

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

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 97000106

Date Listed: 3/10/97

Jenkins--Mead House Morris NJ
Property Name: County: State:

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patrick Andrus
Signature of the Keeper

6/3/97
Date of Action

=====
Amended Items in Nomination:

The nomination form did not indicate a Level of Significance for the property; the SHPO informed us that it is Local. The property is nominated under Criterion C, and Architecture and Social History are listed as Areas of Significance; only Architecture will be entered in the database because Social History is not addressed.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

RECEIVED

AUG 8 1996

HISTORIC PRESERVATION OFFICE

RECEIVED 2280
JUL 24 1997
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and 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 from 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 Jenkins-Mead House

other names/site number Mead House

2. Location

street & number 14 Revere Road N/A not for publication

city or town Morristown vicinity

state New Jersey code 034 county Morris code 027 zip code 07960

3. State/Federal Agency Certification

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

[Signature] 12/31/96
Signature of certifying official/Title Date
Assistant Commissioner for Natural & Historic Resources/DSHPO
State of 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 the 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

Patrick Anders

3/10/97

Mead Residence
Name of Property

Morris County, N.J.
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3	3	buildings
--	--	sites
--	--	structures
--	--	objects
3	3	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 / single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC / single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Colonial Revival

Materials
(Enter categories from instructions)

foundation Concrete
walls WOOD / shingle
BRICK
roof Slate
other _____

Narrative Description

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

Name of Property

8. Statement of Significance

Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
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 N/A
(Mark "x" in all the boxes that apply.)

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture
Social History

Period of Significance

1923_1940

Significant Dates

1923

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Coffin, Lewis

Polhemus, Henry

Narrative Statement of Significance

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

Landscape Design: Alice Dustan

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

Family papers held by Helen Hartley Mead Platt and Nicolas Platt, Morristown, NJ

Mead Residence

Name of Property

Morris County, New Jersey
County and State

10. Geographical Data

Acreage of Property 1.49 acres

Morristown, NJ Quad

UTM References

(Place additional UTM references on a continuation sheet.)

1	1, 8	5, 4, 4, 6, 8, 0	4, 4, 1, 5, 3, 0, 0
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Janet W. Foster

organization Acroterion, L.L.C. date 8/94 revised 7/96

street & number 382 Springfield Avenue # 414 telephone (908) 273 2964

city or town Summit state N.J. zip code 07901

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name Mr. Lincoln Norton

street & number 14 Revere Road telephone

city or town Morristown state NJ zip code 07960

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

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

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Jenkins-Mead House
Morristown, Morris County, N.J.

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Description

The house at 14 Revere Road is a well preserved residential structure executed in the Colonial Revival style. The house was designed in 1923 by Polhemus and Coffin, a New York based architectural firm, noted for their fine Period Revival residential designs. Built on the rear section of property belonging to Helen Hartley and George Jenkins, whose house fronted South Street, 14 Revere Road was occupied upon completion by the Jenkins daughter and son-in-law, Grace Hartley Jenkins and Winter Mead. This fine example of Colonial Revival architecture, by an architect with a wide following locally, is set in a landscape designed by one of Morristown's leading twentieth century women landscape designers.

In addition to the main house, two other contributing structures are located on the grounds of the property: a playhouse built for the Mead children in about 1925, and a woodworking shop built about 1934, (which was later enlarged and now serves as a caretakers cottage). The existing laundry building, constructed in the 1940s and now used as a storage building, is the second structure to serve that structure on the property, and must be considered non-contributing. There are also two other non-contributing structures on the site, a five-bay garage located on the western corner of the property, and a two-bay garage located immediately to the north of the house. All the accessory buildings reflect the Colonial Revival vocabulary of the main house, and are simple and appropriate background buildings.

Exterior of main house

This Colonial Revival style house has a rambling, additive appearance, suggestive of vernacular colonial dwelling constructed over the course of several generations. Its appearance owes more to the taste for "cottages" promoted in the Eclectic Revival style of the 1920s than to the formal Colonial Revival taste for Georgian symmetry and classical detailing. Carefully detailed with attention to the local colonial vernacular building tradition, the house is a very "American", rather than an English-inspired cottage or mansion.

The house was, in fact, constructed in stages, although its design emphasizes rather than obscures that fact. Since the mid-19th century, a two-story brick stable had stood on the property, which is clearly indicated on maps from 1868, 1876, and 1910. This stable was incorporated into the Mead's house as a garage and servants' quarters. The height of this stable building as well as its irregularly spaced facade bays set the tone for the comfortable house which was to rise behind and beside it in 1923. Also surviving on the property from the nineteenth century are sections of an iron fence that had once encircled the entire Jenkins estate, of which 14 Revere Road was once a part.

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The plans for the 1923 house, designed by Polhemus and Coffin, survive. The house was planned as a roughly "U" shaped complex. The gable end of the old stable projected quite close to the street; it was balanced, although not matched, by a projecting gable on the other side of a long, five-bay unit. The two-story frame house is finished with wooden shingles on the first floor and flushboarding in a wide second floor frieze which included the square-shaped windows. A projecting gable-front wing on the south side was covered with clapboards on the first floor and shingles on the second floor. Two massive brick chimneys with corbeled caps pierced the wooden shingle gable roof. The front-facing gable wing is marked by a rounded fanlight at the attic level, and tripled multi-pane windows on the first floor, which light the living room. The entry itself is composed of simplified classical forms executed in wood. A plain frieze is supported on pilasters, which flank narrow sidelights.

The original house, with a large living room, an "L" shaped hall, small study, living room, and four bedrooms in addition to the serving wing, was only the core for what proved to be a regular cycle of enlargements and additions over the next two decades. In 1932, Polhemus and Coffin drew up plans for an addition to the house, which included a study and sunroom on the first floor, and two additional bedrooms on the second floor. The addition was a two-story frame structure with clapboard siding, which projected from the rear of the original structure on axis with the front door. The attic level had an elliptical fanlight in the west-facing gable end.

Apparently the Meads changed the program for the wing within the year, for there are drawings from the office of Polhemus and Coffin dated April 1933 for the insertion of gabled dormers in the north and south elevations of the roof of this wing. The added windows permitted the creation of a large, well-lighted playroom on the third floor. At the same time, minor alterations were made to the service wing, renovating the pantry to a modern kitchen with built-in countertops and shelving, which are still extant.

The final substantial alteration to the Mead house occurred in 1940, when a billiard room was added to the south end of the house. This work was also designed by Polhemus and Coffin, and the family retains both the plans and the specifications for this work. The eclectic Colonial Revival style of the rest of the house continued here, mixing a brick veneer on the first floor (which matches the brick of the 19th century stable) with a shingled second floor, blending it into the upper floor of the adjacent section of the original house. Although the typed specifications state that the roof should be covered with red cedar shingles to match the old roof, a penciled note changes the material to "roofers slate". The house currently has

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slate shingles on all pitched roof surfaces. Family photographs support the change from wooden shingle to slate in 1940.

The house seems to have been built precisely to the plans prepared by the architect, and little was done to the house without the architects' intervention. A comparison of historic and modern photographs reveal that the house appears almost exactly as it did fifty years ago.

The enclosing wings of the front of the house quite naturally formed boundaries for a small garden between house and street, which was initially enclosed at the sidewalk line with a picket fence. After construction of Interstate 287 in the 1970s, the picket fence was replaced with a seven-foot high concrete block wall finished with stucco. (See the landscape discussion following building descriptions).

Interior of main house

The interior of the house, including the additions of 1933 and 1940, has retained most of its original features, including hardware and fixtures. Inside the main entrance facing Revere Road is a vestibule leading to the main stair hall, which runs across the main part of the house, rather than front-to-back as expected. The doorways from the hall to the dining room and living room are arched with keystones. The stairs leading to the second floor have scrolled stringers, tapered octagonal balusters, an unpainted newel post, and a curved, oval hand rail. Opposite the vestibule, arched glass doors lead from the entry hall to the 1933 rear addition, which on the first floor contains the conservatory and study.

The living room is located off the hall on the southern side of the house. This room has an eight foot ceiling with a molded wooden cornice with a cavetto in the center. Against the west wall is a fireplace flanked into built-in bookshelves into which narrow windows with scalloped wooden valances are set. The hearth is paved with brick and the Federal Revival style mantel has a lozenge motif in a delicate raised molding. Fluted pilasters on the sides are suggestive of traditional gouge-carving. A window seat is placed beneath the triple windows on the east wall, which also have scalloped wooden valances above the built-in bookshelves with cupboards beneath on the north and south walls. The floor is of hardwood.

A glass paned door leads from the living room to the billiard room, built in 1940 on what was once a brick-paved porch on the south end of the house. This room has unpainted

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vertical pine paneling, built-in bookcases, and a simple molded wooden cornice. Against the east wall are window seats under banked windows, which have the same decorative wooden valances as those in the living room. On the south wall is a mantelpiece with dentils and heavy bolection molding. The opening is filled with a metal radiator. Against the west wall, a narrow, winding enclosed staircase with cupboards beneath lends a strong Colonial feeling to this room, which was reportedly built to provide a separate entrance for the Mead's daughter, Helen, when she was college age. A glass paned door against the west wall provides access to the rear garden and to an attached greenhouse, added in the 1940's.

The dining room, located in the northern end of the 1923 structure, was originally square, but had a projecting bay added off the west wall in about 1934 in order to make room for a large pedestal table Grace H.J.Mead had inherited from her mother. This table is still in the dining room. In the extended bay are two corner cupboards with scalloped shelves and valances, fixed sash windows with built in shelves, and french doors leading to the rear garden. The decorative wooden valances over the windows match those in the living and billiard rooms. A molded wooden cornice and wainscoting extend around the room, which has a carpeted floor. A fireplace against the south wall has a simple mantel and brick hearth, and is flanked by built-in cupboards. Over the fireplace are original "candle" sconce electric light fixtures.

Adjoining the dining room is the butler's pantry, which connects the 1923 structure with the 19th century structure. This small rectangular room, which was enlarged in 1933, has its original wooden glass-front cupboards, maple counter tops, paneled base cabinets, and stainless steel sink and drainboard. The nineteenth century section contains other service rooms on the ground floor, including a laundry, kitchen, storage room and lavatory. The room which is now used for storage was the garage in 1923. The original side-hinged, paired garage doors have been replaced with a single door, and the opening has been partially bricked up.

The conservatory in the 1932-33 addition has an irregular flagstone floor set in cement. Two arched niches face each other from opposite walls, and against the west wall is a fountain backed by an arched trellis. The flagstones give way to gravel in front of the windowed south wall, which consists of three paired french windows and a skylight which extends one-and-a-half feet into the room. The walls feature natural scenes painted by Fred R. Glass, an artist noted for his depiction of American historical events. The scenes were based on views of Red Maple Swamp on Jekyll Island, Georgia, where the Meads had a vacation home. A glass topped partition added in later years divides the room, creating a seven foot wide hallway which leads to the study at the west end of the addition.

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The study is finished in heavy vertical pine paneling fashioned on the property in the woodworking shop of Winter Mead. A Greek key cornice extends around the room, and bookshelves are placed within arched niches with stylized flowers carved in the keystones. French doors on the west wall lead to a slate patio and the garden beyond.

The upstairs bedrooms feature high quality molded doorframes, six-paneled doors with brass hardware, a fireplace in the master bedroom, and original wall sconces with silk shades.

Other Buildings on the Property

Playhouse: A contributing structure on the property, the playhouse was constructed in the late 1920s as a natural addition to the child-centered Mead family. This structure is a low, one-and-a-half story, gable-roofed house on a bungalow model. It has an asphalt shingle roof and shiplap siding with 6/6 sash windows. A centered entry on the gable end has a tongue and groove door (appears to be 19th century with a ceramic knob-possibly salvaged). A mock-monumental pedimented facade is created by the extension of the roof with a deep porch underneath. The base of the porch is enclosed with shiplap siding, and supported on simple square pillars.

Woodworking Shop: Created as a retreat and actively used by Winter Mead, this structure is screened by shrubs from the rest of the property. The woodworking shop contributes to the property not only by its architectural compatibility with the other original buildings, but as the source of construction of the paneling in the study of the house. It is a one-and-a-half story building with a one-bay addition on the north side, and a center entry under a sweeping roof with a kicked eave. The former porch under the projecting roofline has been enclosed to form a portico. It has 6/6 sash windows, board and batten siding with shingled siding in the gable ends, and a brick chimney with a corbelled top.

Laundry: A non-contributing structure on the property, it housed an important service function for the household just out of sight of the primary rooms in the house. The simple gable-roofed structure has shiplap siding, 6/6 sash windows with paneled shutters, and an asphalt shingle roof. The door is centered between two windows on the narrow gable end. The present laundry building, constructed in the 1940s, is located on a site farther back (west) on the property than the original laundry.

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Five-bay garage: This non-contributing structure stands outside of the fenced yard area. It is two-and-a-half stories, has a shingled exterior with four overhead garage doors and a center paneled door to the upper story. The upper level is marked by 6/6 sash windows flanked by louvered shutters. The asphalt gable roof is crowned by a louvered cupola. It is not aesthetically incompatible with the original buildings, but the construction date of ca. 1955 is beyond the property's period of significance.

Two-bay garage: This non-contributing structure is one story with an asphalt-shingled gable roof, shingled siding, and two overhead garage doors. It was constructed in the 1950s.

Landscape

The main house is enhanced by shrubs and perennial flowers, arranged informally. No landscape design was prepared for the property until about 1935. An undated landscape design, prepared by Alice Dustan, is in the possession of the family. It shows the house with the completed conservatory and library, but without the billiard room, placing the drawing between 1933 and 1940.

Alice Dustan (1910-1989), who lived her entire life in Morristown, was a young landscape designer when she executed the plans for the Mead House. She received a B.S. degree in botany from the New Jersey College for Women in 1931, and was awarded an M.S. in ornamental horticulture from Cornell University in 1934. Miss Dustan designed gardens in New Jersey and New York, but her principal professional activity was as a garden writer, first for The New York Times, and in the 1940's, for House & Garden Magazine and House Beautiful Magazine. After her marriage to Samuel Kollar, she adopted his name, and it is the name Alice Kollar which is still well-known in the Morristown area as a garden designer. Very visible and well kept-up gardens in Morristown which she designed and helped create include the Victorian garden behind Acorn Hall, headquarters of the Morris County Historical Society; and the more formal colonial garden behind the Schuyler-Hamilton House, a house museum owned by the D.A.R..

The landscape plan she created for the Meads shows the property edged in maple trees and shrubs, with hedges and shrubs defining distinct garden areas. The house was extended with flagstone terraces, which still serve as sunny places to sit and talk. Behind the main house, the gently sloping property was given a variety of small, distinct spaces through different plant materials. A stroll through the small orchard and rock garden brought one to the

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summer house, a structure which no longer exists on the property. A cutting garden, a shady garden, and a "robin's garden" are all delineated on the plan, but none survive, and there is some question about the extent to which the plan was carried out. Some of the plants noted on the plan, particularly rhododendrons along the southern boundary of the property, and the boxwood near the stone-paved terrace at the rear of the house do remain. The laundry had its utilitarian drying yard, screened from view with wooden fences. The original laundry yard became the site of the driveway and small garage. The large garage at the rear of the property occupies part of the "Shady Garden" delineated on the landscape plan.

The family fondly recall the French-born gardener who worked there from the 1950s through the 1980s, who was actually responsible for caring for the plants. The greenhouse/conservatory addition to the rear of the main house confirms that at one time there was a great interest in horticulture on the part of Mrs. Mead. However, as both the patron and the gardener aged, landscaping became simpler around the house. The plan, and the plants that survive, suggest a garden designed to look as informal as the house. Just as Georgian symmetry was abandoned for a more picturesque interpretation of the "Colonial" style, so the landscaping had more in common with cottage gardens than with formal gardens.

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Significance

The house at 14 Revere Road in Morristown, New Jersey was commissioned by George and Helen Hartley Jenkins and built in 1923 to the designs of the New York based firm of Polhemus and Coffin. The house is a fine example of Colonial Revival architecture from between the World Wars, which retains the integrity of its exterior and interior, to an extent well beyond that normally encountered. As the embodiment of its style and period, the property is eligible for nomination to the National Register under criterion C.

The land on which this house was built was carved from the rear of the estate of George and Helen Hartley Jenkins, whose forty-room mansion fronted South Street. The Jenkins' daughter and son-in-law, Grace Hartley Jenkins and Winter Mead moved into 14 Revere Road upon its completion, having received the gift of this house at the time of their marriage. The Meads were not the titled owners until 1934, when they inherited the house and property under the terms of Helen Hartley Jenkins' will. The Mead's three children grew up at the house and Grace Hartley Jenkins Mead continued to live there until her death in 1991.

Although a fine architectural specimen, the house at 14 Revere Road is testament to much more than simply a post-Victorian architectural style. The Colonial Revival style itself was not only indicative of a change in taste, which favored the simplicity of colonial architecture over the excessive ornamentation of the late Victorian period, but signaled a reaction to enormous changes taking place within the country. The industrial revolution coupled with large scale immigration in the late nineteenth century resulted in a rapidly changing population. The legitimate concerns of poverty and illiteracy prevalent in the cities where immigrant populations surged were compounded by a distrust for many of these alien groups from which left-wing reformers began to emerge. As a result, a renewed interest in America's roots and a desire to instill within the immigrant populations a reverence for the country's history and founding principles became a major crusade in American cities, and notably in New York City.

The conscious attempt to recreate America's more stable past by reviving an early American architectural style became manifest in both residential and civic design by the late nineteenth century. The Hartley family, as prominent philanthropists since the mid-nineteenth century and Americans who could trace their ancestry back to colonial days, played a significant role in the development of a settlement house in New York City. It is in keeping with the association of the Colonial Revival with "true Americans" that in 1898 George and Helen Hartley Jenkins, shortly after taking up residence in their Franco-Italianate style house on

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South Street in Morristown, were reported in the local paper as having made significant alterations to the house so that the exterior was "...completely changed to conform to the Colonial style."¹ The idiom in which the house at 14 Revere Road was executed 25 years later similarly reflects values which extend beyond artistic preference to the cultural ideology of an era.

During the last decade of the nineteenth century a number of societies were formed which based admission upon a common American ancestry, including the influential and often controversial Daughters of the American Revolution (of which Helen Hartley Jenkins and Grace Hartley Jenkins Mead were members).² It was also a period of philanthropic activity which focused a great deal of attention on educating recent immigrants in the history and political principles of their adopted land. Lessons in history formed a major component of the programs of the settlement houses founded in New York City during this period, and lesson in homemaking stressed cleanliness and the simplicity of colonial American design. This conviction that environment, down to the basics of home furnishings, played such a crucial role in behavior is significant to the propagation of the Colonial style by groups or institutions engaged in the process of assimilating foreign born populations was supported ideologically as well as financially by the Jenkins'.³

In 1897, New York City's Association for Improving the Condition for the Poor (AICP) opened Hartley House on the West Side of Manhattan. Named in memory of Robert M. Hartley, Helen Hartley Jenkins' brother, the Hartley and Jenkins family were generous supporters of the settlement. The primary focus of Hartley House, which occupied two buildings, in one of the most densely populated areas of the city, was the cultural education of the laboring classes. Instruction was offered in cooking, city history, and choral music, and teas were given where the women of the neighborhood could learn the social graces of their adopted home. In addition to providing services to the underprivileged, Hartley House idealistically sought to forge an understanding between the classes by bringing them into contact with each other through the house's social programs.⁴

¹ *The Jersey man*, 13 May 1898, 5:1.

² *The New York Times*, 19 June 1898, Illustrated Magazine, p. 2.

³ Rhoads, William B. "The Colonial Revival and the Americanization of Immigrants." *The Colonial Revival in America*, Ed. Alan Axelrod. New York: W.W. Norton & Company, 1985.

⁴ "Hartley House and Social Reform." *The New York Times*, 27 June 1897, Illustrated Magazine, pp. 4-6.

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It was not just the urban immigrant who was schooled in the virtues of early America values through design. The attempt to find a highly serviceable and truly American architecture for the burgeoning middle class was another element which contributed to the rise of the Colonial Revival. The style became manifest in speculative building practice as the twentieth century progressed. In an article entitled "Early Colonial Types and Their Lessons to Present Day Builders" published in *Arts and Decoration* in 1919, the author praised Colonial architecture for its "simplicity of plan that provides for actual but not artificial needs." Another article appearing in *Country Life* in 1922 proclaimed, "It is perfectly evident that with our background of civilization the type of house that suits us is Georgian." The author argued that if only manufactured of standardized building parts would draw inspiration from Colonial forms, a modern and distinctly American architecture based on precedent could evolve.⁵

By 1924, about the time the house on Revere Road was completed, the growing interest in America's colonial roots and an appreciation for the hand craftsmanship which characterized that age (and which had been lost with the advent of mass production) had culminated in the opening of the American Wing at the Metropolitan Museum of Art in New York City. In addition to providing a display of the finest examples of colonial decorative arts, R.T.H. Halsey, curator of the exhibit, frankly admitted to an attempt to instruct Americans, especially ones newly arrived, of the traditions of the founding fathers:

"Many of our people are not cognizant of our traditions and the principles for which our fathers struggled and died. The tremendous changes in the character of our nation and the influx of foreign ideas utterly at variance with those held by men who gave us the republic, threaten and, unless checked, may shake its foundations.....for here...[is a] setting for the traditions so dear to us and so invaluable to the Americanization of many of our people, to whom much of our history is little known."⁶

⁵ Eberlein, H.D., "Early Colonial Types and Their Lessons to Present Day Builders." *Arts and Decoration*, September 1919, Vol. 11, pp. 224-5.

⁶ Halsey, R.T.H. and Tower, Elizabeth. *The Homes of Our Ancestors*. Garden City, Long Island: Doubleday, Page & Company (Country Life Press), 1925, p. xxii.

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The intrinsic value of the Colonial Revival style to evoke American values and thus a stable way of life caused it to be a style favored for many civic projects of the period. The economic crash of 1929 and the ensuing depression only served to strengthen the influence of the Colonial Revival. Several projects of the 1930s, most notably the restoration of Colonial Williamsburg by John D. Rockefeller, Jr. and the creation of the Historic American Buildings Survey, further increased public awareness and appreciation for early American architecture, helping the Colonial Revival to become a wide-spread vernacular form.⁷ The Jenkins-Mead family were related through marriage and social ties to John Rockefeller; Grace Hartley Jenkins' nephew, Marcellus Hartley Dodge, married Geraldine Rockefeller, John's niece.

Architecture and Site

At the turn of the century, Morristown and its surrounding townships provided country seats for prominent members of New York Society. The stately mansions which fronted South Street and Madison Avenue during the "Gilded Age" of Morristown are now largely extinct and large scale commercial structures have taken their place along these thoroughfares.

The 8.56 acre tract fronting on South Street in Morristown, which contained the residences of both the Jenkins and the Meads by 1924, had been purchased by Marcellus Hartley in 1898. The property was apparently purchased as a gift for his daughter and son-in-law, Helen Hartley and George Jenkins, who had first leased the house on this tract in 1894. After Marcellus Hartley's death in 1903, ownership was transferred to Helen Hartley Jenkins. Although the Jenkins' house was enlarged and remodeled in 1898, historic maps indicate it was the same house which stood on the site when the property was owned by Abel Minard, who purchased the property in 1866. The Jenkins home is no longer extant, but the iron fence which delineated the property since the 19th century still stands on South Street and extends along the northern lot line of 14 Revere Road.

Following the family tradition, Helen and George Jenkins sought to provide a nearby home for their daughter Grace, following her marriage in 1921. Grace Hartley Jenkins and Winter Mead lived first on Long Island and then in Madison, but were drawn back to the immediate family circle when in 1923, the New York based architectural firm of Polhemus and Coffin were

⁷ For a further discussion of the Colonial Revival during this decade see David Gebhard's "The American Colonial Revival in the 1930s" in *Winterthur Portfolio*, Summer/Autumn 1987, Vol 22, Nos. 2/3, pp. 109-148.

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commissioned to design a house for them on the rear of the Jenkins estate. Although Helen Hartley Jenkins financed the construction of the house at 14 Revere Road and retained ownership until her death in 1934, the Meads likely conferred with the architects on the original design, as the house was intended for their occupancy.⁸ Furthermore, the architect Lewis A. Coffin, who was a cousin of Grace H.J. Mead, was of the Meads' generation rather than of Mrs. Jenkins'.

The general popularity of the Colonial Revival style combined with the symbolic weight of the style within the family's ideology to insure that Coffin's new house for his cousin would be more American than anything else. Coffin was an avid student of French vernacular architecture, and just the year before gaining this commission had completed a study entitled *Small French Buildings* which would be published in 1926.⁹ But he had also studied the traditional buildings of this country, for he also published a small book on the colonial buildings of Maryland and Virginia.¹⁰

After graduating from the Columbia School of Architecture, Lewis Coffin became a partner in the firm of Polhemus, Mackenzie and Coffin, which by 1923 had become just Polhemus and Coffin. Several of the firm's eclectic residential designs, which included Colonial Revival examples, were featured in architectural journals during the period of their partnership, which lasted into the 1960s.¹¹ The firm's distinctive interpretation of the Tudor style for a sprawling residence on East Hampton, Long Island was featured in the 38th Annual Exhibition of the Architectural League of New York in 1923, which strived to "educate the general public in good

⁸ The name Jenkins rather than Mead appears on the title block of the architects' drawing of 1923. The will of Helen Hartley Jenkins, (Morris County Surrogate Court Z(3) 327) indicates that until the time of her death, she was technically the owner of 14 Revere Road: "I give bequeath and devise the new house in Morristown, New Jersey, which was recently completed and which is now occupied by her, together with land appurtenant to same as fenced in, to my daughter Grace Hartley Mead..."

⁹ Coffin, Lewis A. *Small French Buildings: the Architecture of Town and Country, comparing cottages, farmhouses, minor chateaux or manors with their farm groups, small town dwellings, and a few churches*. New York: Charles Scribner's Sons, c. 1921, published 1926.

¹⁰ Coffin, Lewis A. and Holden, Arthur C. *Brick Architecture of the Colonial Period in Maryland and Virginia*. New York: Architectural Book Publishing Company Co., 1919.

¹¹ In February 1920, *Architectural Record* featured homes designed by Polhemus, Mackenzie and Coffin.

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architecture and good art."¹²

Polhemus and Coffin's design for 14 Revere Road incorporated a nineteenth century structure which appears on historic maps as far back as 1868 when it was an outbuilding on the estate of Abel Minard. Although the house at 14 Revere Road took some architectural cues from the Jenkins house in such details as the semicircular attic light and Federal door surround, it was much simpler than the latter. The combination of wood shingle and painted brick for the exterior, and details such as an overhanging girt with pendants were elements drawn from more vernacular, rather than high style, examples of colonial architecture. In 1925, floor plans and four photographic views of the house were published in the February issue of *Architectural Record*.¹³

In 1932-1933 substantial additions were made to the house in the same style as the 1923 construction. The additions included a study, additional bedrooms, and a sunroom with walls painted by the artist Fred R. Glass, known for depiction of American historical events. A series of his paintings illustrating the episodes leading up to the Fort Dearborn Massacre in 1812 was featured at the 1933 International Exposition in Chicago. The mural painted on the walls of the sun room at 14 Revere Road are based on scenes from Red Maple Swamp on Jekyll Island, Georgia, where the Jenkins-Mead clan had a vacation home.

Also at this time, a woodworking shop was built for Winter Mead on the grounds. The decorative pine paneling in the study of the 1933 addition was produced in this shop.¹⁴ Winter Mead's hobby of woodworking was typical of a widespread interest in hand craftsmanship, which was a companion to the revival of American colonial architecture. The woodworking shop structure was later enlarged and now serves as the caretaker's cottage.

The 1933 construction, as well as a later alteration in 1940 which enclosed the porch on the southern end of the house, was completed by Polhemus and Coffin, the architectural firm who designed the original structure. The style and materials closely match that of the original structure. Not only does the original architecture survive, but light fixtures, built-in cupboards, and even furnishings and window treatments selected for the house in the 1930s and early '40s

¹² "The Thirty-Eighth Annual Exhibition of the Architectural League of New York." *The American Architect*, 14 February 1923, Vol. 123, No. 2413, pp. 139-152.

¹³ *Architectural Record*. February 1925, Vol. 57, P. 137-141

¹⁴ Interview with Helen Hartley Platt (daughter of Grace Hartley Jenkins Mead), December 1992.

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survive, maintained in excellent condition.

After the 1933 construction, the Mrs. Mead consulted with local landscape designer Alice Dustan, which resulted in the preparation of a landscape plan for the property (see appendix). The landscape plan is detailed in its specification of trees and flowers, and remnants of these features are still extant, most notably the boxwood garden, a favorite companion to the Colonial Revival house. The terrace to the rear of the house, with its flagstone paving, is still in place as well. The orchard shown on the plan is now the location of the laundry building, and the summer house shown seems never to have been built.

Soon after Helen Hartley Jenkins' death in April of 1934, the Jenkins house on South Street was demolished. In 1937, a proposal to develop the site of the former mansion was drawn with eight small house lots and one larger one arranged around a cul-de-sac road. The development never occurred but after 1946, the portion of the estate formerly owned by the Jenkins was sold, and the Mead estate was reduced to its present site configuration of 1.49 acres.

The style of the house, and its attendant plantings, made the property appear far more rural than its ever actually was. Today, the setting of 14 Revere Road is encroached upon as never before.. In the early 1970s, Interstate 287 cut through Morristown and an entrance ramp to Route 124 (South Street) was constructed parallel to and in front of the Revere Road frontage of the house. The noise from the highway necessitated replacing the white picket fence in front of the house with a masonry wall to act as a sound barrier. In the early 1990s, a second concrete sound barrier was erected beside the ramp for Route 287, altering the view from the front of the Mead house to foreshortened view of a blank wall. The adjacent properties on the southwest contain commercial structures constructed in the last few decades, while the lots to the north, developed in the 1930s and '40s, contain small scale residences.

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Interview with Helen Hartley Mead Platt (daughter of Grace Hartley Jenkins Mead), December 1992.

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Morris County Surrogate Court. Will of Helen Hartley Jenkins, Z³ 327.

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Boundary Description and Justification

The nominated property comprises the land and structures contained within block 4303, lot 14 delineated on the Tax Map of Morristown, New Jersey. Although this property was once an extension of the estate of the Jenkins family (whose property encompassed all of the present lot 17), the gardens and outbuildings falling within the present lines of lot 14 were associated specifically with the Mead residence.

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Jenkins-Mead House
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Property -- Residence of Grace Hartley Jenkins and Winter Mead, 14 Revere Road, Morristown

County and State -- Morris County, New Jersey

Photographer -- Janet Foster

Date photographed -- December 1992

Location of Negatives -- Acroterion, P.O. Box 950, Madison, NJ 07940

Exterior Views (keyed to site map)

1. Front entrance, view facing northwest
2. Front facade and garden, view facing north
3. Back garden and rear of house, view facing east
4. Playhouse (left) and modern garage, view facing west
5. Caretaker's cottage (formerly Winter Mead's woodworking shop), view facing west
6. Front of property from Revere Road, view facing west

Interior Views

7. Billiard room, view facing south
8. Living room, view facing east
9. Living room fireplace, view facing west
10. Main hall, view facing northeast
11. Dining room, view facing northwest
12. Passageway to 1932 addition, view facing northwest
13. Conservatory, view facing southwest
14. Library, view facing north
15. Library fireplace, view facing southeast

Historic Views (From the Family Papers held by Helen H.M. Platt)

16. Library fireplace
17. View toward front gate from front entrance

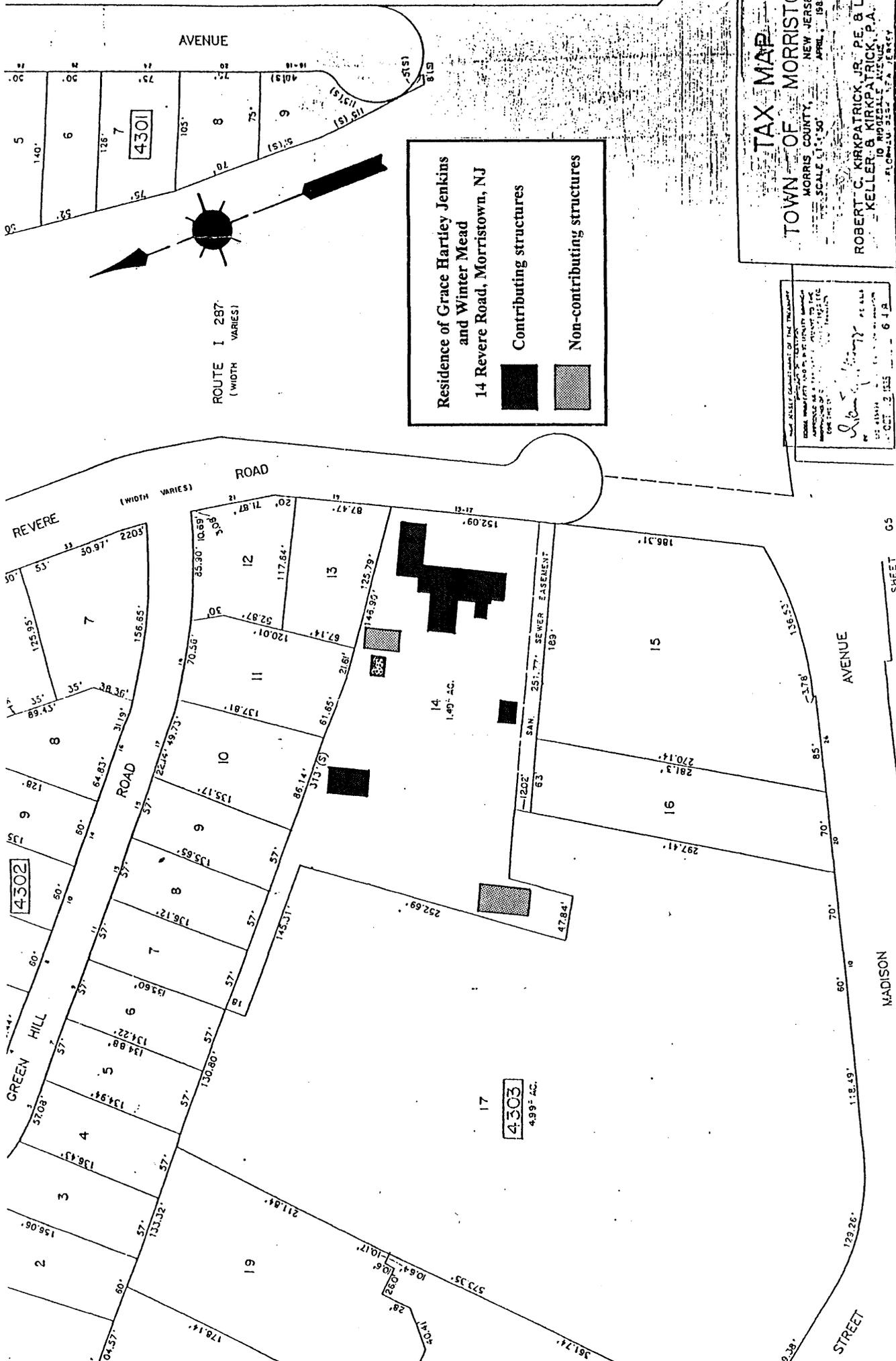
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18. South facade of 1868 section
19. Construction of 1932 addition
20. Rear of house, ca. 1935
21. Winter Mead's woodworking shop (now the caretaker's cottage)



TAX MAP
TOWN OF MORRISTOWN
 MORRIS COUNTY, NEW JERSEY
 SCALE 1" = 50' APRIL 1985

ROBERT C. KIRKPATRICK, JR., P.E. & L.S. 11351
 KELLER & KIRKPATRICK, P.A.
 10 MADISON AVENUE, 3RD FLOOR
 MORRISTOWN, N.J. 07960

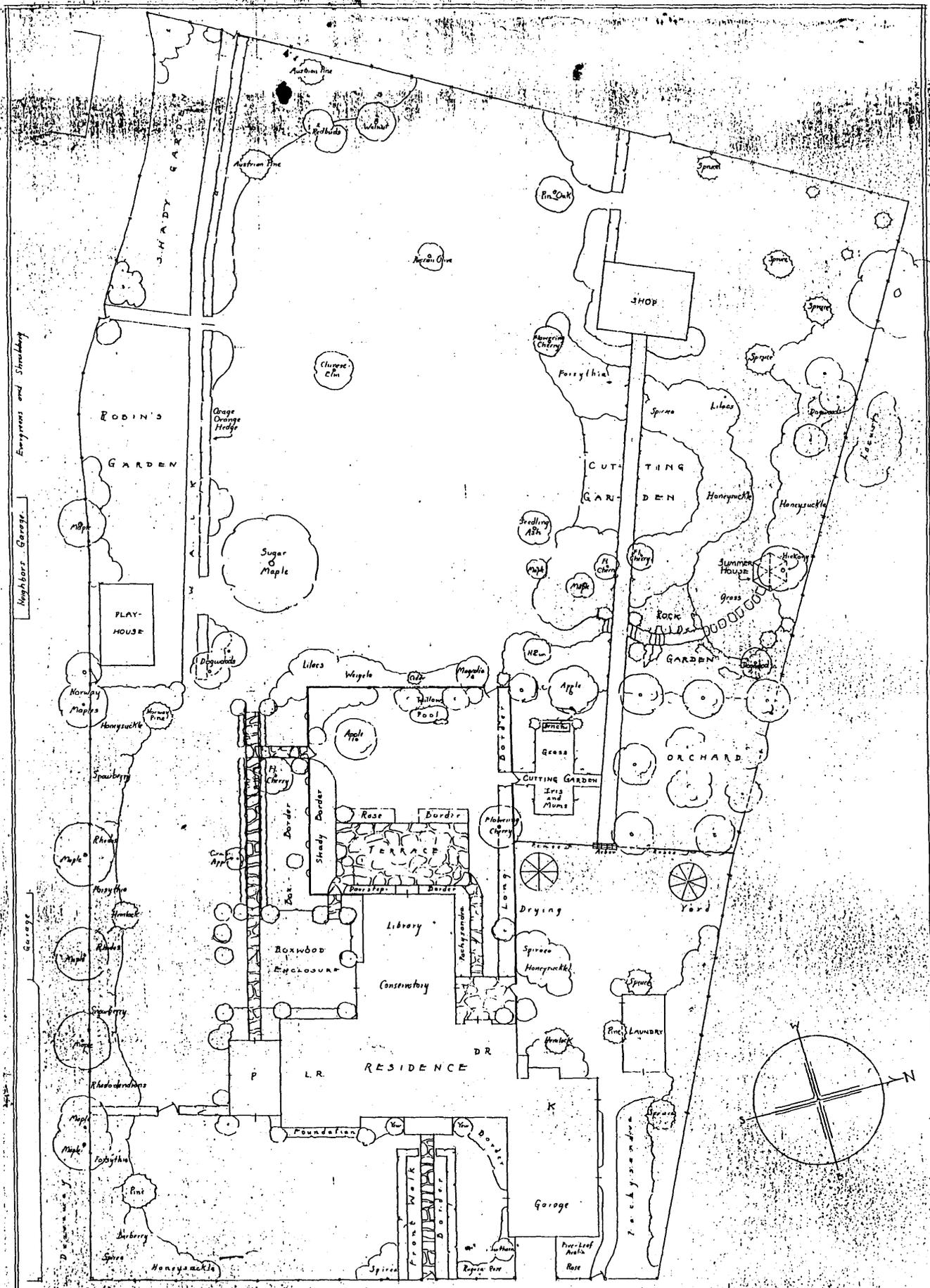
THE ASSESSED VALUE OF THE PROPERTY
 SHALL BE DETERMINED BY THE COUNTY BOARD OF TAXATION IN ACCORDANCE WITH THE PROVISIONS OF THE TAXATION AND REVENUE CODE OF NEW JERSEY, N.J.A.C. 17:27, AND THE LOCAL TAXATION AND REVENUE CODE OF MORRISTOWN, N.J. 1985.

[Signature]
 OCT 2 1985 6 4 P

SHEET 65

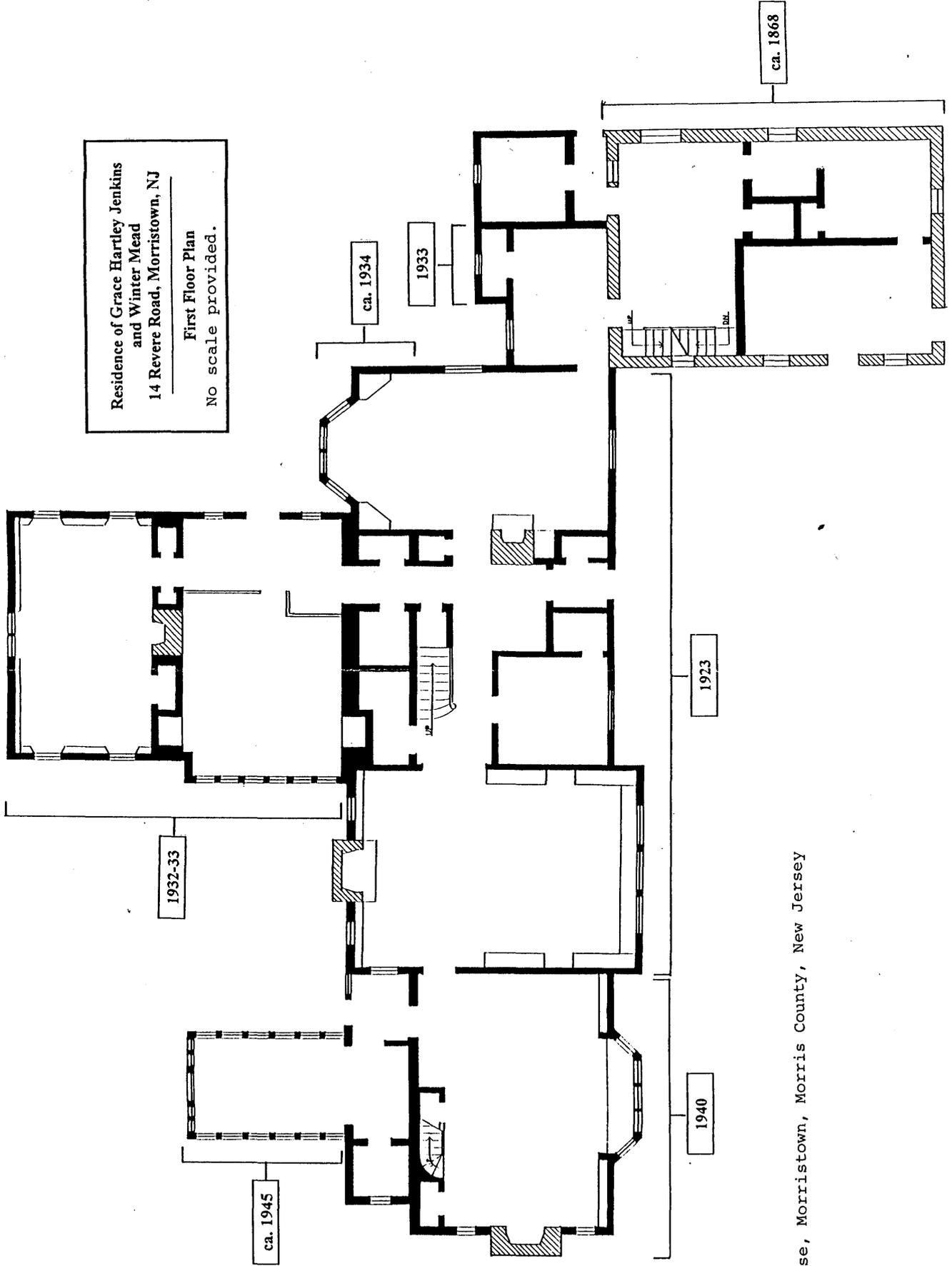
MADISON AVENUE

STREET

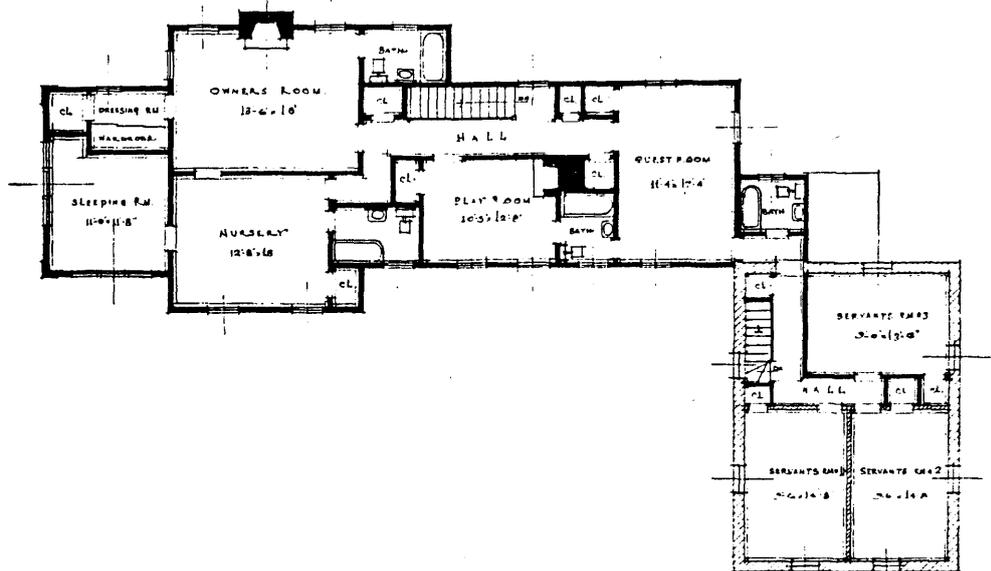


PROPERTY DESIGN
 FOR
 MRS. WINTER MEAD
 14 REVERE RD. MORRISTOWN, N.J.
 SCALE - ONE INCH = EIGHT FEET
 Alice L. Austin DESIGNER

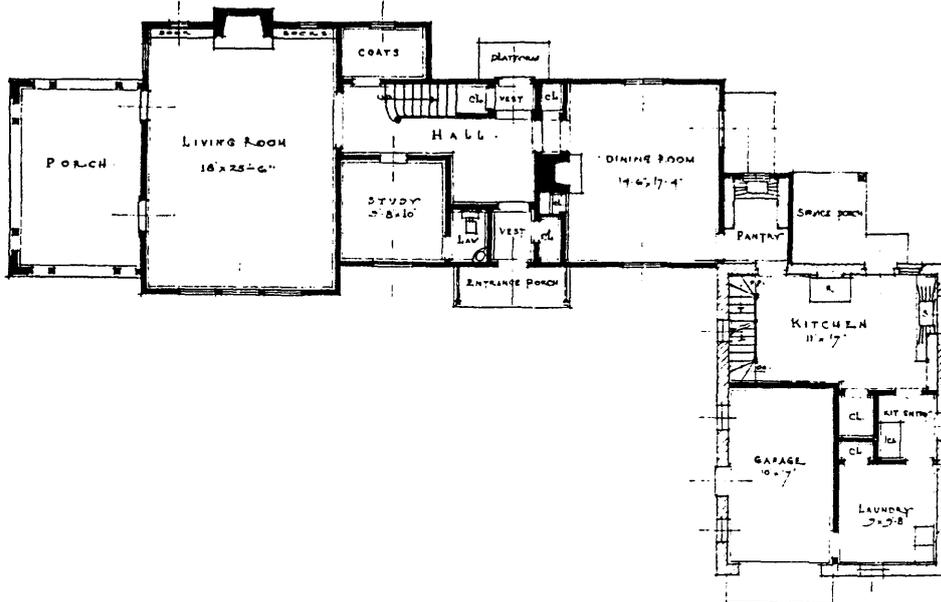
Residence of Grace Hartley Jenkins
and Winter Mead
14 Revere Road, Morristown, NJ
First Floor Plan
No scale provided.



Jenkins-Mead House, Morristown, Morris County, New Jersey



Second Floor Plan



First Floor Plan

RESIDENCE OF WINTER MEAD, ESQ., MORRISTOWN, NEW JERSEY
 Polhemus & Coffin, Architects



RESIDENCE OF WINTER MEAD, ESQ., MORRISTOWN, NEW JERSEY
Polhemus & Coffin, Architects

Lenkins-Mead House, Morris Counyu

Jenkins-Mead House, Morris County

From *Architectural Record*
February 1925



RESIDENCE OF WINTER MEAD, ESQ., MORRISTOWN, NEW JERSEY
Polhemus & Coffin, Architects

Jenkins-Mead House, Morris County

From *Architectural Record*
February 1925



RESIDENCE OF WINTER MEAD, ESQ., MORRISTOWN, NEW JERSEY
Polhemus & Coffin, Architects

Jenkins-Mead House, Morris County

From *Architectural Record*
February 1925