



201

United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any 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 the codes and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name World War I Monument

other names/site number Soldiers and Sailors Monument

2. Location

street & number Intersection of Park Avenue, Chestnut Street and Passaic Avenue and Lincoln Avenue not for publication X

city or town Rutherford Borough vicinity

state NEW JERSEY code NJ county Bergen code 003 zip code 07070

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide X local

Signature of certifying official/Title Date 2/22/13

State or Federal agency/bureau or Tribal Government NJ DEP

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain):

Signature of the Keeper Date of Action 4/24/13

World War I Monument
 Name of Property

Bergen, NJ
 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	
0	0	buildings
0	0	sites
0	0	structures
1	0	objects
0	0	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.)

RECREATION AND CULTURE: Work of Art

Current Functions
 (Enter categories from instructions.)

RECREATION AND CULTURE: Work of Art

7. Description

Architectural Classification
 (Enter categories from instructions.)

Neo-Classical Revival

Materials
 (Enter categories from instructions.)

foundation: Concrete

walls: _____

roof: _____

other: Cast Stone, Ornamentation

in Bronze and Glass Lantern

World War I Monument
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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

(Refer to NPS Form 10-900-a attached; Section 7, page 1-3)

Narrative Description

World War I Monument
Name of Property

Bergen, NJ
County and State

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.

Areas of Significance

(Enter categories from instructions.)

ART, SOCIAL HISTORY

Period of Significance

1919-1920

Significant Dates

1920

Significant Person

(Complete only if Criterion B is marked above.)

Edgar Irving Williams, Architect

Cultural Affiliation

N/A

Architect/Builder

Edgar Irving Williams, Architect

Criteria Considerations

(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 old or achieving significance within the past 50 years.

Period of Significance (justification)

The United States of America entered World War I in 1917, which lasted from 1914-1918. The Soldiers and Sailors monument in Rutherford, NJ was dedicated in 1920 as a memorial to the 19 local residents who gave their lives in that war. Nearly 5 million Americans served during the war, and 116,516 Americans died in defense of democracy overseas. America's support of its allies in World War I marked the first time in this nation's history that American soldiers went abroad to defend foreign soil against aggression. The monument serves as an enduring memorial to the epic World War I.

World War I Monument
Name of Property

Bergen, NJ
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Criteria Considerations (explanation, if necessary)

A monument dedicated to the 19 local residents of Rutherford, NJ who gave their lives in World War I.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

(Refer to NPS Form 10-900-a attached; Section 8, page 4-12)

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

1. Janet W. Foster. "Modern Architecture, urban Design, & the Suburban Streetscape" Garden State Legacy, (September 2009), issue 5: 5-6.
2. Coyne, Kevin. "The War to End All Wars? If Only..." The New York Times, New Jersey section, November 11, 2007. <http://www.nytimes.com/2007/11/11/nyregion/nyregionspecial2/11colnj.html>.
3. Edgar I. Williams. "The monument and its designer" Newspaper article in Rutherford Republican, May 31, 1920.
4. Edgar I. Williams. "The Dear Old Timers" AIA Journal, July 1959: 33-35.
5. Edgar I. Williams. "Craftsmanship and the Artist's Equipment," AIA Journal, March 1953: 118-122.
6. Unknown Author "Edgar I Williams, Architect, Dead," New York Times, January 3, 1974.
7. Unknown Author "Memorial Park and Public Park Favored," Rutherford American, May 3, 1919.
8. Unknown Author "Memorial for Rutherford," Rutherford American, July 26, 1919.
9. Unknown Author "Some Citizens like Circle, Some Do Not. Republican takes Vote on Plan," Rutherford Republican, February 1, 1940.
10. Unknown Author "Nelson Tells G.O.P. Club of Plans on Traffic and Field," Rutherford Republican, January 11, 1940.
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29. Unknown Author. "Show Fair Designs," *New York Times*, April 11, 1937.
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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 # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

World War I Monument
Name of Property

Bergen, NJ
County and State

Historic Resources Survey Number (if assigned): Bergen County Historic Sites Survey HSI# is BCHSS 0256-51

10. Geographical Data

Acreage of Property 1
(Do not include previously listed resource acreage.)

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

1	<u>18T</u> Zone	<u>575277</u> Easting	<u>4519860</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)
Boundary of the Monument is defined by concrete paving and a curb around the shaft base located at the intersection of Park Avenue, Chestnut Street and Passaic and Lincoln Avenues.

Boundary Justification (Explain why the boundaries were selected.)

11. Form Prepared By

name/title Sandeep Sikka/Preservation Architect, William (Billy) Neumann and T. Robins Brown
organization WASA/ Studio A date April 12, 2012
street & number 740 Broadway telephone 212 420 1160 X287
city or town New York state NY zip code 10003
e-mail sikkas@wasallp.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford

World War I Monument

Bergen, NJ

Name of Property

County and State

County: Bergen State: New Jersey
Photographer: Sandeep Sikka
Date Photographed: 7-7-2009
Description of Photograph(s): View of the Monument from Park Avenue facing west.
Number: 1 of __8__.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Sandeep Sikka
Date Photographed: 7-7-2009
Description of Photograph(s): View of the Monument from Park Avenue facing south.
Number: 2 of __8__.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Sandeep Sikka
Date Photographed: 7-7-2009
Description of Photograph(s): View of the Bronze tripod and glass lantern facing east.
Number: 3 of __8__.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Sandeep Sikka
Date Photographed: 7-7-2009
Description of Photograph(s): View of the ornamentation towards the Park avenue side.
Number: 4 of __8__.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Elliott Erwit
Date Photographed: unknown
Description of Photograph(s): Historic View of the Monument towards the Park Avenue side and picture of William Carlos Williams brother of Architect Edgar I Williams.
Number: 5 of __8__.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Unknown
Date Photographed: Unknown
Description of Photograph(s): Historic View of the Monument towards the Park Avenue side
Number: 6 of __8__.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Unknown
Date Photographed: Unknown
Description of Photograph(s): Historic View of the Monument towards the Chestnut street side
Number: 7 of __8__.

World War I Monument
Name of Property

Bergen, NJ
County and State

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Unknown
Date Photographed: Unknown
Description of Photograph(s): Historic View of the Monument towards the Post Office
Number: 8 of __8__

Property Owner:

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

name Borough of Rutherford
street & number 176 Park Avenue telephone 201-460-3010
city or town Rutherford, Bergen County state NJ zip code 07070

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 1

World War 1 Monument

Name of Property

Bergen, NJ

County and State

Name of multiple listing (if applicable)

Summary Paragraph

The Neo-classical Revival Rutherford World War I Monument was erected to memorialize the ultimate sacrifice of 19 men who died while serving in World War I. The monument, designed by and completed under the supervision of Rutherford's most prominent architect Edgar Irving Williams¹, was dedicated on May 31st of 1920. The 32-foot-10-inch high monument consists of a pedestal with circular plinth, octagonal base, and a cylindrical drum with cornice supporting a Tuscan column terminated by a bronze stand with bronze lantern with a flame globe. The pedestal and shaft of the monument are predominately cast stone. There is some incised lettering on the shaft and decorative bronze plaques and other bronze ornamentation on the pedestal on the Park Avenue elevation. The handsome little-altered monument stands in Memorial Circle, a small circular-in-plan public space at the intersection of Park Avenue, Passaic Avenue and Chestnut Street/Lincoln Avenue in the Borough of Rutherford, Bergen County, New Jersey.

The circle has some alterations. The current streetlights are replacements from the 1960s and the boxwood hedge is an addition. The Borough plans to restore the monument and make compatible alterations to Memorial Circle. The monument occupies a visually significant location in the area that is the civic center of the Borough and is located within the Rutherford Downtown Historic District.

[local]

Narrative Description

The monument is located at the civic center of the Borough of Rutherford, on a circular-in-plan open space, Memorial Circle, with a diameter of approximately 25 feet. Memorial Circle is bordered by Park Avenue on the southeast, Passaic Avenue on northwest, and, on the northeast, Chestnut Street to the north and Lincoln Avenue to the south. Memorial Circle is offset to the northwest so that it does not interrupt the flow of Park Avenue, a diagonal street that is Rutherford's most heavily trafficked street. The site is located at the approximate center of the Rutherford Downtown Historic District, an 8-to-9-block long district along Park Street from Erie Avenue to Pierrepont Avenue. On December 2, 1999, the New Jersey State Historic Preservation Office evaluated the historic district site as eligible for listing on the National Register of Historic Places. The monument setting and its immediate surroundings are architecturally important.

The monument and the adjacent Romanesque-style U.S. Post Office, erected in 1935 and designed by Edgar I. Williams, and also evaluated by a New Jersey State Historic Preservation Office Opinion of March 3, 1988 (ID # 2965) as eligible for listing on the National Register of Historic Places; the Rutherford Public Library, erected in 1957-58, also to the design of Edgar I. Williams; Lincoln Park, established around 1904; and the Park Avenue School, erected in 1901 and remodeled and converted into Borough Hall in 1938-39, form the civic center at approximately the middle of the linear Downtown Historic District. Lincoln Park, a triangular park of almost one acre, is bound by Park Avenue, Highland Avenue, and Lincoln Avenue. The apex of the park's triangular lot is immediately located across Park Avenue from Memorial Circle. Lincoln Park is the location for the community's Civil War, Spanish-American War, and other memorials so the proximity of the World War I Monument to it is deliberate. The other lots abutting the intersection in which the monument is located also have green landscaping at the street corners, providing the monument with a visually appealing setting. To the north of the monument along Park Avenue is Rutherford's commercial downtown and to the south, east, and west

¹ Edgar I Williams. "The Monument and its designer" Newspaper article in Rutherford Republic, May 31, 1920.

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National Park Service

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World War 1 Monument

Name of Property

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County and State

Name of multiple listing (if applicable)

are residential neighborhoods, which were largely developed by the date of the erection of the monument. Nearby is the Ridge Avenue Historic District, an area identified in the historic sites survey of Rutherford, which has handsome houses built predominately in the late 19th century and early 20th century. This district ends at Park Avenue near the monument, where the sprawling Neo-Gothic First Presbyterian Church of 1889-90 is located. The church's spire along with the Rutherford World War I Monument are the key man-made vertical accents along Park Avenue. Within 625 feet of the monument is the William Carlos Williams House, at 9 Ridge Road at the corner its junction with Park Avenue and The Terrace. This Queen Anne style house, which is listed on the National Register of Historic Places, was the home from 1913 to 1915 of the famous poet-physician. William Carlos Williams was the brother of the designer of the monument.

The boundaries of the monument site are contained within a radius of a circle with a 25-foot diameter that is defined by a 3-inch high concrete curb which encloses concrete paving around the monument. The outer border within the circle has six regularly-spaced brushed aluminum streetlights with globes, separated by planting beds; except at the Park Avenue elevation of the monument where, instead of a streetlight, there is an indentation filled with road pavement and surrounded by curbing. This 32-inch opening in the perimeter curb at the southeast provides an unobstructed view of the Park Avenue elevation of the monument. This simple, single opening into the monument circle emphasizes the easterly (Park Avenue) orientation of the monument. The current streetlights are replacements dating to the 1960s. Originally there were six 8-foot-high metal light stanchions with circular electrified glass globes (see historic photo 8). Early photographs (historic photos 7 & 8) show the circle without any plantings or planting beds. The current boxwood hedge, which is approximately 36-inches high, occupies the planting beds and extends around the monument on either side of the Park Avenue opening. Historic aerials of 1953 and 1954 indicate that Memorial Circle was once located within a larger open space with a half circle plan with the straight side along Park Avenue. Immediately around the monument is concrete paving in the form of wedge-shaped panels.

Monument Description:

The main elevation of the World War I Monument is the Park Avenue one. This places the inscriptions and key decorative features so that they face Park Avenue and approximately east towards the European theater of World War I. The monument constructed by the Benedict Stone Company of Tuckahoe, NY², is predominately cast stone resembling Milford pink granite. The test report³ dated March 30, 2010, prepared by Sor Testing Laboratory for WASA/Studio A on the composition of the existing cast-stone suggests two kinds of aggregates; fine and course aggregates; constituting 60% of the dry weight. The binder constitutes approximately 30 to 33% of the dry weight and the rest of the remaining material was identified as slag which constitutes 9.5% of the total weight of the concrete. The aggregate is composed of crushed marble chips and coal cinder added to replicate the appearance of granite (detail photo 3). From grade, the World War I Monument has three main sections: a pedestal, a column, and a terminating metal stand with a lantern with a glass globe.

The pedestal consists of a 6-inch high by 14-foot wide circular plinth, upon which rests an 18-inch high

² Benedict Stone Advertisement listing recent projects Page 260. 1921 Year Book of the Architectural League of New York and Catalogue of the Thirty-sixth Annual Exhibition

³ Report 10-540 prepared by Sor Testing Laboratory. "Testing of concrete and marble at WW1 Monument Rutherford, NJ" March 30, 2010.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

World War 1 Monument

Name of Property

Bergen, NJ

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by 7-foot wide octagonal base and on top of this is a slightly tapered circular drum plinth 90-inches high by 6-feet wide at base. On the Park Avenue elevation of the octagonal base is a horizontal bronze relief plaque (15-inches by 11-inches) located approximately 11-inches above grade. This plaque displays an eagle in bas-relief (Photo 4). Behind this tablet is a small metal cache (time capsule), embedded in brick masonry, containing 1920 period artifacts placed, sealed and entombed within and under the stone surface. Above the lower plaque on the drum and located about 48-inches above grade is a 34-inch x 29-inch vertical bronze plate with the names of the 19 Rutherford men who died while in military service during World War I. The names are alphabetically listed and occupy the center field of the bronze plate and are surrounded by 19 corresponding stars. Classic memorial ornamentation borders the perimeter of the plate flanked by two inverted flaming torches, laurel branches indicative of glory and honor, and oak leaves and acorns symbolizing immortal life (Photo 4). On the western side of the drum are the beginning and end dates of World War I inscribed as "August 1, 1914 - November 11, 1918 United States Declared War April 6, 1917." This inscription is cut into the surface with 5-inch high letters (Photo 4). The top of circular drum is inscribed with the words "To Rutherford's Glorious Dead in the World War" cut into the surface, in 5-inch high letters (Photo 4). The pedestal supports a 20-foot high Tuscan column that is terminated by a Tuscan capital with an egg-and-dart design on the echinus. Encircling the cornice of the pedestal and extending over part of the base of the column are six cast bronze eagles, 8-inches tall. Each of the eagles face right with wings slightly spread and talons clutching garlands of oak leaves. The eagles are joined together by entwined bronze ribbons and draped bronze garlands (Photo 4). Behind the eagles are disused electrical receptacles that once powered electric lights. Located on the column's Park Avenue elevation are the names of prominent World War I battlefields, where the 19 Rutherford soldiers served during the war. The column supports a 32-inch by 32-inch wide and 9-inch high cast stone base with a bronze stand with four legs and a cross brace. The bronze stand which is about 2 feet and 9-inches high supports the terminating flame-shaped glass globe lantern, approximately one foot and 6-inches high, with a cylindrical collar assembly of decorative copper rings approximately 8-inches high. (Photo 3). This globe was lit by an internal electrical light with a central wire running through the column and base to an underground electrical source. The light not been lit since 2006, due to an electrical short. Preservation documents prepared by WASA/Studio A in 2010 have incorporated the restoration of electric lights.

Overall, this public sculpture retains a high state of integrity from May 31, 1920, the day that it was dedicated. The Borough of Rutherford maintains it by periodic inspection, electrical repair, removing and limiting flora growth, and attempting to ward off traffic collisions. Nevertheless, harsh weathering has led to surface deterioration, electrical failure, lettering wear, metal fatigue and the efflorescence, chipping, spalling, cracking and open mortar joints. Rutherford's Historic Preservation Commission first sought a 2007 Bergen County Historic Preservation Trust Fund Grant to establish a comprehensive plan for the monument's restoration and future preservation. The Borough's immediate goal is to abate the overall deterioration and to eventually replace the unsympathetic 1960s lighting stanchions. A Bergen County Open Space, Recreation, Farmland and Historic Preservation Trust Fund program grant was awarded to the Borough in 2008 to prepare a comprehensive plan for the monument's restoration and future preservation and to begin restoration. The Borough of Rutherford retained the New York architectural firm of Wank Adams Slavin Associates (WASA/Studio A). The structural investigation and material testing is completed and the Borough plans to restore the monument.

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Section 8: Statement of Significance Summary Paragraph

Rutherford's World War I Monument⁴ will always remain a memorial to the ultimate sacrifice of 19 local soldiers in the "war to end all wars." But this unique object is layered with architectural and historic significance. The monument is an early (1920) distinctive design of the prominent architect Edgar I. Williams. It is the architect's signature response to the loss of his neighbors and reflects his personal witness, through his own service, of World War I. It is unique for its spare artistic approach to an architectural war memorial, its cast stone construction and the early use of electrical lighting in a local commemorative sculpture. Its Neo-classical Revival style is reflective of the continuation of the late 19th-Century American Renaissance. The Smithsonian American Art Museum's Inventory of American Sculpture has identified and listed The World War I Monument as inventory item # IAS NJ000030. It is also referenced in the Save Outdoor Sculpture, New Jersey Survey, 1994.⁵ During his distinguished architectural career of 60 plus years, this is Williams' only freestanding sculpture. The Rutherford World War I Monument is eligible for the National Register of Historic Places under Criterion C

as the early centerpiece of a plaza that would eventually contain three civic creations of Edgar I. Williams, as an early anchor leading to the development of Rutherford's Civic District, and as a planned community landscape that began the transition from a busy downtown to a contemplative social and governmental area. A period of significance of 1919-1920 has been identified, which marks the monument's completion and dedication date.

Criteria C: Edgar I. Williams, the architect of the World War 1 Monument, was born in Rutherford, NJ in 1884 and remained a resident, living in the house where he was born until his death in 1974. For a good part of his life, he was better known than his one-year-older brother the poet William Carlos Williams. From an upper middle-class family, the brothers enjoyed an early life of creative and artistic encouragement that was supported by excellent educational opportunities. Along with his brother, Edgar began school in the Rutherford grammar system; then both were enrolled in schools in Switzerland and France. Upon their return to the United States, each morning they would board an early train departing from the newly erected Rutherford Railroad Station⁶ to attend and eventually graduate from the prestigious Horace Mann High School in New York City. Nearly inseparable until the end of high school, the brothers kept up a constant dialogue of letters,⁷ as William chose an advanced course of medical studies at Pennsylvania State University and Edgar enrolled in the Massachusetts Institute of Technology (MIT) for architecture.

Edgar excelled in MIT, receiving a Bachelor of Science in 1908 and a Masters degree in Science in

⁴ On 5/3/2006 the Rutherford World War I Monument (ID#4601) at the Intersection of Chestnut Street and Park and West Passaic Avenues received a Certification of Eligibility by the NJ State Historic Preservation Office.

⁵ Smithsonian American Art Museum, Inventory of American Sculpture. Inventories of American Painting and Sculpture, Smithsonian American Art Museum, P.O. Box 37012, MRC 970, Washington, D.C. 20013-7012

⁶ This unique building replaced an over used simpler station. The stop was an important waypoint on the Erie Railroad to Hudson County and was the original focal point in the development of Rutherford, NJ. Rutherford Railroad Station (ID#667) Station Square SR: 3/17/1984 NR: 6/22/1984 (NR Reference #: 84002584).

⁷ The Letters of William Carlos Williams to Edgar Irving Williams, 1902-1912 Edited by Andrew Krivak. Fairleigh Dickinson University Press, January 2009

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1909. The education at MIT was strongly influenced by the application of Neo-classicism originating from the influence of the Ecole des Beaux Arts in Paris. From his studies and his Master's thesis, Edgar amassed a strong enough body of work to be awarded the sole Grande Prix de Rome and admittance to the American Academy in Rome, Italy (AAR) for three years of architectural study. The AAR was a multi-discipline, post graduate art academy at a time when Rome was considered the center of the art world. The AAR saw itself as a complement (if not superior) to the Ecole des Beaux Arts, because the Academy in Rome (incorporated in 1897 by the US government under the laws of New York State) could offer an intimate study with the classic architectural treasures of Italy. For the three years of his residency Edgar fully immersed himself in its universe. He was elected a Fellow of the AAR in 1912 and served as a long-term trustee from 1919 to 1937.⁸

He returned to Rutherford, married Hulda Gustafva Olsen in 1913 and began his professional career as an architectural and landscape designer for William Welles Bosworth in New York City 1912-1915 and then as an architectural and landscape designer for his former MIT professor, Guy Lowell, in Boston 1915-1916. Williams also found time to teach at his Alma Matter, MIT as an Asst. Professor of Architectural Design in 1912-1913 and as an Associate Professor in 1913-1914.

One of Edgar I. Williams' earliest projects for the Borough of Rutherford was to redesign landscaping and improve the entrance and plaza area of the original site of the public library (replaced in 1956). In 1914, he replaced the library's dilapidated wooden porch with a redesigned stone portico. Although a busy architect, this simple project allowed Williams the time to consider the vacant area before him. The intersection was already quite busy as it was a main road into the growing downtown, the Borough's main business district. The intersection lacked a focal point to direct traffic flow and had unimproved land surrounding it. Traffic and safety were a serious concern that was expressed by Rutherford Mayor Oscar Gunz in his inaugural speech on January 1, 1915, when he stated that he desired to see an "Isle of Safety" created within the dangerous crossing.⁹

Edgar I. Williams continued his professional career as an architectural designer for E.P. Mellon in New York City during 1916 – 1917. He watched as his beloved Europe prepared for the calamity of a world war. A United States military registration for the War began on May 23, 1917 for men aged 21 to 31. In 1917 Williams was 33, living in Rutherford and the father of three daughters. His concern over the grave situation in Europe prompted him to enlist in the American Red Cross. He volunteered to help establish an "Organization of Permanent Italian Relief" for the Red Cross. In December of 1917 he left for Genoa, Italy accompanied by architects Chester H. Aldrich from New York and his former employer and MIT mentor Guy Lowell.¹⁰ Williams held the title of District Delegate to Genoa. It is unclear what his specific role was in Genoa. However, Williams witnessed first-hand the war's devastation and destruction in a country where he had recently been a student. The major action that was closest to Genoa on the west coast of Italy was to the east at The Battle of the Piave River (June 15–23, 1918)

⁸ All professional biographic information within this Statement of Significance was compiled by William Neumann and presented to the William Carlos William Poetry Symposium: "My Brother Edgar" October 2009. Please refer to <http://rutherfordlibrary.typepad.com/williamcarloswilliams/>

⁹ 1913 inaugural remarks of Mayor Oscar F. Gunz recounted in History of Bergen County, Volume 1, Page 327, Frances A. Westervelt, 1923, Lewis Historical Publishing Company, New York.

¹⁰ The Red Cross Bulletin, Volume 1, Page 43, March 31, 1917, by American National Red Cross. Gibson Bros Inc., Washington, DC

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"Piave" would later be one of the battlefields inscribed into the east face of Rutherford's World War I Monument.

Americans returned from World War I to a United States that was in transition. The industrial might of the US was now fully mobilized and continued to support a growing economy. The realization and implementation of an American ideal in art was blossoming in the United States, as the country assumed a robust role in world leadership. The American Renaissance, as it was expressed in architecture, looked back towards Neo-classical styling, while starting to move forward to a modern vision. Ornamentation became less ornate and more pointedly direct. This swirl of transitional fervor only added to the question of how should the nation honor the service and sacrifice of so many of its men and women who fought the war? At the conclusion of World War I, a vigorous national debate began for "correct" memorials. Of course, large metropolitan areas could draw from a pool of excellent talent and afford to site and erect wonderful memorials. But what could small towns like Rutherford accomplish? Architects, sculptors and art societies pointedly warned small municipalities to avoid hastily crafted memorials of inferior design that expressed questionable artistic measure. Artists and architectural organizations such as the Municipal Art Society of New York City, the American Federation of Arts and the New Jersey Society of Architects, all offered professional advice through conferences, information sheets, editorials and magazine articles.¹¹ One of the most vocal opinions was expressed locally in the Newark Sunday Call on March 16, 1919. Harold A. Caparn, former president of the American Society of Landscape Architects and a landscape architect for the Newark Parks and Public Property Department, warned: "Beware of Graven Images" ...and "the commercial monument man." "Nothing but the best... otherwise it becomes degradation to the memory of the heroic dead and a mortification and incubus to the living." He suggested that towns look for creative ways to commemorate their soldiers through methods not involving sculpture, such as dedications of bridges, hospitals, museums, fountains, murals, parks and tree plantings. Was this a forewarning of the rampage of stock "Doughboy" statues that would eventually come to pass? Locally, the Rutherford Public Library (May 10, 1919) researched and suggested a review of eight magazine articles detailing monuments of other municipalities. In "Today's Memorials," they referred their readers to the periodicals "American City," "Literary Digest" and "Country Life in America."¹² Simplicity, reverence and the expression of national and individual accomplishments were the common watchwords to consider.

The first public appeal for a memorial to World War I soldiers appeared in an April 5, 1919 letter written by Eugene R. Shippen, a representative of the War Camp Community Service. Shippen, whose letter was published in The Rutherford Republican, called on Rutherford Mayor James Black to plan for "a war memorial for the Rutherford boys who had made the supreme sacrifice." Later that same month, on April 28, 1919, at a community forum, Rev. Henry M. Ladd, whose son, Lt. Henry M. Ladd, Jr., died of a war-related illness on February 18, 1919, raised the first public proposal to erect a "memorial shaft" to honor Rutherford soldiers¹³. On September 30, 1919, the Rutherford War Chest Committee, citing

¹¹ The American Magazine of Art: Volume 10, Page 425 by Charles Moore. American Federation of Arts 1918; Volume 46, Page 480 of The Proceedings of the National Conference of Social Work held in Atlantic City, NJ June 1-8, 1919 by Harold S. Bittenheim, editor of The American City.

¹² From a weekly editorial compiled by the Rutherford Public Library for Rutherford Republican and Rutherford American newspaper May 10, 1919

¹³ "Broken Column was a symbol of local gratitude," History Chest column, by Rod B. Leith, South Bergenite, July 28, 2011

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the “almost unanimous vote” of its contributors, representing more than 80 percent of Rutherford’s households, adopted a resolution to erect a memorial monument to be dedicated only to “soldiers of Rutherford who fell in the late war.”¹⁴

Edgar I. Williams returned from his World War I service with the American Red Cross to Rutherford. In 1919, he partnered with architects Walter R. Mahnken and Alfred J. Mahnken, as Williams & Mahnken, with offices at 30 East 42nd Street in New York City. Early in the war, Rutherford had established the War Chest Committee headed by the prominent citizen, Charles Arthur Van Winkle. By 1918, it had distributed almost \$20,000 to the American Red Cross and Salvation Army, and at the end of the war, had a surplus of \$8,000. A reconstituted War Chest Committee now considered plans for a substantial memorial to honor Rutherford’s war dead. The question was posed before a large open meeting in late April 1919. Many preferences were voiced, including acquiring public park space and erecting a “memorial shaft” and flag pole, to building and dedicating a Community House, a new high school or a new municipal building to honor their fallen neighbors. Edgar I. Williams was present at the meeting as a citizen. When he rose to speak professionally, he assured the audience that “a suitable shaft could be erected at a reasonable cost.” An informal vote was taken, and in the end, the majority decided for the “memorial shaft.”¹⁵ On July 26, a preliminary sketch was published in the weekly newspaper, the Rutherford Republican and Rutherford American.¹⁶ The direction was apparent but to accomplish the goal, the town would need a professional architect, a gifted award winning artist and a person sensitive to the needs of Rutherford. Eventually, they would find all three in Edgar I. Williams.

Ever the practical planner, Williams steered the debate toward locating the monument to fulfill Mayor Gunz vision for an “Isle of Safety” at West Passaic, Park and Chestnut. Here was a way to effect safe traffic flow and fulfill his town’s wish to memorialize their fallen neighbors in a very conspicuous way. This location presented a small foot print of less than a 25-foot diameter, so verticality would be a key factor. For the “memorial shaft”, a column would fit nicely within the space, and a base and plinth afforded areas to attach honorific plaques set at eye level. An unfluted Tuscan column was suited for military expression, and now with a more modern architectural vision, it became even more relevant. Williams could draw on his firsthand experience of columnar expression from his sketches of the Trajan column in Rome, and visits to the Place Vendome column in Paris, Nelson’s Column in Trafalgar Square, and even the paired Tuscan columns installed at the Rutherford Railroad Station. In a 2009 article, Janet Foster, associate director of the historic preservation program at Columbia University would describe the finished monument as, “Simple and sober in design, it recalls a long tradition of single columns erected in civic spaces to commemorate people and events of great importance.”¹⁷ Edgar I. Williams would state at the monument’s dedication that “the monument has a generally vertical mass chosen to indicate as an old French architectural axiom says as a finger pointing to heaven” and

¹⁴ “Remembering the War Chest Committee,” History Chest column, by Rod B. Leith, South Berenite, January 28, 2010.

¹⁵ Rutherford Republican and Rutherford American May 3, 1919 Page 4

¹⁶ Rutherford Republican and Rutherford American July 26, 1919 Page 1

¹⁷ Professor Foster compiled a comprehensive biography and a critical review of Edgar I. Williams work pertaining to the monument area. It was published as “Modern Architecture, Urban Design & the Suburban Streetscape Celebrating Edgar I. Williams, New Jersey Architect, on the 125th Anniversary of his Birth” in an online article for Garden State Legacy Issue #5, September 2008.http://gardenstatelegacy.com/files/Edgar_I_Williams_Foster_GSL5_PRINT.pdf

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that “the idea of a column as a war memorial is not new. It has been used since antiquity.” Williams would not design an overly-tall column, and so the apex needed something more expressive, modern and approachable than another golden draped goddess with a sword and laurels. And what would be a better way to ward off stray automobiles than the deft use of the modern electric light? Electricity had been fully available in Rutherford for over a decade and was popular and reliable for street illumination. So for the top, Williams chose an electrically-lit eternal flame. The architect stated that “At the very top is a tripod from which a flaming light springs.” The concept of an eternal flame motif was used as such, just 12 miles away in the nations first electric lighthouse, the 1886 Bartholdi sculpture *Liberty Enlightening the World*. For his sculpture, Williams explained that the “tripod is a symbol of sacrifice and the flame symbolizes the light which our boys helped give the world; light always pointing upwards as the memory of these men who died for their convictions and their country shall always be.” In a 2009 article, Janet W. Foster quotes, “It may not be the most successful translation of ancient funerary ideas to modern form and location as the light on top turns the monument into a kind of lighthouse in a traffic island.” William further utilized electricity as he dressed his handsome sculpture with a necklace of intertwined bronze eagles, lit from behind by small lights. He then surrounded the immediate monument perimeter with six electric light stanchions topped with simple round globes for its full but subtle illumination.

Edgar I. Williams designed the World War I Monument to be constructed from cast stone and this material was supplied by the Benedict Stone Company in Tuckahoe, NY. Just prior to the turn of the 20th Century, cast stone (also known as “beton,” “art stone” and “Cut Cast Granite”) was just being perfected as Portland cement became readily available. Construction from cast-stone was seen as a modern, cost-effective substitute for hand-carved natural stone. Cast-stone aggregates of cement, sand and water were mixed and poured into a mold in a dry or wet mixture and would be tamped by vibration for consistent density. Pigment and additional aggregates such as granite or marble chips could be added or cast around an inner structural core for decorative finishes.¹⁸ Williams would describe his use of cast-stone construction as “the monument is of cast granite an imperishable substance.” The nature of this construction allowed the final products to be trucked to its location and erected in manageable pieces. The Benedict Stone Company was an early important leader in cast stone. The company constructed Williams’ base, plinth and column containing an aggregate of ground marble from quarries in Tuckahoe, NY. The test report¹⁹ dated March 30, 2010, prepared by Sor Testing Laboratory for WASA/Studio A on the composition of the existing cast-stone suggests two kinds of aggregates; fine and course aggregates; constituting 60% of the dry weight. The binder constitutes approximately 30 to 33% of the dry weight and rest of the remaining material was identified as slag which constitutes 9.5% of the total weight of concrete. The aggregate is composed of crushed marble chips and coal cinder added to replicate the appearance of granite. Benedict had offices in Tuckahoe, New York City and Montreal, and would receive the commission to build Soldier Field in Chicago (Holabird and Roche, architects). Many other Benedict commissions followed that included Town Hall in New York City (McKim, Mead & White, architects), three buildings of Mount Sinai Hospital (Arnold W. Bruner architect), and eighteen superstructures for the New York Board of Water Supply²⁰.

¹⁸ Preservation Briefs # 42, The Maintenance, Repair and Replacement of Historic Cast Stone. Richard Pieper, Technical Preservation Services, National Park Service, U.S. Department of the Interior

¹⁹ Report 10-540 prepared by Sor Testing Laboratory. “Testing of concrete and marble at WW1 Monument Rutherford, NJ” March 30, 2010.

²⁰ 1921 Year Book of the Architectural League of New York and Catalog of the Thirty Sixth Annual Exhibition.

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Within one of their advertisements for recent commissions, they listed the World War I Monument in Rutherford, NJ (Williams and Mahnken, architects).

To date it is unknown where the sculpture's bronze ornamentation was crafted and cast. Bronze casting was a very common trade in the metropolitan area and any of several manufacturers could have been chosen. What is clear from the architect's original blue prints is that he designed specific ornamentation to express his vision. From his description at the monument's dedication and Williams' editorial comments in the local weekly newspaper, the Rutherford Republican, we know his thoughts.²¹ The bottom plaque would function as a cover for a cache of "the records of Rutherford's achievements during the World War." This plaque would have "an American eagle standing on a fasces. Fasces is a group of reeds tied about an axe and is the symbol of law and order." For the plaque set in the middle of the plinth the architect stated that "The main tablet bears the names of the nineteen men who died in the war. Each name has a corresponding star. The idea of a star to represent a man in service of his country is a new American custom which doubtless will become a tradition with us. On either side of the tablet are reversed torches the symbol of lives passed from this earth. Intertwined about the torches are laurel branches indicating glory and honor. At the top of the tablet is a spray of oak leaves and acorns symbolizing immortal life." Continuing to the bronze ornamentation on the top of the plinth Williams said, "Around the top of the base stand six eagles, our national symbol, holding garlands of oak leaves."

Blue prints for the monument indicate that Edgar I. Williams was specific as to the monument's engraved inscriptions. Again, at the monument's dedication he would mention that "The shaft bears the names of the major engagements in which our Rutherford boys took part." Williams' May 1920 ringed inscription "To Rutherford's Glorious Dead In The World War" was close to the inscription on one of Great Brittan's most celebrated war monuments, The Cenotaph (or "empty tomb" in Greek) in Whitehall, London. Initially a wood and plaster construction intended for the first anniversary of the World War Armistice in 1919, an improved Portland stone monument was unveiled on November 11, 1920, for which Rudyard Kipling chose the simple inscription, "The Glorious Dead," for the London monument.

On April 16, 1920, in a letter to the editor, the War Chest Committee firmly declared that "The Monument will soon be erected" and repeated that "It is intended that the metal box within it shall contain a record... of the best obtainable account of the work and service of those who joined the Army or the Navy."²² The much anticipated dedication on "Memorial Day" (Decoration Day), Monday May 31, 1920 was a grand and glorious day for Rutherford. The day before was a Sunday, and many preliminary speeches and musical events took place in the adjacent Lincoln Park and Rutherford Baptist Church. Luncheon and picnics were attended and throughout the day, hundreds of people joined voices in many of the dozens of patriotic songs and church hymnals. On "Memorial Day", it seemed that everyone arose early and hundreds of uniforms and flags were apparent everywhere. At 9:30 AM, 1,750 people assembled and commenced a long parade that began at the Station Square near the Rutherford Railroad Station. Every social and civic organization was represented; the parade

Pages 250 and 260

²¹ *Rutherford Republican and Rutherford American*, June 5, 1920, page 2. The Monument: A Description by the Designer, Edgar I. Williams of Rutherford, May 31, 1920

²² *Rutherford Republican and Rutherford American*, Page 1, April 24, 1920

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wound through much of the residential streets surrounding the monument. A commemorative brochure was printed and distributed and thousands of people crammed into the area around the monument and settled in for the historic unveiling of what was originally called the "Soldiers and Sailors Monument." The previous Rutherford Mayor William Black formally presented the monument, and then it was fully uncovered. Mayor Sheaf gave thanks to all who had been involved, specifically citing the War Chest Committee and Mayor Black. He eloquently expressed his sorrow for the town's personal loss and his pride "to be a citizen of a community whose liberality has made this wonderful monument possible." A calling of the names inscribed on the monument façade was accompanied by a muffled drumbeat after each. "Taps" was played and New Jersey's former Acting Governor William Runyon was presented as the Orator of the Day. Former Acting Governor Runyon gave a rousing patriotic speech after which the entire assembly sang "America." The formal ceremony concluded with two large luncheons arranged at the nearby Union Club and Masonic Hall. Many additional parties and commemorative events lasted into the evening.²³

The last event that would complete the World War I Monument was the compiling of Rutherford's service list and of the other artifacts of community involvement that would be sealed in a metal box, entombed in the base of the sculpture. It was scheduled to take place at 10:30 AM on Thanksgiving Day, November 25, 1920. Having completed its final mission, the War Chest Committee was formally discharged by Rutherford Mayor Sheaf in December.²⁴

After the monument's successful dedication, Edgar I. Williams' architectural work became varied and extensive. In 1921, he established another partnership as Williams and Barratt Architects (with Roswell Forman Barratt) that was located at 8 West 33rd Street in New York City for eight years. Architect Barratt would assist Williams in designing the distinctive West End Firehouse in Rutherford, NJ. Williams taught architecture at New York University, as well as Fairleigh Dickinson University. For a total of 25 years, he was an Associate Professor in Architectural Design at the School of Architecture, Columbia University, with periods that included 1921-1929 and again 1937-1946. In 1928 he established a solo practice in a New York City office that was located in "the Architects Building" at 101 Park Avenue, and remained there until he closed his New York City office in 1963. His residential commissions included the Manton B. Metcalf residence in Llewellyn Park, South Orange, NJ and "The Chimneys," an Elizabethan country house also known as the Mrs. Christian R. Holmes Estate, Port Washington, NY. In commercial and civic buildings, he was architect for the 1939 Administration Building for the 1939 World's Fair, while a member of Allied Architects, an association of seven architects contracted to design central buildings for the fair.²⁵ In the same year, he designed the Valley Stream Long Island Rail Road Station, Valley Stream, NY. In 1940, he began designing renovations of the Andrew Carnegie Mansion at 2 East 91st Street, NY, now the Cooper-Hewitt National Design Museum.²⁶ During 1947, Edgar I. Williams was the architect for the Bankers Federal Savings & Loan Association Building at 24-26 John Street, NY, and submitted architectural sketches for the Jefferson National Expansion Memorial in St. Louis, MO. He established a partnership with architect Aymar Embury II, as both were retained as long term consultants for the New York Public Library system.

²³ A long account of all the Memorial Day events was published in the June 5, 1920 edition of the Rutherford Republican and Rutherford American.

²⁴ *Rutherford Republican and Rutherford American*, November 20, 1920

²⁵ First Contract Let For Fair Building. *New York Times* Oct 22, 1936, page 3

²⁶ Added to National and NY State Registers of Historic Places, 11/13/1966.

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Williams would redesign the Central Circulation and Main Lobby of the 42nd Street and 5th Avenue branch²⁷, and eventually designed the 1955 Donnell Library Center, New York Public Library at 20 West 53rd Street, NY.²⁸

In 1956, during the first term of NJ Governor Robert B. Meyner, Williams redesigned and renovated Morven (NJ Governor's Mansion) in Princeton, NJ. In 1958 the Columbus & Southern Ohio Electric Co. Office Building opened. Edgar I. Williams designed this nine-story glass-and-steel building at 215 North Front Street, Columbus, OH. The next year he would design major alterations to New York City Public School # 19, South 3rd Street and Keap Street, Brooklyn, NY. Williams was a consulting architect with Richard Bennett and Eero Saarinen on the US State Department Board of Advisors for Embassy Design (Foreign Buildings Operations (FBO) Architectural Advisory Board) and submitted designs for the 1960 annex for the US Embassy in Tokyo.²⁹ He was hired by Ebasco Services as the Consulting Architect for the Long Island Power & Light Company Power Station and Pennsylvania Power and Light Sunbury Steam Electric Co. He was a member of the Architectural Advisory Committee for United States Pavilion of the 1958 Brussels World's Fair.

Williams was involved with many of his peers through architectural, artistic and preservation organizations. Among his many associations, he became a 1923 Trustee in the early American Scenic and Historic Preservation Society; was elected to the American Fine Arts Society of New York in 1938; became President of the National Sculpture Society of NY (1950-51); a 1939-41 President of the Municipal Art Society of NY; a 1962 Benjamin Franklin Fellow of the Royal Society of the Arts (England); and in that same year was elected to the Metropolitan Museum of Art Board of Trustees, and served as president of the National Academy of Design in New York City. In architecture, he was President of The Architectural League of NYC in 1941-43; elected a Fellow of the American Institute of Architects (FAIA) and served as a Chancellor of the AIA College of Fellows. Williams assumed the American Institute of Architects NY Chapter Presidency in 1942 and served in that position until 1946, and was selected as a Regional Director during 1943-46. His involvement in Rutherford's civic associations was varied but intensive. He was elected to the 1944 -1947 Rutherford Planning Board as Chairman, and created the town's first "Master Plan." At the same time, he was an active member of the Rutherford Shade Tree Commission. In 1944, he was awarded a Decorated Knight of the Royal Order of Vasa, First Class, by King George V of Sweden, for his mentoring and assistance to young Swedish architects. Two years later he was chosen as the first Rutherford Citizen of the Year (1946) by the Rutherford Chamber of Commerce. His brother, William Carlos Williams, would receive the award a decade later.

Williams continued to work as an active New York architect until 1963 when he transferred his professional office to his Rutherford home. Like his poet brother, William Carlos Williams, he remained in Rutherford all his life. He would literally change the town's landscape, as he carried out more commissions in and around his hometown. Many of his civic buildings reflected his understanding of how his once rural hometown was now evolving into a suburban center next to metropolitan New York City. But Williams retained a keen awareness of how historic preservation played an important role in a town's built environment. In 1953, he was retained by the neighboring town of Wood Ridge to consider the future of the historically significant George Brinkerhoff House. Williams preserved and re-adapted

²⁷ Plans Put on File for New Library. New York Times Oct 4, 1950 page 33

²⁸ Edgar I. Williams, Architect, Dead. Farnsworth Fowle, New York Times obituary, page 21, January 3, 1974

²⁹ The State Department Builds Abroad. Stuart Preston, New York Times. December 29, 1957, page. 61

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National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 12

World War 1 Monument

Name of Property

Bergen, NJ

County and State

Name of multiple listing (if applicable)

this pre-Revolutionary Dutch Colonial stone building to become the Brinckerhoff House War Memorial Library.³⁰ It was listed on the National (7/24/1984) and State of NJ (10/3/1980) Registers of Historic Places.

Two years later, Williams was jointly retained by the medical supplier Becton Dickinson and Fairleigh Dickinson College to remove and preserve from demolition another Dutch colonial stone house. The 1810 Ackerman-Outwater House was located on Becton Dickinson property on Hackensack Avenue in East Rutherford. Edgar Williams recommended that instead of destroying the structure, it should be removed, piece by piece, and reassembled as an educational facility on Fairleigh Dickinson property. Through sketches he demonstrated how it could be connected to the college's 18th-century Yereance-Kettel House at 245 Union Ave in Rutherford and how this would enhance and preserve both structures by adaptive reuse. By 1957, Williams successfully moved the Ackerman-Outwater structure, had it joined it to the renovated Yereance-Kettel House and readied the two-building complex for Fairleigh Dickinson students.³¹ Both structures were listed on the NJ Register of Historic Places on 10/3/1980³². Fifteen years after the completion of the World War I Monument, the United States Post Office retained him to design the Rutherford Post Office (1935). This building was erected on vacant land immediately south of his World War I Monument. It is simply described as a smooth, fire-glazed red-brick triangular form expressing a Romanesque style. But Williams truncated the form's apex in favor of a set back with a curved façade. The curvature in the façade beckons users into the main entrance, but also serves to focus attention outward towards the solemnity of the adjacent monument. The building was erected with help from the Works Progress Administration (WPA) in 1935 and has received an Opinion of Eligibility for nomination to National and State of NJ Registers of Historic Places (3/3/1988).

As a small child Edgar witnessed the magical transformation of a small stone mansion into a high-style castle as the 1887 Iviswold estate was being constructed just across the street from his home.³³ Fairleigh Dickinson College (now Fairleigh Dickinson University or FDU) acquired Iviswold in 1941, as it began its expansion into an institute of higher education. In 1946, Edgar Williams was retained by the college to create Becton Hall. This two-and-one-half story Georgian design would become the first commissioned building for the struggling college, and would lie next to the Ivison Castle. The building was completed for the 1947 class. Over the years, Williams would bid on three more of the FDU buildings and teach there.

The Borough of Rutherford again sought Edgar Williams' help in 1952 to renovate the Rutherford Public Library. This 1869 structure was the original site of the First Presbyterian Church and was now used as a library. It was a beloved building that Williams had first worked on in 1914 and was immediately north of the World War I Monument. The architect presented plans to preserve the building, upgrade all systems and add much-needed ventilation and light by pushing out a window wall on its less public side

³⁰ Jersey Landmark to Become Library. Special to the New York Times. Aug 2, 1953, page. 58.

³¹ A Bit of History on the Campus. Bergen Record Magazine, December 8, 1962 page 8 – 11

³² Ackerman-Outwater House (ID#665) 245 Union Avenue SR: 10/3/1980 (#159 - Thematic Nomination of Early Stone Houses of Bergen County) and Yereance-Kettel House (ID#671) 245 Union Avenue DOE: 1/10/1983 SR: 10/3/1980 (DOE/Owner Objection; 158 - Thematic Nomination of Early Stone Houses of Bergen County

³³ Edgar would be three years old when architect William Henry Miller would construct "The Castle" in 1887. Iviswold is listed on the National and State of New Jersey Registers of Historic Places (ID#3743) Montross Avenue COE: 5/14/2001 SR: 6/18/2004

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 13

World War 1 Monument
Name of Property Bergen, NJ
County and State
Name of multiple listing (if applicable)

away from the main façade on Park Avenue. Bids were finalized and accepted, but the design proved to be financially impractical for the town, as the winning bid was eventually forfeited. It was agreed that preservation of this structure did not serve the needs of the community and Williams was asked to propose a new building to replace it. After a few sketches and preliminary designs, the architect again expressed a curved façade that echoed his 1935 design for the façade of the Rutherford Post Office. Now this second curved façade further enhanced the architectural focusing outward toward the World War I Monument. After its July 1958 opening, the library would rapidly grow into one of the most utilized facilities in Bergen County, and undergo two additional expansions.

The Rutherford Public Library would complete the third of Edgar I. Williams' designs within this important intersection. Taken together, this natural plaza of three structures establishes a specific demarcation between the busy commercial district³⁴ and the contemplative Civic District of the Borough of Rutherford. This plaza also demonstrates three major periods of Edgar I. Williams' architectural portfolio and his professional commitment to his hometown. However, the focus of this historically significant plaza remains the World War I Monument.

³⁴ Rutherford Downtown Historic District (ID#3722) SHPO Opinion: 12/2/1999

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

**National Register of Historic Places
Continuation Sheet**

Appendix

World War 1 Monument

Name of Property

Bergen, NJ

County and State

Name of multiple listing (if applicable)

Here is the list, inscribed on the bronze plate on the face of the monument, of the 19 Rutherford men who died between 1914 and 1919. In alphabetical order, their names are:

Adolph Richard Hilbert

Arthur Lamon Barrows Leader

Charles Hugo Schneider Jr.

Clarence Wheelock

Ferreol Girardey Dorsey

George Alonzo Lewis Jr.

Gerald Ellis Reynolds

Harold George Tyler

Herbert Alexander Barrows

Herbert Alyea Collins

Henry Clifford Bigelman

Henry Manchester Ladd Jr.

Howard Olwin Thorne

James Francis Hefferman

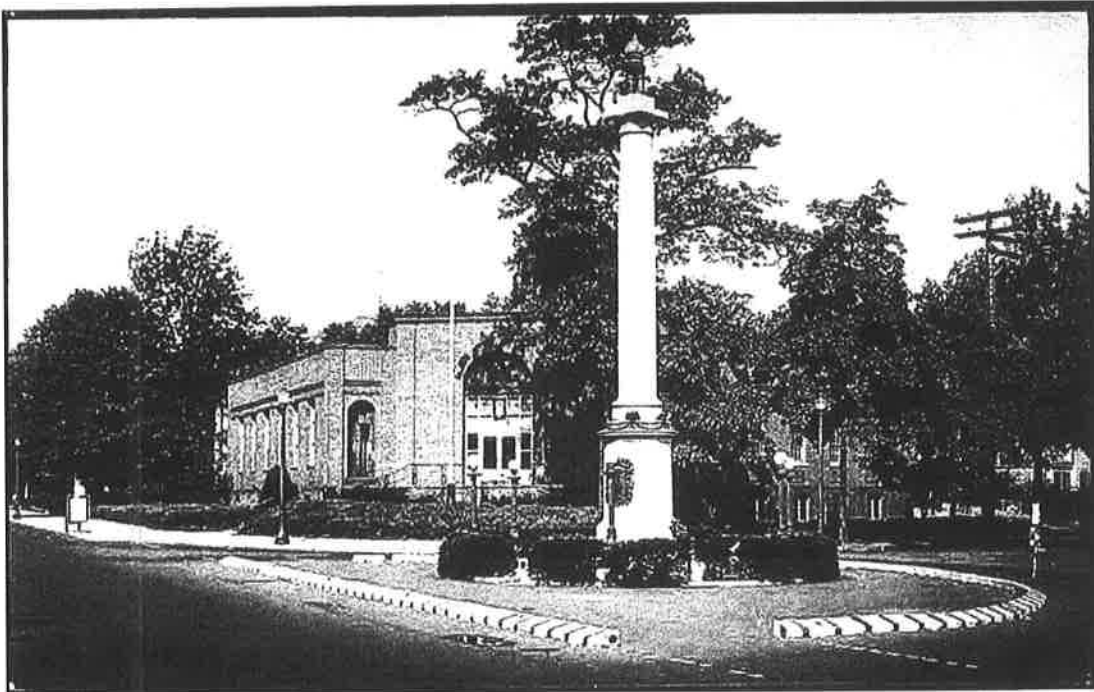
John Frederick Bauer

Mark Eugene Murray

Thomas Hewitt Everett

Walter DeForest

William Coleman Hodge



Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Unknown
Date Photographed: Unknown
Description of Photograph(s): Historic View of the Monument towards the Park Avenue side
Number: 6 of __8__



World War I Monument
Rutherford, NJ

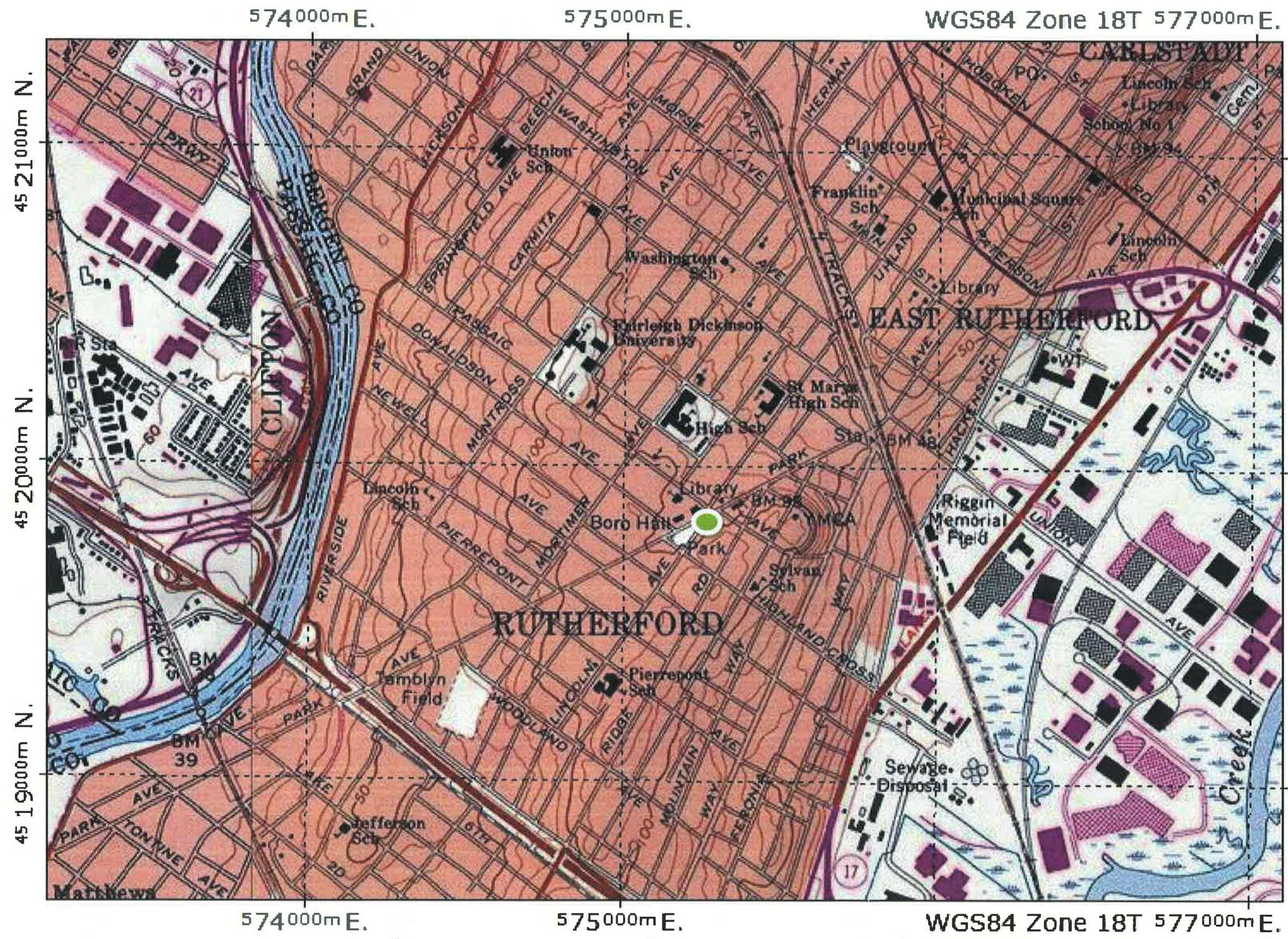
Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Unknown
Date Photographed: Unknown
Description of Photograph(s): Historic View of the Monument towards the Chestnut street side
Number: 7 of __8__



World War I Monument
Rutherford, NJ

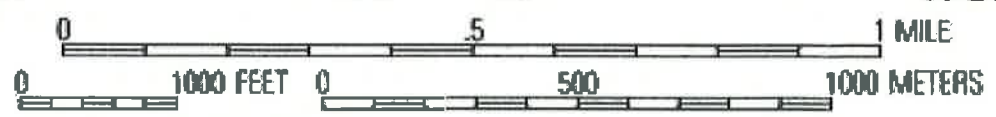
Memorial Monument, Rutherford, N. J.

Name of Property: World War 1 Monument
City or Vicinity: Rutherford
County: Bergen State: New Jersey
Photographer: Unknown
Date Photographed: Unknown
Description of Photograph(s): Historic View of the Monument towards the Post Office
Number: 8 of __8__



World War I Monument
 Borough of Rutherford
 Bergen County, NJ
 USGS Quad: Weehawken, NJ
 UTM Zone 18T
 575277E 4519860N

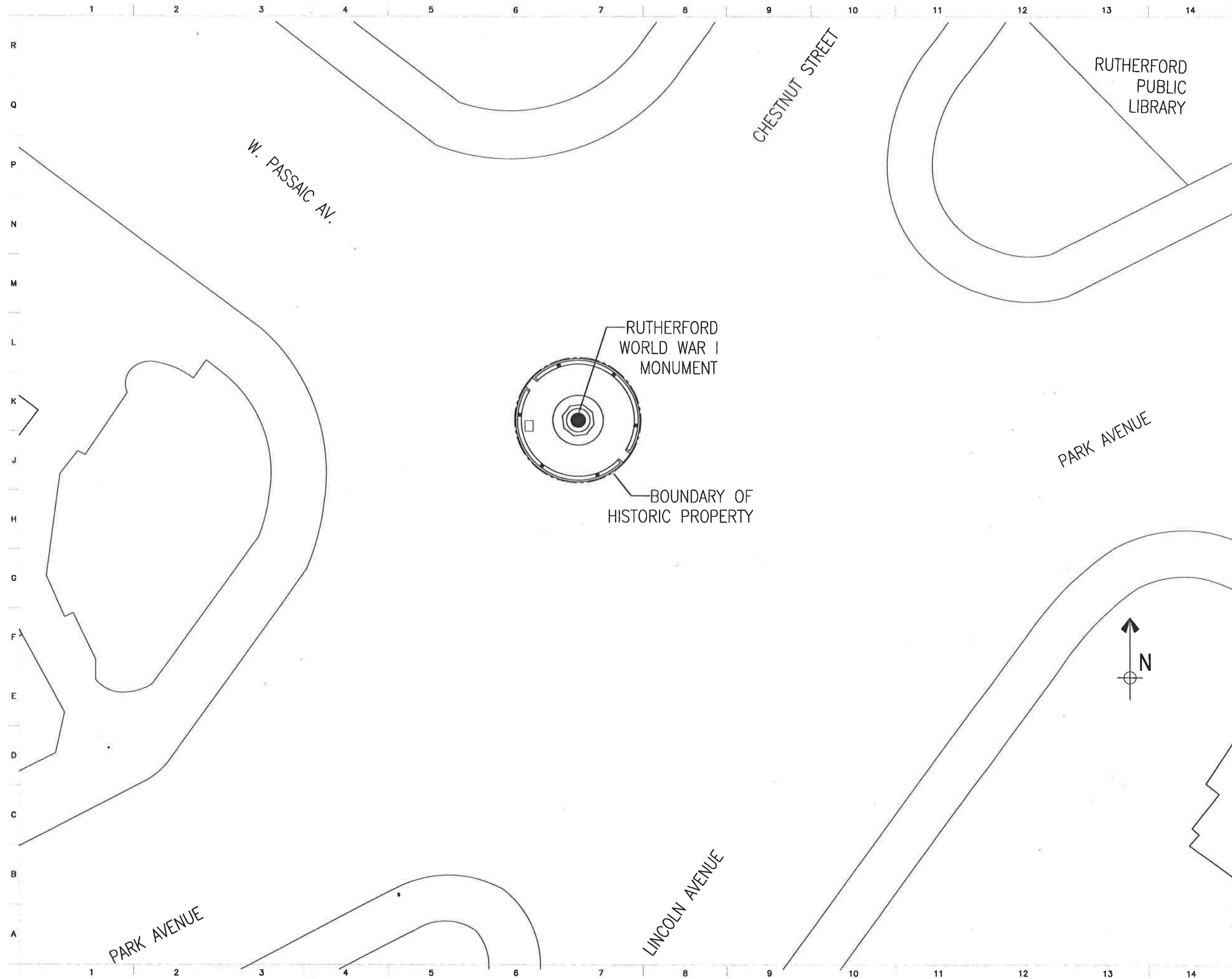
MN TN
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Map created with TOPO!® ©2003 National Geographic (www.nationalgeographic.com/topo)

 RUTHERFORD WW1 MONUMENT

C:\Documents and Settings\alokan\Desktop\Site Plan_National Register_Application.dwg



CLIENT:
BOROUGH OF RUTHERFORD
176 PARK AVENUE
RUTHERFORD, NJ 07070

ARCHITECT / MEP ENGINEER
WASA STUDIO
ARCHITECTURE / ENGINEERING / INTERIORS / PRESERVATION
740 BROADWAY, NEW YORK, NY 10003
TEL: 212.420.1160 FAX: 212.420.1163

NO.	SUBMISSIONS / REVISIONS	DATE

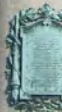
 PROJECT NORTH	 REFERENCE BAR SEE DRAWINGS FOR SCALE DESIGNATION
PROJECT RUTHERFORD WW1 MONUMENT NATIONAL REGISTER APPLICATION PARK AVENUE AND WEST PASSAIC AVENUE RUTHERFORD, BERGEN COUNTY, NJ 07070	
DWG TITLE SITE PLAN	
REAL & SIGNATURE	DATE: 04-12-2012
	PROJECT No: 59316
	SCALE: 1"=200'
	DRAWING BY: CB
	CHECKED BY: SS&Ka
	DWG No: SITE01





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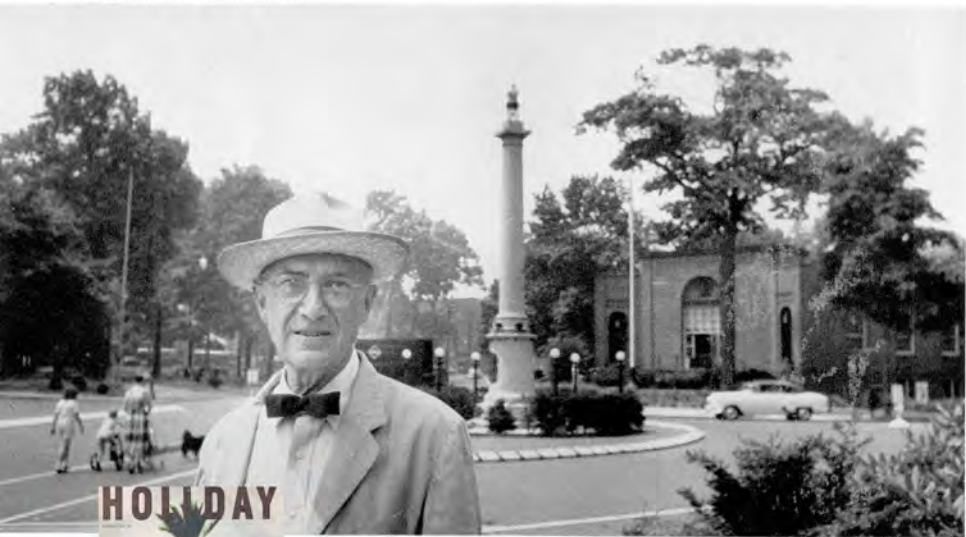


SE-ARGO
SLAVE

GLORIOUS DEAD

IN MEMORY OF THE
SOLDIERS OF THE
6888th CENTRAL
POSTAL DIRECTORY
AND THE
6888th CENTRAL
ARTILLERY GROUP
WHO SERVED
DURING THE
WORLD WAR II
IN THE
MIDDLE EAST
AND IN
EUROPE
AND WHO
DIED FOR
THEIR
COUNTRY
ON SEPTEMBER
15, 1945
AT THE
BATTLE OF
KAWABATA
JAPAN
THEY WERE
THE FIRST
African American
SOLDIERS TO
SERVE IN
THE
MIDDLE EAST
AND IN
EUROPE
DURING
THE
WORLD WAR II

6888th CENTRAL
POSTAL DIRECTORY
AND THE
6888th CENTRAL
ARTILLERY GROUP

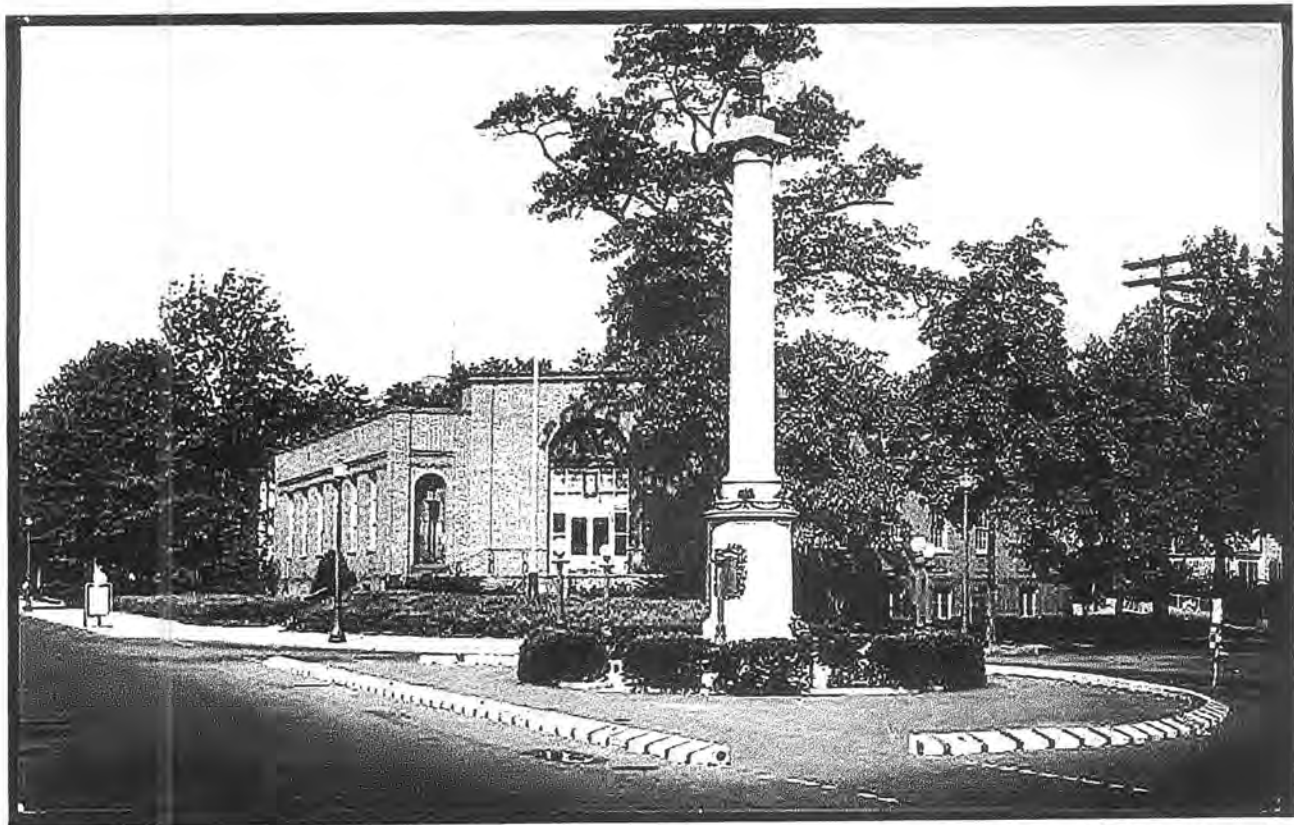


William Carlos Williams standing before the Rutherford post office and World War I memorial—both designed by his brother, Edgar.



Seventy Years Deep

A physician who is considered by many to be America's greatest living poet attributes his success to what he has learned from the people of his home town—Rutherford, New Jersey



World War I Monument
Rutherford, NJ



World War I Monument
Rutherford, NJ

photo of home - Rutherford



World War I Monument
Rutherford, N.J.

Memorial Monument, Rutherford, N. J.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY World War I Monument
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW JERSEY, Bergen

DATE RECEIVED: 3/08/13 DATE OF PENDING LIST: 4/03/13
DATE OF 16TH DAY: 4/18/13 DATE OF 45TH DAY: 4/24/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000201

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 4/24/13 DATE

ABSTRACT/SUMMARY COMMENTS:

AOS . Art + Social History
1919 - 1920

RECOM./CRITERIA A+C

REVIEWER Usabeline

DISCIPLINE Historic

TELEPHONE _____

DATE 4/24/13

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

**State of New Jersey**DEPARTMENT OF ENVIRONMENTAL PROTECTION
NATURAL AND HISTORIC RESOURCESOffice of the Assistant Commissioner
MAIL CODE 501-03A
PO Box 420
Trenton, New Jersey 08625
609-292-3541/Fax: 609-984-0836CHRIS CHRISTIE
GOVERNORKIM GUADAGNO
Lt. Governor

February 22, 2013

Mr. Paul Loether, Chief
National Register of Historic Places
National Park Service
Department of the Interior
Washington, D.C. 20240

Dear Mr. Loether:

I am pleased to submit the nomination for the World War I Monument, Borough of Rutherford, Bergen County, New Jersey, for National Register of Historic Places consideration.

This nomination received unanimous approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with the regulations published in the Federal Register.

Should you want any further information concerning this application, please feel free to contact Daniel D. Saunders, Administrator, New Jersey Historic Preservation Office, Mail Code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420 or call him at (609) 633-2397.

Sincerely,

Rich Boornazian
Deputy State Historic
Preservation Officer