

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



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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 categories 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 The Towers

other names/site number Strauss Mansion

2. Location

street & number 27 Prospect Circle

city or town Atlantic Highlands Borough

state New Jersey

code NJ

county Monmouth

code 025

zip code 07716-1310

<input type="checkbox"/>
<input type="checkbox"/>

not for publication

vicinity

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

Rh Boory — Assistant Commissioner, Natural & Historic Resources 6/25/12
Signature of certifying official/Title Date

NJ DEP
State or Federal agency/bureau or Tribal Government

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

8/20/12
Date of Action

The Towers

Atlantic Highlands Borough,
Monmouth County
County and State

Name of Property

5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only one box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing

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

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.)

RECREATION AND CULTURE/Museum

7. Description

Architectural Classification

(Enter categories from instructions.)

Queen Anne

Materials

(Enter categories from instructions.)

foundation: Brick

walls: Wood shingles

roof: Asphalt shingles

other:

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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

(See attached)

Narrative Description

(See attached)

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NARRATIVE DESCRIPTION

The Towers, commonly known as the Adolph Strauss Mansion, is a two-and-one-half-story frame Queen Anne style house with an irregular floor plan, an asymmetrical façade, and a gambrel roof. (Photograph #2) The foundation is brick, the walls are finished with wood shingles, and the roof is clad with asphalt shingles. The facade fronts Eighth Avenue to the west, while the north elevation on Mount Avenue is also formally appointed. Each of the four elevations is stepped, due to the asymmetry of the floor plan, and two-and-one-half story turrets are located at the northwest and southwest corners. A first floor porch wraps around all four elevations, stretching completely across the west and north elevations and partially across the east and south elevations. Second floor porches separately run across the west and north elevations as well, with the north porch wrapping partially across the east elevation. Window type and placement varies around the building and includes one-over-one and two-over-two, double-hung sash windows as well as stained glass windows in double-hung, rectangular, round, and semi-circular shapes. The modified mansard roof consists of a flat roof over a dual slope over the core of the house with clipped cross-gambrels to the north, south, and west, as well as cross-hip roofs to the north and east and small dormers on the north, south, and east. The interior of the house is designed to reflect the Queen Anne style of the house, with an entrance hall finished entirely in geometric patterns with golden oak, black walnut, and chestnut on the floor, wall paneling, and ceiling. The remainder of the house exhibits the high ceilings with plaster cove cornices that are typical of late nineteenth century high style houses, round and octagonal bays, and four-panel doors and wood trim finished with varnish. The house overlooks Atlantic Highlands, Sandy Hook, and the Atlantic Ocean from the intersection of Prospect Circle and Mount Avenue, almost at the highest elevation in town, in a residential neighborhood populated with late nineteenth and early twentieth century houses in a variety of styles. The residence occupies a lot that slopes more than ten feet down from east to west, where the earth is retained by a 40" high stone wall. (Photograph #1) The property is in good condition and maintains its integrity to its period of significance, having undergone few alterations since its construction.

Exterior

Eighth Avenue (West) Facade

The primary facade of the Adolph Strauss Mansion is approached from Eighth Avenue by a flight of sixteen steps with marble treads. The steep flight is flanked by brick cheek walls with marble caps that are received by brick piers with square slate caps, both above and below. The upper piers are further capped with two-piece cast stone ball finials. A concrete landing gives way to two wide brick steps with stone treads flanked by brick piers. Massive turned newel posts receive turned balustrades that rise beside seven wood steps to the entrance porch.

The facade thus approached is a two and one-half story, irregular seven bay elevation with a three-story circular turret to the north (left) and a two and one-half story octagonal turret to the south, at right. (Photograph #2) The northern turret features a conical roof and rises one and one-half stories above the cornice line, topped by a copper cap. (Photograph #11) The turret originally featured a second level above the current roof that featured a Moorish roof and finial. The turret can be seen in an early postcard and drawing. The turret's four one-over-one windows are separated by pressed tin panels with paired square pilasters with Doric capitals. Above and below these windows are pressed tin decorative friezes with the conical roof above and a cornice-pent roofed skirt covering the main modillioned wood cornice below. Adjacent to the turret, a centrally stepped roof slope covered with architectural shingles flares at the eaves to create a roof for the second floor porch. A cross-gambrel with clipped ridge and paired two-over-two windows hugs the south turret at the roofline. The windows are separated by a shingled pier and surrounded by a half-circular reveal that arches between the window heads. The southern,

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octagonal turret rises a half story above the cornice line with oculus windows on the four outer walls.

At the second floor level, a porch runs the length between the two corner turrets. At the left (north) end, the second floor of the circular turret features three one-over-one sash windows. To the south of the circular turret, a four-panel door with clear glass transom and a modern aluminum storm door provides access to the open second floor porch. The five-bay porch features turned posts, a turned balustrade, a beaded-board ceiling, and EPDM (rubber membrane) roofing over an original flat-seam metal floor surface. Two two-over-two sash windows pierce the porch's inner wall in bays three and four. This wall, like all of the primary walls of the frame house, is covered with wood shingles laid in a decorative pattern combining alternating courses of square butt shingles with diamond and fishscale shingles. Bays five and six contain two-over-two windows that are wider than the windows in the adjacent bays three and four. These windows fenestrate a projecting portion of wall beneath the roof's cross-gambrel end. The second floor of the octagonal tower features new two-over-two Pella replacement windows with narrow muntins.

At the first floor level, a wrap-around porch protects the building's walls. The bays of the first and second floors do not align, and the first floor porch is supported by paired, turned posts rather than the single posts on the second floor. (Photograph #9) The three first floor windows of the circular turret are executed in stained glass with exterior protective glazing. The second bay contains an oculus window with a floral stained glass pattern. (Photograph #7) The next two bays share the main entrance to the house with a nine-light Dutch door featuring beveled glass in the top half, fourteen small square panels bordering a central rectangular panel in the bottom half, and a stained glass transom, with the initials A.S. worked into it, above. (Photograph #6) Two tall, two-over-two sash windows occupy bays five and six, while the octagonal turret is fenestrated with two-over-two windows in the four exterior faces. (Photograph #2)

The first floor porch on the facade is five bays in width, and then wraps around both the north and south turrets. All five bays are articulated with paired columns with turned balustrades. (Photograph #2) In front of the circular turret, the balustrade runs diagonally, while the balustrade in front of the octagonal turret is curved. Despite the different railing treatments, both corners of the porch are diagonal, resulting in a projection of the curved railing beyond the porch's floor structure at the southern end. At the entrance bays, one of each paired column receives the sloping balustrade of the entrance steps. Brick piers support each pair of columns, with replacement diagonal latticework beneath replacement skirt boards in the intervening spaces, except at the stair bay.

Mount Avenue (North) Elevation

The north elevation, fronting Mount Avenue, could be easily mistaken for the building's front. Similar to the primary facade on Eighth Avenue, this elevation shares a level of detail and formality appropriate for the street front. (Photograph #3) The circular corner turret serves as a pivot point to separate the similar elevations.

The Mount Avenue elevation is two and one-half stories in height, irregular in both plan and bay spacing. At the roof line, a cross-gambrel with a clipped gable is located at the eastern end. This gambrel end features paired one-over-one sash windows set in a half-circular recess. (Photograph #10) Although similar to the gambrel end on the west facade, the detailing of this gambrel end differs in two significant details: there is no shingled pier separating the windows; and, the half-circular recess arches above the window heads so that the window opening is fully contained within the recess. Above the cross-gambrel, the roof slope changes to a central, nearly flat area. Adjacent to the cross-gambrel is a secondary cross-gambrel with one one-over-one sash hipped roof dormer window. This dormer features wood-shingled cheek walls. The roof form is completed with the circular corner turret with conical roof as described as part of the west facade.

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There is a five-bay open porch with turned posts and balusters at the second floor level. This porch wraps the building's northeastern corner to provide two additional second floor bays on the Prospect Circle elevation; however, the porch stops short of the turret at the northwestern corner and does not wrap around to connect to the Eighth Avenue facade's second floor porch. The porch floor is unpainted EPDM roofing over a flat-seam metal roof. The ceiling features wooden beaded boards.

The second floor wall within the porch contains three two-over-two sash windows, and a three-panel door under the gambrel end wall; the central two bays project as a rounded bay on the porch. (Photograph #10) The three-panel door provides access to the porch and features a clear glass transom and a modern "Victorian" full-light wood screen door with corner brackets and a removable storm panel. The door's top panel was originally glass, but has since been replaced with an opaque plastic panel. The second floor fenestration continues with a smaller, two-over-two sash window placed off-center beneath the secondary cross-gambrel, and then terminates with the three one-over-one sash windows of the circular turret.

The first floor porch is also five bays in width; however, the column spacing does not align with the second floor columns above. The porch wraps around the northeastern corner to provide three bays on the Prospect Circle elevation, and wraps around the turret on the northwestern corner to connect with the first floor porch on the Eighth Avenue facade. Despite this continuity, the porch detailing changes from paired posts to single posts as it turns the corner onto the Mount Avenue elevation. (Photograph #3) Only the posts that flank the side entrance steps are paired to denote the entry. The detailing of the turned posts does not match the second floor posts. The turned balustrade does match the second floor balustrade, although the first floor balusters have been replaced with custom millwork. A sign, "Atlantic Highlands Historical Society STRAUSS MUSEUM," is centered on the center bay, suspended from the porch beam.

The first floor wall inside the porch is shingled in a pattern of alternating courses of diamond, fishscale, and square butt shingles as seen on the Eighth Avenue facade. In the first wall bay is a small one-over-one sash window. In bays two through four there are full height, two-over-two sash windows, matching the second floor configuration. (Photograph #8) A three-panel sash door with a stained glasses transom and a modern "Victorian" storm door is in the fifth bay, as found on the second floor door above. The wall area between the door and the turret is unfenestrated, due to the interior stair location. The turret features three stained-glass windows, all with protective glazing.

The porch posts are supported by pressed red brick piers with tinted butter joints, although the first (easternmost) pier has been stuccoed and the sixth and seventh have been rebuilt. Modern diagonal lattice fills the voids between the piers, except in the middle porch bay where a flight of seven wood steps provide access to this side's entrance door. These steps have been rebuilt with dimensional lumber, but feature matching balustrades received by heavy turned newels at their base. The wood steps change to two twentieth-century brick steps flanked by brick piers, all with cast concrete treads and caps. There is a steep slope from the steps to the street side curb, and a shallower slope across the ground from east down to west. At the ends of the porch, modern rectangular downspouts receive rainwater from modern "K" gutters above.

Prospect Circle (East) Elevation

The Strauss Mansion's east elevation faces Prospect Circle, but does not share the complicated massing or finer detailing of the other street elevations. (Photograph #4) Although still two and one-half stories in height, this elevation has an irregular bay configuration. At the far left (south), there is a one-story enclosed shed-roofed bay

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with a fifteen-light sash door that provides access to the adjacent kitchen. This doorway also holds a wood screen door, and is reached via a wood deck from the sidewalk. The deck is flanked by modern wood railings. A historic image from an early postcard indicates that there was previously a one-story structure, possibly a type of three-season room, with a hipped roof that stretched across this one story section and the southernmost bay of the main two-and-one-half story section.

The main block of this elevation consists of three window bays in two stories on a cross-hip roof that extends out from the main mansard. The running cornice below is obscured by a modern k-gutter. An original straight-range red pressed brick chimney with pink butter joints survives between the first and second bays. This chimney has been removed above the eave line, and corbels out of the wall at the height of the first floor window heads, just above the previous location of the north end of the now-demolished one-story structure's roof. At the first floor level of this section, there are two one-over-one sash windows and a smaller two-over-two sash window. Beneath the windows the frame wall has been replaced in running bond full-range orange brick, and a modern full-range red brick chimney has been added to the northern end of the main block.

Beyond the main block, the character of the Prospect Circle elevation changes as the front porches wrap onto this side. The roof form also changes to the slopes of the main mansard, along with a dormer that features paired two-over-two replacement sash and asbestos-shingled cheek walls. While the first floor porch contains three bays, the second floor porch is only two bays with the third (southernmost) bay enclosed as living space. Shingled to match the rest of the house, this second floor bay features a two-over-two sash window. This bay is believed to be an early addition, mentioned in an 1896 newspaper article, that served as a bedroom. An early post card image shows the elevation without this bay. In that image, the second floor porch extends as far as the first floor porch. The porch and window detailing matches the Mount Avenue elevation, with the central first floor porch bay open, and accessed by a concrete slab "step."

South (Rear Yard) Elevation

The south elevation of the Strauss Mansion overlooks the property's small rear yard and adjacent forestation. This secondary elevation, an irregular seven bays in width, is defined by the octagonal turret that turns the building's southwestern corner from the Eighth Avenue facade at left and a large projecting cross-gambrel wall at right. (Photograph #5) This cross-gambrel is four bays wide, and features two pairs of two-over-two replacement sash windows set within a recessed arch, similar in character to the cross gambrels on the Eighth Avenue and Mount Avenue elevations. Between these two roof forms, the main mansard is fenestrated with a single, hipped roof dormer with paired replacement two-over-two sash. Beneath the dormer the wall is two bays in width.

At the second floor level, Bay 1 holds the octagonal turret's replacement window sash. The second bay features a high, wide arched-head stained glass window at the top of an interior bed wall. The adjacent bay (#3), along with bays four, five and seven beneath the cross-gambrel each contain a two-over-two sash window. Bay six is blank. There is a sash door in the depth of the cross-gambrel's projection with a clear glass transom. This door originally opened onto the second floor porch that continued the width of the elevation. This porch, which can be seen in an historic photo with an Eastlake porch railing, that may have been a replacement for the original railing, was removed some time in the mid to late twentieth century. At the western end, next to the turret, there is a level porch floor area, now covered with EPDM roofing coated with aluminum paint.

At the first floor level, the front porch wraps around from the Eighth Avenue facade, ending after bay five, where the corresponding area in bays six and seven becomes enclosed interior space. The roof of this space was originally a flat roof under the second floor porch, but has been converted to a shed roof. All five bays of the

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recessed wall feature tall two-over-two sash windows, beginning in bay one with the turret window. Similar to the second floor configuration, the first floor features a porch door in the depth of the cross-gambrel's projection. This sash door has a single-light transom above and two horizontal beveled-molded panels below. In bays six and seven, where the exterior wall aligns with the front face of the porch, there are two, one-over-one sash windows. This different window configuration suggests that these two bays of the porch were enclosed to provide the laundry mentioned in the newspaper description of the 1896 alterations. Furthermore the matching wall shingles and the foundation detailing also suggest the enclosure was made shortly after the initial construction. To the right (east) of bay seven, the ground rises steeply to the deck that provides access to the kitchen door from Prospect Circle. Adjacent to the deck is a concrete-capped site feature that is reported to be a capped well.

Interior

The interior of the Strauss Mansion is asymmetrical in layout and exhibits a hierarchy of finishes ranging from the full wood paneling and patterned wood floor in the grand entrance hall to the plain tongue-and-groove wood flooring and plaster walls in the third floor bedrooms.

First Floor

Room 101 Entrance Hall

The entrance hall is a roughly square room with a three-sided bay at the northwest corner and a clipped corner in the southeast. An exterior entrance is located along the west wall, while double-width doorways that lead into the dining room and parlor are located in the east and south walls respectively. A staircase begins along the north end of the west wall, continues the length of the north wall with landings at either end, and then ascends along the east wall. (Photograph #12) A small closet is located beneath the east wall run of stairs. A fireplace is located in the southeast corner. (Photograph #13)

The floors are parquet with alternating strips of light and dark wood (golden oak and black walnut) in a geometric pattern. (Photograph #14) The pattern has a dark square at the center, with a light square around it and a third, dark square around that. Dark wood lines run out from the corners of the third square to the corners of a larger square that is also made of dark wood. The triangles created by this pattern are infilled with alternating strips of light and dark wood, with light wood borders. A fifth square is set about a foot outside the fourth square and is made of dark wood. The space between the fourth and fifth squares is filled with orthogonal alternating light and dark strips, except at the corners, which are light wood with small dark squares at their centers. This pattern is framed by the staircase and the south and west walls. The remainder of the floor is a light wood.

The walls and ceiling are all finished with wood paneling, some of which is American Chestnut. The fields of the panels are beaded board. On the walls the beaded board has a vertical orientation, while on the ceiling it alternates direction, based on the length of the panel. The ceiling paneling is also set in a pattern. A center square is crisscrossed by molding with a small square at its center for the ceiling light fixture. The center square is set within a larger square. The space between the two squares is divided into rectangles by molding from the center point of each side to the center points of the two adjacent sides. The outer edges of the ceiling have rectangular panels running parallel to the adjacent walls.

The entrance door in the west wall is a Dutch door with an unusual latching mechanism securing both halves of the door. The upper half of the door has a thick, beveled-glass pane. Two vertical and two horizontal muntins set about 4" in from the stiles and rails set off eight smaller panes from the larger center pane. The lower half of the

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door has a horizontal panel surrounded by 14 small square panels. An original stained glass transom window above the door features the initials AS., with the initials designed to be read from the interior. The door trim, which is replicated on the other window and door openings throughout the room, has a profile from the interior edge to the exterior edge as follows: ovolo/fillet/cyma recta/slightly curved fascia/cyma recta/fillet/quirked cyma recta.

To the north of the door, there is a square stained glass window with a circular pattern. The exterior side of the window has a round frame that hides the edges of the square. Within the bay at the first landing of the staircase in the northwestern corner of the room, there are three double-hung sash windows with stained glass.

A five-panel door provides access to the closet beneath the east wall run of the staircase. That run of staircase also clips the upper corner of a double-leaf doorway with sliding five-panel doors. In the southeast corner, an original mantel is set below a series of three panels. Finally, the south wall contains the sliding double-leaf door entrance to the parlor.

Room 102 Dining Room

The dining room is a rectangle with a rounded bay in the north wall. (Photograph #16) It has a tongue-and-groove wood floor with a border of alternating bands of light and dark wood. The lower portions of the walls are covered with paneled wainscoting, while the upper sections are plaster, as are the cove cornice and the ceiling. The paneled wainscoting consists of vertical panels with vertical beaded board in the field. The panel moldings have an ovolo/fillet/ovolo/cavetto/half-bead profile from exterior to interior. The cap molding on the wainscoting has a profile of cavetto/dual-slope fascia/half-bead/scotia/fillet/echinus from bottom to top. A small medallion centered on the ceiling is modern composite material. A modern light and fan fixture hangs from the medallion.

There are a total of six windows in the room: three in the east wall and three in the north. The three north windows and the two outer east windows are all two-over-two double-hung sash windows. The sixth window, placed between the two east windows, is a smaller, original, stained glass window. The window trim profile, from outer edge to inner, consists of quirked cyma recta/fillet/cyma recta/rounded fascia/cyma recta/fillet/quirked cyma recta. The trim has bulls-eye corner blocks.

There are also six doors in the room. A secondary exterior entrance door is located in the north wall. This sash door has one light over two recessed horizontal panels with a quirked cyma recta panel molding, a glass knob, a one-light transom, and the same trim as the windows, as do all but one of the other doors in the room. The east wall has a typical five-panel door similar to those in room 101 on ball-tip hinges with a metal knob. The east door in the south wall is a four-panel door with slightly raised panels and cyma recta panel molding. The trim around the door is a wide fascia with an outer half-bead and cavetto molding. The door at the western end of the south wall and the door at the southern end of the west wall both match the east door in details and trim. The south door in the west wall, however, is a sliding door rather than a hinged door. The opening at the northern end of the west wall has typical trim and contains two five-panel sliding doors matching the east door. A dumbwaiter was originally located in the southeast corner of the room where there is now a doorway to the kitchen. The dumbwaiter shaft remains in place in the basement.

The bathroom is accessible through the east door in the dining room and has vinyl tile flooring and painted beaded-board walls and ceiling. It has two two-over-two, double-hung sash windows: one in the north wall and one in the east. Both have trim a profile matching that in the dining room, without the outer quirked cyma rectas. A typical five-panel door with trim matching that around the east wall is located in the south wall; this door, however, is not as tall as the doors in the public rooms. The door in the west wall, leading back to the dining

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room, has trim matching that on the reverse side. The toilet and sink are located along the north wall. This bathroom was originally a butler's pantry. There are no indications of any original cabinetry that may have been in the room. The south wall door has been blocked on the reverse side by kitchen cabinets.

Room 103 Kitchen

The kitchen has been modernized over time, but has not been addressed in the past few decades. The floor is currently covered with carpet, but appears to be narrow tongue-and groove flooring running north-south. The walls and ceiling are beaded-board with a dark varnish finish. A small wood cornice holds the beaded board in place. The ceiling level changes at the southern end where the south side one-story structure adjoins the main house, suggesting that the interior space was once divided. A stair, also enclosed in beaded board, is set against the west wall. The south wall of this enclosure has lost its paneling. A large brick chimney with a shallow inset, perhaps for the original stove, is located along the east wall. An early twentieth-century stove has been set in front of the shallow opening. Modern cabinets are set against the north and east walls, along with a peninsula that juts into the room from the east wall near the southern end of the room.

There are four one-over-one, double-hung windows in the room: two in the east wall and two in the south. All but the west window in the south wall have trim with the following profile: inner fillet/cyma recta/rounded fascia/cyma recta/fillet/cyma recta. The fourth window has a simpler fillet/ovolo/rounded fascia/ovolo/fillet profile.

The door in the north wall leads to the dining room. This doorway may originally have been a pass-through adjacent to the dumbwaiter that was located just north of the door. The door has four slightly-raised panels with cyma recta panel molding and trim made from vertical board, a dark porcelain knob, and three-knuckle ball-tip hinges. A cabinet located above the door has two-panel doors with recessed panels and an applied ovolo/cavetto/cyma recta panel molding. The trim around the cabinet matches the west window in the south wall and has four corner blocks. The cabinet opening also has a cornice with a cavetto/ovolo/fillet profile from bottom to top.

The east door is a modern 15-light sash door with a porcelain knob and five-knuckle ball-tip hinges, as well as trim matching that around the east windows. An original four-panel door with slightly-raised panels and quirked cyma recta molding at the southern end of the east stair enclosure wall has metal knobs and embossed steeple-tip hinges. The trim around this door consists of an inner fillet/cyma recta/rounded fascia/cyma recta/fillet/cyma recta. Another door in the north wall of the stair enclosure leads to the basement stair. This door is a four-panel recessed door with quirked cyma recta panel moldings and the same trim as the east door, although it has been cut due to space restrictions. Finally, the door at the north end of the west wall leads into the breakfast room. This door has four slightly-raised panels with quirked ovolo panel molding, a simple fascia, and cyma recta molding trim.

Room 104 Breakfast Room

This small breakfast room is located between the kitchen and the parlor. The rectangular room has tongue-and-groove wood floors with a border of alternating light and dark wood bands. The walls are plaster, as is the cove cornice, while the ceiling is drywall. The profile of the cornice matches that in Rooms 102 and 105. A small medallion at the center of the ceiling is a modern composite material. A period-appropriate fixture hangs from the medallion. The 8" baseboard has a cyma reversa-under-beak molding similar to the baseboard in Room 105. Two two-over-two double-hung sash windows are located in the south wall. A door at the southern end of the west wall leads to the porch. This door is a sash door with a single pane over two horizontal recessed panels with

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quirked cyma recta panel molding. A single-light transom is set above the door within the trim. A five-panel door at the northern end of the west wall and another in the north wall both match those leading from Room 101 to Rooms 102 and 105. The trim around these windows and doors has a profile from the interior edge to the exterior edge as follows: ovolo/fillet/cyma recta/slightly curved fascia/cyma recta/fillet/quirked cyma recta. The door in the east wall is different in style and in trim. The door has four raised panels with a quirked ovolo molding. The trim around the door consists from outer edge to inner edge of quirked ovolo/fillet/three-quarter bead/peaked fascia/cyma recta/fillet/half-bead.

Room 105 Parlor

The southwest room, which serves as a formal parlor, is square with a pentagonal bay at the southwest corner and a clipped northeast corner that accommodates a fireplace and flue. (Photograph #15) The floor is tongue-and-groove wood with a parquet border of alternating bands of light and dark wood. The border follows the lines of the bay as well. The baseboard is about 8" high and has a cyma reversa-under-beak molding that is recessed from the face of the baseboard, suggesting it may be a replacement. The walls are plaster, as is the 12 foot high ceiling and the cove cornice. The cove cornice profile consists of a small cavetto beneath a three-quarter round bead that transitions to the larger arc of the cove. The cornice terminates at the ceiling with a sunk fillet, half-bead, and a conge. The bay is set off by two plaster scrolls at the upper corners of the opening. An original plaster medallion is centered on the ceiling as well. The medallion features an outer bead molding surrounding a wheat sheaf molding that creates the medallion frame. Within that frame flowering plants radiate out from a circular egg-and-dart molding that is in turn around acanthus leaves above a flower through which the light fixture hangs. A period-appropriate 5-globe light fixture from another local house is suspended from the medallion.

Along the northern end of the room, a pair of sliding doors leads into the entrance hall (Room 101). Each door has five recessed panels with a quirked cyma recta panel molding. The door trim, which is replicated on the other window and door openings throughout the room, has a profile from the interior edge to the exterior edge as follows: ovolo/fillet/cyma recta/slightly curved fascia/cyma recta/fillet/quirked cyma recta. The other two doors in the room are both five-panel doors of the same style as the north doors and are located in the east wall. The northern of the two doors is a sliding door, while the other opens into the adjacent room and is hinged on its south side. There are two windows in the south wall, three in the bay and two more in the west wall. All are two-over-two, double-hung sash windows and are nearly floor to ceiling in height.

The other notable feature in the room is the fireplace in the northeastern corner. This fireplace mantel was taken from another house to replace one that had been removed by a previous owner and stands off the plaster wall by several inches. The back face of the firebox is missing, but the cast iron firebox plate from the fireplace in Room 101 has been inserted. The firebox is edged with a cast iron rope molding. Period-appropriate green tile surrounds the firebox. The overmantel has two pairs of fluted Corinthian columns: one set supporting the mantel shelf, the other bearing on the mantel shelf and supporting a secondary shelf over the mantel mirror. The mirror, which has egg-and-dart molding around it, has been replaced. The frieze beneath the mantel shelf is decorated with ribboned garlands. The profile of the mantel shelf, from bottom to top, is cyma reversa/fascia/cavetto/fillet/cyma recta/fillet. The overmantel shelf profile, from bottom to top, is cavetto/cyma recta/curved fascia/fillet/cyma reversa/cavetto/cyma recta.

Second Floor

Room 201 Hallway

The second floor hallway is L-shaped. It runs south from the stairwell over the stairs to the first floor to the

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doorways to Rooms 203 and 204. The hallway then extends to the east, providing access to the other second floor rooms, as well as to the third floor staircase, which is located against the south wall of the hallway. (Photograph #17) Two closets are located on the north side of the east-west hallway as well. A short extension of the hallway toward the north again provides access to Rooms 207 and 208.

The floors in the hallway are laid with 2" wide pine tongue-and-groove flooring, except at the top of the stairs, where it has been replaced with 3" wide oak flooring. The baseboards are 6" high with a cyma reversa cap molding. The walls and ceiling are plaster. The third floor stair spandrel walls are finished with 3" wide, varnished vertical beaded board. The corner of the hallway ell is separated from the north-south and east-west runs by partial walls coming down from the ceiling bearing on foliated scrolls. A similar partition marks the division between the east-west section and the short extension toward the north at the east end.

Within the hallway, there are a total of eight room doorways and two closets. Room 204, the period bathroom, does not have a door. The other doors are all four-panel doors with slightly raised panels and quirked cyma recta panel molding, except the door to Room 206, which has recessed panels. The doors are hung with five-knuckle ball-tipped hinges. The trim around the doors is, from exterior to interior, cyma recta/quirked half-bead/fillet/ovolo/fillet/half-bead/splay/half-bead/splay/half-bead/fillet/ovolo/fillet and has bulls eye corner blocks. One doorway leads to the kitchen stairs. The stairwell is finished with plaster down to the second floor floor level.

A single two-over-two, double-hung sash window is located in the north wall in the north-south hallway over the stairwell. The trim around the window is a simple fillet/ovolo/rounded fascia/ovolo/fillet/half-bead/cavetto from interior to exterior. The hallway also has two ceiling fixtures and one exit sign.

Room 202 Library

Room 202 serves as the library for the historical society. (Photograph #18) The floor boards appear to be original and are 4" wide, running north-south. The baseboard is 9" high, with the same cap as that in the hallway. The walls and ceiling are plaster. A bay with a curved plaster wall is located near the west end of the north wall. Modern bookshelves have been constructed against the south and west walls.

The room features three doors, two in the south wall and one in the north. The south doors are typical second floor four-panel doors with typical trim similar to that in the hallway. The eastern of these two doors leads to the hallway, while the west door opens onto a closet. The north door, located at the western end of the north wall is a sash door with one light over two horizontal panels. The panels are slightly raised with quirked cyma reversa panel molding and typical door trim with corner blocks. An operable one-light transom is set within the opening above the door. In addition to the doors, there are four windows, two in the curved bay, one in the north wall to the east of the bay, and one in the east wall. Each has four-over-four, double-hung sash with trim similar to that in the hallway. The trim around each window extends down to the baseboard. The room is lit by a ceiling-mounted light/fan fixture.

Room 203 Office

Room 203 serves as an office. The floor is carpeted, the walls and ceiling are drywall/plaster. The baseboard is a 6" board with no cap molding. There is a single two-over-two, double-hung sash window in the east wall and a single typical door in the west wall. Both have 6" wide flat trim. The door is hung with modern five-knuckle hinges with flat tips. There is a soil pipe exposed in the southeast corner and a modern ceiling light fixture. This room, which is an early addition to the house, has been completely refinished on the interior, leaving no evidence

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of its former appearance

Room 204 Bathroom

Room 204 has been restored for interpretation as a period bathroom. The floor is laid with 3 1/2" pine. The walls and ceiling are drywall and the ceiling has been lowered, possibly to accommodate plumbing for an old bathroom above. The modern baseboard has a splay/cyma reversa/ovolo cap molding. The lower half of the walls is covered with vertical beaded board and has a cap with the profile: cyma reversa/fillet/half-bead/half-bead/fillet/cyma reversa. The one-over-one, double-hung sash window in the east wall has modern replacement trim with a profile of ovolo/four fillets alternating with three cavettos/ovolo. The trim has rosette cornerblocks at the bottom corners and a drip cap at the top. The doorway in the west wall does not have a door. The trim matches that around the window. The room contains a tub, toilet and sink. A doorway in the south wall leading to room 205 has been covered with the drywall and wainscoting.

Room 205 "Old Homes" Room

The floor in the southeast bedroom is carpeted and the baseboard matches that in the hallway. The walls and ceiling are a combination of plaster and drywall. The room is roughly a rectangle, with a short ell in the southwest corner of the room leading to a door into the adjacent room to the west and another in the northwest corner with a door to the hallway. The west wall door is blocked by a cabinet. The door at the western end of the north wall is a typical door with trim similar to that in the hallway. The door is hung with embossed ball-tip hinges. The other door in the north wall is now blocked on the other side. This door is a four-panel door with two vertical panels over two horizontal panels, all recessed, and quirked ovolo panel molding. The trim around the door is a modern stock trim. There are also three two-over-two, double-hung windows. Two are located in the east wall and one in the south. The window trim profile, from exterior to interior, is fillet/cavetto/rounded fascia/cavetto/fillet/cyma reversa/three-quarter bead/half-bead. The exhibits in the room are lit track lighting.

Room 206 Child's Bedroom

The middle bedroom on the south side of the second floor is interpreted as a child's bedroom. The floor is carpeted. The baseboard, which is not original, has a cavetto over half-bead cap molding. The walls and ceiling are plaster. There are a total of five doors in the room. The two doors in the north wall lead to the hallway and to a closet. The closet door is smaller than the hallway door. Both have four recessed panels with quirked cyma recta panel molding and flat-tip five-knuckle hinges. The closet door has a wood knob, while the hallway door has a modern knob. The northern door in the west wall matches those on the north wall. The southern door in the west wall is a sash door with a single sash over two horizontal panels. The panels are slightly raised and have quirked cyma recta molding. The door knob is wood and the hinges are embossed five-knuckle ball tips. A single-light transom is located over the door. A fifth door in the east wall matches those in the second floor hallway. The trim around the doors is similar to that around the doors in the second floor hallway, except that the outer edge is a cavetto rather than a cyma recta. There are also two two-over-two, double-hung windows in the room in the south wall with trim similar to that around the doors.

Room 207 Bedroom

The southwest corner bedroom has been restored for interpretation. It has a multi-sided bay in the southwest corner, separated by a partial wall at the ceiling bearing on two foliated brackets. (Photograph #20) A door in the north wall is located within a recess with a matching wall and bracket detail. The northeast corner of the room is cut out for the hallway. The floor matches that in the second floor hallway, as does the baseboard. The walls and ceiling are plaster. An added picture rail has a fillet over cavetto profile.

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There are a total of four doors in the room, one in the north wall leading to the adjacent room to the north, another in the north wall leading to a closet, a third in the south side of the cutout section in the northeast corner, and a fourth in the east wall leading to the adjacent bedroom to the east. (Photograph #19) All four doors and their trim match those in the second floor hallway. All but the north closet door have five-knuckle embossed ball-tip hinges. The north closet door has three-knuckle embossed steeple-tipped hinges, presumably the original hinge configuration.

The room also features seven windows. Two windows in the west wall and one in the south are typical two-over-two, double-hung sash windows. Three additional windows in the bay are replacement two-over-two Pella sash windows. The final window, located in the south wall between the two-over-two and the bay at the southwest corner, is a stained glass window, which is a replacement based on the original design. All of the windows have typical trim matching the door trim from the hallway. The trim around all of the two-over-two windows extends down to the baseboard, creating panels beneath the windows. The baseboard cap molding continues around the inner edge of the jamb trim and the underside of the apron to frame the panels.

Room 208 Exhibit Room

The northwest corner bedroom on the second floor houses historical society exhibits. The room is a rectangle with a rounded bay in the northwest corner. The opening across the bay is framed by a partial wall at the ceiling bearing on two foliated brackets, similar to such openings in other rooms and the hallway. The floor is 2" wide pine tongue-and-groove running north-south with alternating strips of light and dark wood forming the border. The baseboard is 6" high with a cyma reversa over half-bead cap molding. The walls and ceiling are plaster. An added picture rail has a bullnose over cavetto molding profile.

The four doors in the room all match those in the second floor hallway, as does the trim. All but the east door in the south wall, which has a wood knob, have porcelain knobs. The doors in the east and west walls have five-knuckle ball-tip hinges, while the two south doors have three-knuckle flat tip hinges. The west door, which leads onto the second floor west porch, has a single light transom as well.

There are two types of windows in the room. The two west wall windows are typical two-over-two, double-hung sash with typical trim that continues down to the baseboard, creating panels similar to those in Room 207. The other three windows, located in the bay, are one-over-one, double-hung windows with typical trim.

Room 301 Hallway

The third floor hallway is J-shaped, with the cross and tail of the J running north-south, while the stair hall runs east-west, forming the body of the J. The floor is 4" wide tongue-and-groove boards running north-south. The baseboard is about 5" high with the same cap as the baseboard in the second floor hallway, plus a quarter-round shoe molding. The walls and ceiling are plaster. A partial wall at the ceiling supported on foliated brackets runs across the opening between the stair hall and the hall's north-south section. (Photograph #22) The stair to the second floor is located along the south wall of the east-west section of hallway. A turned balustrade matching the stair balustrade runs along the north side of the opening, terminating at a turned newel post at the western end and at a wall at the eastern end. (Photograph #21) Access to the attic is through an opening in the ceiling over the staircase. The hatch door appears to be a four-panel door. The south section of the north-south portion of the hallway is separated from the rest of the hallway by what appears to be a non-original wall, dating to the third division into two apartments.

While there are no windows in the hallway, there are numerous doors. The doors leading into Rooms 302, 303, 305, 306, and 307, as well as the door in the added wall across the north-south section, are all four-panel door

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with recessed panels trimmed with quirked cyma recta panel molding. The doors into the closet at the southern end of the north-south section, the closet in the stair hall, the hall bathroom, and 302 (from the north-south section) match those on the second floor. The door to room 304 is missing, and is probably the four panel door in the added hallway partition. The doors are hung with embossed steeple tip hinges, except for the stair hall closet door and the missing door to room 304. The stair hall closet door has five-knuckle flat-tip hinges. Knobs on the doors are mostly black porcelain where present, along with one older metal knob, and one modern metal knob. Three doors are missing knobs. The door in the newer wall across the north-south section has flat trim. The other doors have trim with a profile, from interior to exterior, of ovolo/fillet/cyma reversa/rounded fascia/cyma reversa/fillet/ovolo/cyma recta. The doors to the hall bathroom and the door to 307 from the east-west hallway are missing some or all of the outer trim edge.

Room 301A Hall Bathroom

The hall bathroom, located at the eastern end of the hallway's east-west section, has a linoleum floor and plaster walls and ceiling. The north and east walls slope inward above knee walls. There are no windows in the room. The single door in the west wall matches the second floor hall doors. The room contains a sink, toilet, and bathtub, along with an exposed soil pipe in the southeastern corner and a medicine cabinet on the south wall beneath a wall-mounted light fixture.

Room 302 Exhibit Room

The northeast corner room on the third floor is rectangular with a doorway recessed between closets along the west wall. The east wall slopes inward. The floor in the room is a laid with 4" wide pine tongue-and-groove that runs north-south. The baseboard is 6" high with a cap molding and shoe molding similar to that in the hallway. The walls and ceiling are drywall. The room has three doors, one each in the south and west walls lead to the hallway, while the third, also in the west wall, opens into a closet. The two west doors are typical doors matching the second floor doors, while the south door features four recessed panels. All have typical trim. There are two two-over-two, double-hung sash windows in the north wall and two more in the east wall. Those in the north wall have typical trim. The windows in the east wall have typical trim on the underside, but different trim on the sides and top due to the sloping wall. The trim profile, from exterior to interior, is fascia/ovolo/bullnose/fillet/half-bead.

Room 303 Storage Room

Room 303 is an irregularly-shaped space due to a bathroom cut out of the northeastern corner of what had been a rectangular room. The floor is linoleum over homosote. Some areas of baseboard, similar to that in the hallway, remain in place. The walls and ceiling are plaster. A suspended tile ceiling with fluorescent light fixtures has been added as well.

There are a total of four doorways in the room. One in the north wall leads to the hallway. This door, typical of the four recessed-panel type, has typical trim similar to that in the hallway. Two closet doors in the west wall are missing, but have typical trim in place. Two doors that presumably fill in those openings are stored in the room. The door to the bathroom in the northeast corner is also missing. This doorway is trimmed with modern stock trim. In addition to the doors, there is a pair of two-over-two modern replacement windows with wide muntins in the south wall. The window trim has been removed. A sink is located against the south wall of the bathroom, along with an oven range, and a modern HVAC unit is located in the northwestern corner of the room, largely blocking the doorway to the hall.

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The bathroom in room 303 has a linoleum floor and plaster walls partially covered with old laminate. There is a sink and toilet along the north wall and a tub along the south wall. The east wall slopes inward. The doorway in the east wall has modern stock trim, but no door. A pair of replacement two-over-two windows is located in the east wall. The trim around the windows has been removed.

Room 304 Storage Room

The middle room on the south side of the third floor has painted tongue-and-groove floorboards that run east-west. The baseboard matches that in the hallway. The walls and ceiling are plaster, with some plywood paneling applied to the east and south walls. The walls in the southwestern corner slope inward. The northeastern corner is cut out for two closets, one opening into this room and one opening into Room 303. There are three doorways in the room. One doorway at the north end of the west wall leads into the hallway. The door is missing, but the opening retains original typical trim. A door at the northern end of the east wall is a typical four-panel door similar to those on the second floor with typical original trim. The doorway at the southern end of the east wall does not have a door. The trim around the door is atypical, with a profile consisting of center reeding flanked by cavettos and fillets, along with a cyma recta on the outer edge. A pair of replacement two-over-two windows is located in the south wall. The trim around the windows has been removed.

Room 305 Storage Room

The southwest corner room on the third floor is a rectangle with a multi-sided bay in the southwestern corner. The floor is laid with 4" wide tongue-and-groove wood boards running north-south. The typical baseboard matches that in the hallway. The walls and ceiling are plaster. The room has two doors in the east wall. The north door, which leads to the hallway, is a four-panel recessed door, while the other is a typical door like those on the second floor. Both have typical trim. There are three two-over-two Pella replacement windows, two in the south wall and one in the west. The trim around these windows is missing. There are three additional square windows with circular panes set in the walls of the bay, each with typical trim, but no corner blocks.

Room 306 Storage Room

The floor in this room is laid with 4" wide painted tongue-and-groove wood boards that run north-south. The 7 1/2" high baseboard has a cyma recta cap molding and a quarter-round shoe molding. The walls and ceiling are drywall. The walls in the northwest corner slope inward. A chimney flue is located in the northeast corner. The door in the east wall is of the four-panel recessed type. Both the door and the window in the west wall have typical trim, except the outer edge trim has been replaced with a cyma reversa.

Room 307 Exhibit Room

The northwest room on the third floor is a rectangle with stairs up to a lookout in the northwest tower. The walls slope inward at the northeast corner. The floor is 4" wide knotty pine replacement flooring. The baseboard matches that in the second floor hallway and has quarter-round shoe molding. The walls and ceiling in the room are drywall, while the walls and ceiling in the lookout are beaded board. A set of nine steps leads up the lookout. The spindles on the railing are turned and the handrail is slightly molded.) This staircase was built in the late 1960s.

The door to the hallway, located in the south wall, is a typical door four-panel recessed door with typical trim. Another door in the east wall is a typical door with typical trim and non-embossed steeple-tip hinges. A single one-over-one, modern, double-hung sash window is located in the north wall. The trim around the window has a profile, from exterior to interior of half-bead on fillet/cyma recta/fascia/ovolo. The four one-over-one windows in the bay are also modern sash. The main room is lit by a modern ceiling fixture.

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Attic

The attic framing spans east-west between the gambrel roof and interior bearing walls. The roof framing changes direction depending on the direction of the gambrel roof and the dormers. There is a flat portion of the roof near the center of the house and a ring board along the perimeter of the flat roof. The flat portion of the roof is sheathed with solid board sheathing; the sloped roofs have battens that support existing wood shingles, which are currently covered with asphalt shingles.

Basement

The stairs to the basement are located in the kitchen, along the west wall. The walls and ceiling of the stairwell above the first floor floor level are finished with beaded board. The basement runs under the entire house. The floor is concrete. The walls are parged, as are the two lines of brick columns that run north-south. Some sections of the wall at the north end have also been covered with foam insulation. The ceiling is open joist with cross bracing. Joists run east-west. The southeast corner of the basement is set off by a combination of interior partition walls and cabinets. Within this section of the basement, there is a closet with beaded board walls. At the south end of this section, there is a stacked-five panel exterior door. A second closet is located in the southwest corner of the basement. The remainder of the basement is open. A four-panel exterior door is located in the northwest corner of the basement. Two-light awning windows are located around the basement, including in the basement section under the northwest tower, along with a two-over-two window in the south wall.

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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.)

Architecture

Period of Significance

1893

Significant Dates

1893

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Solomon H. Cohen, Architect

Adolph S. Hutera, Builder

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 period of significance is the date of construction, since the building's significance is its architecture. There have been no major additions or alterations that would expand the period of significance.

Criteria Considerations (explanation, if necessary)

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N/A

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

(See attached)

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

(See attached)

Developmental history/additional historic context information (if appropriate)

(See attached)

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NARRATIVE SIGNIFICANCE

The Strauss Mansion is significant under National Register Criterion C in the area of architecture for its high style representation of a Queen Anne "summer cottage" constructed during the golden age of shore-town development in New Jersey. The Queen Anne style was a product of the technological advances of the late nineteenth century. The freedom from box style architecture and the profusion of textures, shapes and details were made possible by the invention of balloon framing and the mass production of ornamental features in factories. It was disseminated through mass-produced architectural pattern books, another advance of the nineteenth century. Its exuberance appealed to the newly rich or newly middle class, who wanted to show off their wealth. The fanciful style was well-suited to the summer residences at the Jersey shore, as the long porches were perfect for catching breezes off the ocean, the tall windows and high ceilings allowed for air circulation in the summer, and the high turrets provided a view out over the water.

The Strauss Mansion was built to take advantage of the location high on a hill, employing long porches on all four sides and including two turrets. The period of significance for the house is 1893 to 1896, its date of construction and early alterations. The significant features that contribute to its interpretation as a high style Queen Anne house include: the asymmetry; the irregular massing that articulates the arrangement of the rooms; the modified mansard roof with clipped cross gambrels, cross-hips, and roof dormers; the textured wall patterns produced by the fish scale, square butt, and saw-tooth wood shingles; the two-story semi-circular bay; the two turrets - one round, one octagonal; the long wrap-around porches on two levels, with single and paired turned porch posts arranged to avoid symmetry or unbroken vertical lines; the turned balustrades on the porches; the varied windows that include both traditional one-over-one and two-over-two clear glass sash windows and stained glass in one-over-one sash windows as well as in fixed rectangular, round, and half-round windows; an elaborately-trimmed, Dutch sash door with a stained glass transom bearing the initials of the first owner; an entrance hall with both a grand staircase and a fireplace to echo the medieval "living hall;" paneling on the walls, ceiling, and staircase of the entrance hall; and, an open floor plan with the entrance hall connected to the parlor and dining room by large double-leaf pocket door openings.

Social History

Atlantic Highlands

The area today that includes Atlantic Highlands has been a focal point of the Jersey Shore for centuries, due to its geographic distinction as the highest point on the eastern seaboard south of Maine, its location across the bay from New York City, and its sheltered bay with available fresh water where the Atlantic Ocean meets the Raritan Bay. In the 1600s, the Dutch attempted to purchase the land from the Lenni Lenape and settle the area, but were generally unsuccessful.¹ In 1667, the English laid out the area that now generally contains Atlantic Highlands as a village called Portland Poynt.² In 1683, the county of Monmouth was established and the area that is now Atlantic Highlands became part of Middletown Township, one of the county's two early

¹ Paul D. Boyd, *Atlantic Highlands: From Lenape Camp to Bayside Town* (Charleston, SC: Arcadia Publishing, 2004), 26-31.

² Ibid. pp. 36-37.

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townships.³ Settlement of the area continued through the eighteenth and nineteenth centuries at a slow pace, with farming and water-based industries forming the economy.⁴

The modern development of Atlantic Highlands grew from the ideas and efforts of Thomas Henry Leonard, who owned a tidewater wharf on the bay. On May 1, 1879, the first steamboat, *Thomas Collier*, departed from his wharf, headed for pier 6 in lower Manhattan.⁵ Leonard had a great vision for the area that included dredging the bay to allow ocean-going vessels to dock there and using the silt to fill in the land above the tides so that it could be used for commercial purposes.

Over the next few years, Leonard worked toward his vision of Monmouth County becoming “the gateway to the future, between New York City and the West” by improving his pier and other properties, arranging for an improved dock in New York City, and forming a real estate company with family members. He took steps to promote the area and transform it into a desirable relaxation spot, using the beach and the views from the heights to attract visitors. Leonard also divided a portion of his property into house lots on a street grid bounded by First and Third Avenues between Mount Avenue and Bay View Avenue. Eventually he engineered the erection of various services, including a pavilion with restaurant, bathing houses, boat rentals, picnic grounds and a hotel that further enhanced the new day trip destination. He hired a promoter in 1880 and increased the number of daily ferry trips from New York, as well as the number and size of ferries in service.⁶

In addition to these marketing efforts, Leonard formed the Atlantic Highlands Association to run a Christian resort and sell real estate in town in 1881. The proclaimed objective of the association was “to found a Summer Resort upon Christian and temperance principles, where all the advantages of sea air, sailing, bathing, fishing, etc., can be secured with freedom from Sabbath-breaking crowds and intoxicating liquors.”⁷ The company purchased over 300 acres, while real estate speculators assembled six additional tracts by 1883. One hundred houses were built between 1887 and 1890, after the town incorporated as a borough and made streetscape improvements.⁸

A private group of investors raised the money to bring the railroad to town in 1882. A rail connection was built from Atlantic Highlands to the Red Bank station of the New York-Long Branch line. The central Railroad also bought the steamboat pier from the Atlantic Highlands Association and began to run the boats on Sunday, a practice previously prohibited by the association as a desecration of the Sabbath. In 1892, the Central Railroad moved its terminal from Sandy Hook to Atlantic Highlands, making the town its transfer point between ship and train for tourists coming from New York. To accommodate their needs, the railroad constructed a 2,400-

³ Ibid. pp.50.

⁴ Ibid. p. 103.

⁵ Ibid. P. 117.

⁶ Ibid. pp. 117-120, 122.

⁷ Ibid. p. 120. Note that there were no restrictions on who could buy lots, instead the restrictions focused on land use and behavior, with most industrial uses prohibited, along with houses of prostitution, dance halls, and gambling halls.

⁸ Ibid. pp. 119-122.

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foot long pier with train tracks that ran directly out on to it. In 1893, the railroad built a passenger station from which 14 trains a day traveled to New York and back.⁹

The population, both temporary and permanent, grew. In 1880, there were forty residents; by 1895, there were 1,175. The number of summer visitors in 1882 was about 10,000 and had doubled to some 20,000 in the 1890s.¹⁰ During this period, farms were being bought by developers and subdivided and sold for summer residents to build houses. The houses built reflect the predominant Queen Anne style, sometimes in vernacular interpretations, as well as other styles to a much lesser degree, including Gothic Revival and Colonial Revival. By 1905, there were three steamboat commuter ferries that daily carried wealthy New York businessmen from their summer cottages in Atlantic Highlands into New York.¹¹ The introduction of the electric trolley in 1908 connected Atlantic Highlands with nearby towns, possibly paving the way for diversified industries not reliant on the summer tourist trade and marking the beginning of the Borough's transition to a year-round community.

The Strauss Family and The Towers (Strauss Mansion)

Adolph Strauss was born June 20, 1830 in Weiher, Germany to Hirsch and Rosalie Strauss. He had an older brother, Herman, and a younger sister, Caroline. Strauss married Jeanette Rosenthal, born in 1830 in southern Germany to Jacob and Flora Rosenthal, before 1852. The pair immigrated to the United States in 1856. They settled in New York City, living first at 312 West 33rd Street and then 50 East 49th Street from 1870 on. They had two sons and five daughters. Jeanette died in 1900 at home in Manhattan. Adolph died five years later.¹²

Adolph Strauss was an importer and dealer in "notions," small, often useful articles such as needles, bottle stoppers, harmonicas, etc. In the 1905 census, his occupation was listed as "commission merchant" and in other sources as "merchant, fancy goods."¹³ Adolph and his wife's brother Joseph Rosenthal drew up a partnership agreement on January 29, 1867 to start a business together on January 1, 1868. The name of the firm was J. Rosenthal and Co. Each invested \$100,000 in the business. The investment money, according to Strauss' grandson, Walter Yankauer, "was largely made by reason of a very high tariff which was enacted shortly after the Civil War and which automatically substantially increased the value of merchandise imported before the effective date of the act." This suggests that the men were already in the import business prior to starting the new firm. A third partner, George Borgfeldt, joined the firm as a business operator, contributing his skills in lieu of capital.¹⁴

The firm name "Adolph Strauss & Co." first appears in the New York City business directory in 1869 with an address at 412 Broadway, suggesting that Rosenthal had left the firm. He remains listed in the directories and census as a dealer in fancy goods, also at 412 Broadway, and was later joined by his sons. Those sons, after his

⁹ Ibid. p. 123.

¹⁰ Ibid. p. 123.

¹¹ Ibid. p. 136.

¹² Paul D. Boyd, "The Strauss Family, The Strauss Mansion" (Atlantic Highlands, NJ: Atlantic Highlands Historical Soc., 2007), pp.5-6.

¹³ Ibid. p.3.

¹⁴ Ibid. pp. 9-10.

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death, joined their uncle at Adolph Strauss & Co. Adolph's own sons also joined the business, James in the 1880s and Morris some time before 1905. Morris inherited the business upon his father's death, James having been institutionalized some time before. Adolph's son-in-law Max Yankauer also joined the firm in the mid 1890s after marrying Adolph's daughter Emma and in turn inherited the business upon Morris' death in 1915. The business was liquidated in 1919, having suffered during World War I when it was impossible to import from Germany, which had been the main source of goods that the firm imported.¹⁵

Strauss's business did well enough that his family moved to a brownstone in a wealthy neighborhood in 1870. Many residents of this neighborhood also bought or built summer cottages in Atlantic Highlands.¹⁶

In 1892, the Strausses purchased a property consisting of three lots, 995, 996, and 997 in the town layout made by the founding group, the Atlantic Highlands Association. (These lots are now combined as Lot 6 on block 76 of the Borough's Official Tax Map.) Two lots were purchased from John L. Perrine and one from Thomas Henry Leonard.¹⁷ The lots were located on one of a series of semi-circular streets ringing the hill above the bay in among his New York neighbors.

The Strausses had their house designed by New York architect Solomon H. Cohen, whose offices were located at 176 Broadway at the time. They then entered into a contract with Adolph S. Hutera, a New York based builder, to construct the house. (Cohen had previously been a draftsman for Hutera.) The contract, dated December 17, 1892, included a completion date of June 1, 1893 with a penalty of \$500 if the builder failed to complete the work on time. The projected cost of construction was \$6,800.¹⁸

The new Queen Anne style summer cottage, named "The Towers" for its two turrets, was of a size to accommodate Strauss and his wife, whichever of their adult children and their families that might be visiting, and at least two servants. The children were all married except for James, and in 1893 there were three grandchildren. The house, as appropriate for a summer cottage and taking advantage of the high elevation and views over the water, had porches lining three elevations.

A few summer seasons were apparently sufficient to show the need for some changes, as in 1896 work on the house was reported in the local paper. On April 30, 1896, the *Atlantic Highlands Journal* reported that the mansion was "remodeled inside and one additional bedroom provided." On June 4, 1896, the paper reported that:

Adolph Strauss and family have moved into the 'Towers' cottage for the summer. During the winter many changes have been wrought in this handsome residence. It has been remodeled, painted, and the

¹⁵ Ibid. pp. 10-11.

¹⁶ Ibid. p. 2.

¹⁷ Ibid. This is the same Thomas Henry Leonard who founded the Atlantic Highlands Association and subsequently sold house lots to a number of wealthy New York Jews from Adolph Strauss's neighborhood, suggesting his use of "Christian" in describing the resort referred to the quality of a person's character, not his or her religious beliefs.

¹⁸ Ibid. p. 4. The contract is held by the Monmouth County Archives, Manalapan, NJ, in its Building Contracts collection.

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grounds around it graded in a manner that greatly enhances the entire property. Mr. Strauss is one of our most prominent summer residents.¹⁹

The *Monmouth Press* on June 6, 1896 reported that the landscaping was done by a local contractor, J.T. Stout, to the design of a New York City landscape architect. It was further reported in the *Atlantic Highlands Journal* on October 8, 1896 that the cottage was "having a laundry added thereto" and "other improvements will also be made" by Frank J. Davis.²⁰

The family continued to use the house until Adolph's death. It was sold in 1907 to Ferdinand Minroth, who owned it until 1923. The next owners owned the house for about two decades. The house then went through a series of owners and was variously a house and an apartment building before it was condemned in 1980. The Atlantic Highlands Historical Society purchased the house for \$26,000 on January 22, 1981. The house was restored in phases. The first phase included cleaning the building out, making electrical and mechanical improvements and work on the exterior and first floor of the interior. In 1986, the first floor of the house was opened as a museum. The second floor was restored and opening in 1989, and half of the third floor was rehabilitated for use in 1996.²¹

Architectural Context

The Queen Anne Style developed in the last quarter of the nineteenth century. The style had its roots in architectural developments in England in the second half of the nineteenth century, where some architects began to draw on buildings from the sixteenth and seventeenth centuries for inspiration. The result, in England, was a style of masonry house patterned on the surviving large manor country houses.²²

During its transposition across the Atlantic, the style changed such that it became largely unrecognizable. In the United States, the Queen Anne style was adapted to meet the needs of the rising middle class, as well as the practice of building in wood. By the late nineteenth century, the Industrial Revolution was well established, with concomitant progress in transportation, transmission of information over large areas of the country, and advances in mechanical processes. The progress in these three areas specifically influenced the development of the Queen Anne style. First, it became possible to transport products for home building and decoration and to do so at a more reasonable cost that would have been possible prior to the introduction of the railroad. Second, the new middle class could afford the house pattern books that were being printed and disseminated throughout the country. These pattern books allowed people to review the various styles that blossomed in the second half of the nineteenth century and choose a style for their house or to pick and choose style elements that appealed to them. At the same time, architecture as a profession and building construction as a professionalized industry were on the rise. Third, the mechanization of nail production for construction freed

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid. pp. 3-4.

²² Robert Macleod, *Style and Society: Architectural Ideology in Britain 1835-1914* (London: RIBA, 1971), pp. 22-39; Nikolaus Pevsner, "Richard Norman Shaw" in *Victorian Architecture*, ed. Peter Ferriday (Philadelphia: J.B. Lippincott & Co., 1963), pp. 237-246.

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building designers from the constraints of mortise-and-tenon joinery, as well as from box construction, and the invention of new equipment and tools allowed for the mass production of design features in wood and plaster. The development of balloon framing aided in the move away from box framing as well.

The result of these influences was a style of building that allowed for such variety that nearly every example is unique, while relying on the same basic features and borrowing decoration liberally from other styles of the period. A listing of the features of the Queen Anne style includes: asymmetry, irregular massing, complex wall and roof shapes, and a variety of textures, materials, and detailing. The irregular massing and asymmetry spring from an open, flowing floor plan. The complex roof shapes include cross gables and hips, as well as dormers, on steep gabled, hipped or mansard roof. Texture is created on wall surfaces by using a variety of materials, such as stone, brick (often laid in patterns and sometimes different colors), shingles, and clapboard, as well as through the use of projecting bays. On a wood-clad frame building, a variety of shingle types might be used to create wall texture as well. Porches, supported on turned and sawn woodwork of many different designs, are typically asymmetrical and wrap around two or more sides if possible. Turrets or towers and elaborate patterned and corbelled chimneys crown the house. In some designs, classical details, such as Palladian windows, may also be employed.

The Strauss Mansion was constructed as a summer cottage for a wealthy New York merchant. As such, it was designed in this sophisticated popular style of the time and built to a size intended to accommodate the extended family for summer visits. The building features almost every characteristic attributable to the Queen Anne style, including: asymmetry; a multi-plane roof composed of a modified mansard with a flat roof over dual slopes at different angles that flare at the bottom in some area intersected by cross-gambrels and hips as well as dormers; irregular massing to articulate the interior arrangement of rooms that translates to complex wall shapes; the use of patterned shingles to create texture on the walls; the use of a round bay and turrets; the use of a variety of windows, in this case with the two-over two sash window, and occasional one-over-one window, as the basic window type, accented by several different sized and shaped stained glass windows, as well as a few circular windows in one turret and the use of the different shaped and sized dormers to create the illusion of additional window types; the extensive use of porches, some wrapping around corners; and, the use of both paired and single columns, deliberately arranged to avoid visual stacking and increase the irregularity of the facades. In an unusual detail that reflects the influence of the Shingle style, the shingles on the building were left with a natural finish. Visitors fortunate enough to reach the first floor porch are greeted with an elaborate Dutch sash door set beneath a stained glass transom with Adolph Strauss's initials worked into the glass. Beyond the door, one finds a tribute to the medieval "living hall" containing both a grand staircase and a fireplace in a room fully finished with paneling on the walls and ceiling, along with a geometric decorative wood floor employing both light and dark woods. The floor plan, as is common for the Queen Anne style, is more irregular than in a traditional classical building and has an emphasis on openness. Thus the entrance hall is connected to both the parlor and dining rooms with double-door openings. The doors within the openings are pocket doors and therefore can completely disappear, allowing for maximum visual connection and traffic flow between rooms. The first floor rooms include a kitchen and breakfast room as well. The floor plan creates a circulation pattern allowing direct access to two or more other rooms from each first floor room. The second and third floors contain bedrooms and a bathroom on each floor. In a somewhat unusual detail, the staircase

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between the second and third floors is completely separate from the staircase between the first and second floors. This separation facilitated the design of the first-to-second floor stair as a grand staircase, while allowing the northwestern corner on the second and third floors to remain as bedrooms featuring the round tower bay on the second floor and the upper level of the tower itself on the third.

Most changes to the house have been minor and have not affected the major elevations or the overall appearance of the interior. The only changes of note have been modifications to the turrets, including the removal of the original top level of the northwest turret and the possible replacement of the roof on the southwest turret.

The Towers fits into a grand continuum of Queen Anne style buildings that crosses all economic levels. The house reflects the relative wealth of its builder, Adolph Strauss, a New York City importer and merchant living in a brownstone in a wealthy neighborhood, as well as its location in a vacation resort overlooking the ocean. While wealthy, however, Strauss did not enjoy the stratospheric wealth of the industrialists of the time. An example of a Queen Anne style house built by such an owner is the William Carson Mansion in Eureka California, home to a lumber baron. (Supplemental Photograph #1) This mansion shares the basic features of The Towers in concept, such as asymmetry, irregular massing, complex walls and roof, and a variety of textures, materials, and detailing, but is completely different in execution. It employs a greater amount of turned and carved wood detailing, including brackets, finials, and elaborate posts with urn bases supporting mini columns with fanciful capitals. Other examples on a par with The Towers include other houses from its neighborhood in Atlantic Highlands, such as Tip Top Cottage, located nearby on Prospect Circle, which has features like the Towers that include asymmetry, irregular massing, a projecting bay, a complex roof, and a tower, but also features that are common to the Queen Anne style but not exhibited by The Towers, such as clapboard, Eastlake style porch railings and decoration, and "Queen Anne" style windows in which the upper sash has smaller panes surrounded a larger center pane. (Supplemental Photograph #2) In this case, the smaller panes are located on the top and jamb sides, but not along the bottom rail of the sash. It should also be noted that the asymmetry is generally introduced on this building by the projecting bay and tower on the east side, rather than proceeding from an irregular floor plan.

Many shore resorts developed in the New Jersey during the latter half of the nineteenth century. Although they did not develop simultaneously, a trend toward more fanciful architecture can be seen among the vacation homes in these resorts. Cape May, New Jersey, for example, was largely destroyed by fire in 1878 and then rebuilt over the next decade or so. One example of Queen Anne style architecture from roughly the same time period is the John McConnell House on Jackson Street. (Supplemental Photograph #3) This house shares some Queen Anne features with The Towers, including, asymmetry, irregular massing, a complex roof, projecting bays, and a wrap-around porch with turned balustrades and posts. It differs in other details, however, employing a combination of clapboard and shingles, along with decorative details like brackets on the porches and a cross gable, as well as an Eastlake style railing on a second floor porch. Like Tiptop cottage, the house has "Queen Anne" style window sash as well. A smaller example in Cape May from about the same time is the house at 132 Decatur Street. (Supplemental Photograph #4) This smaller house is more regular in footprint than The Towers, but gives an impression of irregular massing through the use of a cross gable, offset tower,

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projecting bay, and porches of different depth and length on the first and second floors, all of which are found at The Towers. Like some of the other examples, but not The Towers, both decorative shingles and clapboard are used to vary the texture on the walls. The porches have turned balustrades and posts, along with spindle work at the porch eaves. A carpenter's lace bargeboard and pointed tripartite window reference the Gothic Revival style.

The resort of Ocean's Grove, New Jersey began about 1860. A streetscape shows a variety of houses exhibiting Gothic Revival, Stick, Style, and Queen Anne influences. (Supplemental Photograph #5) These houses share in common with The Towers porches on two levels that stretch across the façade and in some cases wrap around, taking advantage of ocean views. These houses are more rectangular in footprint, but some create irregularity through the use of towers, or changes in the porch roof slope. Most have nearly symmetrical facades, however, and employ a variety of decoration. One house had stick-style trim in the projecting gable over its second floor porch, while another both jig sawn and spindle work balustrades. Two reference the Gothic Revival with arches and carpenter's lace, while a final house has a more classical look with columns.

The Towers exhibits all of the features of the Queen Anne style, such that it can be defined as a high style version of Queen Anne. This may be seen by contrast to other examples of the style that lack some of the features while exhibiting others. From Atlantic Highlands, houses on Fourth Avenue and Washington Avenue are two examples of Queen Anne style houses that express some but not all of the features of the style. The house on Fourth Avenue has a rectangular footprint. (Supplemental Photograph #6) Like The Towers, it has wrap-around porches on two levels with turned balustrades and posts, as well as projecting bays. Asymmetry is created by the introduction of an offset, two-level tower. The lower level has a concave slope with gabled dormers on three sides, while the upper layer has an ogee curve. The tower springs from the porch roof rather than the main gable. The dual slope of the porch roof gives it the appearance of a witch's hat. The porch roof forms a cross hip projecting from the main roof. The house does not appear to have any other original Queen Anne features. Oval windows flanking a projecting front entrance door appear to be an alteration, but may be original to the building. The house on Washington Avenue is also a simpler version of the Queen Anne style; a slightly projecting cross gable pavilion, and an engaged tower at the second and third level on the left side modify the rectangular footprint of the original building. (Supplemental Photograph #7) The house lacks the wrap-around porches and some of the roof complexity. It does feature both shingles and clapboard on the walls and a projecting second floor bay, as well as some classical details, including a Palladian window and a Federal style fanlight over the entrance doors. The entrance porch may be a replacement.

Within the context of the Queen Anne style, The Towers, with its size and careful attention to complete irregularity and asymmetry, as well as the use of texture and a variety of details, is a high style example of a Queen Anne summer cottage, appropriate to the wealth of its first owner and its location in a resort town overlooking the ocean.

The Towers

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9. Major Bibliographical References

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

(See attached)

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: Atlantic Highlands Historical Society

Historic Resources Survey Number (if assigned): _____

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 18 581940 4473690
Zone Easting Northing

2 _____
Zone Easting Northing

3 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The property boundary is Block 76 Lot 6 in Atlantic Highlands, Monmouth County, NJ.

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Boundary Justification (Explain why the boundaries were selected.)

The property is the historic property associated with the building. Block 76 Lot 6 was formed from three lots - 995, 996, and 997 as laid out by the developer, Atlantic Highlands Association - purchased in 1892 by Adolph Strauss for the purpose of building The Towers.

11. Form Prepared By

name/title Sheila K. Koehler

organization Westfield Architects & Preservation Consultants

date 9/6/2011

street & number 425 White Horse Pike

telephone (856) 547-0465

city or town Haddon Heights

state NJ

zip code 08035

e-mail Sheila@wa-pc.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:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

The Towers

Atlantic Highlands Borough,
Monmouth County
County and State

Name of Property

Property Owner:

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

name Atlantic Highlands Historical Society

street & number 27 Prospect Circle

telephone (732) 291-1861

city or town Atlantic Highlands

state NJ

zip code 07716

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.

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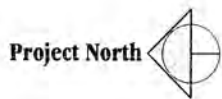
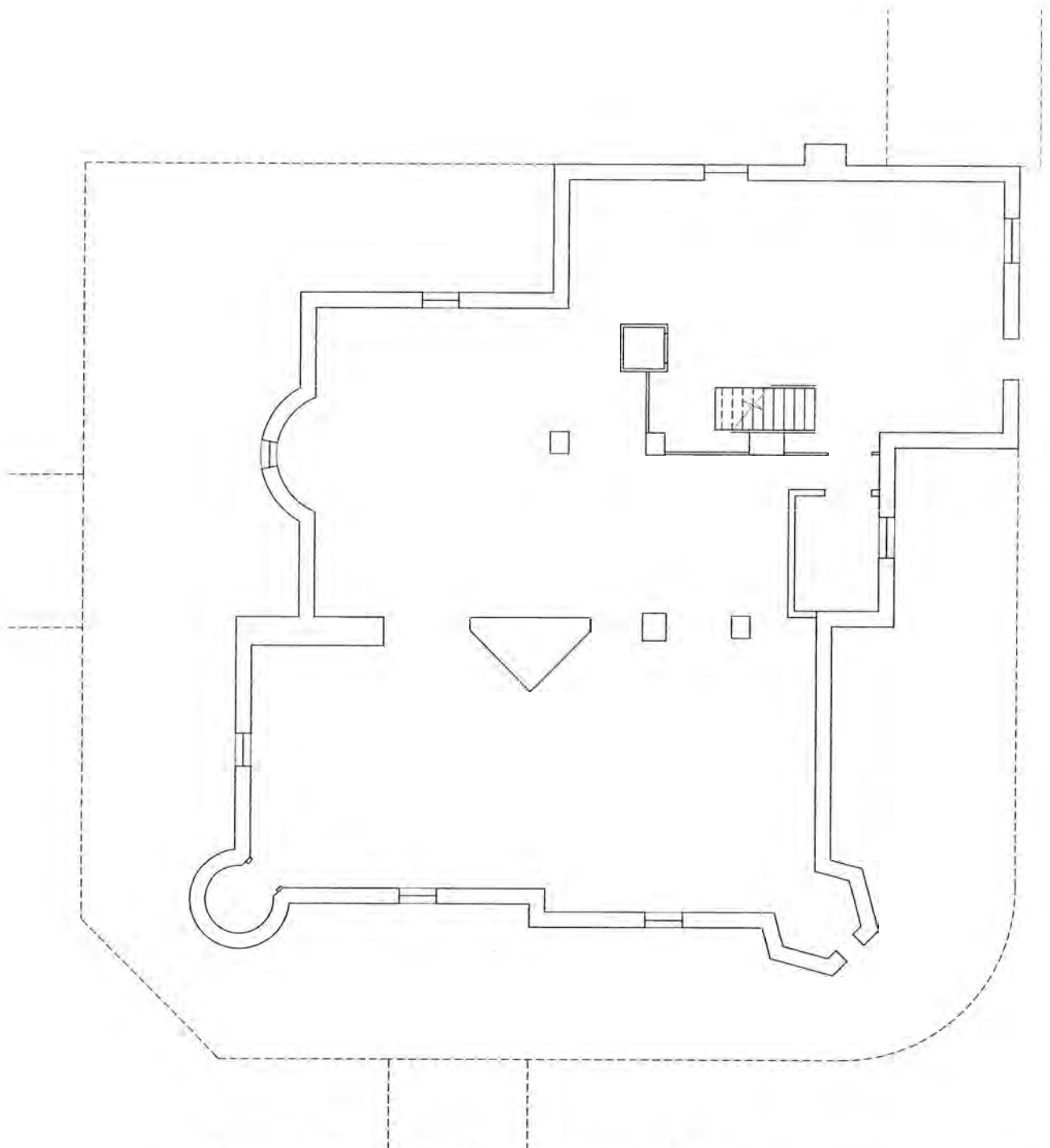
PHOTOGRAPHS

The following applies to all Photographs:

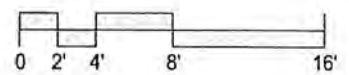
1. The Towers
2. Atlantic Highlands, Monmouth County, New Jersey
3. Sheila Koehler
4. March 3, 2010 (All photographs except as noted below)
August 18, 2011 (Photograph #s 0002, 0004, 0005, 0008, 0009, and 0020)
5. Original digital photographic files stored with:
Westfield Architects & Preservation Consultants
425 White Horse Pike
Haddon Heights, NJ 08035
(856) 547-0465

LIST OF PHOTOGRAPHS

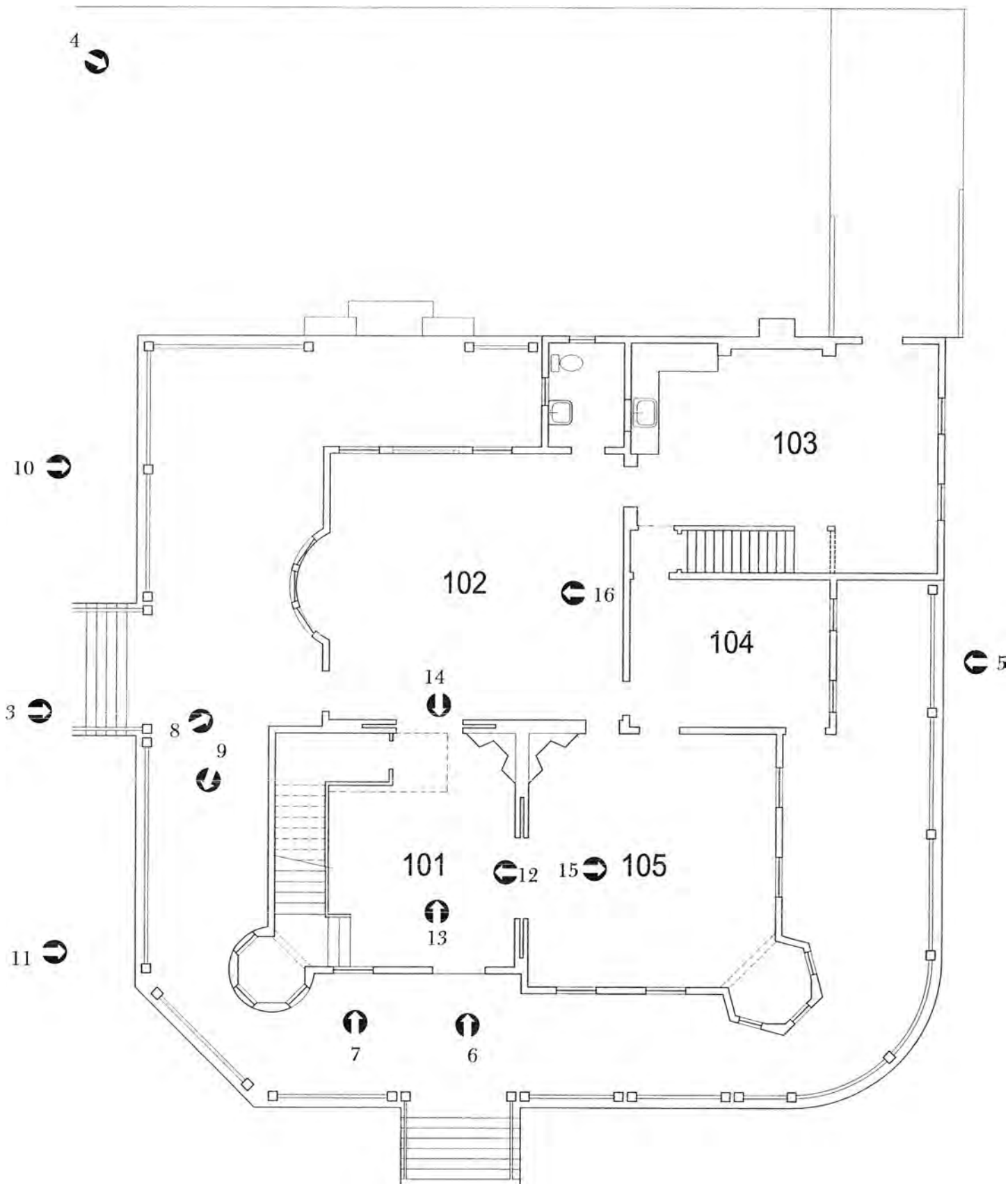
- 1 of 22. View of The Towers property facing southeast.
- 2 of 22. View of the west elevation showing the two towers.
- 3 of 22. View of the north elevation.
- 4 of 22. View of the east elevation.
- 5 of 22. View of the south elevation.
- 6 of 22. Detail showing the front entrance with stained glass with the initials A.S. in the transom.
- 7 of 22. Detail showing a round stained glass window.
- 8 of 22. Detail showing the round bay on the north elevation at the first floor level.
- 9 of 22. Detail showing paired turned porch posts and balustrade with turned balusters.
- 10 of 22. Detail showing the round bay at the second floor level and a clipped gable dormer with a semi-circular niche and paired windows.
- 11 of 22. Detail showing the northwest turret clad in decorative pressed tin.
- 12 of 22. View of the entrance hall facing north, showing part of the staircase.
- 13 of 22. View of the entrance hall facing east showing the fireplace and part of the staircase.
- 14 of 22. Detail showing the parquet floor in black walnut and golden oak in the entrance hall.
- 15 of 22. View of the parlor, facing south, showing an original ceiling medallion.
- 16 of 22. View of the dining room facing north, showing the round bay.
- 17 of 22. View of the second floor staircase.
- 18 of 22. View of the library.
- 19 of 22. View of the southwest second floor bedroom facing northeast.
- 20 of 22. View of the southwest second floor bedroom facing southwest.
- 21 of 22. Detail showing the third floor newel post and balustrade.
- 22 of 22. Detail showing a typical scroll bracket.



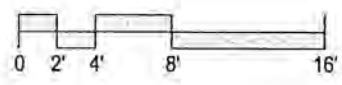
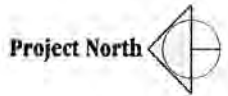
Basement – Annotated



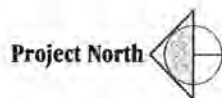
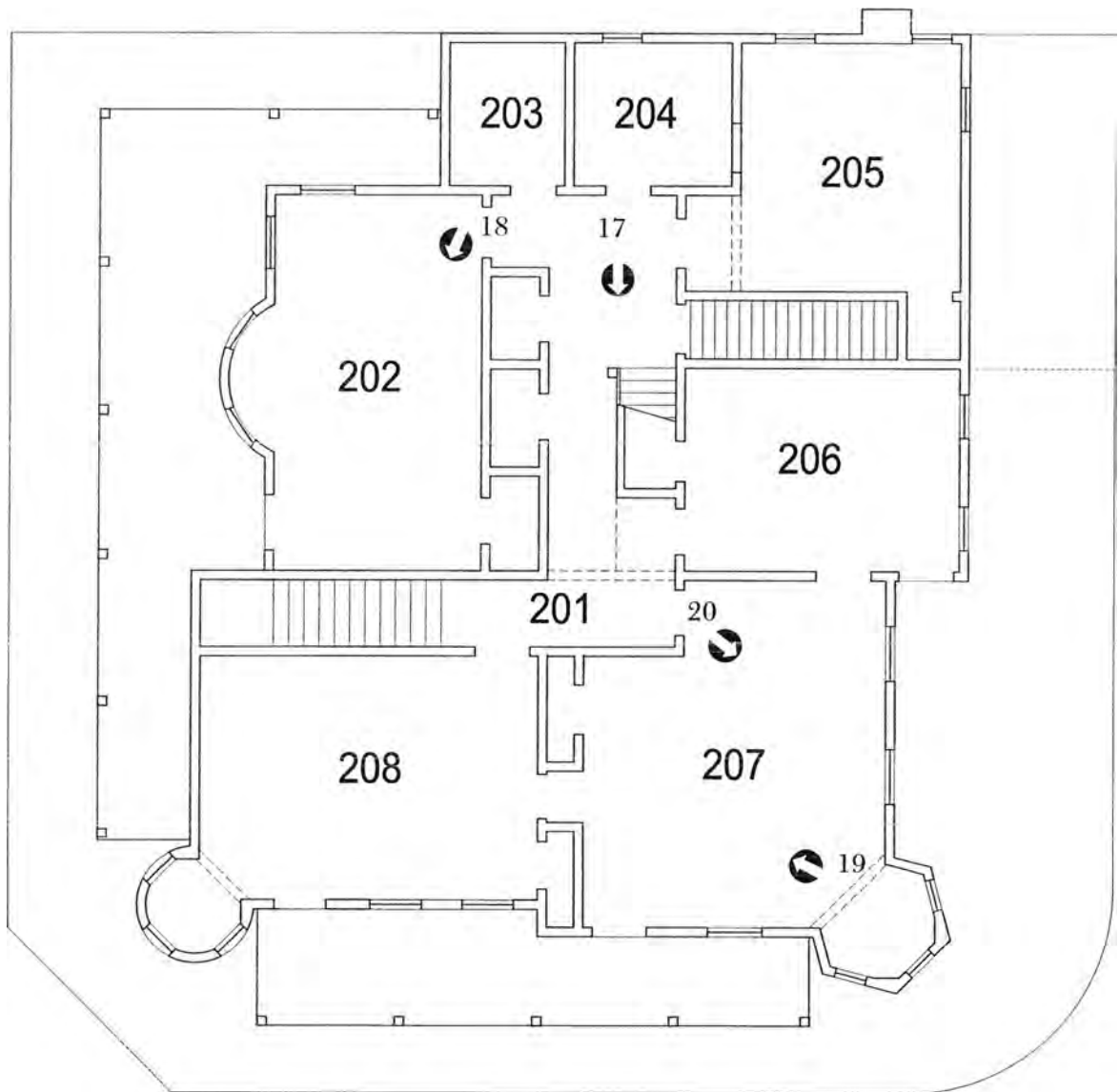
The Towers (Strauss Mansion)
27 Prospect Circle
Atlantic Highlands, Monmouth County, NJ



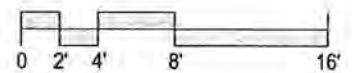
First Floor – Annotated



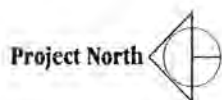
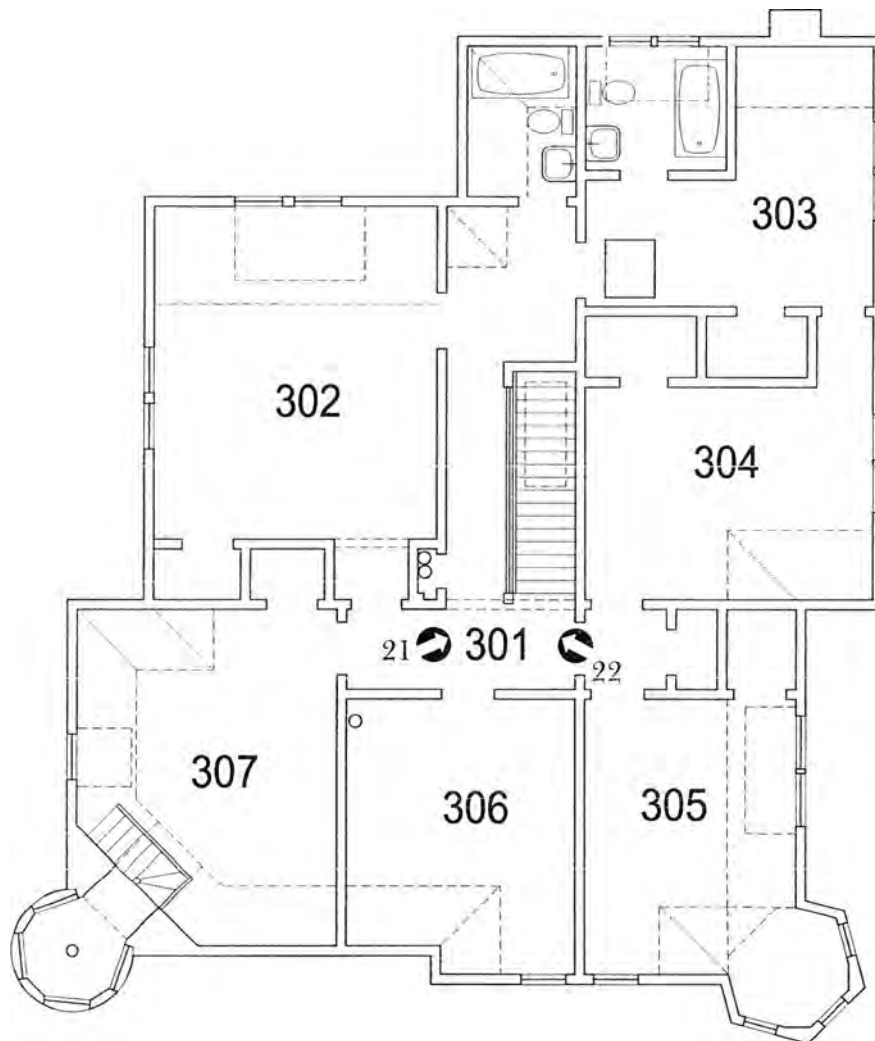
The Towers (*Strauss Mansion*)
27 Prospect Circle
Atlantic Highlands, Monmouth County, NJ



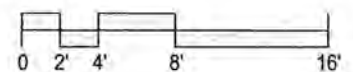
Second Floor – Annotated



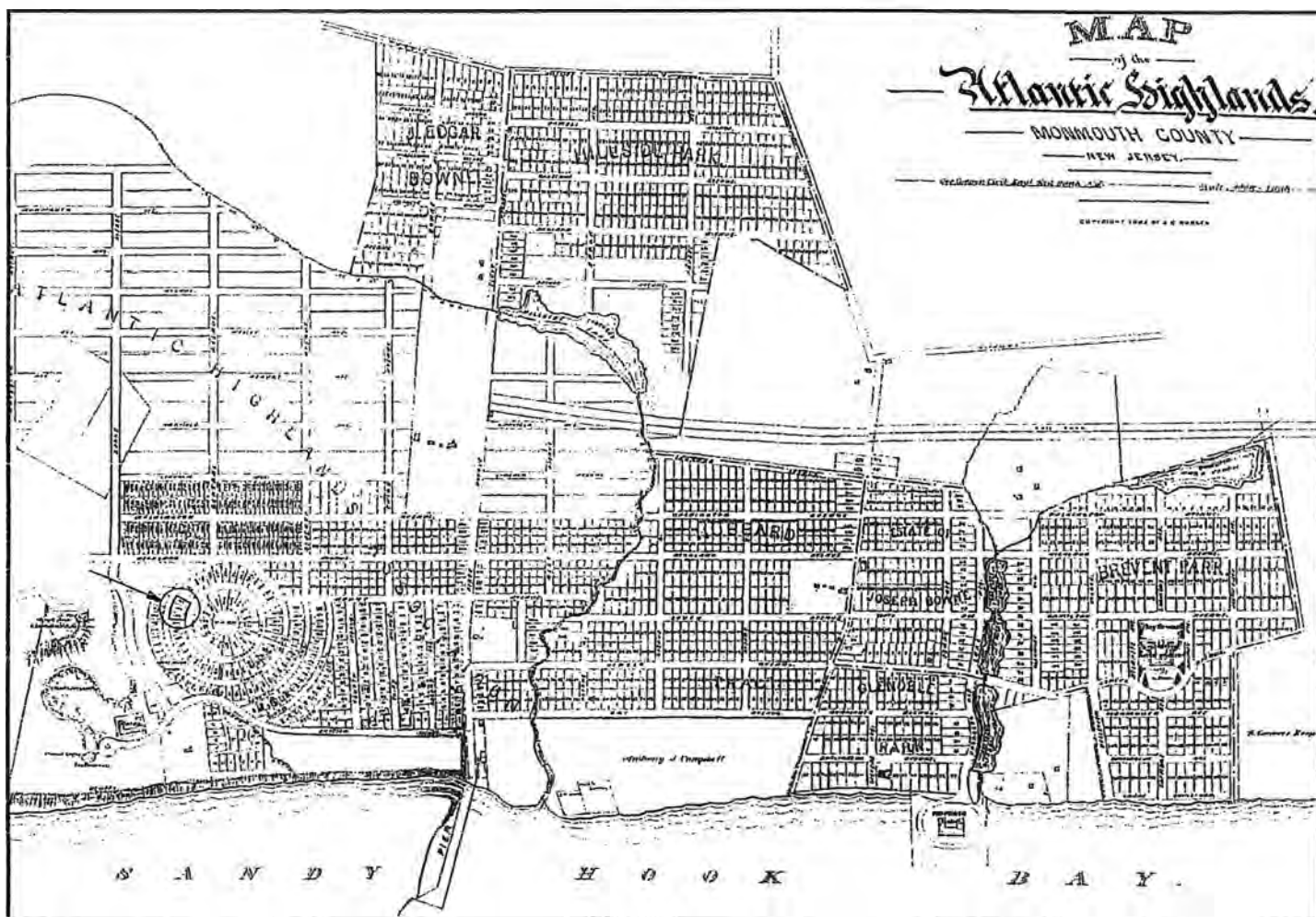
The Towers (*Strauss Mansion*)
 27 Prospect Circle
 Atlantic Highlands, Monmouth County, NJ



Third Floor – Annotated



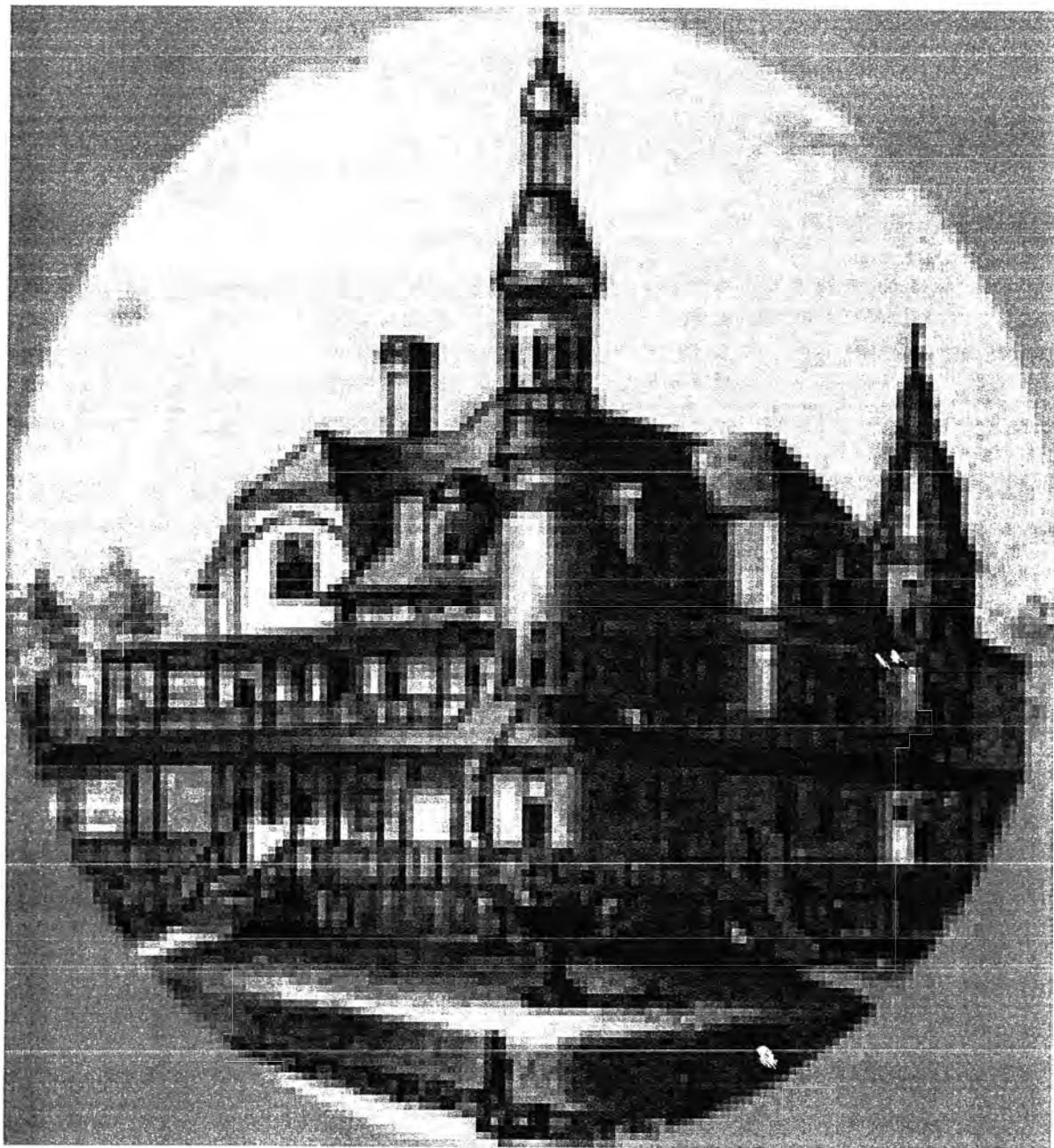
The Towers (*Strauss Mansion*)
 27 Prospect Circle
 Atlantic Highlands, Monmouth County, NJ



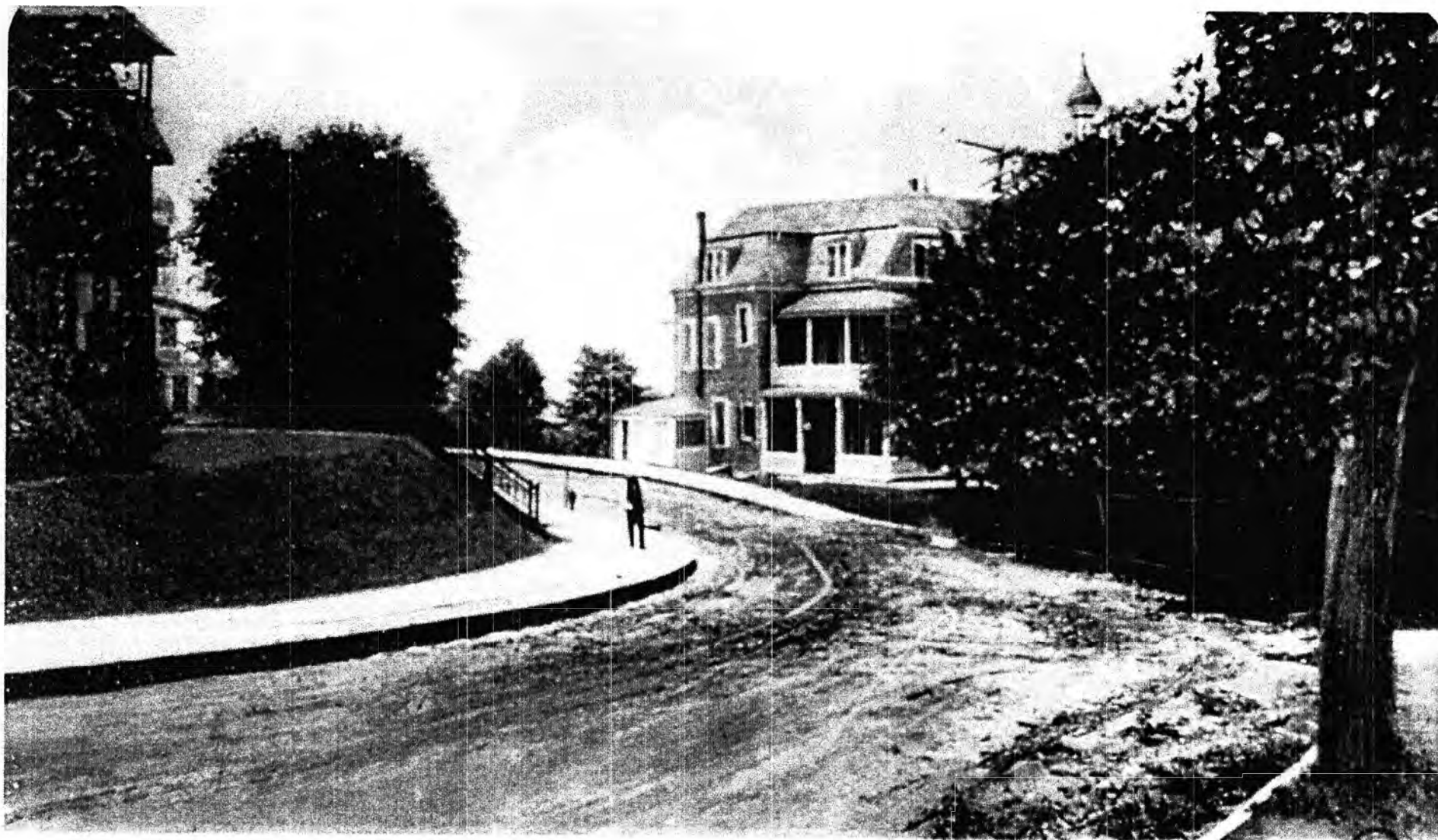
"Map of the Atlantic Highlands"

1883 by John C. Nobles

The Towers (Strauss mansion)
Atlantic Highlands Borough
Monmouth Co., N.J.



c.1893 Drawing
The Towers (*Strauss Mansion*)
27 Prospect Circle
Atlantic Highlands, Monmouth County, NJ



The Towers (Strauss Mansion)
27 Prospect Circle, Atlantic Highlands
Monmouth County, New Jersey
c.1900



The Towers (Strauss Mansion)
27 Prospect Circle, Atlantic Highlands
Monmouth County, New Jersey
c.1930



The Towers (Strauss Mansion)
27 Prospect Circle, Atlantic Highlands
Monmouth County, New Jersey
c.1950



Photo Credit: Historic American Buildings Survey

Supplemental Photograph #1

William Carson House, Eureka, CA

("The Towers" nomination, Monmouth Co., NJ)



Photo Credit: Westfield Architects & Preservation Consultants

Supplemental Photograph #2
Highlands, NJ

Tip Top Cottage, Prospect Circle, Atlantic

("The Towers" nomination, Monmouth Co., NJ)



Photo Credit: Historic American Buildings Survey

Supplemental Photograph #3

John McConnell House, 15 Jackson Street, Cape May, NJ

("The Towers" nomination, Monmouth Co., N.J.)

HABS No. NJ-2590-1



Photo Credit: Historic American Buildings Survey

Supplemental Photograph #4

132 Decatur Street, Cape May, New Jersey

("The Towers" nomination. Monmouth Co., NJ)



Photo Credit: Historic American Buildings Survey

Supplemental Photograph #5
Ocean Grove, NJ

Cottages, North side of Ocean Pathway east of Beach Avenue,

("The Towers" nomination, Monmouth Co., NJ)



Photo Credit: Atlantic Highlands Historical Society

Supplemental Photograph #6
Highlands, NJ

Fourth Avenue, Atlantic

("The Towers" nomination, Monmouth Co, NJ)



Photo Credit: Atlantic Highlands Historical Society

Supplemental Photograph #7
Highlands, NJ

Washington Avenue, Atlantic

("The Towers" nomination, Monmouth Co., NJ)



State of New Jersey

DEPARTMENT OF ENVIRONMENTAL PROTECTION NATURAL AND HISTORIC RESOURCES

Office of the Assistant Commissioner
MAIL CODE 501-03A
PO Box 420
Trenton, New Jersey 08625
609-292-3541/Fax: 609-984-0836

HPO Proj. #09-0762-6

HPO F2012-158

RECEIVED 2280

JUL 06 2012

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

BOB MARTIN
COMMISSIONER

CHRIS CHRISTIE
GOVERNOR

KIM GUADAGNO
Lt. Governor

June 21, 2012

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 Towers (Strauss Mansion), Monmouth County, New Jersey, for National Register consideration.

This nomination has received majority approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with 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

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Towers, The
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW JERSEY, Monmouth

DATE RECEIVED: 7/06/12 DATE OF PENDING LIST: 7/31/12
DATE OF 16TH DAY: 8/15/12 DATE OF 45TH DAY: 8/22/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000529

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 8/20/12 DATE

ABSTRACT/SUMMARY COMMENTS:

*Architectural significance, local level
Strauss Mansion part of the summer resort area
of Atlantic Highlands, N.J. Great interior!*

RECOM./CRITERIA C

REVIEWER Wendy Delane

DISCIPLINE Historic

TELEPHONE _____

DATE 8/20/12

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.







































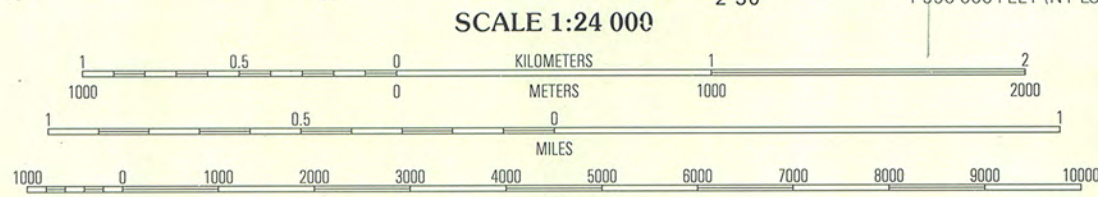
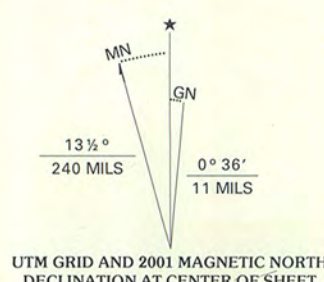






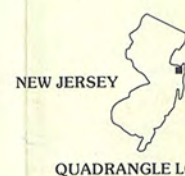


Produced by the United States Geological Survey
Topography compiled 1941. Planimetry derived from imagery taken 1975 and other sources. Photoinspected using imagery dated 1998; no major culture or drainage changes observed. Survey control current as of 1943. Boundaries, other than corporate, revised 2001.
Selected hydrographic data compiled from NOS charts 824 and 369 (1953). This information is not intended for navigational purposes.
North American Datum of 1927 (NAD 27)
Projection: New Jersey coordinate system (transverse Mercator)
10 000-foot ticks: New Jersey coordinate system and New York coordinate system, Long Island zone
1000-meter Universal Transverse Mercator grid, zone 18
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map.
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours.



CONTOUR INTERVAL 20 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET-DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 3.8 FEET
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

1	2	3
4	5	6
7	8	

- Arthur Kill
- The Narrows
- Coney Island
- Keaport
- Marlboro
- Long Branch

ADJOINING 7.5' QUADRANGLE NAMES

ROAD CLASSIFICATION
Primary highway
hard surface
Secondary highway
hard surface
Interstate Route
U.S. Route
State Route
Light-duty road, hard or
improved surface
Unimproved road

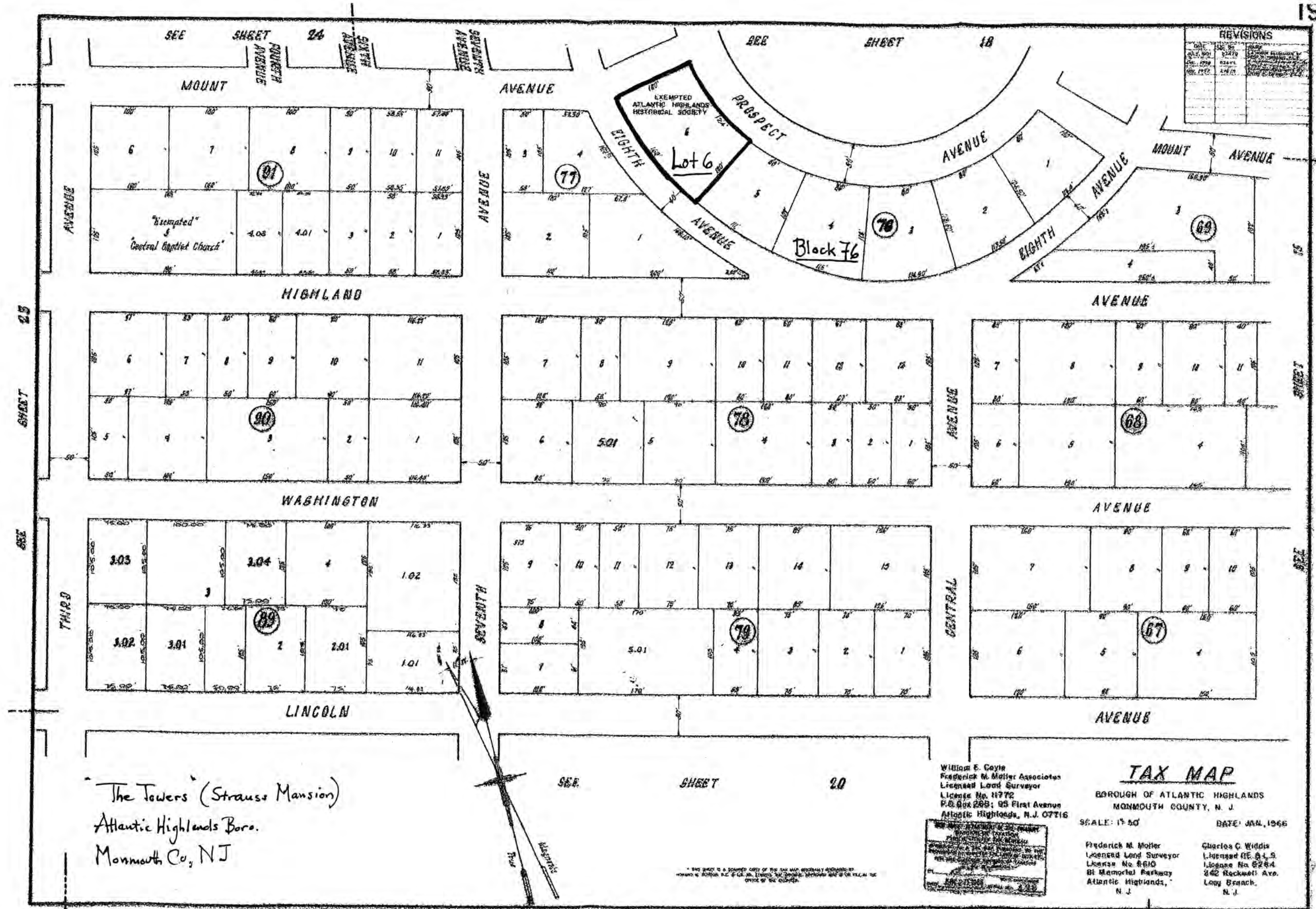
SANDY HOOK, NJ-NY

1998

NIMA 6164 1 NE-SERIES V822

THE TOWERS - STRAUSS MANSION
ATLANTIC HIGHLANDS, MONMOUTH COUNTY, NJ
18 581940 18 4473690





REVISIONS		
DATE	BY	REASON
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	
JULY, 1901	22479	

The Towers (Strauss Mansion)
Atlantic Highlands Boro.
Monmouth Co., NJ

William E. Gayle
Frederick M. Motter Associates
Licensed Land Surveyor
License No. 11772
P.O. Box 288, 95 First Avenue
Atlantic Highlands, N.J. 07716



TAX MAP
BOROUGH OF ATLANTIC HIGHLANDS
MONMOUTH COUNTY, N. J.
SCALE: 1" = 50'
DATE: JAN, 1966

Frederick M. Motter
Licensed Land Surveyor
License No. 8610
81 Memorial Parkway
Atlantic Highlands,
N. J.

Charles C. Widdis
Licensed C.E. & L.S.
License No. 8284
242 Rockwell Ave.
Long Branch,
N. J.

* THIS MAP IS A SHOWN COPY OF THE TAX MAP HERETOFORE APPROVED BY
THE BOARD OF FREEHOLDERS OF THE BOROUGH OF ATLANTIC HIGHLANDS, MONMOUTH COUNTY, N. J.
ON THE 15TH DAY OF JANUARY, 1966.