean City Kiwanis Club, an Atlantic City realtor explained how traffic and tourism would increase with the completion of the Delaware River Bridge in Philadelphia. According to this expert, it was vital that Ocean City realize the full value of its beachfront property and capitalize on the impending rush to the Jersey Shore. The speaker even referred to the development of Atlantic City's grand hotels and service industry as a model that Ocean City could utilize.²⁴

Ocean City's need for newer accommodations was well-known. In fact, the hotel's own proposal exclaimed, "every citizen who has discussed the needs of Ocean City has referred to a New and Modern Ocean

²³ Susan Miller, *Ocean City, NJ: An Illustrated History* (Atglen, PA: Schiffer Publications Ltd., 2007), 78; Dorwart, 194; Frank and Robert Esposito, *Ocean City, New Jersey* (Dover, NH: Arcadia Publishing, 1996), 24; Frank and Robert Esposito, *Ocean City, New Jersey: Volume II* (Dover, NH: Arcadia Publishing, 1998), 39-43.

²⁴ "Favor Cut Off to This City, Chamber of Commerce Also Considers All-Year Hotel," *Ocean City Ledger*, February 16, 1922; "City Needs Hotel, Kiwanis Told," *Ocean City Sentinel*, March 11, 1922.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>11</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Front Hotel as an absolute necessity.”²⁵ Subsequently, the Ocean City Chamber of Commerce appointed a committee to thoroughly investigate the feasibility of and demand for such a project. This committee became the Ocean Front Hotel Corporation (OFHC), a group of twenty-four local businessmen and prominent citizens. Among the groups members were those of Corson, Shriver, and Stainton, all members of the Ocean City elite. These commercial leaders immediately began pushing the imminent economic benefits caused by the hotel’s pending completion to investors like railroad moguls. With this vision of state-of-the-art amenities, the OFHC’s final business proposal concluded, “Ocean City cannot hold her own against the competition of her resort rivals without this hotel.”²⁶ As a whole, the broader community hoped that a new resort hotel could revolutionize the city, just as the Blenheim pointed Atlantic City in a positive new direction. For this reason, Ocean City residents assumed a large part of the financial responsibility, purchasing stock from the Ocean Front Hotel Corporation.



Figure 7. The Ocean Front Hotel Corporation proposal cover page promoting Ocean City’s need for a new hotel.
[Source: The Ocean City Historical Museum.]

²⁵ Ocean Front Hotel Corporation, *A New Ocean Front Hotel for Ocean City*, (Report in Ocean City Historical Museum, *Flanders topical file*, c.1922).

²⁶ Ibid; “Massey Tells Railroad Men of Resort’s Progressiveness,” *Ocean City Sentinel*, November 18, 1922.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>8</u>	Page	<u>12</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Community pride became the foundation of what many called, “Our Great Civic Enterprise.”²⁷ Once the decision was made to build a structure, backers implored residents to financially support this “Voice of Opportunity.” Many residents understood that a new hotel and more prosperous resort presence could increase property values, create jobs, and generate year-round revenue. One letter to the editor pleaded with fellow inhabitants, “Your city needs your help. Will you give it? To better conditions and better you all, Ocean City at the present time needs a vast amount of money to which every good citizen must contribute.”²⁸ The decision to build the Flanders as a community project was a logical outgrowth of the town’s religious ideology. In fact, the community’s financial backing became an important method of communicating the resort’s sense of small-town flavor and neighborliness while also pointing to a maturity in planning and marketing prowess. Moreover, the city flaunted the community’s direct involvement in community development with paraphernalia like postcards, one of which flaunted the Flanders as a unique effort “built by the capital of Ocean City residents.”²⁹

Even during construction, residents witnessed a glimpse of how much excitement the Flanders would generate. By February of 1923, the Ocean City Ledger claimed, “the general activity in this city created by this great project is very pronounced and causes comment among visitors.” The same article cited that the number of visitors to the resort over the Washington’s Birthday holiday was three times the usual amount; undoubtedly, many arrived wanting a preview of the acclaimed hotel. The personalities associated with the new hotel were also stirring excitement. Howard J. Slocum, the manager of Ocean City’s premier Normandie Hotel, was responsible for overseeing the building’s construction and would assume management of the hotel once completed. Slocum added professional credibility to the project as a renowned hotelman who previously oversaw the operation of such resorts as the Greenbriar (White Sulphur Springs, West Virginia), Green Hill Farms (Philadelphia), the Princeton Inn (Atlantic City), and the Marie Antoinette (New York City). Yet among these giants in the industry, Slocum’s obituary touted his management of the Flanders as his pinnacle achievement, demonstrating the unequalled prominence of the Flanders during its period of significance.³⁰

²⁷ “Marked Progress Made on City’s Beautiful Hotel,” *Ocean City Ledger*, February 24, 1923.

²⁸ White, Louis A., “The Triumph of Concentrated and United Effort. Ocean Front Hotel Begins New Era In the History of Ocean City,” (Letter to the Editor) *Ocean City Sentinel*, August 10, 1922; Realtor Massey and Edwards, “The Voice of Opportunity: An Advertisement with Three Characters,” (Advertisement) *Ocean City Sentinel*, July 15, 1922.

²⁹ Friends of the Ocean City Historical Museum, “The 80th Anniversary of the Flanders Hotel in Pictures and Postcards,” (Powerpoint Presentation in Ocean City Historical Museum, *Flanders topical file*, 2003); Bill Barlow, “The Flanders Opens: Ocean City’s Crown Jewel Changed the Resort,” *Ocean City Gazette*, January 12, 2000.

³⁰ “Marked Progress”; Ocean Front Hotel Corporation ; *Philadelphia Evening Bulletin, Newspaper clipping collection*, “J.H. Slocum is Dead: Was Hotel Manager,” November 22, 1943, Philadelphia, Temple University Libraries, Urban Archives, Philadelphia, PA; Barlow; Mark McLaughlin, *Ocean City New Jersey* (Charleston, SC: Arcadia Publishing, 1999), 52.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>13</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Upon the suggestion of OFHC member William Massey, the organization chose to name the hotel in memory of fallen Allied troops at the 1914 Battle of Flanders. To honor this namesake, The Flanders Hotel included both Flemish and French Rooms, each with associated decorations.³¹ To design this \$1.5 million monument, the largest construction project in Ocean City to that point, the Corporation hired local architect Vivian B. Smith. Born in Ocean City in 1886, Smith left for a Philadelphia apprenticeship after graduation from Ocean City High School. He learned quickly under the tutelage of Charles Hoffman and returned to the Jersey Shore in 1904, working as a draughtsman for Atlantic City architect Harvey Shumway. When Shumway died in 1910, Smith opened his own practice and designed all types of structures, from modest-sized residences to large-scale industrial plants and even towns.³² In all, a 1924 biography of Smith numbered his prominent projects at seventeen, but his most remembered works were hotels and schools.³³ Among these were the Troy and Oxford Avenue Schools in Ventnor and several Atlantic City hotels, including his own addition to that city's list of grand resorts, the Breakers.



Figure 8. Vivian B. Smith.

[Source: Alfred M. Heston, ed. *South Jersey: A History, 1664-1924*. Volume III. New York: Lewis Historical Publishing, 1924.)]

³¹ "New Hotel to Be 'Flanders'," *Ocean City Ledger*, November 4, 1922.

³² During World War I, the Bethlehem Steel Co. hired Smith to design the town of Belcoville, NJ one mile south of Mays Landing. The town, used as a loading plant by the Company, housed 5,000 people in a total of 1,500 homes. The town contained all the amenities needed by the population, including churches, stores, a theatre, electrical lighting, sewers, and a town hall. Alfred M. Heston, ed., *South Jersey: A History, 1664-1924*. volume III (New York: Lewis Historical Publishing, 1924), 220-21; Barlow.

³³ Heston, 220-21.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>8</u>	Page	<u>14</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Smith's professional association with Ocean City began nearly a decade before his work on the Flanders commenced. In 1915, he designed the resort's impressive City Hall, a structure now listed on the National Register of Historic Places. After the Flanders, Smith also designed or assisted with the design of other beloved Ocean City landmarks like a new high school in 1924 and music pier in 1929, arguably becoming the most important architect in Ocean City's history. Overall, Smith's contributions were wide reaching, causing him to become "one of the distinguished figures in his profession in the East."³⁴ He was also the first Atlantic City architect to be admitted into the American Institute of Architects (A.I.A.) and retained strong ties in Philadelphia where he joined the exclusive T-square Club, a private group of local architects founded to promote the study and standardization of the profession.³⁵

Despite the rain and clouds that presided over the Flanders' opening-day on July 23, 1923, Smith's masterpiece ushered in a bright era in the resort's history. The Philadelphia Inquirer even called the opening, "an epoch-making occasion in the history of this attractive seashore resort."³⁶ The event was held in the Flanders' elegant ballroom, which exhibited images of poppies to symbolize the Battle of Flanders. Guests enjoyed an evening of speeches, fine dining, and dancing, witnessing the first of many events that would make "The Flanders" a name synonymous with elegance.³⁷

The Flanders Effect

The Flanders Hotel was constructed to transform Ocean City into a world-class venue. Whether it succeeded in the long-run is debatable, but the hotel was pivotal in making Ocean City a serious south Jersey destination. The 220-room hotel, with its many sun decks, a swimming pool, and bath in each room, successfully urged competition in the resort town during the 1920s.³⁸ As thousands awaited its completion with anticipation, they looked to Atlantic City's awesome hotels for comparison. As a result, investors, civic leaders, residents, and prospective guests expected the resort to feature equally impressive aesthetics, construction, and service.

Using the grandest of Atlantic City's resort hotels for inspiration, Smith utilized modern materials and a unique style to draw attention and business, both to the hotel and Ocean City. When finished, the Flanders directly resembled Atlantic City's ground-breaking Blenheim Hotel, including many of its most popular

³⁴ Ibid, 220.

³⁵ William Robert Mitchell, "The T-square Club, Philadelphia: 1883-1938," (M.A. thesis, University of Delaware, 1967), 1, 3.

³⁶ "\$1,500,000 Hotel Opens at Ocean City," *The Philadelphia Inquirer*, July 29, 1923; Barlow; Fred Miller, "1920-1929

Highlights: Flanders Hotel Opens, New Bridges, the Great Fire," *Ocean City Gazette*, November 17, 1999.

³⁷ Barlow.

³⁸ *Amusements: Where to Go and What to See, Ocean City.*

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	8	Page	15	Name of Property	The Flanders Hotel
				County	Cape May
				State	New Jersey

features - a towering façade preceded by a solarium annex, a prominent Exchange, and a multitude of Terra Cotta decorative sculptures, to name a few.³⁹ Built by the D.A. McClelland Co. of Philadelphia, the structure also featured steam heat and utilized a new non-Portland Cement mortar over a steel frame.⁴⁰ With its combined use of tile roofing, steel girders, and concrete, the Flanders' resistance to fire became overwhelmingly evident after the devastating blaze of 1927, which leveled every structure along the boardwalk except the Flanders. Its use of these materials made the Flanders a uniquely sturdy structure at the time and is largely responsible for its survival during the adversity of other natural disasters that ravaged the New Jersey shoreline in later years.⁴¹



Figure 9. City officials inspecting the damage after the 1927 fire.
[Source: Tim Cain, *Peck's Beach: A Pictorial History of Ocean City, New Jersey* (Harvey Cedars, NJ: Down the Shore Publications, 1988), 46.]

Architecturally, Smith designed the Flanders in a distinctive Spanish Eclectic style. Its red tile roof, rounded focal windows, and square tower followed in the wake of the popular 1915 Panama-California Exposition in San Diego's Balboa Park. Richly ornate Spanish characteristics received much attention during the 1920s and early 1930s, but the Flanders was Ocean City's first structure to adorn this exotic motif.⁴² The visual appearance of the hotel proved so successful that it was replicated as the stylistic standard for the resort's boardwalk structures after the 1927 fire. With the opportunity to guide design after 1927, the city commissioned

³⁹ For more information on the Blenheim, see its HABS documentation #NJ-864 (http://memory.loc.gov/cgi-bin/query/D?hh:7:./temp/~ammem_8gxK:).

⁴⁰ The Flanders' steam heating was provided by Webster in Camden, Cement by the Hy-test Cement Co. in Philadelphia, refrigeration by Mack Machine Co., Inc. of Atlantic City, roofing by Otto J. Fuchs of Philadelphia, and steel by the Steel Service Co., also of Philadelphia. Vivian B. Smith, *Recent Work of Vivian B. Smith, A.I.A.* (Atlantic City: Architectural Catalog, 1924).

⁴¹ Arlene Kressler, "The Flanders: Then and Now," (Article in Ocean City Historical Museum, *Flanders topical file*).

⁴² Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1992), 418.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>16</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

William Gibb and Vivian Smith to reconstruct a music pier mimicking the Flanders' Spanish motif. Around the same time, commercial developers built the Golden Galleon, a Mission-styled commercial strip on the boardwalk between 11th and 12th Streets. In the following decades, new developments exhibited less exuberant Spanish architecture and while Ocean City's current boardwalk no longer conveys an overwhelmingly unified architectural style, it does exhibit small but important hints of this style's perseverance. Where earlier buildings, like the Flanders, featured characteristic red-tile roofing, for example, more modern buildings feature green or turquoise Spanish tiles. Undoubtedly, town officials envisioned a more universal architectural style, but the effect of Smith's Flanders design ignited a trend that remains evident on some of the most recognized and significant structures in Ocean City, serving as an unmistakable mark throughout the community.⁴³

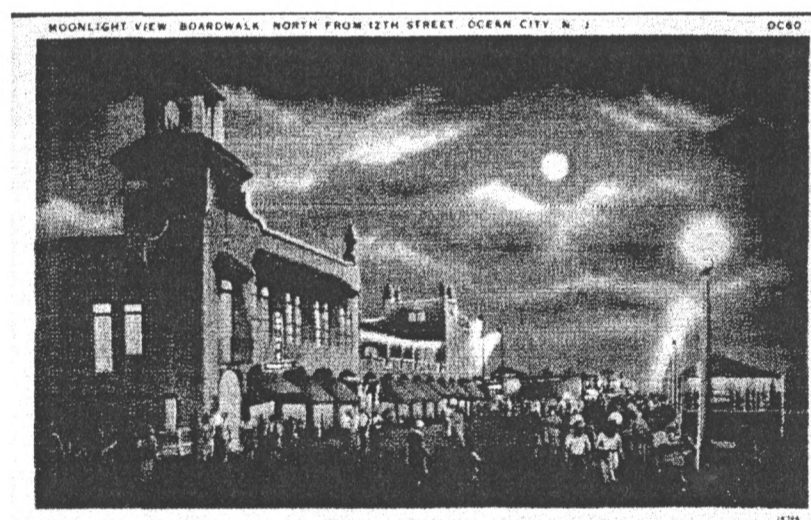
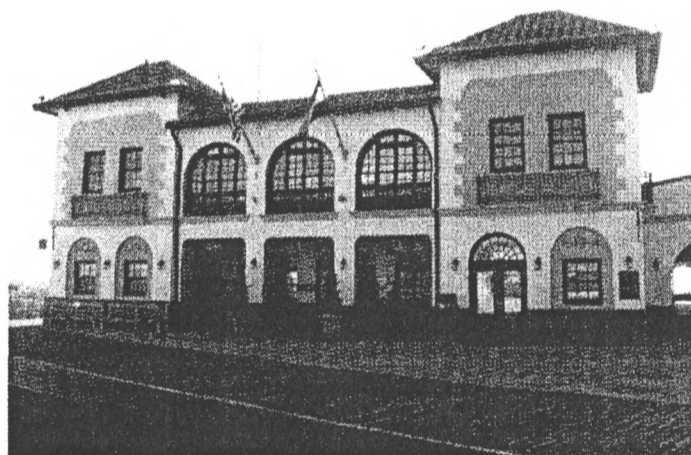


Figure 10. The Ocean City Music Pier in 2008 (left) and the Golden Galleon, date unknown (right).
[Source: Photograph by the author, February 2, 2008; Susan Miller, *Ocean City, NJ: An Illustrated History* (Atglen, PA: Schiffer Publications Ltd., 2007), 50.]

The Flanders not only affected Ocean City's aesthetics, but its rise in resort stature and business practices. When it opened, the hotel was able to attract guests simply based on its majestic appearance. But to compete with traditional hotels and truly become a renowned resort, Slocum introduced higher standards of service to Ocean City. The Flanders attempted to become "a palace-like emporium" by hiring bellhops, doormen, and a multitude of front desk clerks to attend to the wants and needs of each visitor.⁴⁴ With this combination of aesthetic and service appeal, the Flanders model proved so successful that entrepreneurs planned and constructed other hotels to meet the demand.

⁴³ Susan Miller, 50; Cain, 49-50.

⁴⁴ McLaughlin, 60.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>17</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

However subdued in comparison to Atlantic City's previous development competition, the Flanders succeeded in initiating a drive that stimulated investment in the resort town. At least two other elegant, somewhat high-rise hotels were constructed along the boardwalk between 1923 and 1930: The Delaware Hotel (1925) and the Hotel Hanscom (1929). Neither of these proved to be serious threats for the Flanders' business, but a worthy opponent did threaten the hotel in the late 1920s. City officials estimated that 500 rooms were destroyed as a result of the 1927 fire. At the time, many leaders, including Walter Dittrich, President of the Ocean City Real Estate Board, complained of the resort's incapacity to accommodate summer crowds. To compensate for lost resources and maintain a strong summer vacation attendance, the city sought to copy the Flanders' recipe for success by proactively seeking investors who could remedy the situation with a sleek ultra-modern project. The result was the proposed Mayflower Hotel, a fourteen story, 300-room Art Deco structure.⁴⁵ If completed, The Mayflower Hotel would have relegated the Flanders to become the resort's white elephant. This was the effect city officials had hoped for in 1923, intending the Flanders to be a catalyst for bigger, better, diverse structures. In the end, the Mayflower proposal became a victim of the Great Depression, but it proved that the Flanders could successfully attract large projects as intended. Had the timing been different, perhaps Ocean City would have developed into a drastically different place.

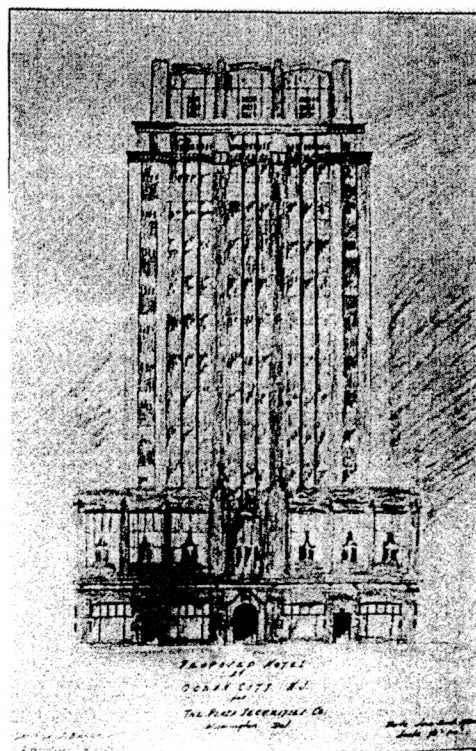


Figure 11. Rendering of the proposed Mayflower Hotel.

[Source: Plaza Securities Co., *The Mayflower Hotel: To be Erected at Plaza Place and the Boardwalk, Ocean City, NJ* (Wilmington, DE: Plaza Securities Co., c.1930).]

⁴⁵ Plaza Securities Co.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>18</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

While the Flanders was never truly challenged prior to 1950, Slocum felt the nudge of competition throughout the 1920s. To ensure its continued relevance, the Flanders manager took advantage of new opportunities to upgrade the hotel's existing amenities in order to cement itself as the "queen of Ocean City's hotels."⁴⁶ The most noticeable addition occurred after the 1927 fire. The city quickly recovered from the disaster and rebuilt the boardwalk, ½ block closer to the ocean. As the only remaining structure, this decision unduly affected the Flanders by effectively moving the hotel further from the beach. To keep from losing its beachfront status, Slocum and the Ocean Front Hotel Corporation decided to build an extension of the main boardwalk that would connect with the hotel.⁴⁷

By 1928, the Flanders enjoyed local stardom, but Slocum still sought national attention as a tool to sustain the hotel through competition wars and slow growth periods. Amazingly, Slocum turned the detriment of a new boardwalk alignment into an opportunity, reinforcing the Flanders' stature by transforming the opulent resort into a more dominant recreational attraction with three new salt water pools in the available space – an Olympic-sized main pool, children's pool, and diving pool. The Flanders initially contained a relatively small twenty by fifty-five foot outdoor pool in its courtyard, but its newer pools became a public amenity (unlike most resorts) and attraction, effectively serving as the heart of Ocean City for guests and residents. During summer days, the pools were inundated with swimmers while boardwalk strollers slowed or stopped to watch the fun. At night, the Flanders maintained its tradition of holding local and regional swim meets, which were previously held in the courtyard pool.⁴⁸

With a larger pool in its repertoire, the Flanders was now able to add spectacular water shows that featured Olympic athletes like Johnny Weismuller and the renown Ocean City Beach Patrol (OCBP). In 1929, the hotel entered into a partnership with the Ocean City Beach Patrol to hold regular performances that could showcase their talents and training. When the city appointed Jack Jernee to be the captain of Ocean City's lifeguards in the early 1920s, he quickly built the squad into one of the best in the nation. Another decade passed, however, before the Patrol became a three-time winner of the National Lifeguard Championships, from 1933 to 1935. These championships cemented the OCBP's celebrity, but their rise to regional and national stardom began several years earlier, beginning with their legendary water shows in the giant Flanders pool. In fact, Jernee's shows were so popular that he was regarded by some as the resort's unofficial publicity director, holding sold-out "water carnivals" that attracted hoards of spectators to the bleacher-lined pool.⁴⁹ Like its

⁴⁶ McLaughlin, 52.

⁴⁷ Cain, 45, 47-8; Jim Barry, "The Flanders First Years: Spared by Fate, Strengthened by Progress," (Article in Ocean City Historical Museum, *Flanders topical file*), 27.

⁴⁸ Barry, 27; McLaughlin, 53-4; Kressler; Frank and Robert Esposito, *Ocean City, New Jersey: Volume II*, 87.

⁴⁹ Frank and Robert Esposito, *Ocean City, New Jersey: Volume II*, 87; Fred Miller, *Ocean City Beach Patrol* (Charleston, SC: Arcadia Publishing, 2004), 43; Fred Miller, *Ocean City: America's Greatest Family Resort* (Chicago: Arcadia Publishing, 2003), 134.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 19

Name of Property The Flanders Hotel

County Cape May

State New Jersey

superior ballrooms, the Flanders' ocean-front pools provided the community and vacationers with an unequalled venue for both daily fun and scheduled aquatic events.

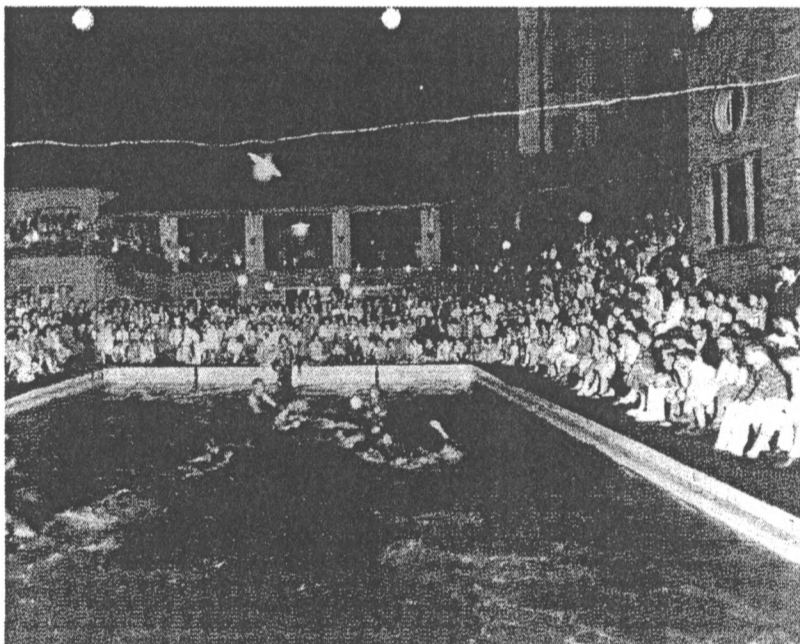


Figure 12. Even before the addition of new ocean-front pools in 1929, massive crowds gathered for the Flanders' renowned pool shows. (Left) After 1927, the boardwalk pools were attractions in themselves, becoming crowded spectacles during the day as well as for nighttime shows. (Right)

[Sources: The Ocean City Historical Museum; Frank and Robert Esposito, *Ocean City, New Jersey* (Dover, NH: Arcadia Publishing, 1996),25.]

The Flanders' three front pools were important for their ability to reach and interact with a broader audience that comprised of the community at large and vacationers of all incomes. Nevertheless, the hotel's lasting reputation was built around an excellence in service and style that was based on elegance and sophistication. Its high-styled rooms, architectural detailing, dining salons, and shops made it the hotel of choice for those looking to experience the best of the Jersey seashore. This reputation for style induced Slocum's thirst for a more national audience, a feat finally achieved with the Flanders' hosting of the National Marbles Tournament in 1929. Like Atlantic City's Miss America Pageant, first held in 1921, the National Marbles Tournament was a local and state event, sponsored by community newspapers. This meant that local media were responsible for sparking interest in the competition by advertising the winner's grand prize, a trip to Ocean City and a stay at the immaculate Flanders Hotel.⁵⁰ Such an event offered Slocum the opportunity for free, or low-cost, nation-wide marketing. Throughout the country, newspapers extolled the Flanders' grand spectacle ...

⁵⁰ Barry, 27; Simon, 8.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>20</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

... Shining in the Ocean City sunlight like the white palace of an old time king, the Flanders Hotel, home of luxury and ease, awaits the coming of the modern king of American boydom –the Marble Champions of America.⁵¹

The arrival of the Marbles Tournament and other groups during the 1920s presented tangible evidence of the resort's growth and the Flanders' impact in helping leaders reach this pinnacle. While Ocean City never became a convention draw that equaled Atlantic City, these events signified that the former had become a serious destination and could be a suitable alternative for state or national events.⁵²



Figure 13. This lithograph of the Flanders is one of best representations of the hotel's elegant appearance.
[Source: The Ocean City Historical Museum.]

Before 1923, Ocean City featured a relatively short and conventionally-styled skyline, nothing that would warrant the glaring praise mentioned in newspapers across the country. The buildings typically leveled off at four stories and were overwhelmingly Victorian in nature. After its construction, the Flanders became the new face of Ocean City. Approaching the island, the Flanders' white-washed structure towered above the landscape. The building was so prominent that it became a visual landmark, evidenced by the fact that almost

⁵¹ Barry, 27.

⁵² Plaza Securities Co.; Fred Miller, *Ocean City: America's Greatest Family Resort*, 118.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>21</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

any postcard or official photograph of Ocean City prominently featured the hotel. One montage advertised, “Four Good Reasons Why You Should Come to Ocean City, NJ” and listed the Flanders as one of only two man-made attractions in the beach resort.⁵³ In other cases, the Flanders provided a photogenic backdrop for class, team, family, staff, or publicity photos. An official 1926 lifeguard patrol photo proudly showed off two of the city’s most prized possessions, the Flanders and the Beach Patrol, in one proud portrait. Admittedly, the building was so large and centrally located that it was often difficult to avoid in most beach photos. Yet so many amateur and professional photographers made the hotel a central character within their composition that local historians remark, “If Ocean City has a landmark, it’s the Flanders.”⁵⁴



Figure 14. Ocean City Beach Patrol official group photo c. 1926.

[Source: Susan Miller, *Ocean City, NJ: An Illustrated History* (Atglen, PA: Schiffer Publications Ltd., 2007), 50.]

For forty years, the Flanders enjoyed an unrivaled popularity and dominated the Ocean City skyline. Only the Great Depression threatened to hinder its success. But through thick and thin, its status remained intact. Compared to the prosperity of the 1920s, during which Atlantic and Cape May Counties averaged over 33 percent population growth, the New Jersey seashore experienced a substantial fall during the 1930s, resulting in an average decrease in population of almost 1.3 percent. While some towns like Ventnor, Brigantine, and Margate grew during this period, some by almost 16 percent, Ocean City suffered the worst among South Jersey beach resorts, dropping more than 18 percent. Where Ocean City witnessed one of the largest growth spurts in

⁵³ Susan Miller, 5, 9, 31, 82.

⁵⁴ Martin DeAngelis, "2 Institutions, Both Alive In A City's Heart," *Ocean City Gazette*, August 2, 1998; Susan Miller, 16; Frank and Robert Esposito, *Ocean City, New Jersey: Volume II*, 87.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>22</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Cape May County during the 1920s, it fell the hardest in the 1930s.⁵⁵ Ocean City's seemingly endless speculation market came crashing down during the Depression. The population declined, and while many contend that visitation to the resort remained strong, the demise of the Mayflower Hotel signified a loss in demand for premier accommodations. By 1933, the Ocean Front Hotel Corporation sold the Flanders to Elwood Kirkman, a prominent lawyer from Atlantic City. Under Kirkman's management, the Flanders maintained a large staff and became solidified as Ocean City's focal point by virtue of tradition. The town did recover in the Post-World War II prosperity of the 1940s, but the 1930s had taken its toll on a resort that had such lofty goals during the 1920s.⁵⁶

After the Depression, Ocean City's development remained relatively stagnant and its hope for the positive competition and innovation of the previous decade faded. Because of depleted resources, the intention of making Ocean City a premier national resort like Atlantic City was abandoned and the city grew content being a regional destination. To accommodate this new, increasingly mobile audience, Ocean City's first "MODern hoTEL", the Fountview, opened in 1955 and was followed by no fewer than eight other motels.⁵⁷ Even so, by the late 1950s, amidst a new wave of motor court construction, the Flanders existed as the resort's preeminent hotel. For an average of \$17, guests could enjoy what was still promised to be "Ocean City's largest and most complete resort."⁵⁸

The Flanders' most direct competition, The Port-O-Call Hotel and Motor Inn, opened on May 22, 1966 on the boardwalk at 15th Street. Just as the Flanders' uniqueness sparked excitement in 1923, the new hotel's novelty soon became apparent. Ultimately, it was not the Port-O-Call's size, but style that proved to be the definitive factor in demoting the Flanders. Like its predecessor, the Port-O-Call ushered in a new wave of modern design and became a tool to compete with rising Doo-Wop resorts in Wildwood. Indicated by a 1966 lifeguard photograph featuring the new hotel as a backdrop, the Port-O-Call quickly replaced the Flanders as the face of Ocean City. Shortly thereafter, a period of "bigger is better" descended upon the resort and from 1970-1978, most of the resort's iconic hotels, the Delaware, Breakers, Lincoln, Illinois, Strand, and the Colonial, came crashing or burning down, often replaced by newer or larger hotels and condominiums. These

⁵⁵ Simon, 3; Wilson, 1127-28.

⁵⁶ Cain, 75; *Philadelphia Evening Bulletin, Newspaper clipping collection*, "Hotel is Posted as Bail for Guest," January 9, 1966, Philadelphia, Temple University Libraries, Urban Archives, Philadelphia, PA; Barlow.

⁵⁷ Fred Miller, *Ocean City, 1950-1980* (Charleston, SC: Arcadia Publishing, 2004), 40, 49-53.

⁵⁸ Flanders Hotel, The, "The Flanders Hotel," (Brochure in Ocean City Historical Museum, *Flanders topical file*, 1959); E.L. Schwatt, "Membership Certificate: Boardwalk 10 Mile Walking Club," (Certificate in Ocean City Historical Museum, *Flanders topical file*, 1959).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>8</u>	Page	<u>23</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

developments left the Flanders as the sole remaining hotel of Ocean City's, not to mention Atlantic City's, golden age.⁵⁹

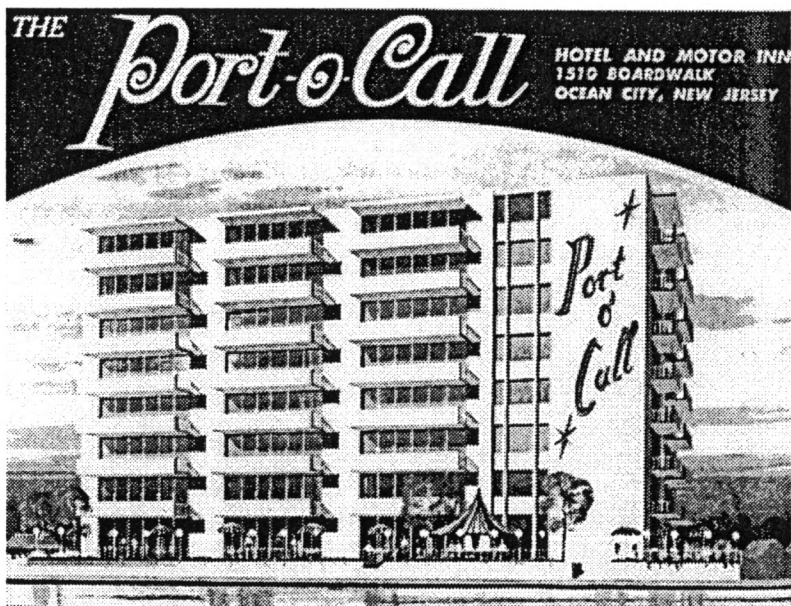


Figure 15. A 1966 Port-O-Call Hotel & Motor Inn Advertisement (left) and lifeguard competition photograph around the same time (right). The photo on the right stands in stark contrast to earlier official group photos that used the Flanders as the city's imposing backdrop.

[Sources: Fred Miller, *Ocean City, 1950-1980* (Charleston, SC: Arcadia Publishing, 2004), 70; Fred Miller, *Ocean City Beach Patrol* (Charleston, SC: Arcadia Publishing, 2004), 96.]

The Flanders struggled during and after this new wave period. Due to increasing maintenance costs, the Flanders' large pools closed for good on Labor Day, 1978. Until recently, the hotel never recovered from this episode in its history. The one acre pool lot sat vacant into the 1990s, when a developer installed a small amusement park in the resulting sand pit. The year 1991 proved to be the Flanders' worst year in history and the hotel closed its doors in 1995. One year later, the hotel was sold to a developer, James Dwyer, who converted the building into condominiums. Understanding the history of the renowned hotel, Dwyer spent many years and more than \$12 million renovating the building's 220 rooms into ninety-five condominium suites that would become the foundation of the successful condominium/hotel in operation today.⁶⁰

⁵⁹ Fred Miller, *Ocean City, 1950-1980*, 70, 91-93, 113, 118.

⁶⁰ *Ibid*, 116; McLaughlin, 55; DeAngelis.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>8</u>	Page	<u>24</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

Conclusion

The Flanders has withstood much adversity and hardship over the past fifty years. Nonetheless, it has remained Ocean City's premier accommodation, a landmark known throughout the region, state, and even the nation for eighty-five years. Vacationers have marveled at the towering structure as one of the great hotels along the Jersey shore while locals are reminded of the glory and memories provided by the resort. In Ocean City, the building enjoys immense fame as the town's most prominent landmark, but its history tells a broader story directly linked to Cape May, Atlantic City, and the rise of the Jersey seashore as the quintessential American resort. Few of the giants that were once indicative of the Jersey Shore's dominance remain, leaving the Flanders as one of this regal era's sole survivors. Just as important, the Flanders boldly illustrates the development model and architectural style utilized by Ocean City to promote growth during its golden era. For these reasons, many have worked to retain the Flanders' grand style when other hotels failed. Both residents and developers understand that "as the grandest of Ocean City hotels, the community is fortunate that this architectural marvel has survived to the present. It remains an important part of Ocean City's past and future."⁶¹

⁶¹ Frank and Robert Esposito, *Ocean City, New Jersey: Volume II*, 48.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>9</u>	Page	<u>1</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>9</u>	Page	<u>2</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>9</u>	Page	<u>3</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u>9</u>	Page	<u>4</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>10</u>	Page	<u>1</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

GEOGRAPHICAL DATA

Verbal Boundary Description

Beginning at a point located 110 feet southeast of the intersection of the Southeasterly line of Ocean Avenue and the northeasterly line of East 11th Street; Thence Southeasterly 275 feet along the monument line of East 11th Street; Thence Northeasterly 225 feet along a line parallel to the Ocean City boardwalk; Thence Northwesterly 300 feet along a line parallel to East 11th Street; Thence 205 feet along a line parallel to Ocean Avenue to the point of beginning. This area is also defined as Block 1001, Lot 10 (excluding Lot 10.02) in Ocean City, New Jersey. (See Maps 3 and 4.)

Boundary Justification

The Flanders Hotel is an individually historic resource. The current hotel and all resources associated with the hotel are located within this given boundary description.

While the Flanders' property has grown and diminished over the years, the current boundary lines match those of the 1923 hotel, thereby reflecting its historic significance. As originally constructed, the hotel's current boundaries include the hotel tower and solarium annex, in addition to a small parking lot adjacent to Ocean Avenue. Because the first Ocean City boardwalk was originally located one block to the west of its current line, the Flanders' footprint was limited by this man-made border immediately adjacent to the solarium annex. After the 1927 fire destroyed this boardwalk, the Flanders built their famous triumvirate of pools on the vacant property, but sold this acreage in the 1990s, thereby mirroring the 1923 boundary as described.

United States Department of the Interior
National Park Service

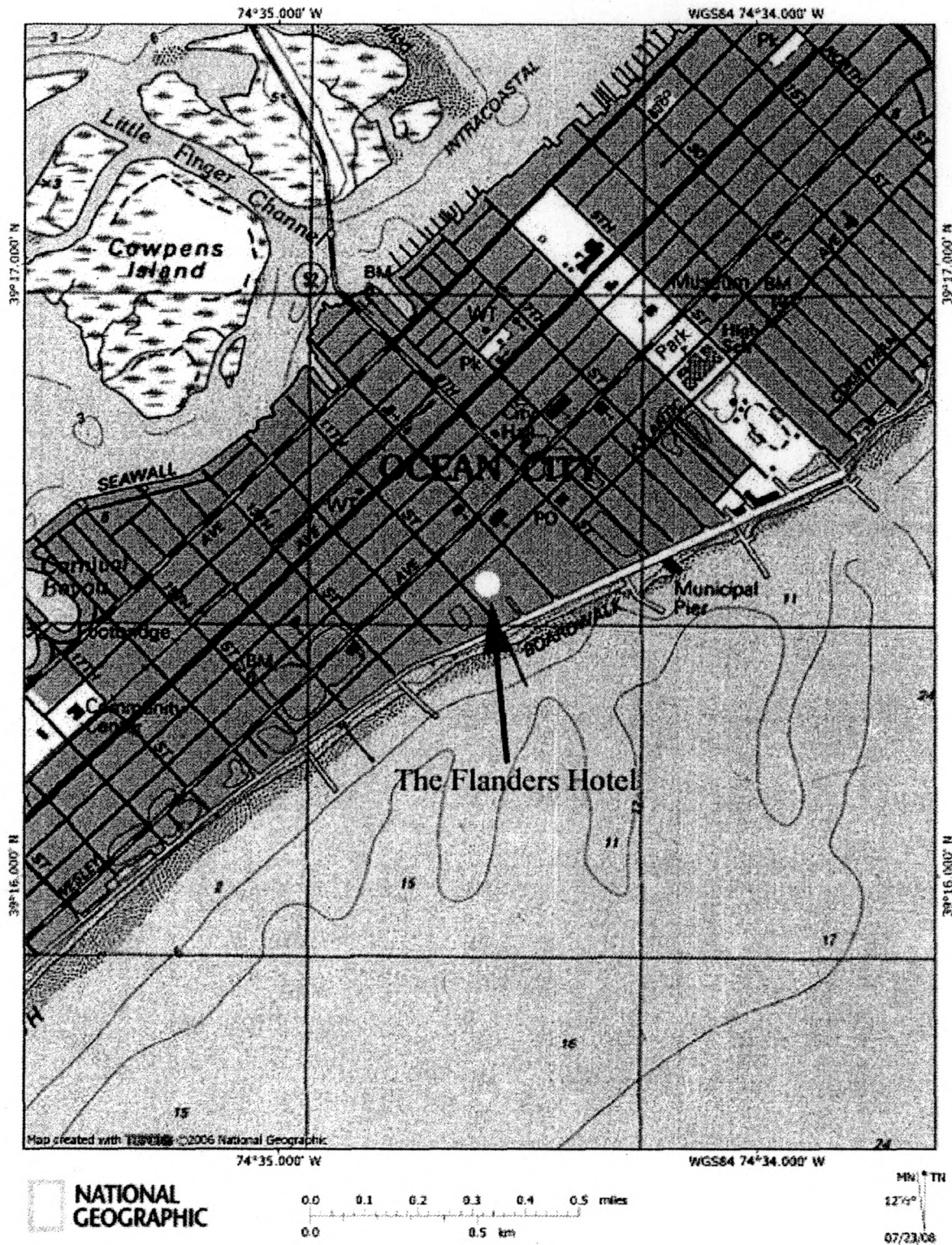
NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section Maps Page 1

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Map 1. Location of The Flanders Hotel, Ocean City, New Jersey.
[Base Map: USGS Topographic 7.5 Minute Series. "Ocean City, NJ." 1994.]

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Maps Page 2

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Map 2. Aerial view of The Flanders Hotel, c. 2005.
[Base Map: Google Earth, 2008.]

United States Department of the Interior
National Park Service

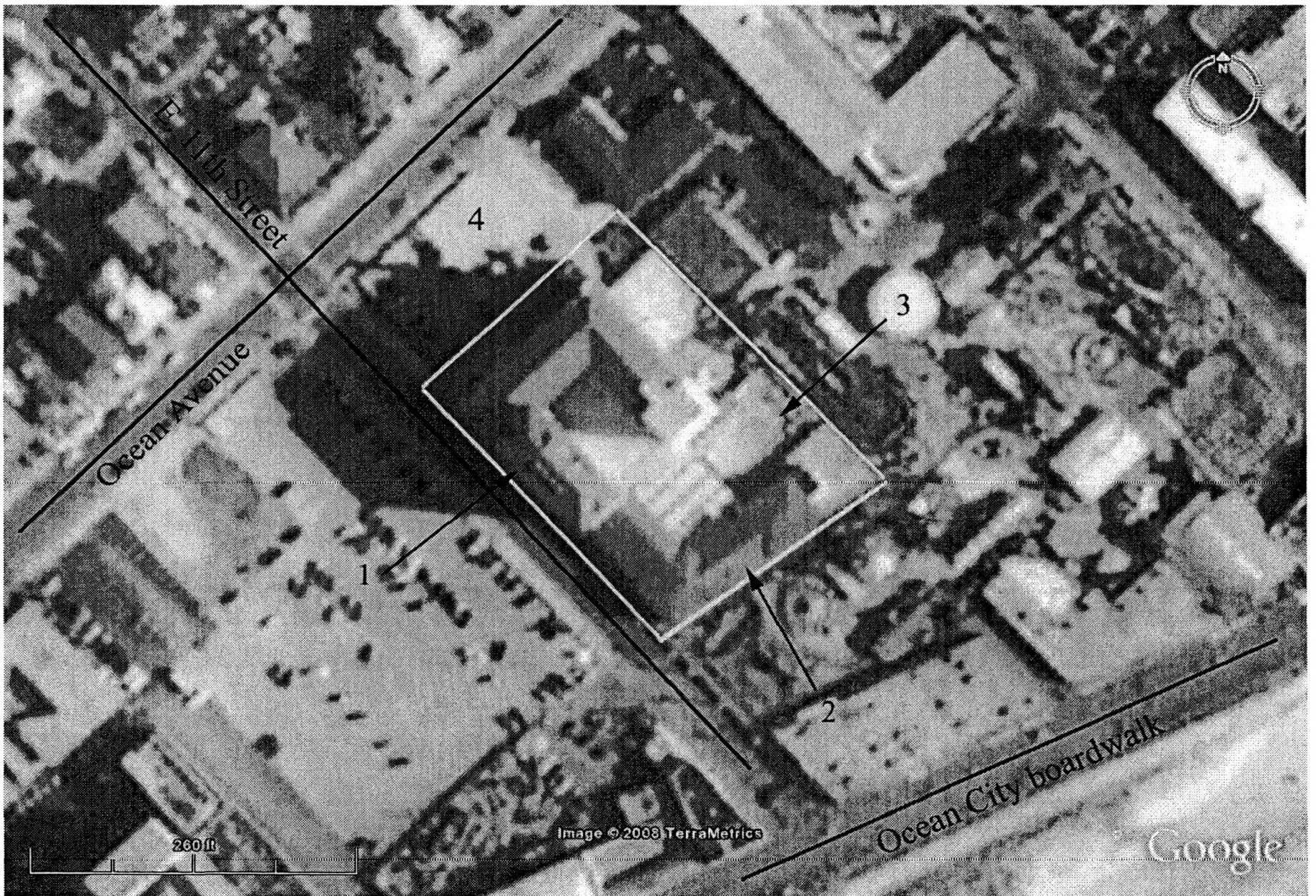
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Maps Page 3

Name of Property The Flanders Hotel

County Cape May

State New Jersey



**Map 3. Site map of The Flanders Hotel, c. 2005.
The white line reflects the hotel property boundary.**

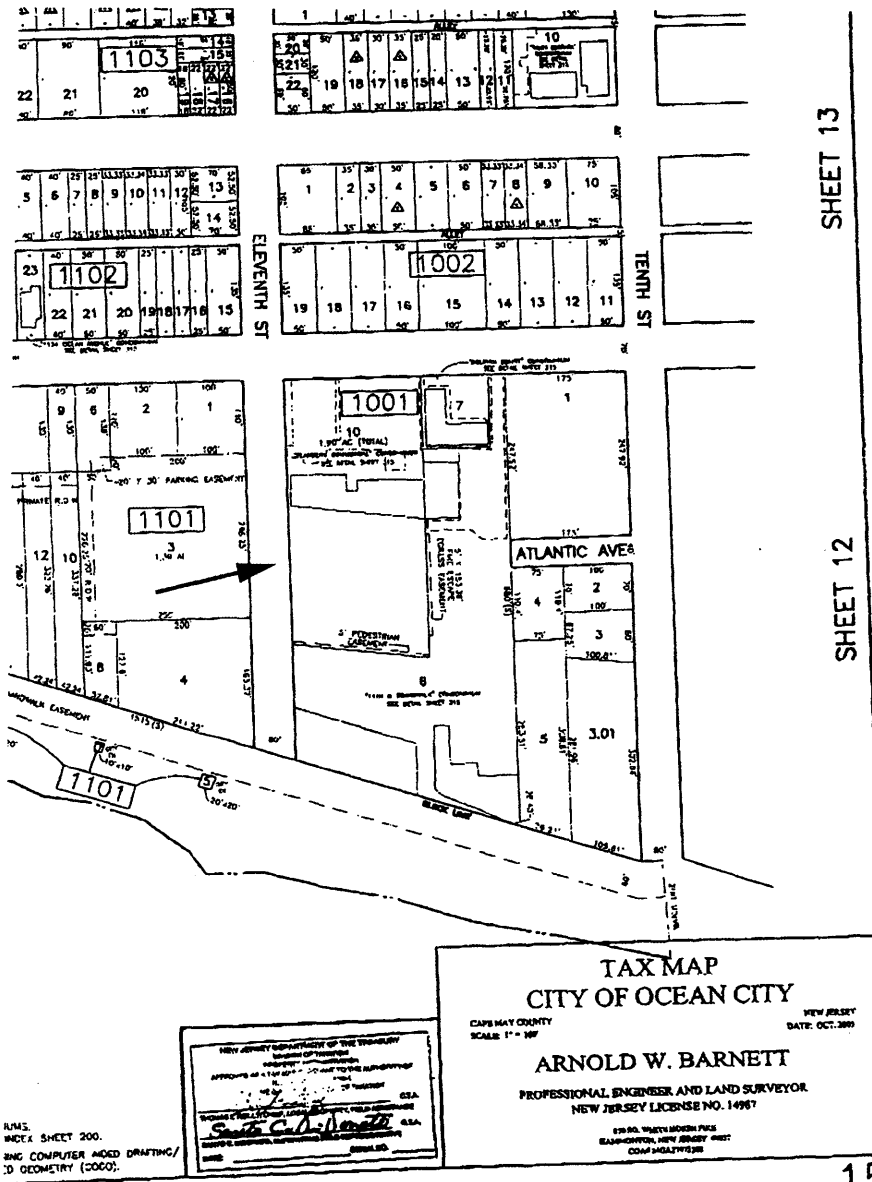
1. Hotel tower
2. Original solarium annex
3. Outdoor patio pool
4. Parking lot (excluded from Nomination)

[Base Map: Google Earth, 2008.]

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	Maps	Page	4	Name of Property	The Flanders Hotel
				County	Cape May
				State	New Jersey



Map 4. Current Ocean City Tax Map, page 15.
The Flanders Hotel is Tax Block 1001, Tax Lot 10.
[Source: Ocean City Tax Assessment Office.]

United States Department of the Interior
National Park Service

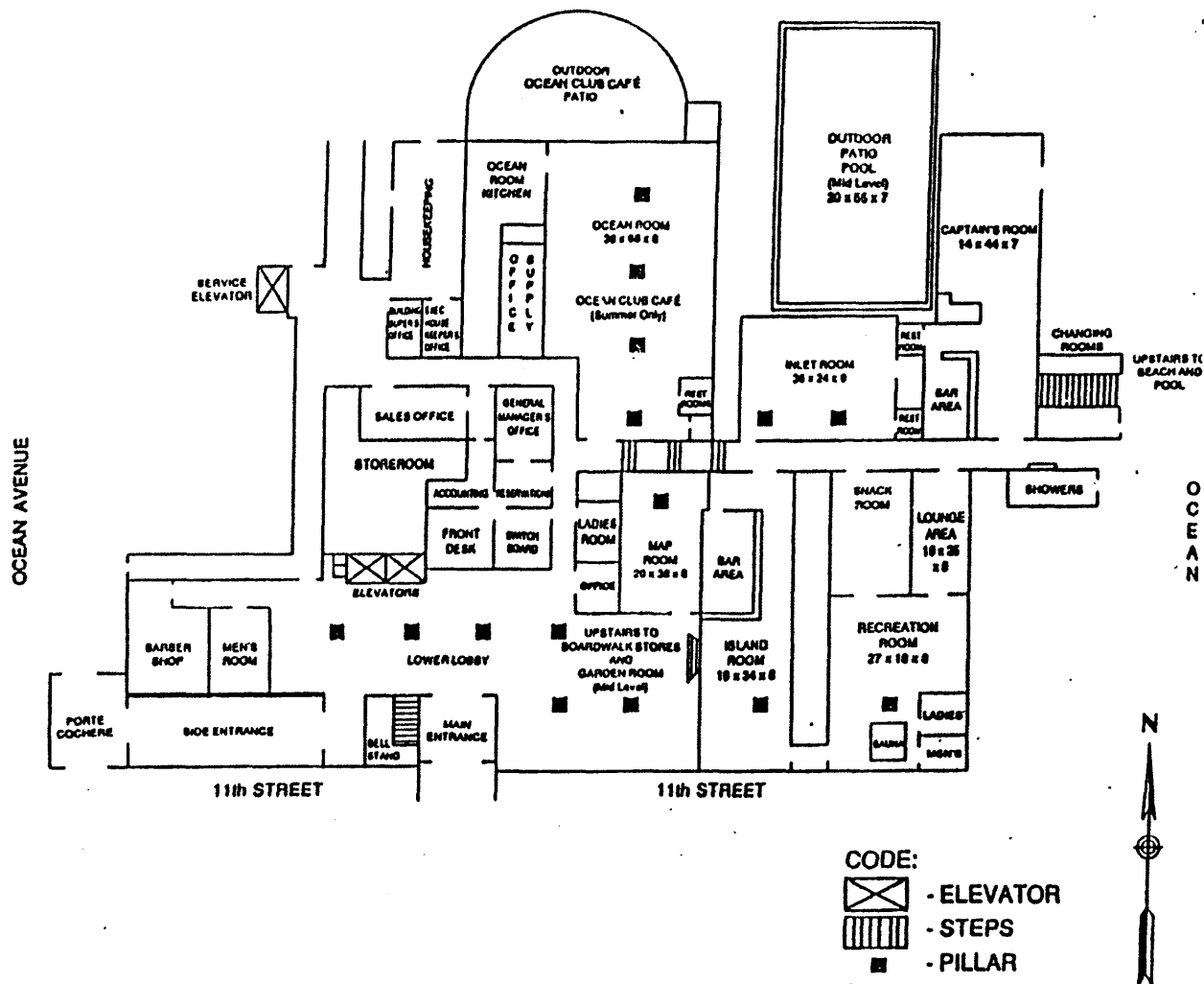
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Maps Page 5

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Map 5. The Flanders Hotel, lower level (and basement – top right) floor plan as it existed during the period of significance.

[Source: Ocean City Historical Museum.]

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National Park Service

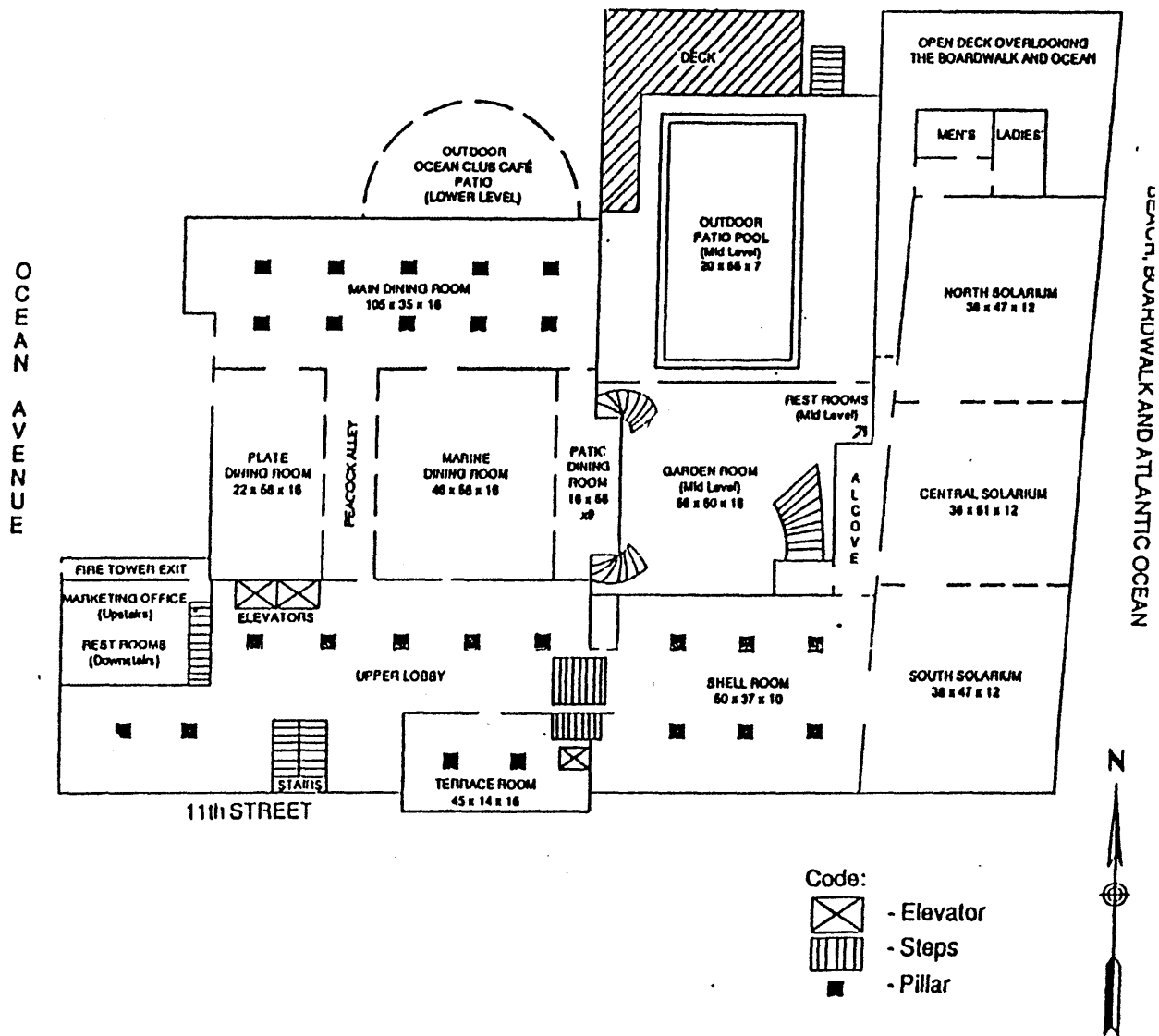
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Maps Page 6

Name of Property The Flanders Hotel

County Cape May

State New Jersey



**Map 6. The Flanders Hotel, second level (and pool) floor plan
as it existed during the period of significance.**

[Source: Ocean City Historical Museum.]

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u> </u>	Photos	<u> </u>	Page	<u> </u>	1	Name of Property	<u> </u>	The Flanders Hotel
							County	<u> </u>	Cape May
							State	<u> </u>	New Jersey

PHOTOGRAPHS

The following information is the same for each photograph listed on pages 1-3:

1. Name of property: The Flanders Hotel
2. City and State: Ocean City, New Jersey
3. Photo by: Alex Bethke
4. Photo taken: February 2-3, 2008
5. Location of negative: Alex Bethke digital archives
6. Description of views and indication of camera direction:
 1. East façade and south elevation from Ocean City boardwalk, facing north.
 2. East façade and north elevation from Ocean City beach, facing west.
 3. East façade elevation and original solarium from boardwalk Playland, facing northwest.
 4. South and west elevation, facing northeast.
 5. West and north elevation from Ocean Avenue, facing south.
 6. East façade and north elevation from boardwalk Playland, facing west.
 7. Main entrance on 11th Street, facing north.
 8. Southern solarium corner, facing north. Notice the numerous Terra Cotta sea creature freezes, store façade below, and overhanging eaves. The south solarium connected directly with the main hotel high-rise building. Before 1927, this façade abutted the boardwalk.
 9. The north solarium from above, facing southeast. Notice the enclosed walkway that leads to the south solarium. Also notice the amusement park, Playland, directly in front of the original solarium; this was the expansive saltwater pool area installed in 1929 and closed in 1978.
 10. Looking towards the north solarium from across the original outdoor patio pool, facing south. Notice the enclosed Garden Room to the south (right) of the pool.
 11. Looking at the hotel tower from the outdoor patio pool, facing west. Notice the brickwork and detailing on the wall facing the pool to the north (right) of the Garden Room. Behind this wall is the second floor's luxurious Main Dining Room.
 12. The Flanders roof and smokestack from the roof tower, looking over the city to the north.
 13. The roof tower and one of the largest remaining Terra Cotta freezes, facing west.
 14. Typical window pattern on the lower two levels of the hotel, facing northeast. Notice the detail above the lower ribbon of windows.
 15. Hotel main entrance door handle detail, facing northeast.
 16. The original automobile entrance and porte-cochere, facing south. At a time when the automobile was on the verge of mass use, Smith made sure to included an elegant entryway for guests to arrive in their individually-owned modes of transportation, also notably seen in

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	Photos	Page	2	Name of Property	The Flanders Hotel
				County	Cape May
				State	New Jersey

- drawings of the Smith designed Atlantic City Elks Club building. [Source: Vivian B. Smith, *Recent Work of Vivian B. Smith, A.I.A.* Atlantic City: Architectural Catalog, 1924.]
17. Detail of keystone above porte-cochere archway, facing southeast.
 18. Detail of outdoor patio pool tile work, facing southwest.
 19. The main lobby, facing southeast. The stairs to the right is the main staircase leading to the Exchange on the second floor. The check-in desk is to the left. The far end of the lobby leads up one half or a story to the boardwalk stores.
 20. The main lobby, facing northwest. Notice the detailed plaster ornamentation at the top of the columns.
 21. The Exchange from the top of the lobby stairs, facing southeast. The staircase at the far end of the Exchange originally led up to the solarium annex and down to the boardwalk shops. Today, the stairs only lead up to luxury condominiums in the old solarium annex. Notice the detailed plaster ornamentation at the top of the columns.
 22. Detail of plaster ornamentation and fluted top of the Exchange columns.
 23. The Exchange from the top of the solarium staircase, facing northwest. Notice the original lighting fixture.
 24. Detail of the massive stone Exchange fireplace, facing northeast. A similar, but differently detailed feature is located directly opposite this fireplace, in the Marine Dining Room. Smith included similar fireplaces in other hotels, such as the Donato Hotel in Atlantic City. [Source: Vivian B. Smith, *Recent Work of Vivian B. Smith, A.I.A.* Atlantic City: Architectural Catalog, 1924.]
 25. The Terrace Room, enclosed since around the 1970s, facing southeast. Notice the original doorway to the left, which is identical to the other elliptical fan windows on the second story; this room was originally an open patio.
 26. Peacock Alley looking from the Exchange toward the Main Dining Room on the other end, facing northeast.
 27. The ornately decorated Marine Room on the southeast side of Peacock Alley, picture facing west. Notice the original large frescoes that dominate the wall, the large stone fireplace, the detailed molding, and plaster decorations that match the faux-gold ornamentation on the columns in the Exchange and lobby.
 28. The Marine Room, picture facing west. The open doors exit to the Main Dining Room. Notice the gold-styled plates above the doorway.
 29. One of the Marine Room's many wall frescoes.
 30. The well-lit Main Dining Room looking from the Peacock Alley entrance, picture facing east. Notice the new style of two-story columns.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section	<u> </u>	Photos	<u> </u>	Page	<u> 3 </u>	Name of Property	<u>The Flanders Hotel</u>
						County	<u>Cape May</u>
						State	<u>New Jersey</u>

31. The Main Dining Room looking towards Peacock Alley, picture facing south. Notice the original lighting fixtures.
32. The connector hallway between the boardwalk shops and the hotel's main lobby (down a half flight of stairs), picture facing northwest.
33. The Garden Room, enclosed since the c.1970s, picture facing southwest.
34. The interior of the corner boardwalk shop at 11th Street and Boardwalk, picture facing south. Notice the black and white-patterned floor.

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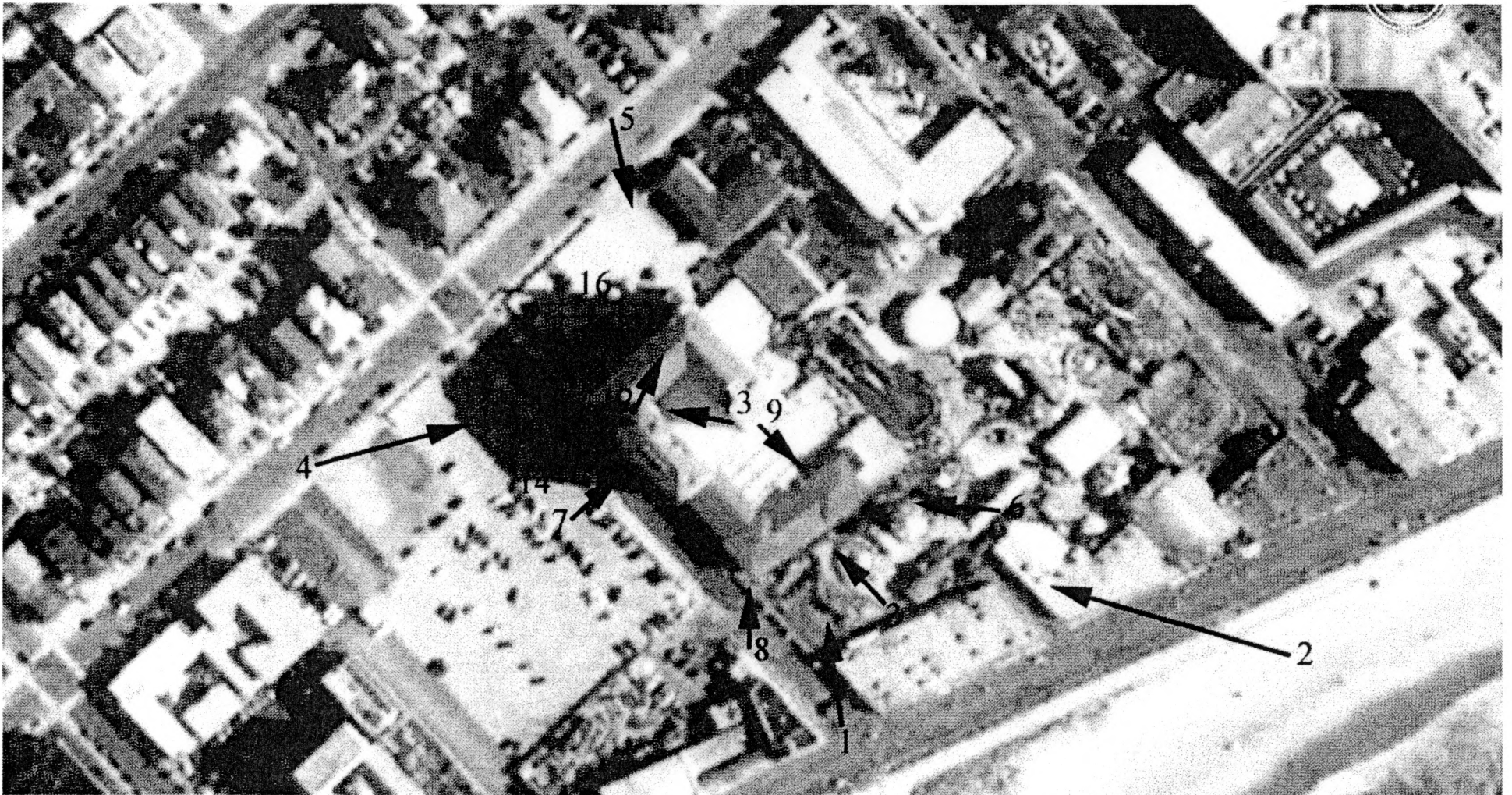
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 4

Name of Property The Flanders Hotel

County Cape May

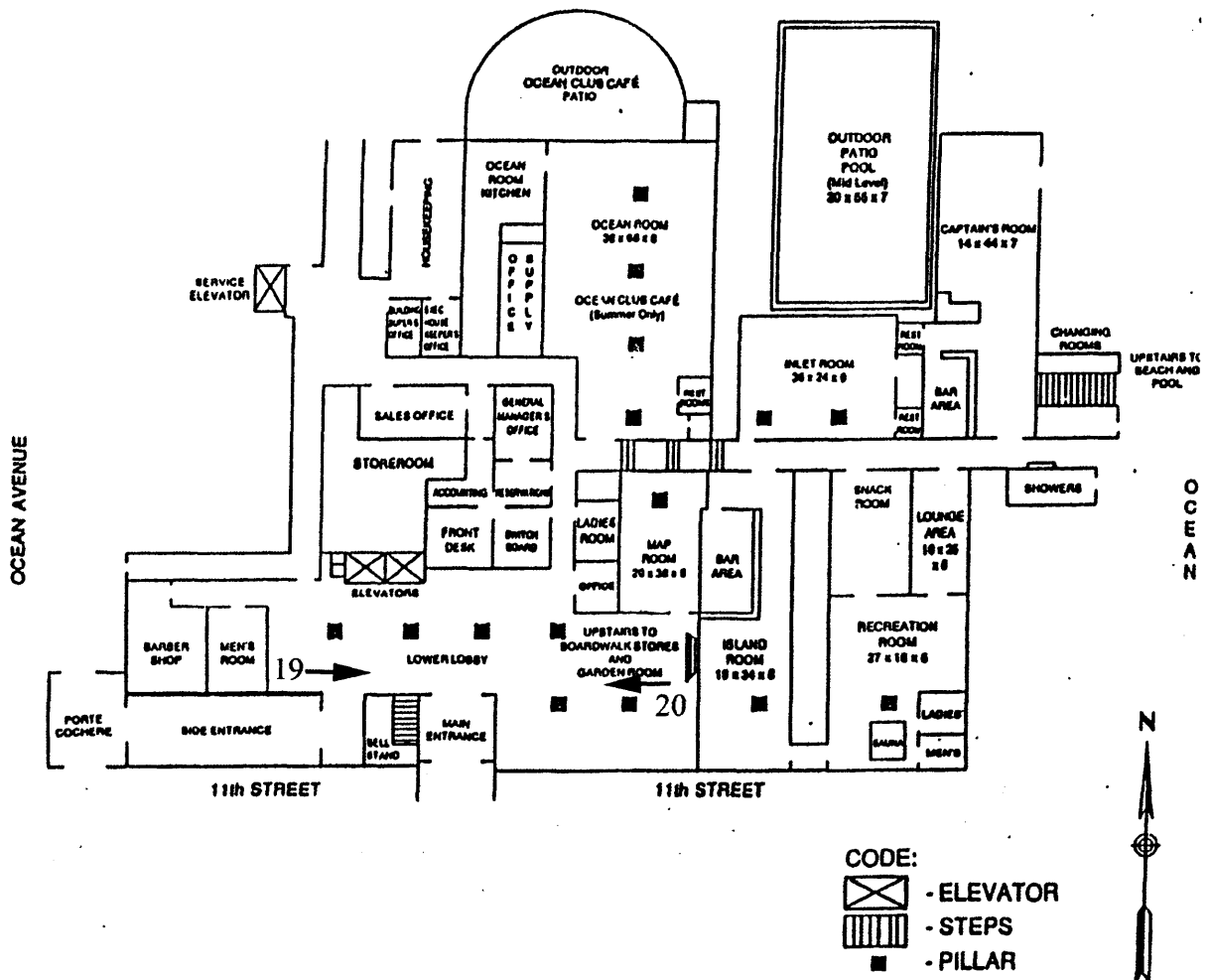
State New Jersey



United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 5 Name of Property The Flanders Hotel
County Cape May
State New Jersey

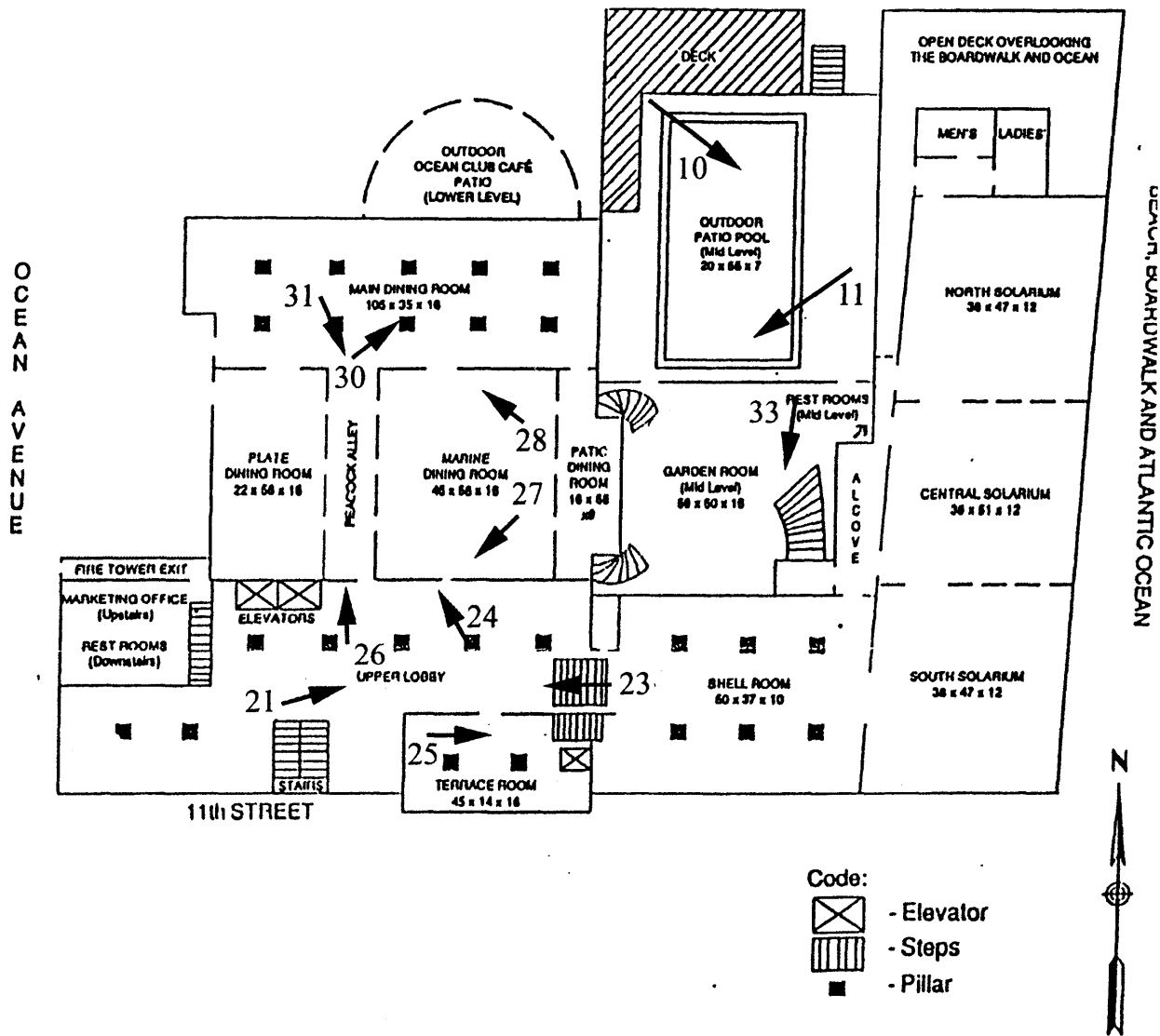


The Flanders Hotel
Lower Level (not to scale)

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Photos Page 6 Name of Property The Flanders Hotel
County Cape May
State New Jersey



The Flanders Hotel
Upper Level and Pool (not to scale)

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 7

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 1

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 8

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 2

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 8

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 2

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>9</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 3

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>10</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 4

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 12

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 6

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National Park Service

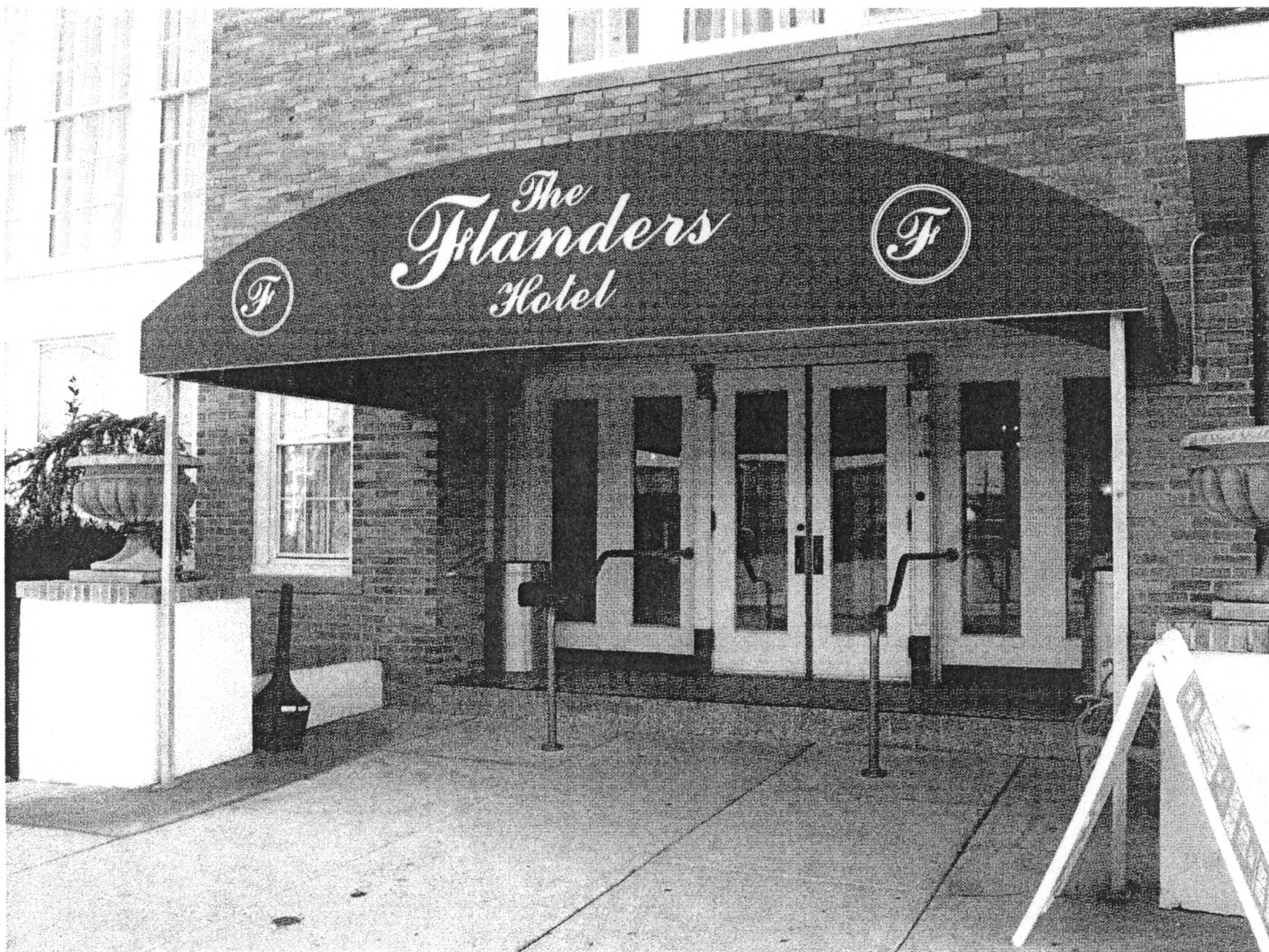
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 13

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 7

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National Park Service

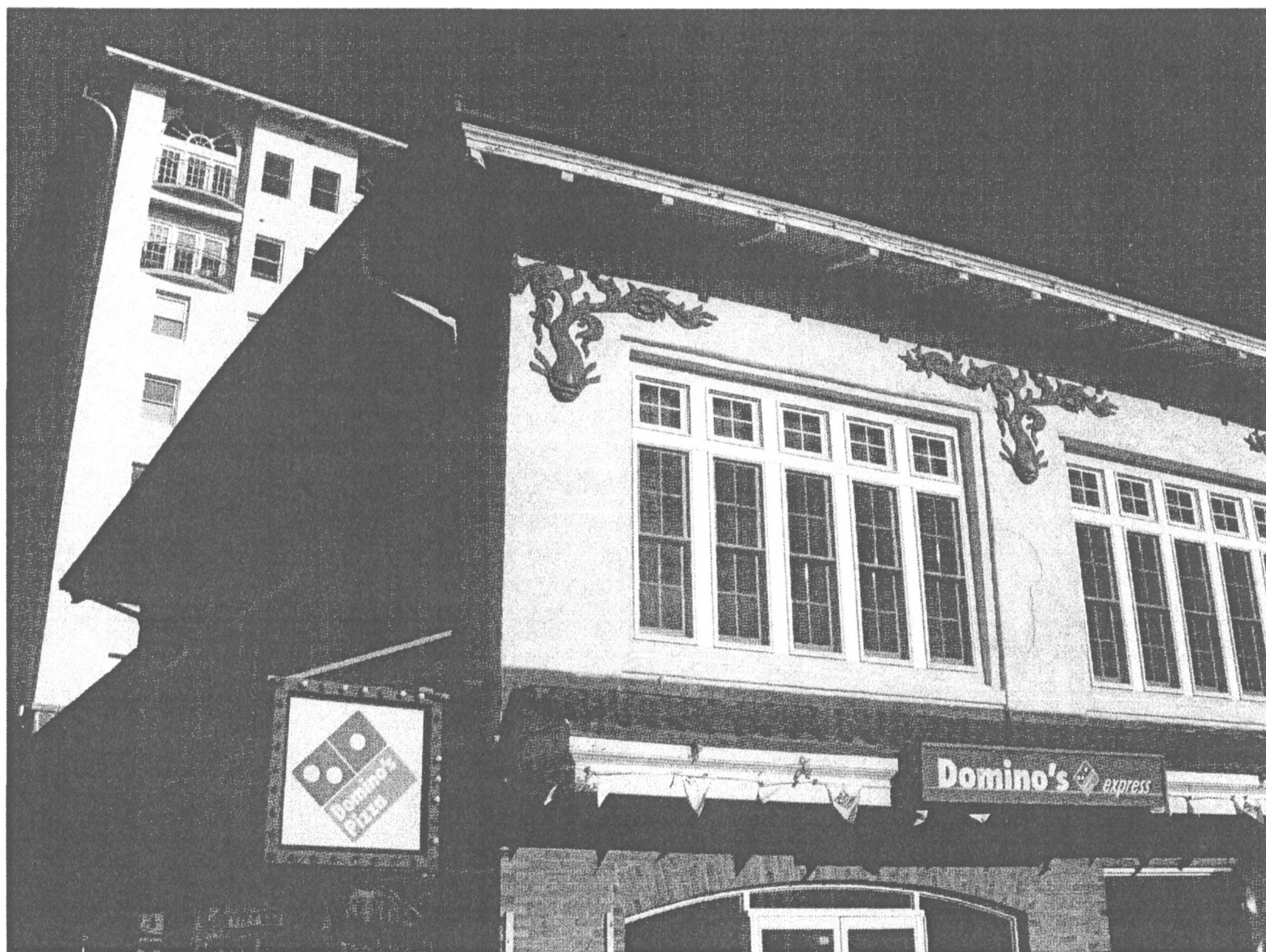
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 14

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 8

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>15</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 9

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National Park Service

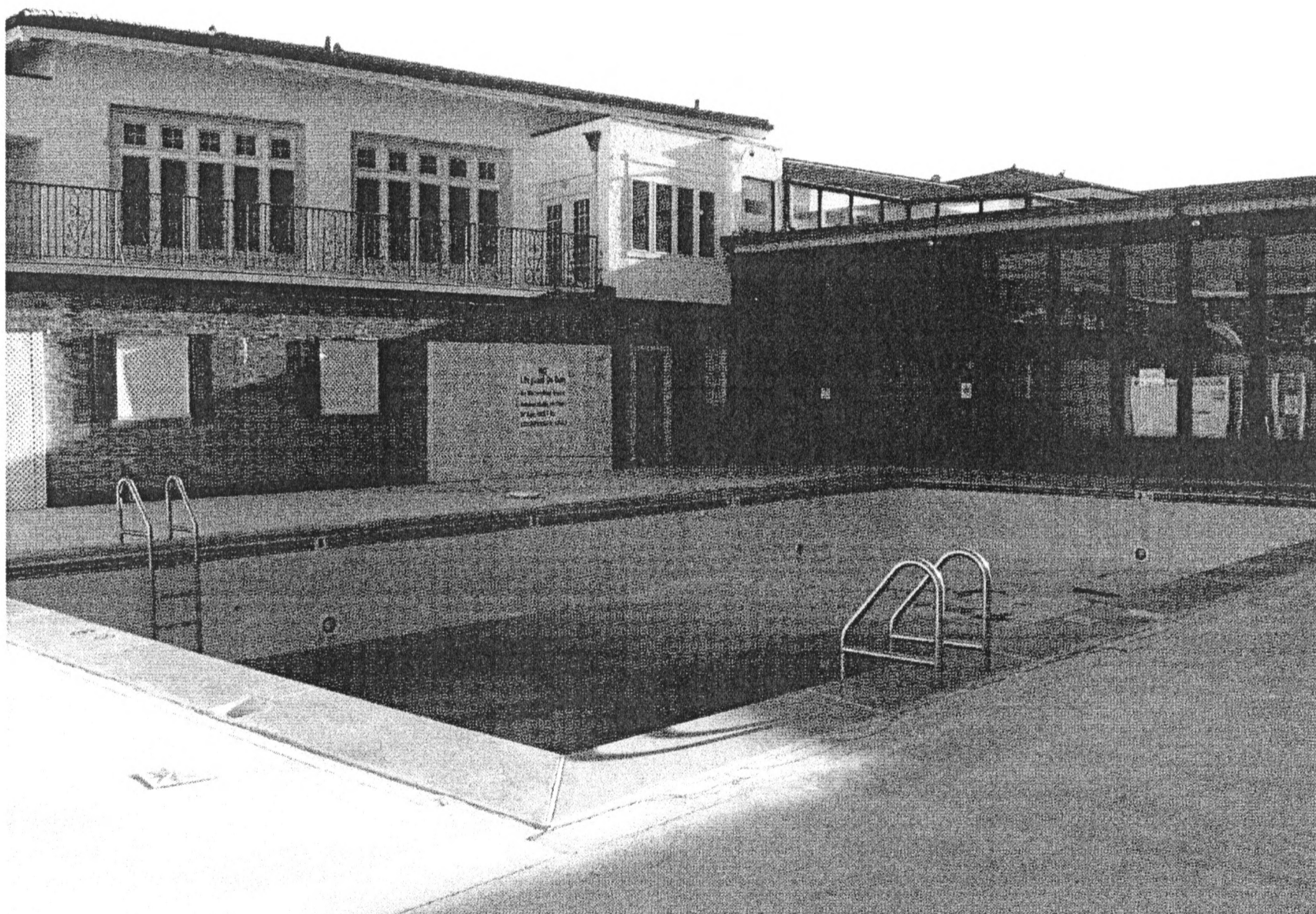
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 16

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 10

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 17

Name of Property The Flanders Hotel

County Cape May

State New Jersey

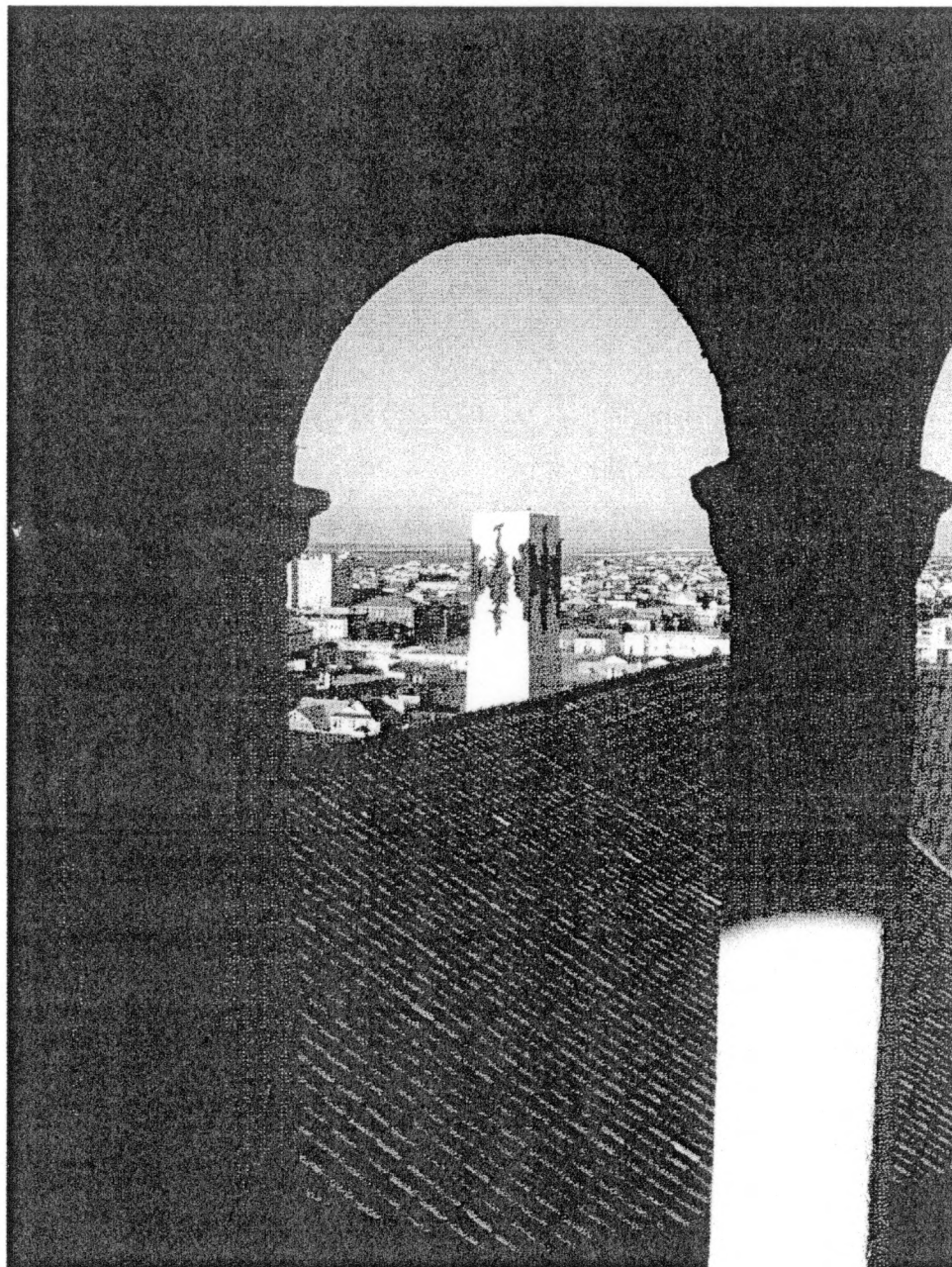


Photograph 11

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>18</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 12

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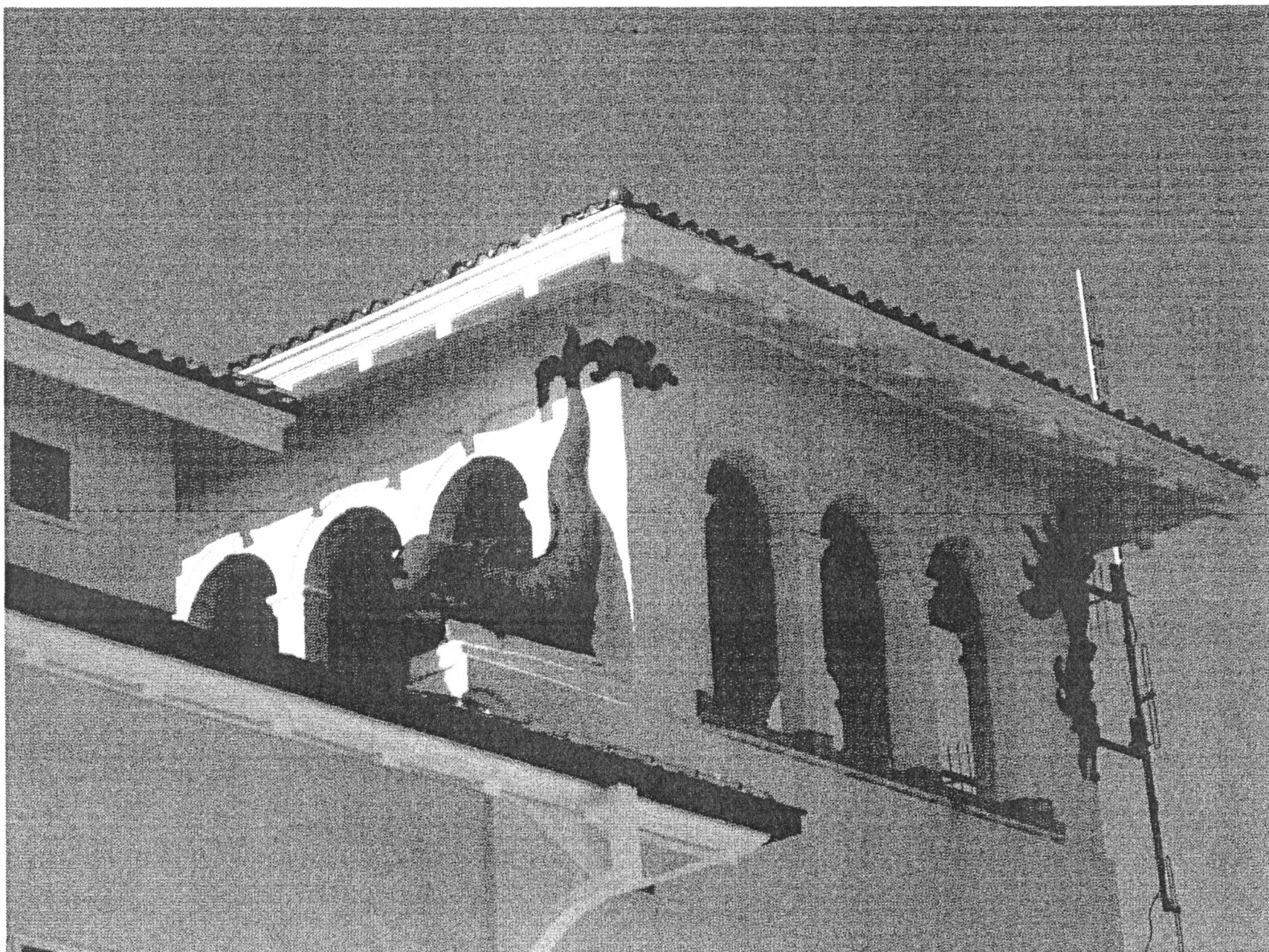
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 19

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 13

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National Park Service

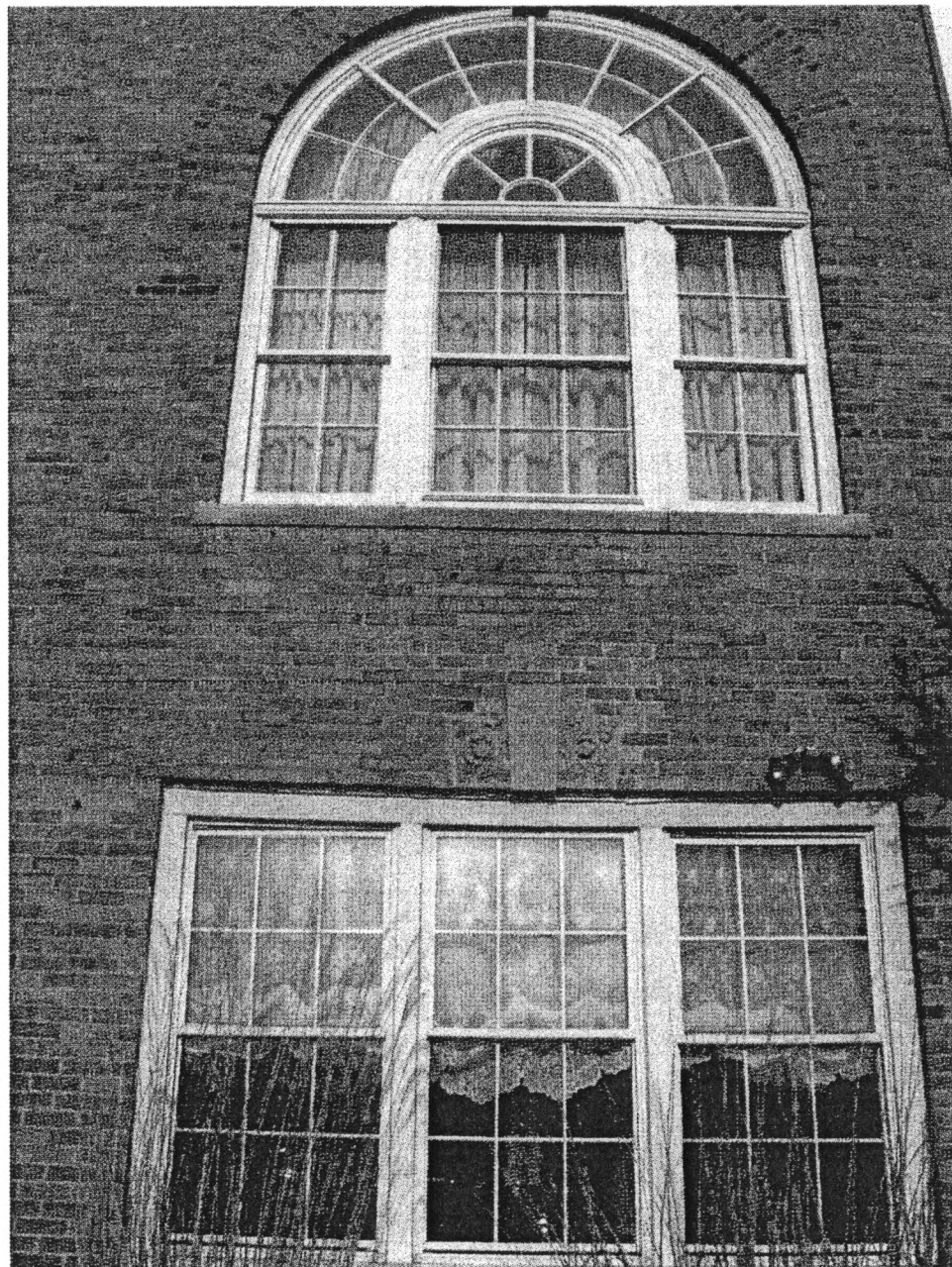
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 20

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 14

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 21

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 15

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National Park Service

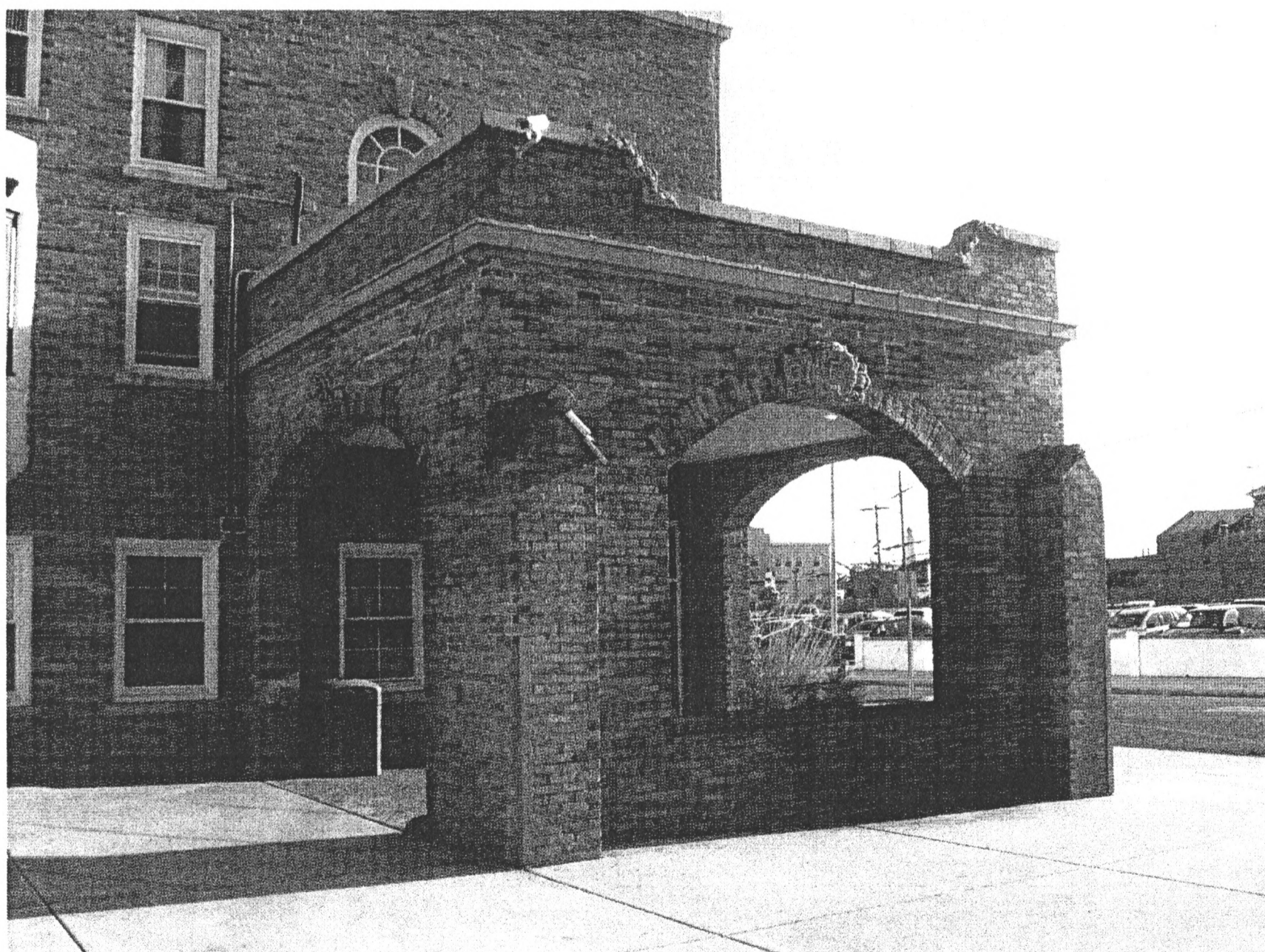
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 22

Name of Property The Flanders Hotel

County Cape May

State New Jersey

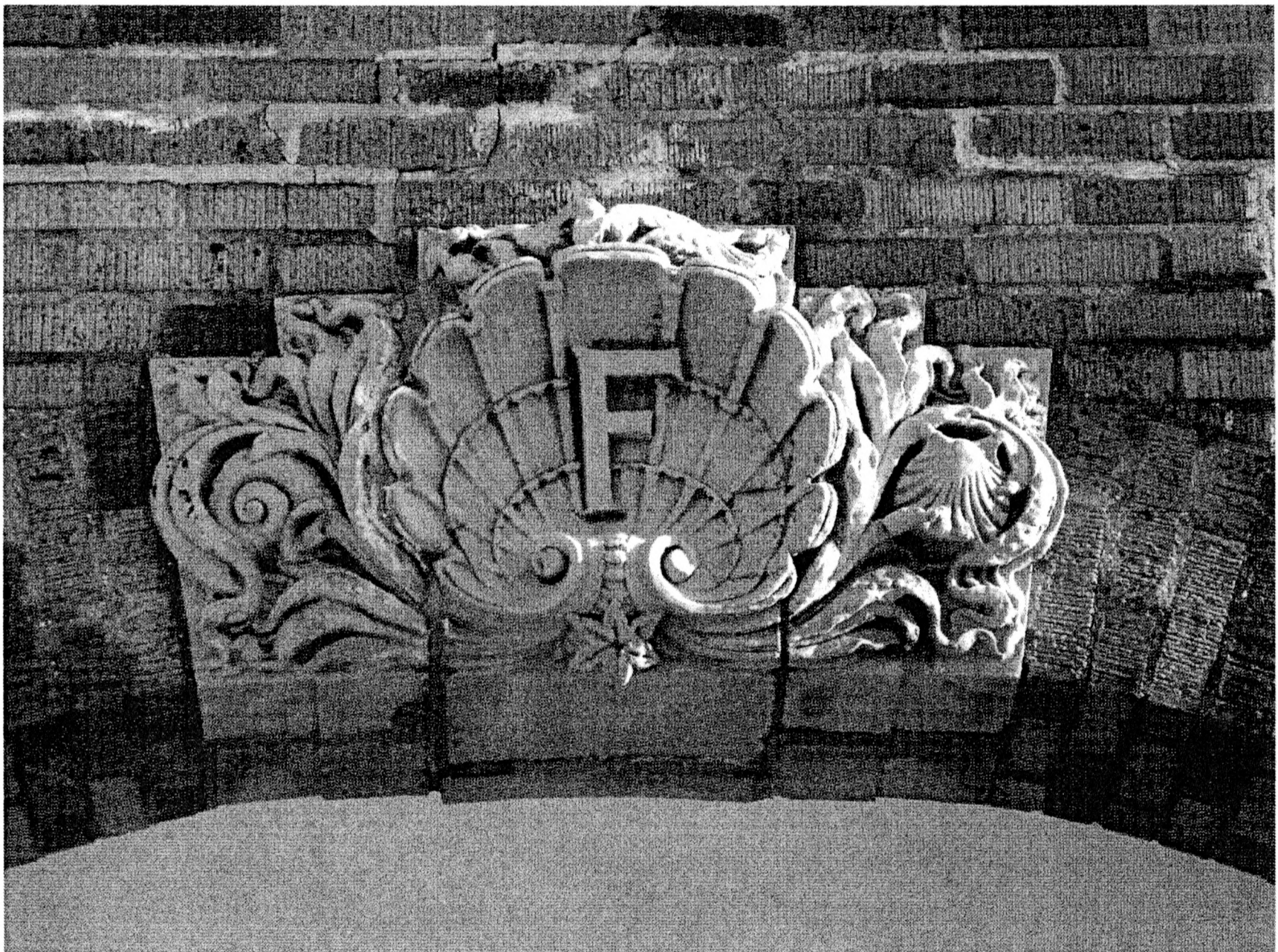


Photograph 16

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>23</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 17

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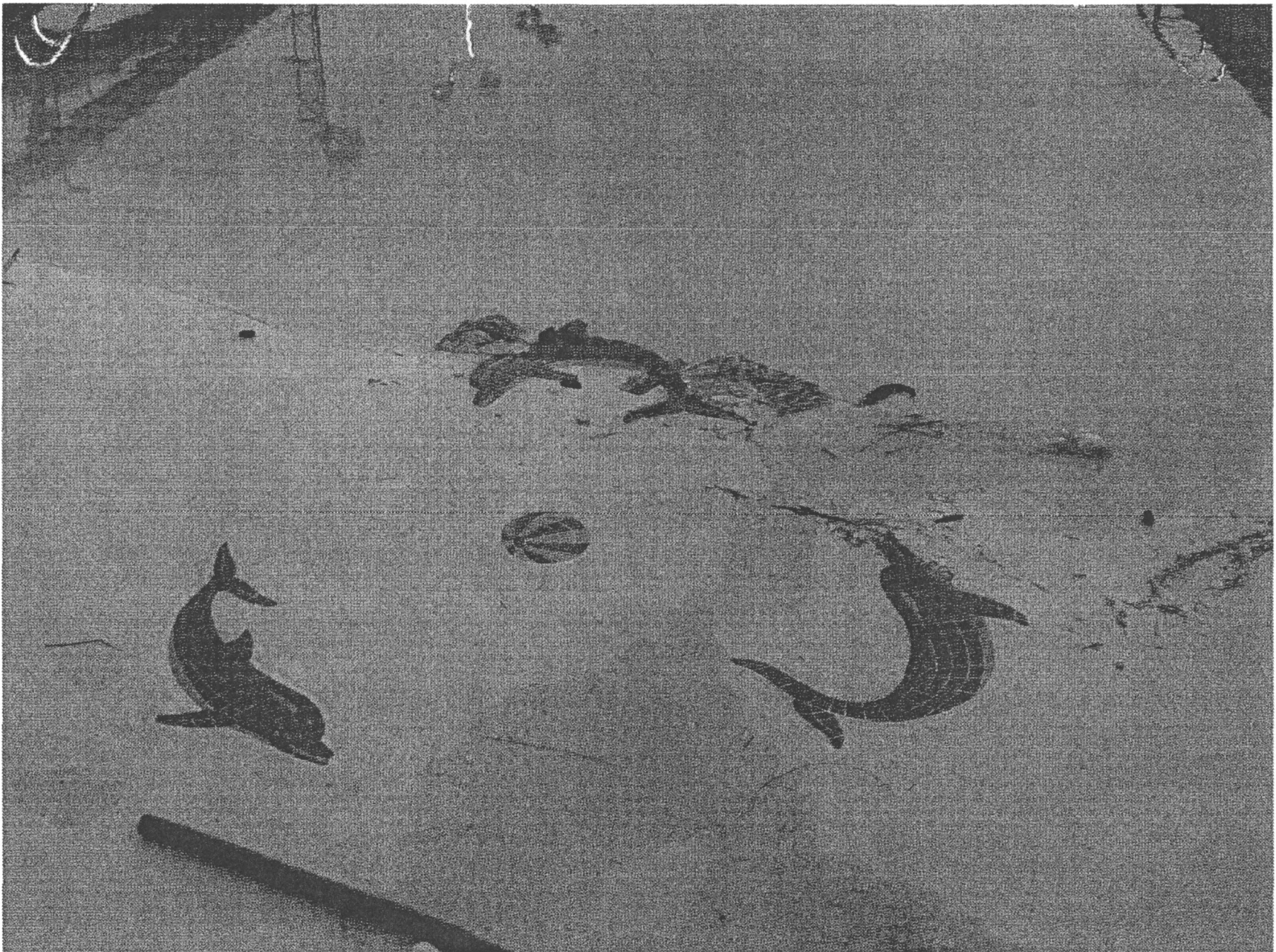
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 24

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 18

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Photos _____ Page 25

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 19

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>26</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 20

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 27

Name of Property The Flanders Hotel

County Cape May

State New Jersey

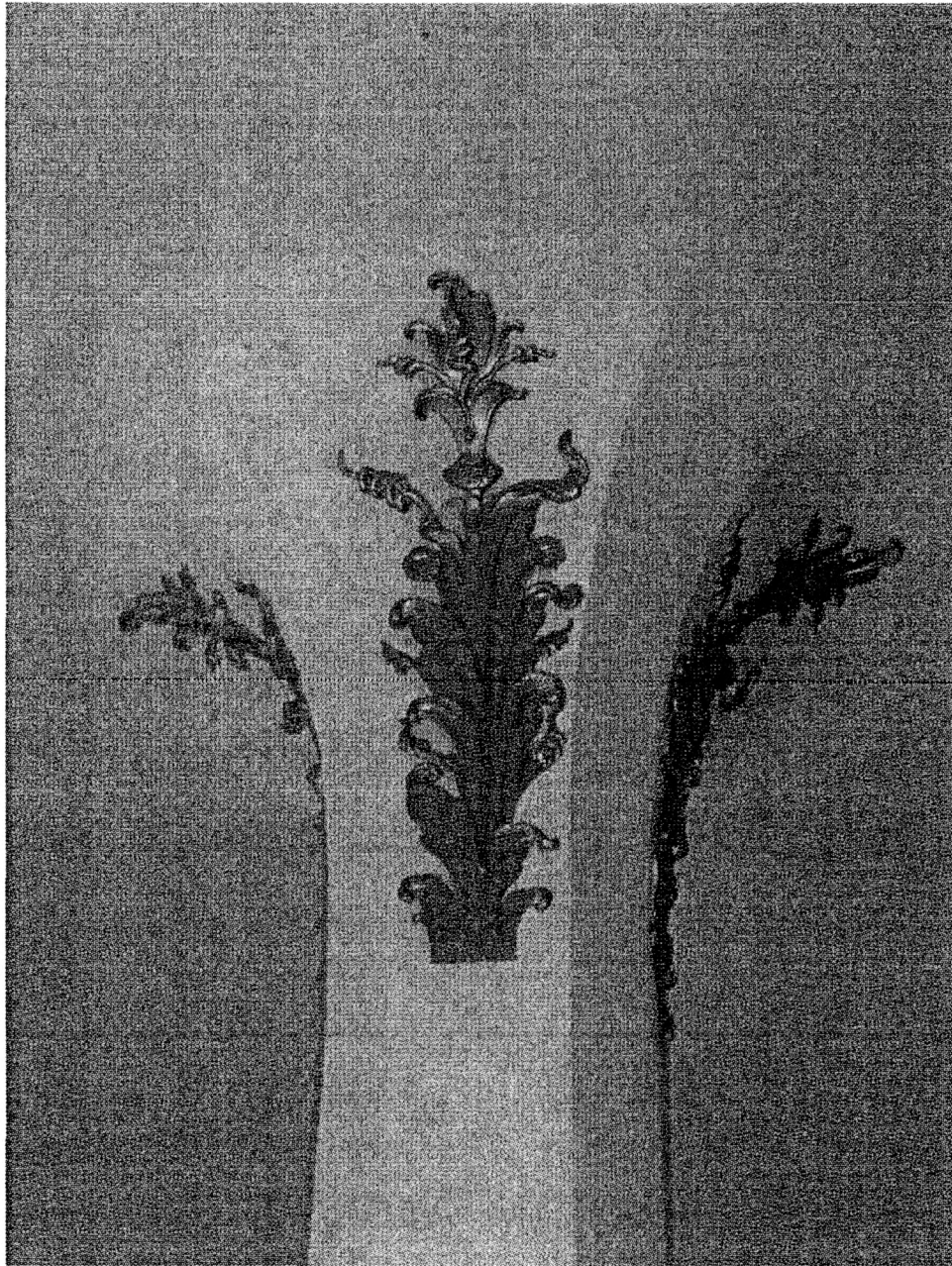


Photograph 21

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>28</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 22

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National Park Service

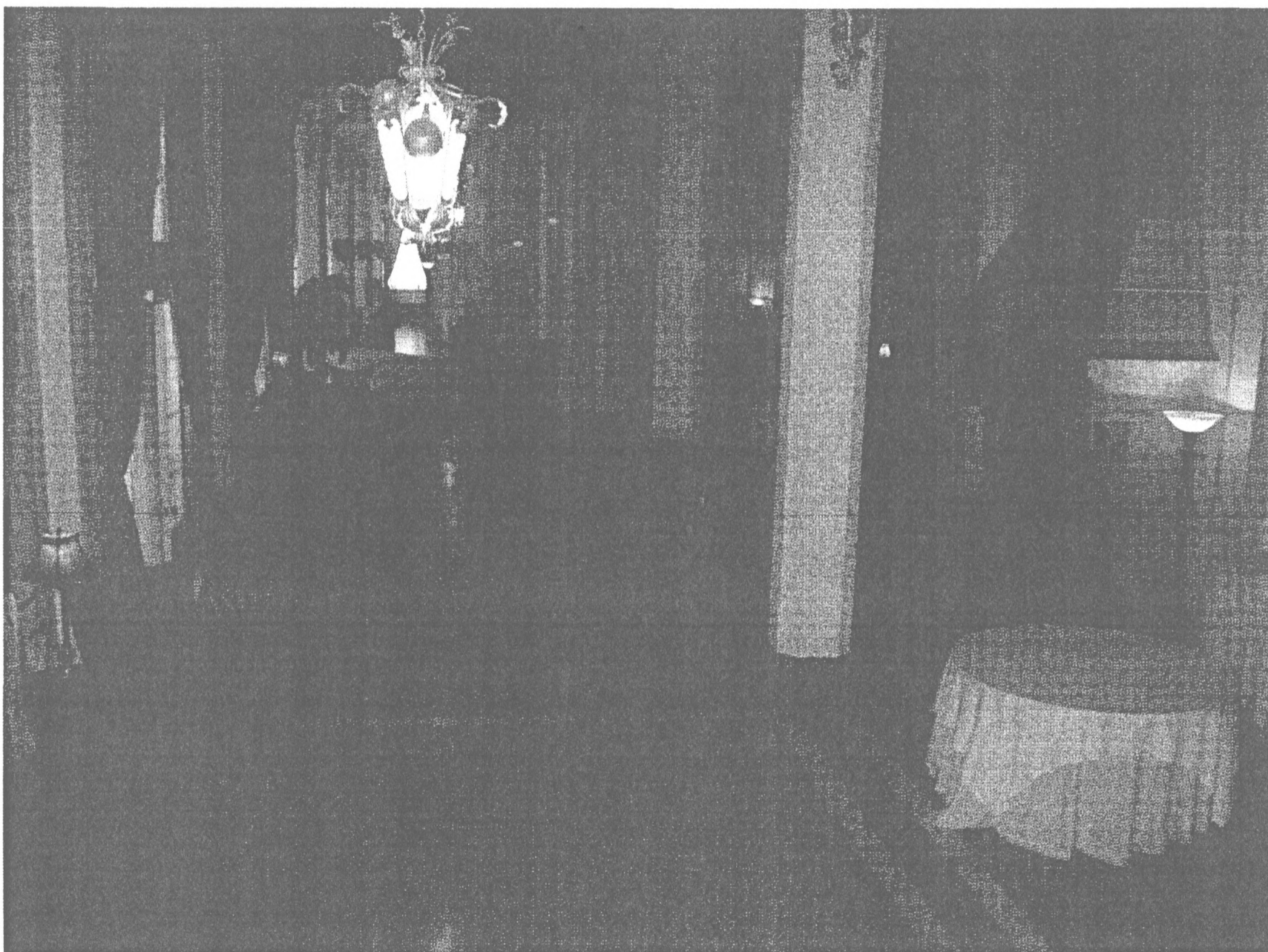
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 29

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 23

United States Department of the Interior
National Park Service

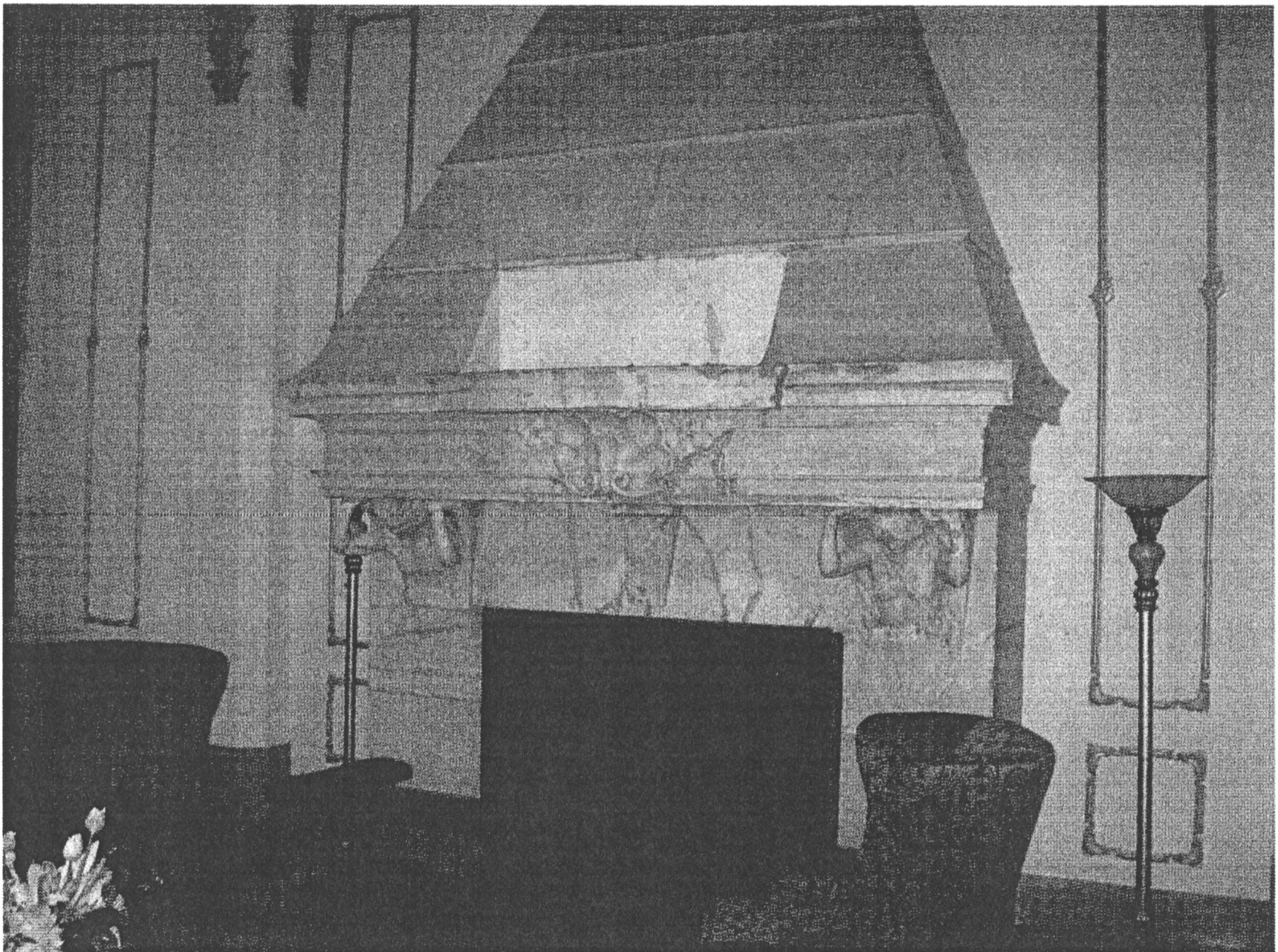
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 30

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 24

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 31

Name of Property The Flanders Hotel

County Cape May

State New Jersey

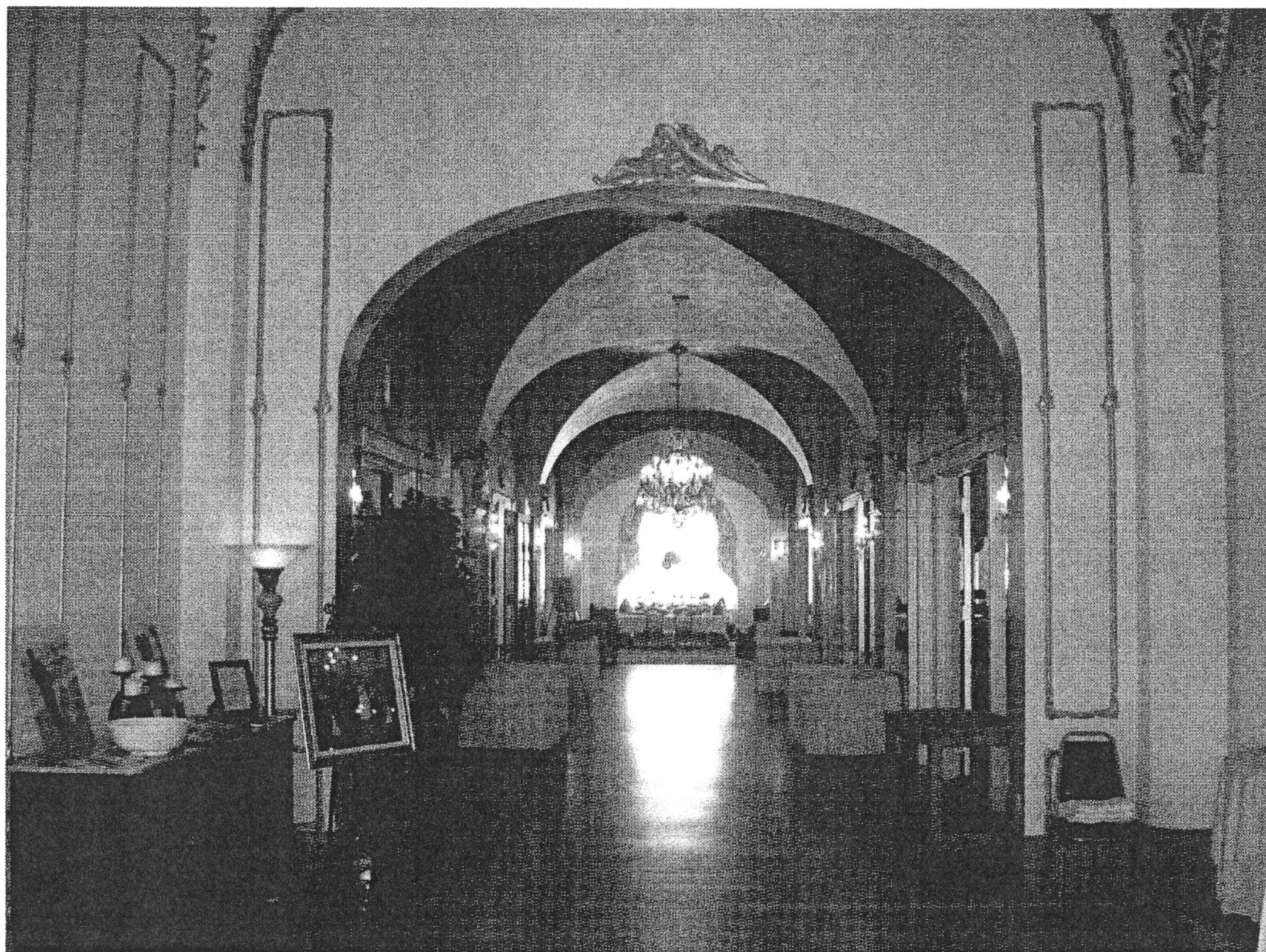


Photograph 25

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u> </u>	Photos	<u> </u>	Page	<u> 32 </u>	Name of Property	<u> The Flanders Hotel </u>
						County	<u> Cape May </u>
						State	<u> New Jersey </u>



Photograph 26

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 33

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 27

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 34

Name of Property The Flanders Hotel

County Cape May

State New Jersey

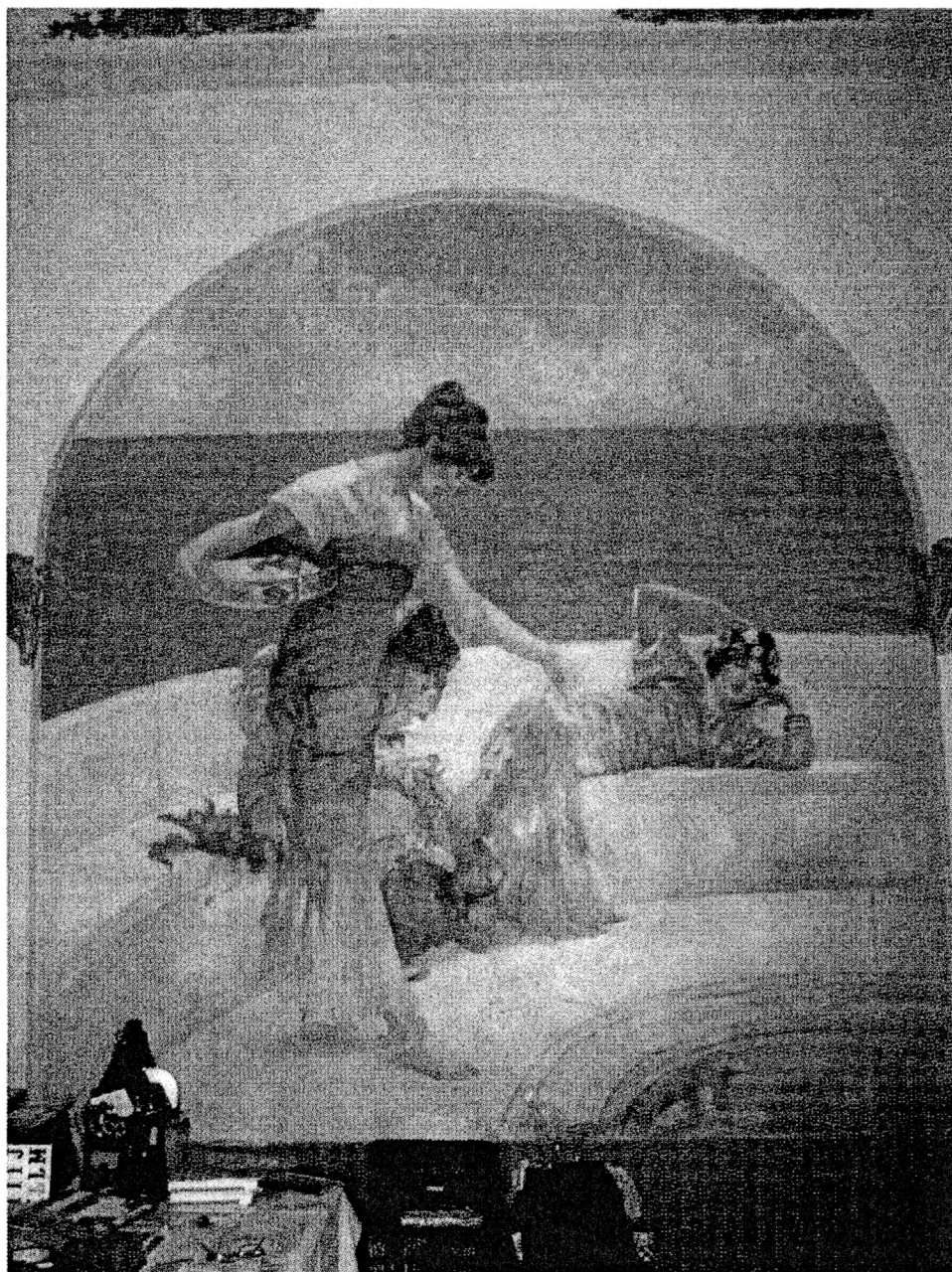


Photograph 28

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>35</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 29

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 36

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 30

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>37</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 31

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>38</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 32

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 39

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 33

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>40</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 34

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	Photos	Page	41	Name of Property	The Flanders Hotel
				County	Cape May
				State	New Jersey

Historical Photos

Photograph Number

35. Construction of The Flanders, c. March, 1923. [Source: Ocean City Historical Museum.]
36. The Flanders Hotel stands impressively over the Ocean City beach at 11th Street, c. 1923-1927. Picture facing north. [Source: Ocean City Historical Museum.]
37. The Flanders stands over the beach, c. 1923-1927, picture facing northwest. [Source: Ocean City Historical Museum.]
38. The Flanders' outdoor patio pool during one of its many swimming competitions, c. 1923-1927. Picture facing south. Notice the solarium annex on the left of the picture. [Source: Ocean City Historical Museum.]
39. The Flanders' outdoor patio pool during one of its many swimming competitions, c. 1923-1927. Picture facing east. [Source: Ocean City Historical Museum.]
40. The Flanders' outdoor patio pool, c. 1923-1924. Picture facing west. [Source: Vivian B. Smith, *Recent Work of Vivian B. Smith, A.I.A.* Atlantic City: Architectural Catalog, 1924.]
41. The Flanders Exchange, date unknown. Picture facing southeast. [Source: Ocean City Historical Museum.]
42. The Exchange, looking towards the solarium annex, c. 1923-1924. [Source: Vivian B. Smith, *Recent Work of Vivian B. Smith, A.I.A.* Atlantic City: Architectural Catalog, 1924.]
43. The Exchange, looking from the solarium stairwell, date unknown. Picture looking northwest. [Source: Ocean City Historical Museum.]
44. Peacock Alley looking towards the Main Dining Room, date unknown. Picture facing northeast. [Source: [Source: Vivian B. Smith, *Recent Work of Vivian B. Smith, A.I.A.* Atlantic City: Architectural Catalog, 1924.]
45. The Main Dining Room, date unknown. Picture facing southeast. [Source: Ocean City Historical Museum.]
46. The Main Dining Room, date unknown. Picture facing east. [Source: Ocean City Historical Museum.]
47. One of the Flanders' boardwalk stores, date unknown. [Source: Ocean City Historical Museum.]
48. Aerial illustration of the Flanders from a 1959 sales brochure. [Source: Ocean City Historical Museum.]
49. The Flanders from the boardwalk, 1992. [Source: HABS #NJ-1116.]

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National Park Service

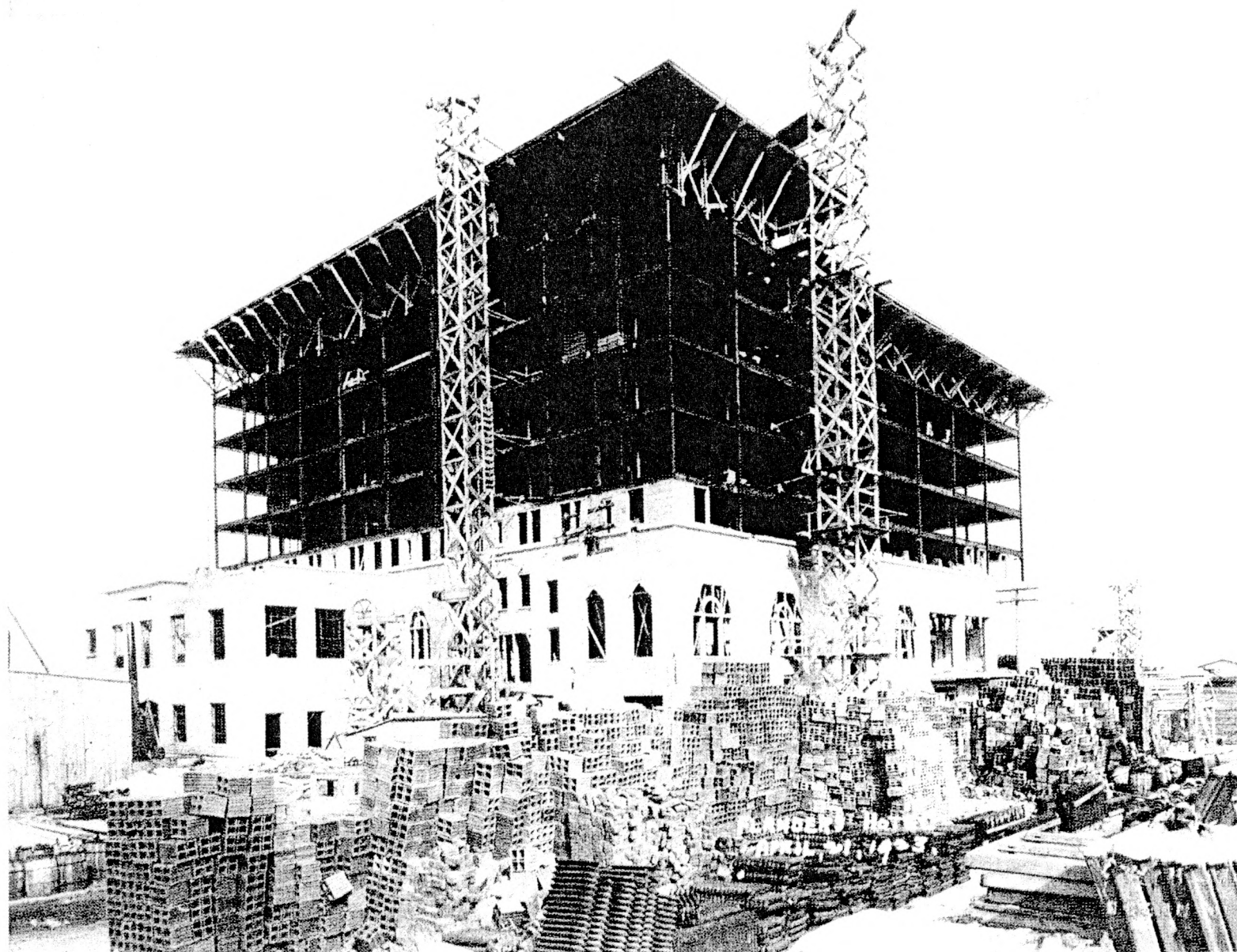
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 42

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 35

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 43

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 36

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National Park Service

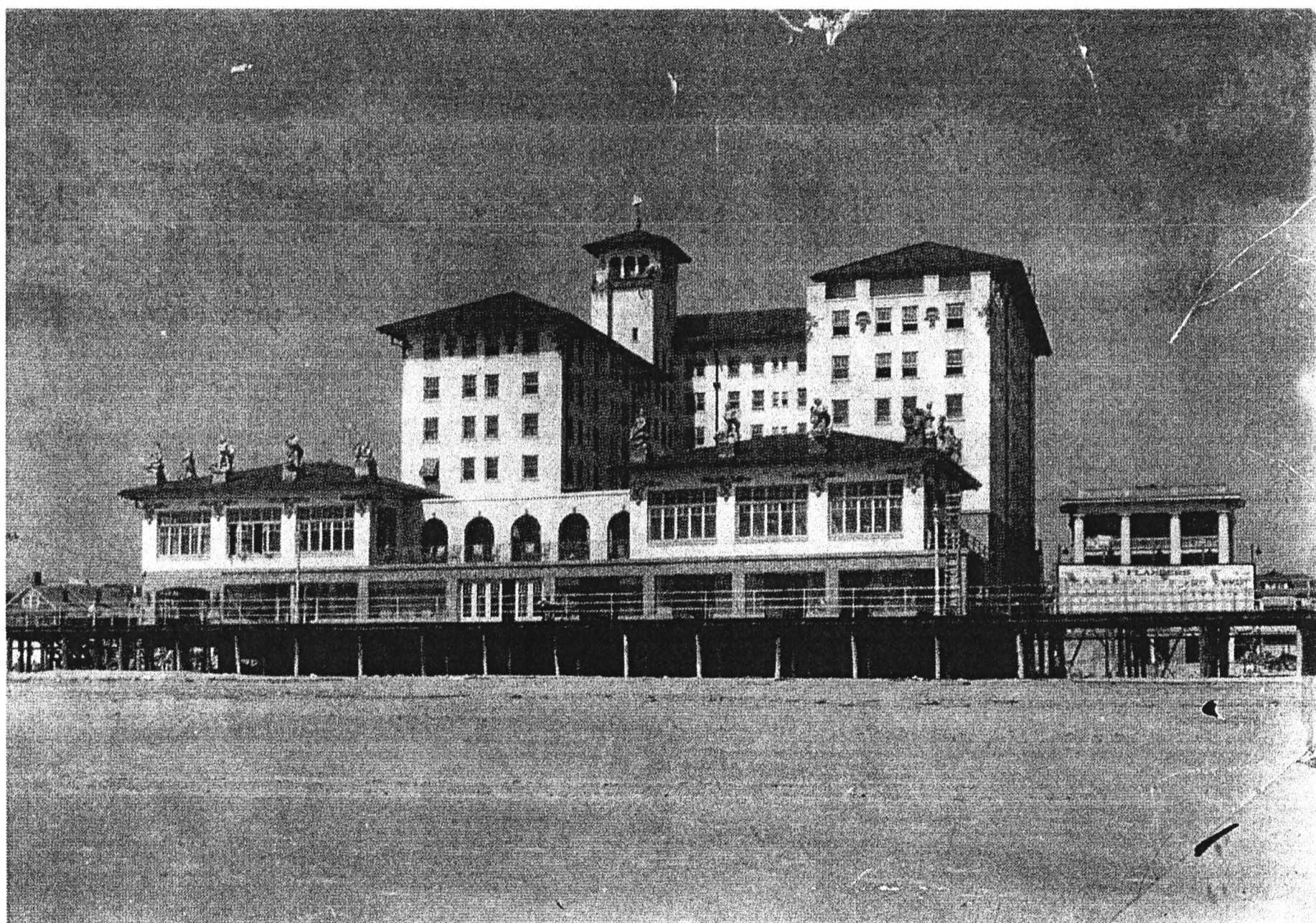
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 44

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 37

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National Park Service

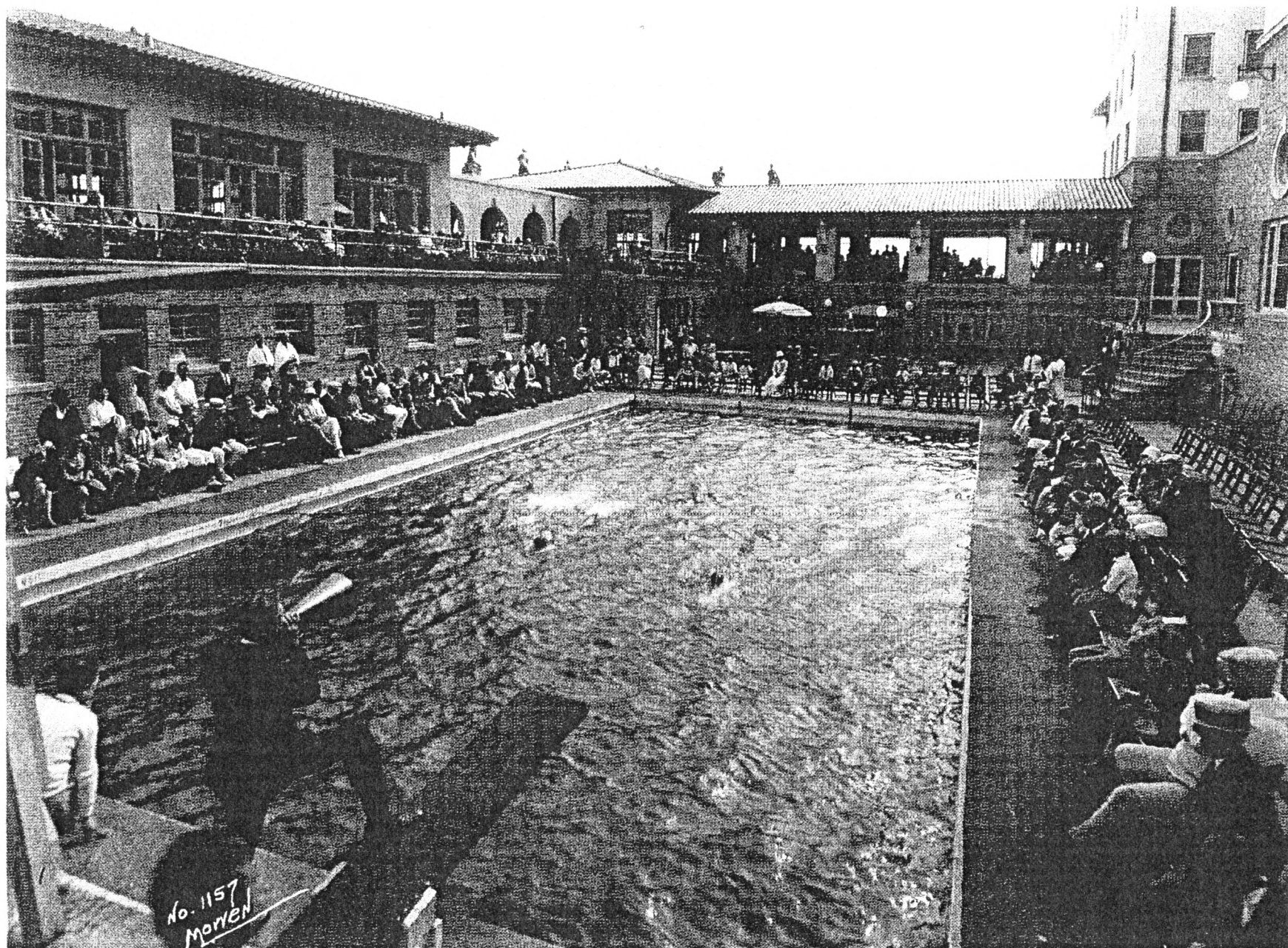
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 45

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 38

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National Park Service

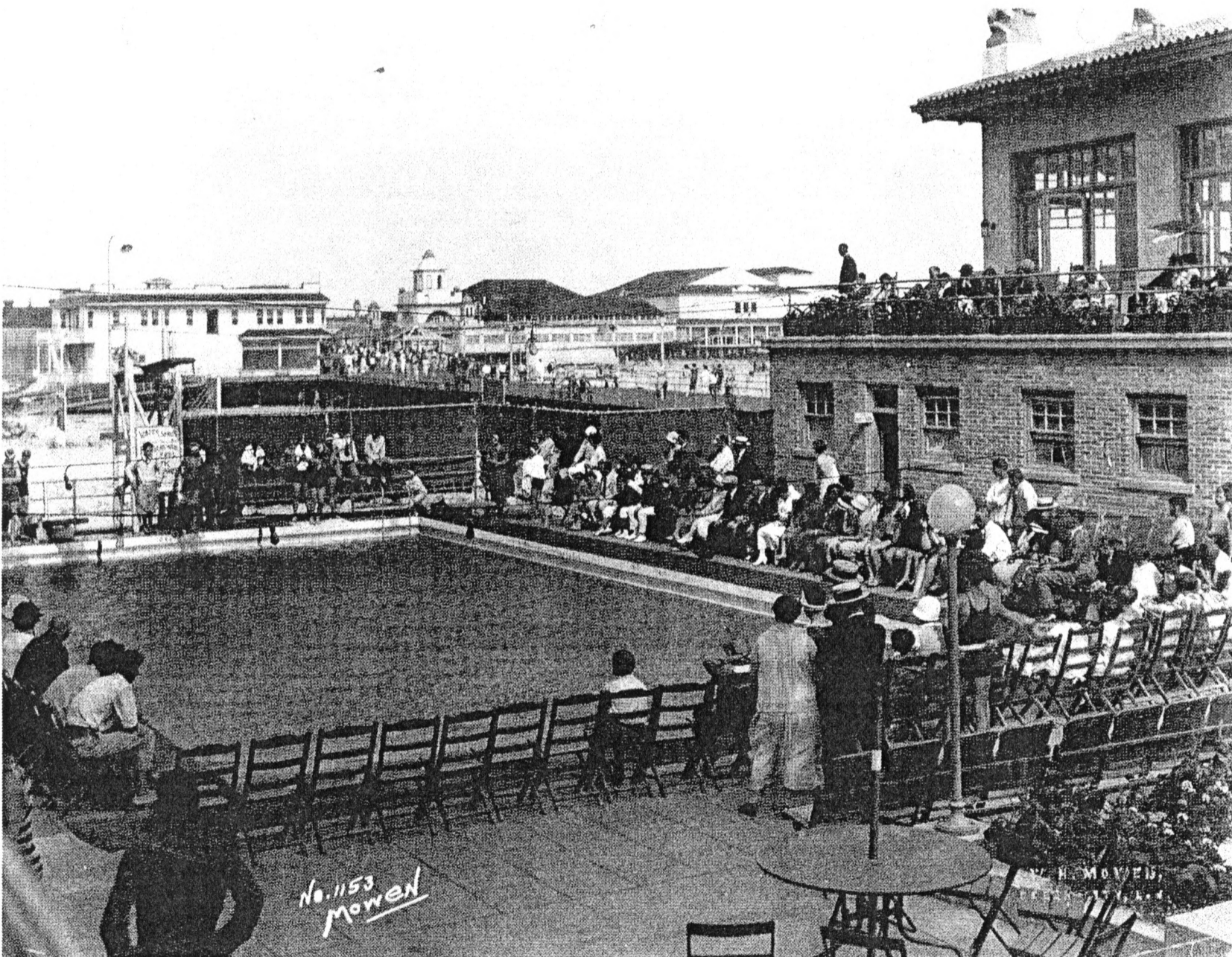
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 46

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County Cape May

State New Jersey

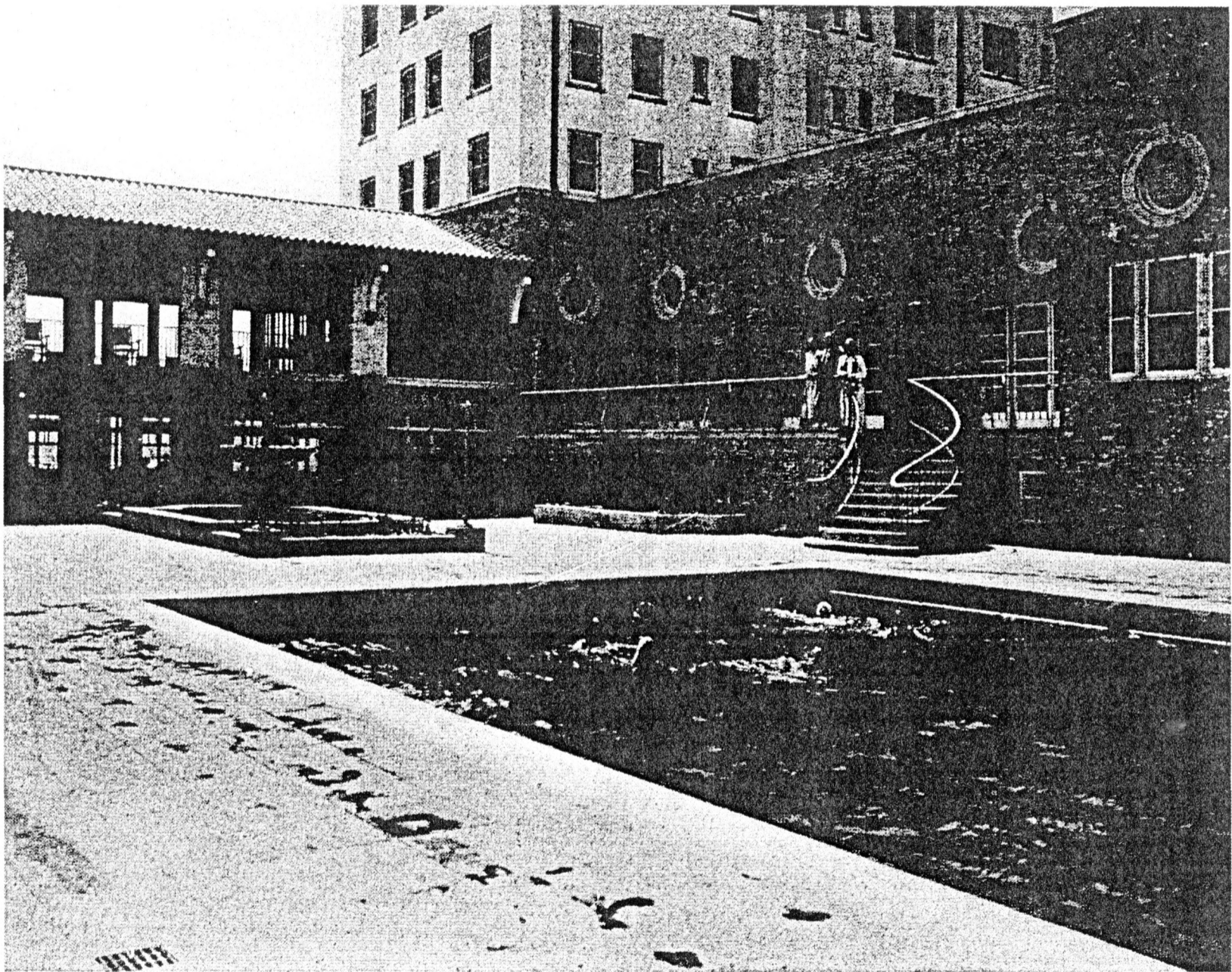


Photograph 39

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>47</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

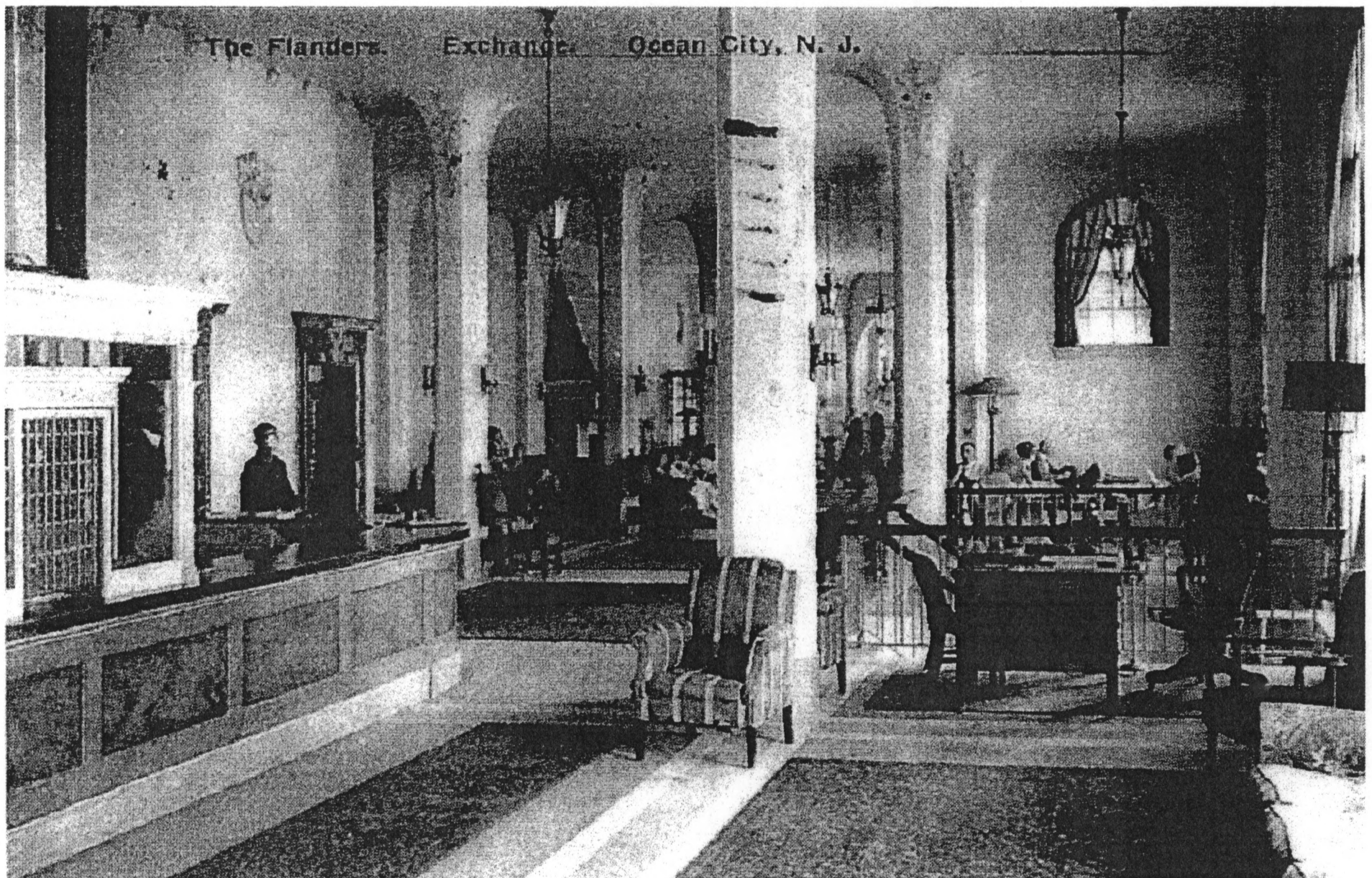


Photograph 40

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>48</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>

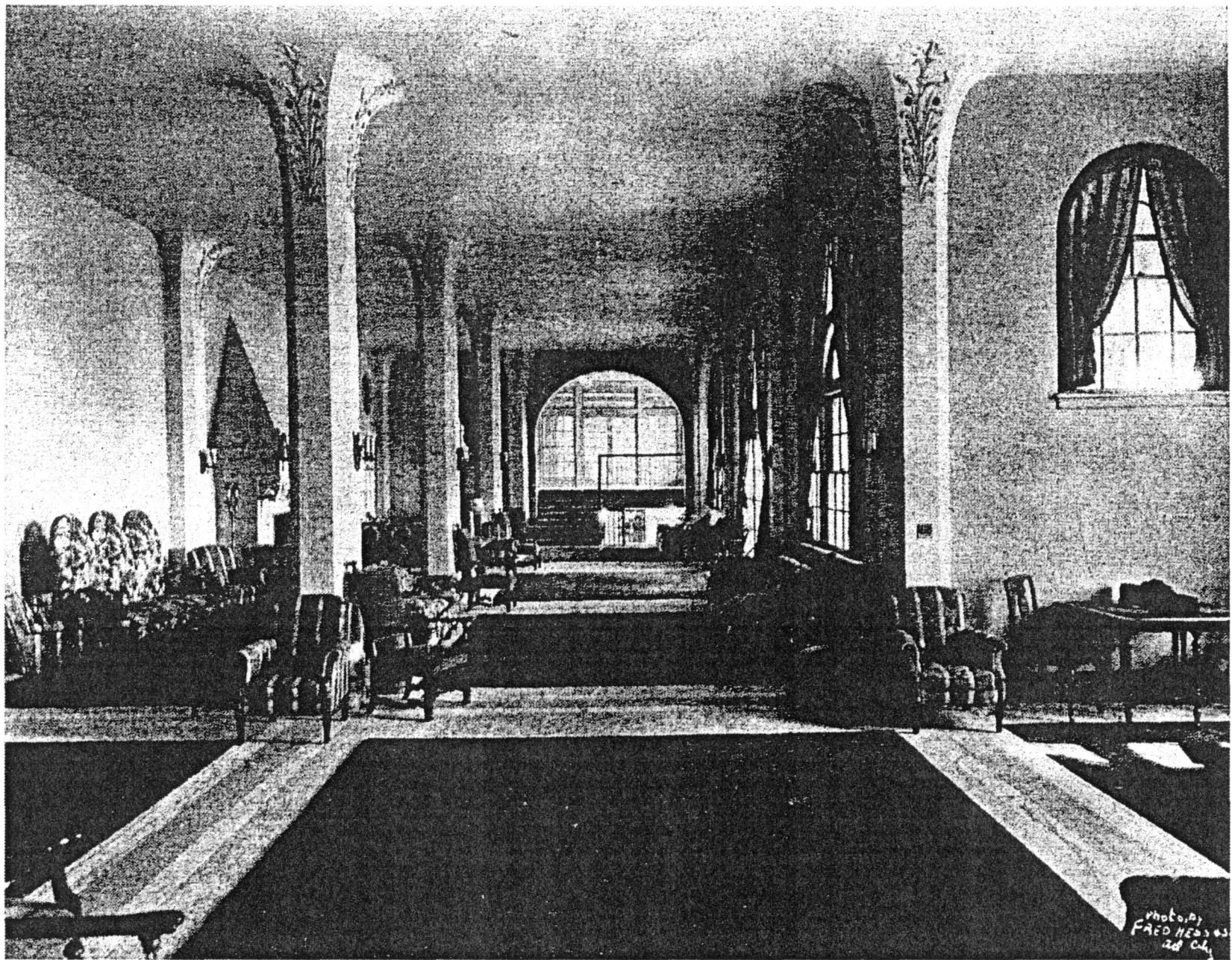


Photograph 41

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u> </u>	Photos	<u> </u>	Page	<u> 49 </u>	Name of Property	<u> The Flanders Hotel </u>
						County	<u> Cape May </u>
						State	<u> New Jersey </u>



Photograph 42

United States Department of the Interior
National Park Service

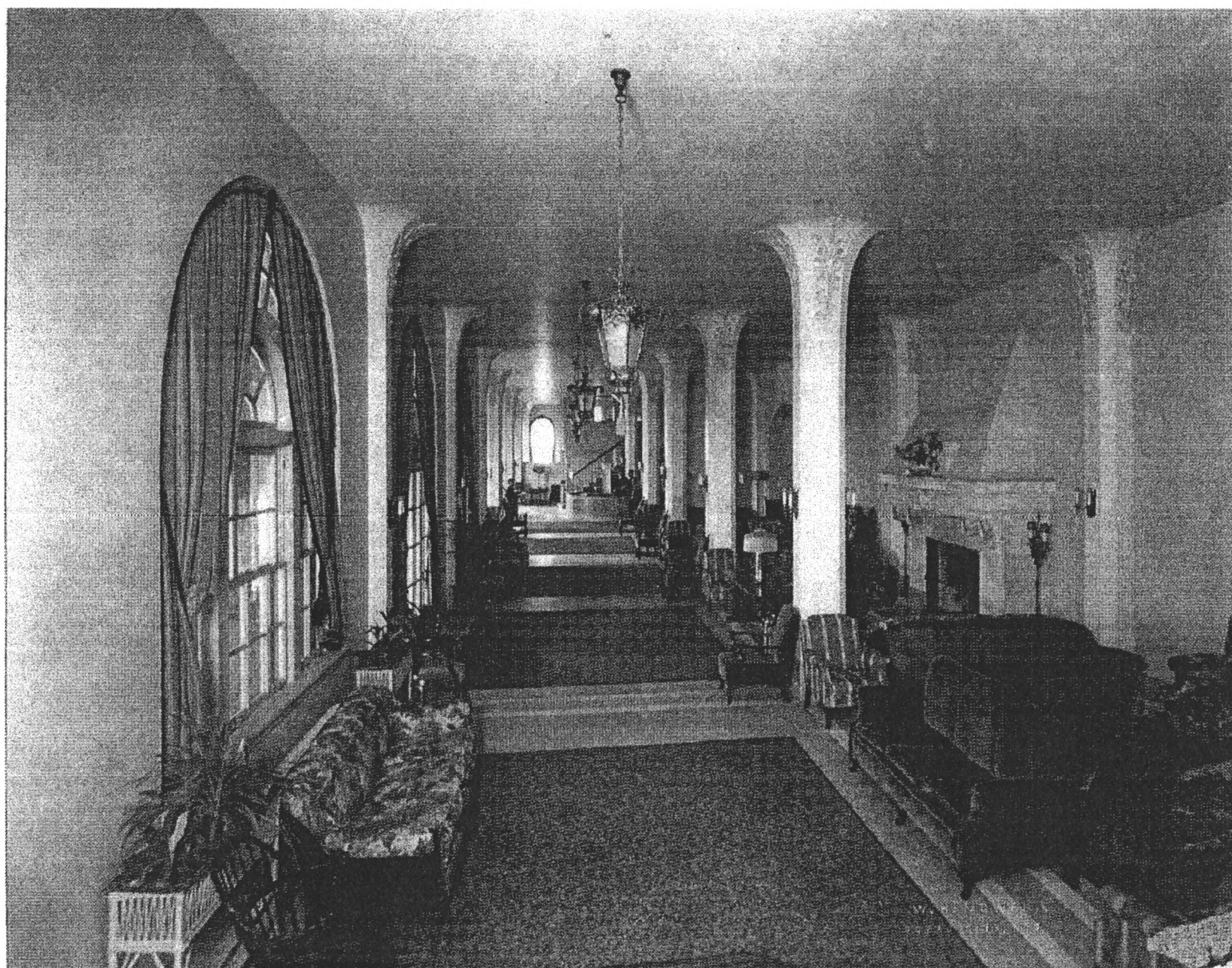
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section _____ Photos _____ Page 50

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 43

United States Department of the Interior
National Park Service

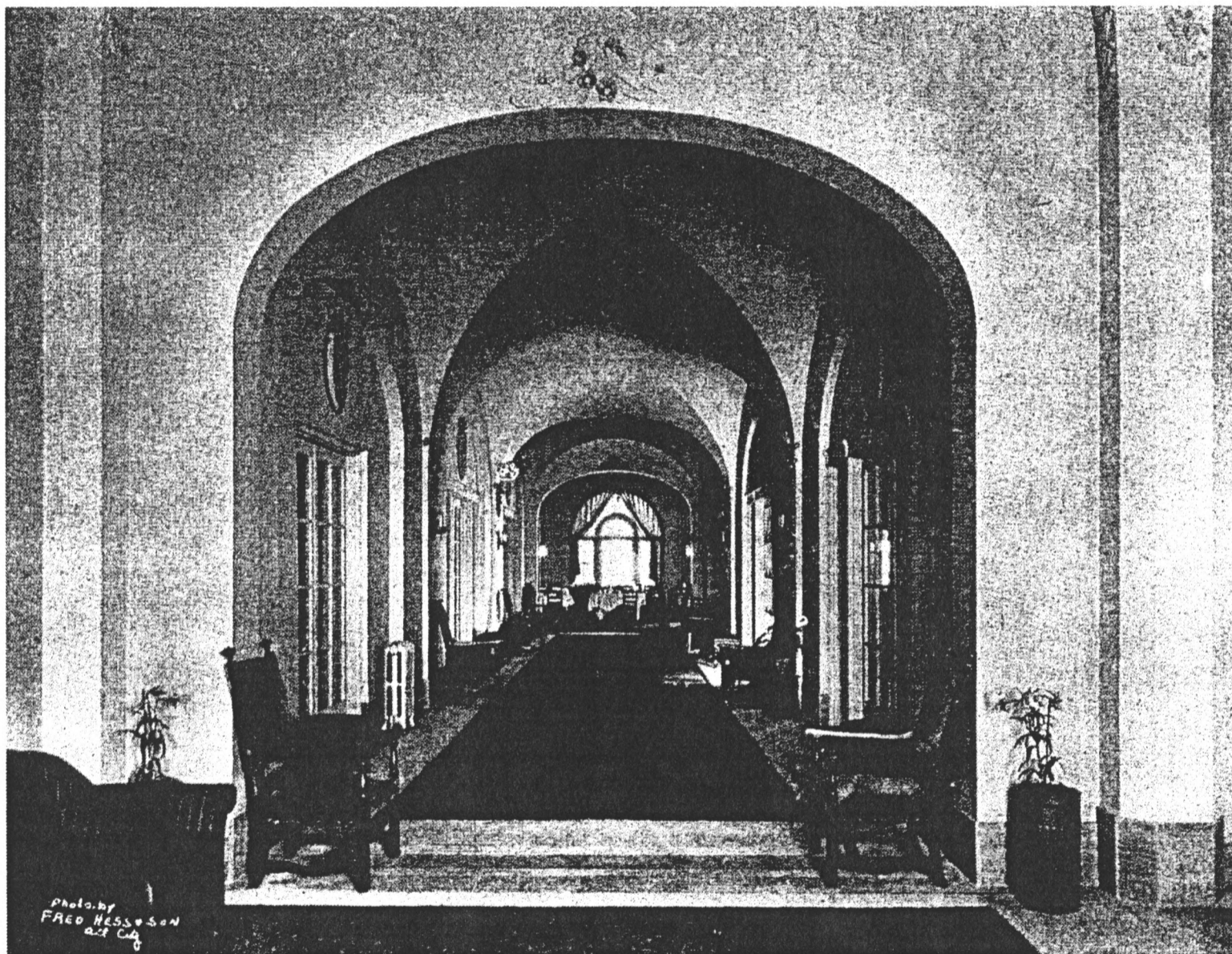
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 51

Name of Property The Flanders Hotel

County Cape May

State New Jersey

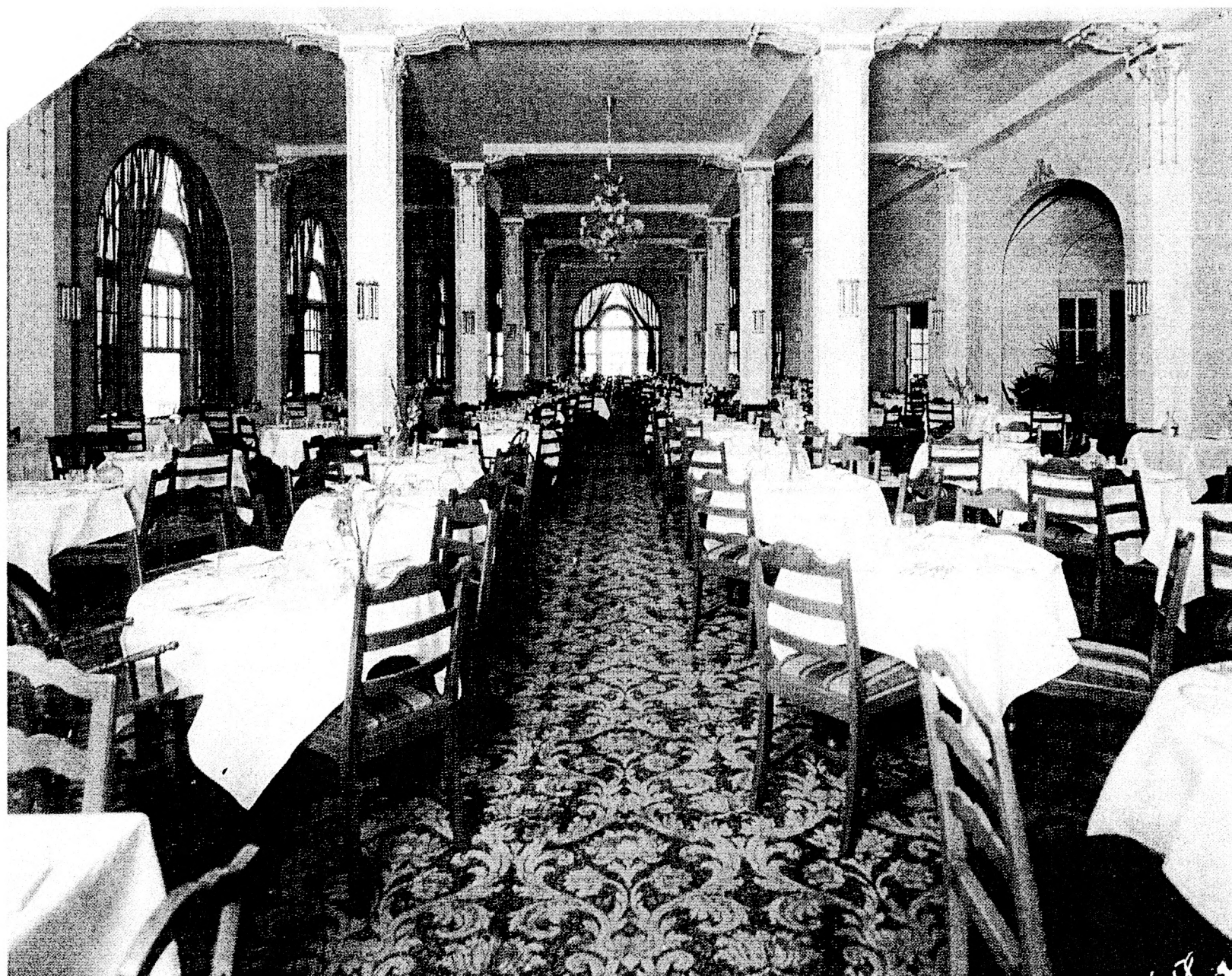


Photograph 44

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u> </u>	Photos	<u> </u>	Page	<u> 52 </u>	Name of Property	<u> The Flanders Hotel </u>
						County	<u> Cape May </u>
						State	<u> New Jersey </u>



Photograph 45

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 53

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 46

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 54

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 47

United States Department of the Interior
National Park Service

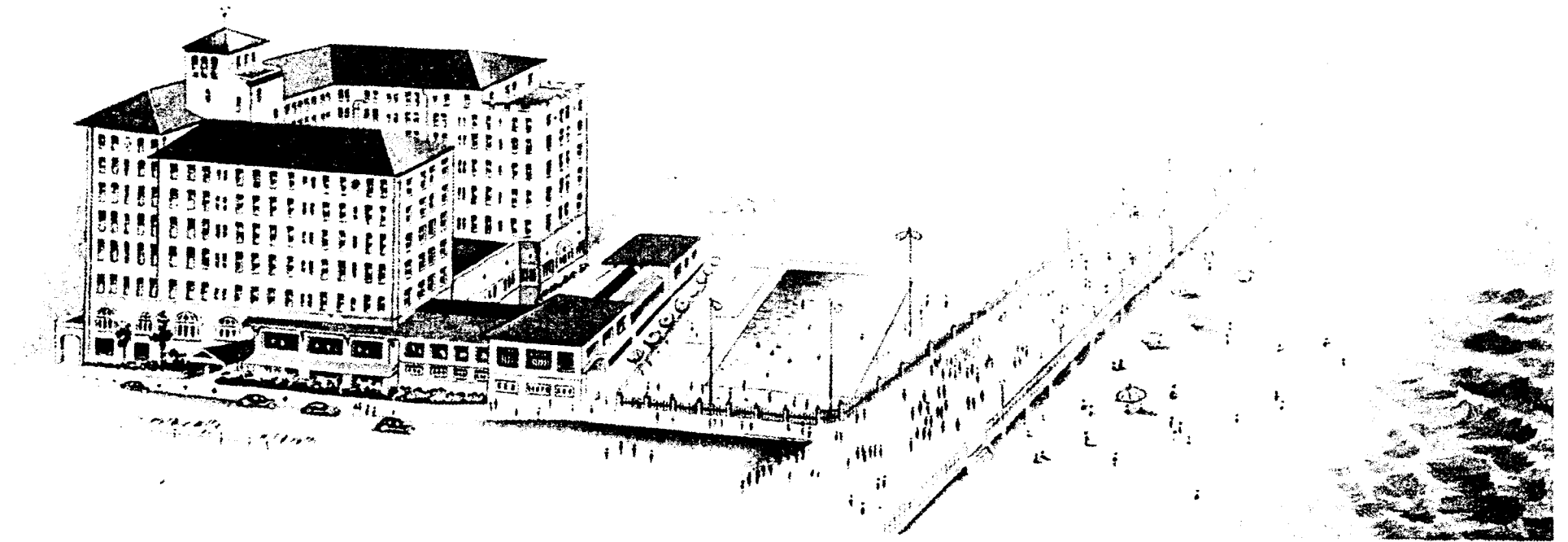
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section Photos Page 55

Name of Property The Flanders Hotel

County Cape May

State New Jersey



Photograph 48

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section	<u>Photos</u>	Page	<u>56</u>	Name of Property	<u>The Flanders Hotel</u>
				County	<u>Cape May</u>
				State	<u>New Jersey</u>



Photograph 49