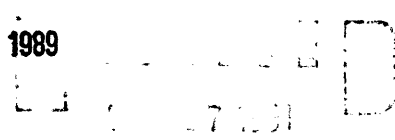


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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

NATIONAL  
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name

other names/site number Madison Civic Commercial District

2. Location

street & number Roughly centered at Main Street & Waverly Place

N/A not for publication

city, town Madison Borough

vicinity

state New Jersey

code 034

county Morris

code 027

zip code 07940

3. Classification

Ownership of Property

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

Category of Property

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

Number of Resources within Property

Contributing	Noncontributing
48	11 buildings
1	sites
	structures
	objects
49	11 Total

Name of related multiple property listing:

N/A

Number of contributing resources previously listed in the National Register 3

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

Signature of certifying official

*Sharon J. Senneker*

Date

10/24/89

Assistant Commissioner for Natural & Historic Resources/DSHPO

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register.  See continuation sheet.
- determined not eligible for the National Register.

*Patrick Andrews*

10/18/91

removed from the National Register.

other, (explain):

Signature of the Keeper

Date of Action

**6. Function or Use**

Historic Functions (enter categories from instructions)

COMMERCE/TRADE: Specialty store  
 RELIGION: Religious structures  
 TRANSPORTATION: rail-related  
 GOVERNMENT: city hall  
 RECREATION & CULTURE: movie theater

Current Functions (enter categories from instructions)

COMMERCE/TRADE: speciality store  
 RELIGION: religious structures  
 TRANSPORTATION: rail-related  
 GOVERNMENT: city hall

**7. Description**

Architectural Classification

(enter categories from instructions)

LATE VICTORIAN  
 other: vernacular commercial  
 Colonial/Classical Revival  
 Richardsonian Romanesque

Materials (enter categories from instructions)

foundation Brick  
 walls Brick  
 Stone  
 roof Asphalt  
 other

Describe present and historic physical appearance.

**I. Location & General Appearance**

The Madison Civic & Commercial District is located in the Borough of Madison, several miles west of Morris County's eastern boundary, the Passaic River. The flat terrain of the district is roughly bisected by New Jersey Highway 24, which is also Main Street. Approximately parallel to Main Street are the tracks of the former Delaware, Lackawanna & Western Railroad, now New Jersey Transit (see attached map for these and other details).

Most of the 60 properties in the district have addresses on Main Street, Waverly Place or Central Avenue. The predominant building material is brick, with seven important buildings constructed of stone. A handful of smaller buildings, clustered mostly on Central Avenue, are frame. Typical height ranges between two and three stories, although the towers, cupolas or steeples of the municipal building, the library and the two churches are higher sighting points. With the exception of the freestanding monumental civic and religious buildings, the majority of the buildings share party walls or are separated by narrow alleys.

Variable street widths and the siting of public buildings impart a greater sense of variety than is found in the typical downtown district. Waverly Place, for example, wider than Main Street, functions as a quasi-plaza, and the space between and around the municipal building and the train station is a marked contrast to Main Street and Waverly Place. Apart from some green space around the churches, the library, the municipal building and the train station, there is no open space as such in the district.

As part of an ongoing Main Street revitalization program, the Borough has buried overhead wires on Main Street and has installed new streetlamps, benches and sidewalks, with similar improvements underway on Waverly Place. The New Jersey Department of Transportation several years ago planted trees along Main Street. No historic street furniture survives in the district. The concrete wall of the elevated railroad tracks serves as an important visual and historic boundary along part of the district's southern limit, where three streets pierce it to create entry portals.

 See continuation sheet

**8. Statement of Significance**

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Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G N/A

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture  
Social History  
Other: Italian Immigration

1870-1936

N/A

Cultural Affiliation  
N/A

Significant Person  
N/A

Architect/Builder  
Cady, Josiah Cleveland  
O'Rourke, Jeremiah  
Conklin, H. King

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Madison Civic and Commercial District is significant for the unusually high quality of its architecture and for the noted architects whose work is found there; for a concentration of philanthropic activity which changed the face of downtown; and for a surge of Italian settlement which exemplified the tension between resistance and assimilation encountered by the "new immigrants" of the turn of the century. By the middle of the 19th century the position of the Madison business district had been enhanced by the parallel lines of the Morris and Essex Turnpike (now State Highway 24) and the railroad, which had reached the town in 1837. Not until the last third of the century, however, did substantial growth occur, making the resources of today's district a product of the period 1870-1936.

Because downtown remained a small village center until after the Civil War, its buildings until then were the frame, domestically scaled dwelling types of the early 19th century. Not only were its buildings small and domestic in appearance, their locations were somewhat scattered, as the 1853 Shields Map of Morris County illustrates [see Map #1]. The Beers Atlas of Morris County [Map #2] published in 1868, confirms this pattern of downtown development in general, but also indicates a growing concentration of businesses along Main Street (the Turnpike) near its intersection with Waverly Place. During the succeeding half century, this intersection would become the commercial and civic heart of the borough, a place where frame buildings surrendered to masonry, where the generosity of several public-spirited citizens furnished monuments to the economic and social aspirations of the era and where the old-line village entrepreneurs, men with names like Burnet, Force and Brittin, at first resisted and eventually learned to co-exist with newcomers like Ratti, Micone and Valgenti.

N.B.: Parenthetical numbers (00) are footnotes. Bracketed numbers [#00] preceded by # refer to district map.

See continuation sheet

9. Major Bibliographical References

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See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register (3)
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: \_\_\_\_\_

10. Geographical Data

Acreeage of property 49 Morristown NJ Quad

UTM References

A	<u>1</u> <u>8</u>	<u>5</u> <u>4</u> <u>9</u> <u>3</u> <u>0</u> <u>0</u>	<u>4</u> <u>5</u> <u>1</u> <u>2</u> <u>1</u> <u>8</u> <u>0</u>
	Zone	Easting	Northing
C	<u>1</u> <u>8</u>	<u>5</u> <u>4</u> <u>9</u> <u>4</u> <u>2</u> <u>0</u>	<u>4</u> <u>5</u> <u>1</u> <u>1</u> <u>6</u> <u>2</u> <u>0</u>
E	1 8	5 4 8 9 2 0	4 5 1 1 9 0 0

B	<u>1</u> <u>8</u>	<u>5</u> <u>4</u> <u>9</u> <u>4</u> <u>8</u> <u>0</u>	<u>4</u> <u>5</u> <u>1</u> <u>1</u> <u>9</u> <u>0</u> <u>0</u>
	Zone	Easting	Northing
D	<u>1</u> <u>8</u>	<u>5</u> <u>4</u> <u>9</u> <u>0</u> <u>8</u> <u>0</u>	<u>4</u> <u>5</u> <u>1</u> <u>1</u> <u>6</u> <u>6</u> <u>0</u>

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

11. Form Prepared By

name/title Robert P. Guter, Director date January, 1987  
 organization ACROTHERION telephone 201-984-9660  
 street & number 71 Maple Avenue state NJ zip code 07960  
 city or town Morristown

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The small number of buildings constructed since the district's era of significance ended means that the appearance of downtown has remained remarkably unchanged since the first third of the 20th century.

### II. Building Categories

The district includes fifty-nine buildings (exclusive of sheds and other insignificant appurtenances) and one structure; there are no vacant lots. Nineteen buildings and one structure are classed as KEY because of their special architectural or associative significance. Eleven buildings are classed as NON-CONTRIBUTING. These detract from the district because of severe alterations or recent construction dates that render them visually incompatible with the character defined by the contributing buildings. CONTRIBUTING resources number 49 (and include the 19 KEY properties). Most were built between 1870 and 1930 and give the district its prevailing character because of 1.) similar size, height, setback and materials, or 2.) differences in those same characteristics that make them compatible but pivotal. Several buildings that might seem to qualify as intrusions are classed as contributing because their disfiguring alterations are judged reversible.

### III. Architectural Styles

The district's predominate architectural style does not fit easily into academic categories, and might best be described as commercial vernacular (see SIGNIFICANCE), most popular in Madison during the 1870s and 1880s. Many buildings in this category are decorated with brick corbeling and pressed metal or heavy wooden cornices. Examples include #12-15, #30 and 31 and #50. A few include nominal stylistic references (Italianate: #11; Second Empire: #17 & 18), but remain essentially vernacular. Five buildings are recognizable residential survivors, but only one (#34) stands in a good state of integrity. Its detailing is Italianate. The vernacular category, both commercial and those buildings originally residential, numbers 28.

The next largest category includes buildings derived from classical sources, although often at several removes. They can be described as Georgian Revival (such as #20), Colonial Revival (#23), vernacular Renaissance Revival (#7 & 42), and eclectic neoclassical (#19 & 53). They number 13, including the district's largest building, the Hartley Dodge Memorial.

Romanesque or Gothic Revival buildings number seven (counting the two buildings of the railroad station complex), and include four of the district's most important monumental public or semi-public buildings: the Madison Public Library (#1), St. Vincent's Roman

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Catholic Church (#19A), the Webb Memorial (#19B), and the Delaware, Lackawanna and Western Railroad Station (#21).

Two buildings defy easy stylistic classification. The James Building (#2) incorporates a number of eclectic references, notably a series of "Dutch" gables. The former freight depot (#41) is a rare surviving example in Morris County of ca. 1870s wooden railroad architecture, characterized by huge curved brackets. It is these buildings, together with the monumental civic and religious buildings in the district that give downtown an unusual degree of variety and visual vitality.

#### IV. Individual Property Listing

Listings are arranged in sequence of the numbered district map. Information is noted in the following order: Map/photo #; historic name; address or location; classification (Contributing [C], Non-Contributing [NC] or Key [K]); Block/Lot #; style; date; brief description. Integrity is Good unless noted otherwise. Complete descriptions are found on the individual structure survey forms that are part of this nomination.

#1\* Madison Public Library 9 Main St. [K] 1504/2  
Richardsonian Romanesque 1900 Outstanding Integrity

One-story with octagonal corner tower; cruciform plan; rockfaced granite ashlar with limestone trim, red slate roof and terra cotta cresting; gargoyles, foliate moldings, copper downspouts. The interior exhibits original tile, stenciled decoration, mosaics, stained glass and iron double-height bookstacks.

#2\* James Building 2 Green Village Rd. [K] 2701/1  
Eclectic Revival 1899

Eleven-bay, 3-story commercial block with pressed-brick facade that curves around corner site. Steep slate roof with shaped stepped gables and wall dormers that break through modillioned cornice. Polychromatic roof coping surmounted by orb or griffin finials. Single, paired and triple windows, plus circular window enframed with terra cotta wreath. Storefronts partially altered.

[\*Joint National Register listing, 1980]

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#3 Tiger Building 29 Main St. [C] 2701/2  
Vernacular neoclassical 1912

Two-story block with pressed-brick facade defined by central pediment that rises above cornice line. Large plate glass display window on second floor is unusual. Altered shopfront (ca. 1960s) retains traditional centered entry and large display windows.

#4 33 Main St. [NC] 2701/3  
Post-World War II vernacular

One-story with largely blank facade covered with aluminum siding.

#5 39 Main St. [C] 2701/3  
Moderne influence ca. 1930s

Perhaps the smallest commercial building in Morris County (79" wide), this appears to have resulted from an alley infill. Its defining feature is its curved shop window.

#6 41-45 Main St. [C] 2701/4  
Vernacular neoclassical influence ca. 1920

Three stories with 3-bay tapestry brick facade. Irregular stepped and peaked cornice; limestone sills, corner blocks and keystones. Altered shopfronts retain original arrangement.

#7 47 Main St. [K] 2701/5  
Vernacular Renaissance Revival ca. 1895

Three-story, 5-bay block with bichromatic pressed-brick facade finished with deep wooden cornice of curved, stylized modillions. Ground-floor altered ca. 1960s.

#8 47 Main St. [NC] 2701/5  
Blank facade ca. 1925

Anonymous-looking building absorbed into #7 by extension of ca. 1960s ground-floor alteration.

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Vernacular neoclassical 1898

Three-story block with grey-buff glazed brick facade divided into 3 bays by brick pilasters. Trabeated and round-arched windows capped with corbelled brick lintels, keystones. Pressed-metal cornice includes central pediment embossed with "1898-Brittin Building." Ground-floor altered ca. late 1930s with Moderne curved metal sign fascia (former Woolworth's) and green marble bulkheads, both retained in 1985 renovation.

#10 57 Main St. [C] 2701/6  
Vernacular commercial ca. 1876, altered ca. 1930s

One-story buff brick storefront with typical recessed center entry between plate glass windows above Carrara glass bulkheads. Building connected to #11 by continuous wooden dentate cornice.

#11 Van Wagner Building 1 Waverly Place [K] 2701/8  
Vernacular commercial with Italianate influence 1873, altered ca. 1876 and ca.1930s

Painted brick, 3 1/2-story corner block, 3 x 4 bays; low gable roof has deep bracketed eaves and round-arched attic windows. Ground floor has ca. 1930s buff brick piers and Carrara glass bulkheads. These and the wooden dentate cornice are identical to building #10.

#12 Miller Building 3 Waverly Place [C] 2701/9  
Vernacular commercial early 1870s

Three-bay, 3-story block with pressed brick facade, paneled and bracketed cornice and recessed-entry shopfront.

#13 Dunning Building 5 Waverly Place [C] 2701/10  
Vernacular commercial 1888-1889

Three-story, 4-bay block with pressed-brick facade and segmentally arched 3rd-floor windows. Notable feature is deeply corbeled cornice. Pseudo-Colonial shopfront and multi-paned muntins added ca. 1950s.



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#14 Old Methodist Church 7 Waverly Place [K] 2701/11  
Vernacular commercial 1844, alterations ca. 1870s and 1930s

Three-story frame and brick building partially clad in aluminum siding. Low-pitched gable roof hidden by curved and shaped "Dutch" pediment. 1844 appearance vanished when building was raised a full story in 1870s; shopfronts and enclosed shed porch on upper floors result from 20th-century alterations. Although original integrity was compromised by each successive building campaign, the hybrid appearance has acquired its own history as part of this row.

#15 Allen Building 11-13 Waverly Place [C] 2701/12  
Vernacular commercial ca. 1878

Three-story, 5-bay center-entry block. Pressed-brick facade is decorated with pilasters, corbeling and a diagonally laid soldier course and capped with a heavily bracketed wooden cornice. Ground floor was built-out and altered (ca. 1970s) with pseudo half-timbering and a cast-iron balustrade.

#16 Cook Building 15 Waverly Place [C] 2701/13  
#17 Lathrop Building 17 Waverly Place [C] 2701/15  
Vernacular Second Empire 1879-1880

Built simultaneously but separately because of a property line discrepancy, these 3-bay buildings, each 3 stories with mansarded attic, are constructed with pressed-brick facades but slightly different detailing: #16 has trabeated upper windows with brownstone lintels while #17 has raised brick segmental window hoods. Both have fishscale slate roofs above wooden cornices. The shopfronts are altered.

#18 Waverly Lane building [C] 2701/16  
Vernacular commercial 1879-1880

Apparently built simultaneously with #17, this wing lacks a mansard roof, but shares similar brick detailing. Its two shopfronts, facing Waverly Lane, are the best preserved of their period in the district, with canted boxed cornices, tripled 1/1 sash and segmental-arched doorways. One shopfront is virtually intact, while the other suffers from some infilled fenestration and awaits restoration.

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#19 19-25 Waverly Place [C] 2701/16  
Vernacular neoclassical ca. 1925

This flat-roofed, rectangular 1-story block is decorated with cast-stone neoclassical ornament, including fluted pilasters with foliated capitals, a dentate cornice and diapered and floral-motif panels. Much of this ornament is obscured by a huge aluminum-siding-and-plastic sign panel; its removal would effect facade restoration.

#19A St. Vincent's Church Green Village Rd. [K] 2801/8  
Late Gothic Revival 1905

Granite and limestone cruciform church with pyramidal-roofed tower rising 124' above crossing. Windows are Gothic-tracery stained glass, including two mammoth rose windows. Church altered according to Vatican II requirements by installing altar at center and creating rear entrance in place of reredos; interior polychromy overpainted.

St. Vincent's Rectory Green Village Rd. [C] 2801/8  
Tudor Revival influence 1905

Granite, stucco and half-timbered with projecting gabled facade bays framing a gabled entry porch; 2 1/2 stories over high basement.

#19B Webb Memorial Chapel Green Ave. [K] 2801/7  
Richardsonian Romanesque 1887 Outstanding integrity

The weightiness of this picturesque, irregularly massed building is emphasized by its warm, brown uncoursed ashlar walls. The main entry is framed by a triple recessed Romanesque arch with foliate moldings, in the base of a tapering, 3-story square tower. The interior, of quarter-sawn oak, monochromatic stained and beveled glass, and colored tiles, is intact, with original furnishings surviving.

Presbyterian Parish House & Church Green Ave. [C] 2801/7  
Late Romanesque Revival and Colonial Revival 1928 and 1953

The colors, brownstone trim and arcaded motifs of the 1928 Parish House create a successful transition between the Chapel and the brownstone-clad Church, designed in a variation of the Wren-Gibbs formula. Because the 1953 Church is an integral and compatible part of the entire church complex, it is judged "Contributing" despite its recent date.

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#20 Hartley Dodge Memorial Kings Road [K] 2802/1  
Georgian Revival 1935 Outstanding Integrity

A neoclassical town hall on a grandiose scale, this granite, limestone and marble building is a mammoth central block flanked by two lower wings. Its decoration includes six colossal, fluted Doric columns, aedicula-type door and window surrounds, a modillion cornice with plain frieze, an octagonal cupola, and three sets of double-leaf bronze doors. Its interior has sustained no significant alterations.

#21\* Delaware, Lackawanna & Western Station Kings Rd. [K] 0104/1  
Late Gothic Revival ("Collegiate Gothic") 1915 Excellent integrity

The three station buildings [counted as two according to NR Bulletin 14] are dark, rockfaced ashlar relieved by limestone trim. Their squat proportions are detailed with emphatic corner piers, broad gable-end windows with pointed arches, heavily molded stone eaves and blank shield motifs. The raised track necessitates pedestrian tunnels, carefully conceived as an integral design element, as are the long arcaded, shed-roofed shelters along the platforms and the cobbled drive banked by a buttressed concrete wall. [\*NRHP, 1984]

#21A Elevated D. L. & W. Railroad Track [K] 0104/4

Buttressed concrete wall pierced by trabeated street-level portals and topped with concrete balustrade; 1915.

#22 Lyons Madison Theatre 14 Lincoln Place [C] 2702/24  
Vernacular commercial 1925

The center portion of this brick, rectangular building includes a shaped parapet with central peak and battlements above a wooden marquee with coffered barrel vault. Behind the marquee is the original semi-octagonal box office flanked by French doors. Some alterations have been made to the ground floor fenestration. At the rear is a gabled stagehouse.

#23 United States Post Office Lincoln Place [K] 2702/25  
Colonial Revival 1936

Typical of many Colonial Revival Depression-era post offices, this example is notable for its random rockfaced ashlar walls. Its

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detailing includes a Tuscan cupola, gable ends with lunette windows and cornice returns and a projecting-pavilion entrance with fanlighted, sidelighted and pilastered doorway flanked by cast-iron lamps. Behind this historicized public wing is a utilitarian block for processing space and truck bays. The interior is altered.

#24 American House Hotel 4 Lincoln Place [C] 2702/26  
Vernacular commercial [Date:see below]

This 3-story combined commercial and residential building is frame with a brick-veneer facade and stuccoed sides. Built in the mid-19th century, it was moved from Waverly Place in 1926 and altered. Its associative history and present appearance, reflective of the 1926 changes, qualifies it as a Contributing building.

#25 O'Brien Lot 24-28 Waverly Place [C] 2702/26  
Vernacular Mid-19th century and ca. 1925

On the street front is a 1-story brick building of the anonymous type common in the first third of the 20th century, capped with a shaped parapet. Behind it stands a 2 1/2-story frame house covered with synthetic siding. The date of the house is uncertain, but it is one of several to survive downtown from the pre-commercial-scale era. The corner of this lot was the site of Jeremiah O'Brien's American House Hotel (see #24).

#26 Madison Trust Company 20 Waverly Place [C] 2702/27  
Neoclassical 1931

This 2-story cast-stone and brick building presents a blocky front to the street, pierced by bronze double doors framed by an Ionic distyle in antis facade. The windows have black steel mullions and the original alarm box remains affixed to the north elevation.

#27 Crestmont Federal Savings 16 Waverly Place [NC] 2702/28  
Neo-Colonial Revival ca. 1955

This 1-story brick building with its stock Colonial Revival detailing and clumsy proportions makes an instructive comparison with the Colonial Revival Post Office (#23). A digital time and temperature sign completes the affront to the historic streetscape.

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#28 Anderson Building 10-14 Waverly Place [C] 2702/29  
Vernacular commercial ca. 1925 alteration of ca. 1890 building

The unusually planar stuccoed facade of this 3-bay 2-story building is relieved by raised blocks imitative of pilasters, a tiled pent roof above the shops and a modillioned pressed metal cornice at the top. The upper windows are tripled 1/1 sash with transom lights. The shopfronts have been altered.

#29 First National Bank 2 Waverly Place [C] 2702/1  
Georgian Revival 1923 with 1950s wing Excellent integrity

Colonial Revival materials and detailing make this 2-story corner block typical of the period. The Flemish bond brick walls are accented with limestone quoins, water table and cornice, and further enriched with such elements as swags and a pediment with cartouche. Double-height round-arched windows dominate both street elevations of the original block; the newer wing repeats the materials of the first but with minimal detailing. Both are judged "Contributing."

#30 Neis Building 72 Main Street [C] 1802/5  
Vernacular commercial 1894 Outstanding integrity

This 3-story building with a 5-bay elevation on Main Street is notable for its surviving shopfronts and the combination of Romanesque-like sculpted terra cotta heads with a vernacular Colonial Revival pressed-metal cornice. The facade brick, with its tinted, knife-edge joints, and the decorative fire escape, with original pulley mechanism, are also noteworthy.

#31 Gee Building 66-68 Main Street [C] 1802/4  
Vernacular commercial 1881 Fair integrity

Despite the loss by painting of its dichromatic brick trim, this building is representative of the eclectic vernacular commercial blocks that constitute a substantial part of the district. Like its neighbor (#30), it is 3 stories with a 5-bay elevation on Main Street. The upper windows have pointed heads. The broad, pressed metal cornice is ornamented with an unusual motif of crossed swords and marked at its corners with heavy brackets embellished with a bead-and-stripe design. The shopfronts were altered ca. 1985 with aluminum display windows and stucco.

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Vernacular commercial ca. 1925

This flat-roofed, 1-story building has a facade of black and red brick laid in an irregular pattern typical of the first third of the 20th century. Most of the facade is occupied by display windows. The height of the building mediates between the typical 3-story buildings of Main Street and the lower, more domestic scale of Central Avenue.

#33 Alex's Barber Shop 9 Central Avenue [K] 1802/3  
Vernacular commercial 1911 Outstanding integrity

Little more than a flat-roofed wooden box with shiplap siding, this tiny building represents the ultimate reduction of the commercial formula, with its traditional facade arrangement of center entry flanked by display windows. The interior fixtures and finishes survive from ca. 1911-1925: barber's chairs, sinks, mirrors with enameled tile surrounds, brass cash register and Regulator clock.

#34 11 Central Avenue [K] 1802/3  
Vernacular Italianate ca. 1870 Outstanding integrity

Despite the presence of ca. 1930s asphalt siding, this is the single residential building to retain its integrity, typical of the district's domestic scale before its commercial heyday. This is a 3-bay, side-hall double-pile house of 2 1/2 stories with standing-seam metal roof and twin brick chimneys in the south gable end. Its Italianate vocabulary includes broad eaves with paired pendant brackets; a porch with chamfered posts and more delicate brackets; and double-leaf molded entry doors with transom lights, set in a pilastered surround that illustrates lingering Greek Revival influence.

#35 Madison Diner 13 Central Avenue [K] 1802/3  
Vernacular commercial 1928

Wide enough only for a counter and row of stools, this 1-story stuccoed frame building with low barrel roof and 1/1 wood sash is a rare survivor of the "lunch counter" type diner that predated the better-known Moderne types of the 1930s and '40s. The more recent gabled blocks attached at the rear are "Non-Contributing."

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#36 15 Central Avenue [NC] 1802/2  
Vernacular/pseudo-Tudor overlay ca. 1870 & 1984 Poor integrity

This 2-bay, 2-story frame house with steep gabled roof has been altered with stucco, fake half-timbering and diamond-paned windows

#37 Madison Hook & Ladder Company [NC] 1802/1  
Vernacular 1882 & 1984

Although its appearance suggests residential use, this 2-bay, 2 1/2-story gabled building was constructed for use as a small firehouse. Recent alterations include vinyl siding, fake shutters and diamond-paned windows. Only the basic shape and some gable-end trusswork survive.

#38 Savoy Theatre 21 Central Avenue [K] 1801/3  
Vernacular commercial/neoclassical 1912 & 1987 Mixed integrity

This early theater is a 3 x 6-bay brick rectangle with both flat and gabled roofs. Decoration is confined to the facade, where the focal point is a prominent pressed-metal composition of central peak with cartouche, a molded parapet and a dentate modillion cornice with egg-and-dart molding forming the base of a plain frieze. This is the most extensive use of pressed metal in the district. The lower half of the facade has been altered with stucco changed fenestration.

#39 Valgenti Building 14 Central Avenue [K] 1502/24  
Vernacular commercial ca. 1895 Outstanding integrity

Three stories high with a 5-bay Central Avenue facade, this stuccoed wooden building is capped by a wooden dentate and modillioned cornice. Most significant is the ground floor, with a modillioned shopfront cornice, glass-and-wood-paneled doors with transom lights, four-paned display windows, and a recessed center bay framed by free-standing columns.

#40 10-12 Central Avenue [C] 1502/23  
Vernacular ca.: 1870, 1890 & 1915 Poor integrity

Successive alterations have resulted in a mixture of materials that includes asphalt siding, shiplap clapboard, and rockfaced and plain concrete block. Despite various 1-story additions, the original

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2-story gable-front block still makes a strong impression, with its wooden cornice and diamond-shaped attic window.

#41 D.L. & W. Freight Depot fronts on Central Ave. behind 60 Main St. [K] 1502/22 Vernacular ca. 1879

This long, gable-roofed building is 1 1/2 stories high, raised on brick and concrete piers that also support wooden loading platforms. Deep projecting eaves are supported by huge curved brackets that terminate in orb-like pendants. Five large trabeated loading bays on the east and west elevations have been infilled with plate glass or sliding wooden doors. The cupola with weathervane is one of the additions made after the depot was moved here from Waverly Place to make way for the elevation of the railroad in 1915.

#42 Burnet Building 60-64 Main Street [K] 1502/22  
Vernacular Renaissance Revival 1898

A 6 bay x 9 bay block of 3 stories, this prominent corner building is enlivened with the polychromy of sandstone foundation and lintels, and yellowish pressed-brick walls decoratively banded with red-brown brick. The deep wooden cornice is articulated with scroll brackets, raised panels and exaggerated dentils. The upper-floor windows are recent but relatively compatible replacements. The shopfronts have been altered with pseudo-Colonial wood paneling and trim, ca. 1950s.

#43 Geo. Bardon House and Store 54 Main Street [NC] 1502/21  
Vernacular Second Empire and vernacular commercial ca. 1860, ca. 1960s and 1980s Degraded integrity

The original mansarded Bardon House, set back from the modern street line, is totally refaced with inappropriate materials. At the front is a 1-story flat-roofed addition covered in rough-cast stucco with reproduction gas lamps affixed to its facade, whose focal point is a large stained glass window, ca. 1980s, depicting a feasting "Victorian" couple.

#44 Ratti Building 48-52 Main Street [C] 1502/20  
Vernacular commercial/neoclassical 1926

The facade of this 2-story building is executed in buff and orange tapestry brick topped by a concrete balustraded parapet broken by a



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central pediment bearing the legend "1926-RATTI". Although two shopfronts have been altered, the center unit is still entered through a Tudor arch surrounded by opaque leaded glass; inside is the original stamped metal ceiling.

#45 46-48 Main Street [NC] 1502/19#46 42 Main Street [NC] 1502/19

Both of these buildings probably date to the middle of the 19th century, but have been so altered beginning in the first third of the 20th century that no historic fabric of any significance remains. Both are 2 stories and stuccoed, with gable roofs hidden by their later commercial facades.

#47 Luciano Building 40 Main Street [C] 1502/18  
Vernacular commercial ca.1910

The best feature of this 4-bay, 2-story block is its facade brick, laid in Flemish bond with blue headers. Below a stepped parapet with cement coping the facade is divided into twin inset panels, each with two windows finished with cement lintels and keystones. The shopfronts are late 20th-century.

#48 Britten Homestead Site 34-36 Main Street [NC] 1502/17  
Vernacular commercial [Date, see below] Degraded integrity

Like #45 and 46, this building may hide the core of a mid- or even early 19th-century structure, but visually it now reflects late 20th century changes. Its four bays and 2 stories are covered with brick veneer and vertical wood siding; the jalousie windows are aluminum and a pent roof runs above the recently altered storefronts.

#49 30-32 Main Street [C] 1502/16  
Vernacular commercial ca.1910

Nearly identical in date, detailing and materials to #47, this 2-story block represents the architectural simplification typical of several of the district's smaller retail buildings early in the 20th century.

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Vernacular commercial ca.1880

The centered entry of this pressed-brick, 5-bay, 3-story building is a glass-and-wood paneled door set beneath a lunette transom, a motif paralleled by the arched surrounds of the second-floor windows. The cornice is ornamented with tapered corbels.

#51 28 Main Street [NC] 1502/4  
Vernacular commercial

Although this 1 1/2-story brick building occupies the site and part of the remains of a 19th-century building of indeterminate date, the present structure, from a visual and utilitarian point of view, dates from a total renovation/rebuilding in 1984 after a fire. The gabled roof, dormers and Flemish bond brick suggest a more than customary interest in Main Street contextualism.

#52 Sayre House 18 Main Street [NC] 1502/14  
Vernacular ca. 1840 through 1901 and 1980s Degraded integrity

The front gabled section of this originally frame (now stuccoed, aluminum- and asbestos-sided) 2-story building exhibits traces of its early 19th-century appearance, but recent alterations have removed any trace of historic fabric.

#53 Madison YMCA 12 Main Street [K] 1502/13  
Neoclassical 1907

The Flemish bond brickwork and limestone and copper trim of the 3-story YMCA reinforce a neoclassical vocabulary used in the service of one of the district's most urbanistic buildings. It is capped by a paneled brick and cement parapet broken by raised arched and shouldered Palladianesque motifs, the largest of these bearing the legend "YMCA MADISON." Below runs a broad pressed-copper dentate and modillioned cornice with paneled frieze (the alley portion of this cornice has been removed, leaving a cemented scar). The facade is divided into three great arched bays, each containing the multipaned second- and third-floor windows within copper spandrels. The easternmost bay also enframes the pedimented entry, ornamented with limestone cartouche and a Roman grille design.

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## PHILANTHROPY AND EXPANSION

Near disaster ushered in a new era of prosperity for downtown when a fire on October 21, 1877 destroyed a substantial part of the business district, including such important buildings as the YMCA, Oriental Hall and the Delaware, Lackawanna and Western depot. The damage was restored quickly; evidence of recovery was clear by 1882 when Madison's population had reached 2,000, and "Stores were opening along Main Street in locations where few businesses existed a decade earlier."(1) In that same year an editorial in The Madison Eagle implied that recovery was complete when it described, among other retailers, six grocery stores, two dry-goods outlets, three pharmacies, two butcher shops and three livery stable that "always seem full of business."(2) The newspaper counted 83 businesses in town, including ten florists to serve the burgeoning rose industry.

If the fire of '77 pleased anyone, it was Judge FRANCIS LATHROP, the first of the town's great benefactors. Convinced of the need for a downtown focal point that would give better access to the railroad station, Lathrop had begun to acquire properties on the west side of Waverly Place with the idea of eventually widening it. The destruction of most of the buildings on that side of the street furnished the ideal impetus for the realization of Lathrop's scheme. After the fire the broad new avenue was paved with stone to serve as a suitable entrance to the new passenger and freight buildings which the Judge had also helped to underwrite.(3)

Outside the district, Lathrop's benefaction was Grace Episcopal Church, which he supported generously, but downtown the glow of his generosity was decidedly practical: for years he paid for the village lamplighter. As the size of downtown grew so did the scope of local philanthropy. Probably the most important single 19th-century Madison philanthropist, measured in terms of the physical mark he left on downtown, was D. WILLIS JAMES (1832-1907).

Born in Liverpool of American parents, James came to New York in 1849 to work for Phelps Dodge Company, dealers in metals. His appetite for improvement unsatisfied by the mammoth company undertakings he managed in the southwest and Mexico, James began to grow interested in "good works" on a grand scale while in his thirties. Eventually his charities included the Children's Aid Society, the American Museum of Natural History and Amherst College; in New York City he provided land and buildings for Union Theological Seminary.(4)

James lived in Madison for only 15 years, but he lost no time in refashioning his new environment. Between 1898 and 1900 he paid for and personally supervised the completion of three monumental civic improvements. The first of these was James Park, located on

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Madison Avenue at the edge of the present district. Dedicated on July 8, 1898, it included a stone shelter and footbridge which allowed pedestrians to cross the railroad.

Even as the park was being dedicated, plans were underway for a pair of buildings that neatly symbolized the public-spirited vision of their creator. The first to be completed was a 3-story brick commercial block with a facade that curved around the corner of Madison Avenue and Green Village Road. Larger than any building downtown, it not only heralded a new scale of development but included Borough offices and a spacious civic auditorium. The Madison Eagle reported on December 8, 1899 that "The new council chamber will be completely furnished and appointed by Mr. James, and all the council will have to do is move in."(5)

One year to the day later, the same newspaper reported that Mr. James had named the board of trustees of his new library. The most surprising aspect of the news was the innovative plan James had devised to insure that his grand scheme of gifts would be inter-related and self-supporting. According to the Eagle, "It is proposed to turn the new James store building over to this board in the near future and the revenue derived will be devoted to the maintenance of the library and the park."(6)

The rockfaced pink granite walls of the Gothic-Romanesque Madison Public Library rose on a lot directly opposite the James Building, its source of support. At the library dedication on June 1, 1900, the press reported that its total cost was \$65,000, and the estimated total cost of library, James Building and park combined was in excess of \$250,000.(7) Local response was enthusiastic. In 1904, the Eagle reminded its readers that Andrew Carnegie, when donating a library, demands provision of site and operating expenses, and stipulates that his name be inscribed over the door. Mr. James, it pointed out, required none of these conditions, and had inscribed over the entrance the motto "Free To All." That same year, in an article headlined "Madison Public Library Has a National Reputation for Architectural Beauty," the Eagle reported that ". . . the United States government has asked for photos of the interior and exterior of the building, to go into the commemorative exhibit the government will make at the St. Louis exhibition."(8)

A contemporary of D. Willis James in age and a peer in philanthropic inclinations was JAMES AUGUSTUS WEBB (1830-1910), whose early success in the manufacture of industrial alcohol grew

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into an array of commercial and banking enterprises. His dedication to Madison prompted him to donate land and clubhouse for the Madison Golf Club, and, in a more practical vein, to guarantee the minimum number of subscribers necessary for the Borough's first telephone exchange. Even more important, Webb was instrumental in securing for Madison its own waterworks and electric light plant.(9)

He left his mark on the downtown district with two important buildings, the Webb Memorial Chapel and the YMCA. As a trustee of the Presbyterian Church, and its treasurer for 40 years, Webb was intimately concerned with church affairs and cognizant of the congregation's needs. The death of his son prompted Webb and his wife Margaretta Baker Webb to donate a brownstone Romanesque chapel, dedicated in 1887, from which the modern Presbyterian Church complex grew.

In 1873, Webb had become a founder of Madison's first YMCA (which lost its quarters in the fire of '77) and served as its second president. By the turn of the century a new building was badly needed. Always ready to editorialize for the public good, The Madison Eagle on June 5, 1903 published a patently disingenuous appeal to Webb and James for support of a new YMCA, titled "A Fine Investment."(10) By December of 1904, each man had contributed \$5,000 to the building fund. James eventually doubled his contribution, but Webb more than tripled his, thus becoming the largest single patron of the new building, a fact recognized by his first-row position in the 1908 dedication-day photograph. The location of the YMCA made it the completion point of an impressive civic triangle begun by the James Building and the Public Library.

D. Willis James died one year before the dedication of the new YMCA and James Augustus Webb survived its completion for a mere two years, but their support of this important institution was at once the summation of 19th-century philanthropy in Madison and the beginning of a new era of patronage. In light of what the future would bring, it was fitting that this transitional period should be ushered in by a woman.

At her husband's death, ELLEN STEBBINS JAMES was left with assets estimated at \$26 million, a fortune she drew upon to continue refashioning Madison. According to Frank J. Esposito's history of Madison:

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At the time of the elevation of the railroad tracks in 1914 and 1915, Mrs. James was prominent among those who turned chaos into beauty by making possible a great curving boulevard out of Kings Road in front of the railroad station. . . It was she who paid for the work involved in changing the course of Madison Avenue, the widening of Park Avenue, the purchase and removal of three properties on Ridgedale Avenue instead of crossing the railroad and for the complete realignment of James Park.(11)

If each succeeding generation of philanthropists in Madison seemed to dwarf the accomplishments of its predecessors, it is difficult to imagine how the benefactions of D. Willis James and the legacy that continued to be disbursed in the public interest by his wife could be matched. In 1916, however, a year after the monumental task of elevating the railroad had been completed, the last of Madison's great benefactors set up residence in the borough and became the woman most closely associated with a scale of philanthropy that would end an era.

Her name was ETHEL GERALDINE ROCKEFELER DODGE (1882-1973). She was the niece of John D. Rockefeller, and "On April 18, 1907, she was married to Marcellus Hartley Dodge, grandson of the president of the Remington Arms Co., at a brilliant wedding uniting two of the nation's greatest fortunes. Mr. Dodge, then 26, was estimated to have personal holdings worth \$60 million."(12)

Although Mrs. Dodge involved herself in numerous local charities, her greatest personal interest was animal welfare and the breeding of show dogs (in 1927 at her Madison estate, "Giralda Farms," she founded the Morris & Essex Dog Show, which became the largest one-day show in the world). Unlike Lathrop, James and Webb, she at first evinced little passion for tangible civic improvement, and might never have been prompted to leave a lasting mark on the borough had it not been for a personal tragedy.

In 1930, the Dodge's only child, Hartley, was killed in an automobile accident. In search of a fitting memorial, Mrs. Dodge became convinced that a new municipal building would be not only an ornament to the town but a permanent reminder of her grief. After nearly three years of construction during the height of the Great Depression, the Hartley Dodge Memorial was dedicated on Memorial Day, 1935.

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Although not known for her acumen in matters architectural, Mrs. Dodge believed that an unstinting budget would buy the finest product. The municipal building finally cost more than \$800,000, and was delivered by its patroness with a \$300,000 maintenance fund. Built of granite from Deer Island, Maine and imported marble, it became the most opulent municipal building in New Jersey with the exception of a few urban examples. The furnishings donated by Mrs. Dodge (still on display in the council chamber) include two Gobelin tapestries; a bust of Napoleon by Rodin and one of Benjamin Franklin by Houdin; portraits of George and Martha Washington by Rembrandt Peale; and several pieces of Lincoln memorabilia. Hanging over the mayor's dais is an oil portrait of the 23-year-old Geraldine Rockefeller painted by Friedrich August Von Kaulbach.(13)

The location of Mrs. Dodge's gift, opposite the train station and within sight of the Webb Memorial Chapel, shifted the focus of downtown from the old "civic triangle" of James Building, Library and YMCA to a point near Judge Lathrop's improved Waverly Place. The Hartley Dodge Memorial brought into balance more than 60 years of de facto town planning, concluding an era of extravagant philanthropy that shaped the appearance of the borough's civic and commercial core.

Like most New Jersey towns, Madison never benefited from a sustained program of "City Beautiful" improvements, but the intelligent largesse of its leading citizens furnished the next best thing. Lathrop, James, Webb and Dodge may have been movers and shakers, but more significantly for downtown Madison, they were also movers and shapers.

## ARCHITECTURE

The downtown district owes its appearance to a collection of civic and commercial architecture of unusually high quality for a town so small. The significance of these buildings is intimately connected with the patrons who caused the most impressive of them to be built and, later, with the Italian immigrants who struggled to leave their own mark on the business district. Downtown also illustrates the changing architectural taste of nearly a century, and the gulf of patronage between "name" architects and local practitioners.

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Of the six most significant high-style buildings in the district, five were the work of prominent architects. When James and Margaretta Webb sought a designer for the chapel to memorialize their son, they turned to JOSIAH CLEVELAND CADY (1837-1919). Both individually and as a member of the firm Cady, Berg & See, J.C. Cady had earned an enviable reputation as a designer of churches and other important buildings, including the original Metropolitan Opera House and the first phase of the American Museum of Natural History. His two Presbyterian churches for Morristown, NJ are still standing.(14)

The Webb Memorial Chapel [Map #19B] completed in 1887, is a distinguished example of the several important suburban churches designed by the firm in the 1880s and '90s. Writing about those churches in 1897, Montgomery Schuyler observed, "When we contrast these dignified and civilizing edifices with the awful 'meeting houses' of a generation and two generations ago . . . we must own that in some departments of architecture there has been progress, and that the progress is of high public importance."(15) Schuyler's article includes photographs of the interior and exterior of the Webb Memorial; both survive unchanged.

Just as the Webb Memorial was the center of spiritual activity for Madison's ruling-class Presbyterians, St. Vincent's Roman Catholic Church [#19A] first ministered to French emigrants (who founded it), to the Irish who followed them, and finally to the Italians who were arriving in such large numbers at precisely the time the present building was completed in 1906. St. Vincent's was one of the last commissions of JEREMIAH O'ROURKE (1833-1915), the Irish-born American architect who built his reputation on designs for Gothic Revival Roman Catholic churches, and whose outstanding work is Sacred Heart Cathedral, Newark.(16)

O'Rourke's design for Madison responded by its size and scale to the importance of St. Vincent's as the mother church of several Catholic congregations in Morris County, and to the growth of its increasingly Italian congregation during this period. The Hopatcong granite and Indiana limestone building, which seats 1,000, is the most urban-looking of all Morris County's Roman Catholic Churches. It is both an ethnic and architectural challenge to neighboring Protestant houses of worship. Its blocky, 124-foot-high tower rises over the crossing in the manner of Richardson's Trinity Church, but O'Rourke's design precedents are Gothic rather than Romanesque.



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John V. Corbett was the second-generation Irish builder (and St. Vincent congregant) who supervised construction; many of his stonemasons were newly-arrived Italians.(17)

Easily mistaken for a church at first glance is another building constructed by John V. Corbett, the Madison Public Library [#1]. D. Willis James chose the same architectural firm to design all three of his gifts to Madison.(18) In light of the fact that BRIGHAM & ADDEN were a Boston firm, it is not surprising that their library design for James should be heavily indebted to the work of Henry Hobson Richardson. Several of the building's parts, in fact, seem lifted directly from the Richardsonian design that Charles Brigham (d. 1925) (19) prepared for the town hall at Fairhaven, Massachusetts (published in the May 12, 1894 issue of American Architect & Building News). Brigham's best-known commission was the Boston Museum on Copley Square, completed in 1876 in collaboration with John Sturgis. The Madison Library is the most ornamental public building in the district; its broken massing, complex surface finish and variety of materials make it a more prominent building than its relatively small size might suggest. It is one of the very few Morris County buildings that displays more than a passing reference to Richardson's work (the Webb Memorial, significantly, is another).

Brigham & Adden's other important Madison commission is the James Building [#2] opposite the Library. Although it may seem less obviously indebted to Richardson's influence, its monumental curving facade would not have been possible without the precedent of that architect's Ames Building of 1882 in Boston. Viewed in the context of Morris County's limited urbanism at the turn of the century, the James Building is doubtless the finest surviving and most modern commercial building of its era. Together with the library and the YMCA, it creates an unusually urbanistic commercial and civic focal point.

The third point of this civic and commercial triangle or downtown "node" is the Madison YMCA [#53], the first building of those mentioned thus far to have been designed by a local architect. H. KING CONKLIN (1876-1918), born in Newark NJ, was trained at the Massachusetts Institute of Technology, from which he was graduated with honors in 1902. For the last fourteen years of his life he was a resident of Madison, where he designed numerous buildings (while keeping the offices of his firm, Conklin & Convery, in Newark). Although he was known locally as the designer of some of Madison's

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"most artistic houses," Conklin's Madison work included several important public buildings as well. In addition to the YMCA, these include the gymnasium at Drew University and the Central Avenue School (both extant).

If the Madison work of both Cady and Brigham & Adden relies on historical antecedents (primarily Romanesque), Conklin's buildings are surprisingly "modern" by contrast, befitting his status as an exponent of the next generation. Certainly his YMCA building is ruled by the neoclassical mode, but there, as in his other work, the past is borrowed from in a free and creative manner. Just a decade after its completion, the YMCA figured as part of a grim footnote to its own important place in the community and to the career of its designer. In the issue of October 25, 1918, The Madison Eagle carried a front-page story headlined "Hospital Created as By Magic To Handle Local Epidemic: YMCA Building Transformed Into a Fully Equipped Emergency Hospital." A smaller article on the same page announced "H. King Conklin Taken By Death/Local Architect Succumbed to Dread Epidemic."(20)

The last two monumental public buildings in the district prove that architectural historicism was far from dead in the first third of the 20th century, despite the forward-looking attitude of men like Conklin. For the new Delaware, Lackawanna & Western station (the crowning achievement of the railroad elevation in Madison and one of the most ambitious architectural statements by the D.L.& W. in northern New Jersey), the railroad's chief architect, F.J. NEIS designed a building [#21] which he himself described as "Collegiate Gothic."(21) Not content to live with an ordinary station, the proud (and wealthy) citizens of Madison convinced the Borough to issue \$159,000 in railroad improvement bonds, the only town along the line to cooperate in such a manner, and the principal reason for the magnanimity of the D.L.& W.

The Collegiate Gothic or Third Gothic Revival that Neis chose for his station design was rivaled in popularity only by the Colonial Revival. The latter, in its various guises as neoclassical or Georgian Revival, had become firmly entrenched as the favorite approach for municipal buildings by the beginning of the 1920s. It was the obvious choice for the monumental public statement that Mrs. Dodge intended to make with the Hartley Dodge Memorial [#20]. As a result, the new civic space that evolved between station and municipal building was bracketed by representative examples of the two Period Revival modes of choice.

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The architect Mrs. Dodge retained, RICHARD S. SHAPTER of Summit (1869-1947), is associated in his New York Times obituary with only this building, which the paper characterizes by its price tag.(22) Local press coverage dwelled on its materials (bronze doors, red Honduras Mahogany, Belgian and Vermont marble), and on its engineering aspects, which include an elaborate drainage system made of crushed stone, piped "canals" and an automatic electric pumping mechanism.(23) Size, opulent materials and sheer physical stability seem to have been the criteria motivating patron and architect. Architectural design quality aside, the Hartley Dodge Memorial is the apogee of classical revival architecture in the district, but it was not built without local antecedents.

Many of Madison's downtown commercial buildings constructed between the turn of the century and 1930 also rely on aspects of classicism. In size or architectural accomplishment they cannot match the half dozen pivotal buildings already discussed, but they constitute an important record of local architectural taste and skill, balanced as they are between vernacular and high style. Surprisingly, the identity of their architects is known in most cases, although information about their careers is usually lacking.

Banks were prime candidates for the secure image fostered by neoclassical design. The First National Bank [#29], completed in 1923 is a limestone-trimmed red-brick Georgian Revival building designed by the New York City firm of MOWBRAY & UFFINGER, who, according to The Madison Eagle, ". . . designed more than 400 such structures in the United States."(A1) In 1931 the National Bank's competitor, the Madison Trust Company, completed its new building [#26], also on Waverly Place. A dignified, vault-type building, its temple-front facade is distyle Ionic in antis, these elements framing a prominent frontispiece.

The two most unusual classically inspired buildings in the district are the Johnson Building [#7] and the Burnet Building [#42], built in 1895 and 1897, respectively. Unlike the standard Italianate commercial blocks of the period, these might be called vernacular Renaissance Revival. Their dichromatic pressed brick facades recall northern Italian decoration in a rather sophisticated but simplified, loose and unarchaeological fashion. Whatever their origins (perhaps no more than Ruskin's influence on permanent polychromy), they are unique in Morris County. One H.J. FARQUHAR designed the Burnet Building, and, on the basis of their similarity, probably designed the Johnson Building as well.

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The enormous appeal and variety of classically inspired architecture in the district is illustrated by two disparate examples, the commanding Brittin Building [#9], built in 1898 and the diminutive Tiger Building [#3], dating from ca. 1900. The small, two-story facade of the Tiger Building gains presence by the paneled pediment block that rises above its roofline, and by the large plate glass display window on the second floor, an unusual feature. Architect COLLINS B. WEIR (1845-ca.1930) of Madison and Morristown was a carpenter prior to the start of his (self-taught?) architectural career. According to a 1938 newspaper article, "He planned a large number of the medium class houses and his share of the business structures [in Morristown]." (25) The Tiger Building proves that even a workaday designer like Weir could produce buildings of some merit. His career is typical of the unknown and barely known carpenter-builders who were still creating most New Jersey Main Streets at the turn of the century.

The designer of the far more ambitious Brittin Building has not been discovered. Its neoclassical vocabulary is handled in a decidedly vernacular manner, but its size and abundant detail (complete with pressed-metal cornice and name-block) make it a relatively stylish example.

The Brittin and Burnet buildings, constructed within a year of one another, are the largest commercial blocks in the district after the James Building. Owned by two of Madison's founding families, they suggest the connection at the turn of the century between conservative neoclassicism and economic power. Like the Johnson Building, the Tiger Building and others, they were owned or tenanted by entrepreneurs and retailers whose ethnic origins are reflected in their names.

By the 1920s, when Madison's Italians were consolidating their own economic power base in the district, neoclassicism still evoked economic strength: although its architecture is typical of 1926, the Ratti Building [#44] employs a neoclassical vocabulary nearly identical to that of the Brittin Building directly across Main Street, even to the proudly blazoned "1926-Ratti" in a central pediment. The architect was J.F. O'BRIEN.

The last neoclassical building in the district is the U.S. Post Office [#23], completed in 1936, one year after the Hartley Dodge Memorial. Local architect ALAN B. MILLS detailed his Colonial Revival design with white-painted Federal-inspired trim that con-

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trasts crisply with the dark, rockfaced ashlar walls. The result is one more example of the many ways that neoclassical sources are used in the district.

The second largest stylistic category found in downtown Madison might be called simply commercial vernacular, but includes buildings detailed with a variety of eclectic ornament. Three of the best examples are clustered at the intersection of Waverly Place and Main Street. The Neis Building [#30] is basically a flat-topped brick box typical of this category. It was designed in 1894 by GEORGE W. BOWER, who gave it some degree of elegance by combining a Colonial Revival preseed metal cornice with fine-quality brickwork and a series of Romanesque sculpted terra cotta heads at ground-floor level. Early photographs of its neighbor, the 1881 Gee Building [#31], show window heads accented with contrasting brickwork (now painted over); the wide pressed metal cornice with an unusual series of crossed-sword and pendant motifs survives. The last of this group is the VanWagner Building [#11], built ca. 1873 and remodeled several times. The circular Italianate attic windows and drop-pendant cornice are the result of reconstruction after a fire in 1875; the ground floor was remodeled for the Madison Trust Company by H. King Conklin in 1911. Conklin's alterations were removed in the 1930s or '40s when the Carrara Glass bulkheads were installed. It is the most prominent commercial building in the district with a gable roof.

The most uniform row in the district is the tightly spaced group that constitutes the west side of Waverly Place. Most of the row was built in the 1880s to replace buildings lost in the fire of 1877. Two [#13 & #15] are characterized by brick corbeling, and the largest in the row [#16 & #17] are capped with heavy mansard roofs.

Several buildings are noteworthy not because of their architecture per se but because they represent unusual original uses or are rare survivors of building types not often found locally. The most visually prominent of these is the D.L. & W. freight depot [#41], which probably dates from immediately after the fire of 1877. When the railroad was elevated in 1915, the depot was moved to the rear of Burnet's Hardware Store, where it served until recently as a feed, garden supply and storage building. It is one of a small handful of surviving frame railroad buildings in Morris County.

On the east side of Central Avenue stand three buildings at odds with the prevailing turn-of-the-century scale of the busines

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district. The smallest is Alex's Barber Shop [#33], a tiny frame building which has survived since 1911 with all its original fixtures and interior finishes. Next door [#34] is a vernacular Italianate house (ca. 1870) with excellent integrity. One of several surviving residential buildings in the district [see also #s 25 & 42], it is the single example unobscured by extensive alterations or a later commercial front, a true downtown anomaly. The last of this trio [#35] is probably the most surprising survivor, a wooden "lunch wagon" type diner, opened for business in 1928. Its narrow width, just sufficient for counter and stools, is covered by a shallow barrel roof.

The district's northernmost building, the 1912 Savoy Theater [#38], is an example of one of the rarest 20th century urban building types, a theater designed expressly for the viewing of moving pictures only two years after ". . . film exhibition had established itself through regular scheduling in permanent locations . . ." (26) Its architectural contrast with the district's second theater, the Lyons [#23], built 13 years later, is dramatic.

The variety of buildings encompassed by the district ranges from the self-conscious monumentalism of the Hartley Dodge Memorial to the unadorned utilitarianism of Alex's Barber Shop; and from the high style assertiveness of Brigham & Adden's James Building to the conservative mercantile pride of the buildings constructed for Burnet, Brittin and Ratti. Both public and private, these buildings reflect most of the strains evident in the development of New Jersey Main Streets during the period 1870-1940. Their concentration and quality in the Madison District are noteworthy.

## THE NEW IMMIGRANTS

The history of Madison has been colored by immigration since the 18th century, when a French emigre community established an important outpost of Catholicism. The French were followed by the Irish, who settled in larger numbers. (27) It was the Italians, however, who numerically and culturally left the strongest impression on the downtown district, beginning at the turn of the century when a tidal wave of so-called "new" immigrants began to inundate American cities.

Italian immigration impacted American society within a relatively short time span. United States census figures furnish a national context for understanding the Madison experience. By the

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year 1880, approximately 44,000 Italians were resident in the United States; their number had grown to about 180,000 by 1890 and had jumped to roughly 480,000 in 1900. By 1910, Italians accounted for 10% of all foreign-born residents.(28) In a 1911 article, The Madison Eagle reported that the borough's population included a higher percentage of Italians than was to be found in any other Morris County municipality. The same newspaper reported that in 1923 more births had occurred in the borough to foreign-born mothers than to native born.(29)

Statistics from other sources help to round out the picture of Italians in Madison. Boyd's Morris County Directory, for example, lists no Italians in Madison in its 1884 edition. Jumping ahead to 1903, we find Italians listed as "laborer." Their local opportunities were great, as estate groundsmen, workers in the burgeoning rose industry, and as day laborers laying sewers and paving roads. Many worked as masons on some of downtown's most important buildings. By 1926, numerous Italians are listed. More important than their numbers is their altered status. Although laborers are still found, tradesmen make their appearance in categories like shoe repair, grocer, florist, and printer. Significant listings with addresses in the present district include D. DeBiasse & Son, house furnishings; Pasquale Luciano, meats; Alex Micone, barber; J.Ratti & Co., confectioners; and Frank Valgenti, "steamship agent."(30)

Statistics alone furnish no more than the bare outline of how Italians fared downtown. The human story can be found in the The Madison Eagle. In articles and editorials published throughout the first third of the 20th century, evidence exists of xenophobia, pleas for fair treatment, and, finally, the emergence of the immigrant as a citizen with economic standing. Many of the buildings and institutions already discussed figure prominently in this evolution.

Frank Valgenti, mentioned above, arrived in Madison in 1888. His exceptional early success made him a leader among his fellow immigrants. Although his first endeavors were mundane, he soon graduated from "grocer" and "grape wholesaler" to steamship agent and banker. The ability to help his countrymen emigrate and to offer practical economic aid associated Valgenti with two institutions vital to Italian-American life, the mutual aid society and the padrone system.(31)

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Whether Valgenti ever functioned formally as a padrone (a middleman who arranged labor contracts on a commission basis) is unclear.(32) His connection with the mutual aid movement became evident in 1899 when he organized the Italo-American Citizens Benefit Association of Madison. Its inaugural meeting was held on June 9 in the three-story frame structure at 14 Central Avenue [#39] that Valgenti had built to house his bank--the first downtown commercial building of any importance built and owned by an Italian. (33) Within a decade of his arrival, Valgenti had become one of Italian Madison's prominenti, a man who helped bridge the gap between his countrymen and the larger society.(34)

The attitude of "the larger society" towards Italians in Madison was ambivalent, influenced in part by a nationwide nativist animosity and suspicion that most often assessed the newcomers as a necessary source of cheap labor but deficient in intelligence and moral character and prone to pauperism, radicalism and criminality. (35) Valgenti's mutual aid society was formed only eight years after the infamous New Orleans massacre of 1891, which saw the lynching of 11 Italians. In 1902 Woodrow Wilson added fuel to the nativist fire by condemning Italian immigrants as the most contemptible newcomers. According to Wilson, "The Chinese were more to be desired."(36)

By the turn of the century, Madison's established institutions were responding to the "Italian problem." In 1900 the Irish-dominated Roman Catholic hierarchy sent Father Romanelli to St. Vincent's Church [#19A] to minister to the new congregants in their own language. In that same year the Madison Public Library [#1], a product of the old-guard philanthropists, announced the opening of an Italian-language section. Three years later the library was praised by The Madison Eagle for sponsoring a course in industrial training for the Italian children of Madison, a boon to "the poor and helpless classes." The children's work was exhibited in another old-guard building, the James Building [#2].(37)

Throughout this period, articles and editorials in The Madison Eagle reflect the simultaneously xenophobic and paternalistic outlook of the era, a fact highlighted by two articles in the issue of August 21, 1903. The first deplores the harassment of a group of Italian laborers by "a crowd of young American citizens." "If we are at all anxious to make law-abiding citizens of these people," lectures the author, "We must at least set the example." The second is an editorial bemoaning "The Italian sections of town [that] live too much in the streets." The writer continues



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in another vein, however: "Madison has many Italian residents that are well-to-do, law-abiding, self-respecting men and women who make good citizens."(38) This implicit call for the "better class" of Italians to exert their influence was a theme familiar in the national press, where the progressive wing was apt to voice sentiments like this: "That the Italians are an idle and thriftless people is a superstition which time will remove from the American mind."(39)

One measure of assimilation was the degree to which the new immigrants internalized the values of the larger society. In 1909 The Eagle reported that ("the better class"?) Italians themselves had called for Italians in town to be rounded up to search for concealed weapons. The object: to reduce crime among the "hot-tempered Italians who have little regard for law."(40)

The tangible impact of the Italians downtown can be deduced best from ownership and entrepreneurship, not editorials. In 1911 The Eagle noted construction of a \$10,000 building by Michael Motta, a "peanut vendor and gardener." The paper continued:

This and several other recent large real estate and building ventures call attention to the prosperity and increasing investments of the thrifty Italians. When asked for an estimate this week, Frank Valgenti said that the Italian ownership of property in Madison approximates \$200,000. Among the big holders besides Mr. Valgenti are Joseph DeLuca, Charles Granato, the Dellorusso brothers, George DeLuca, Antonio Giorvaro and Ralph Sandello.(41)

The establishment had bestowed on the newcomers its highest praise: "Thrift." No longer were they the "poor and helpless class" that they had seemed a scant eight years before. Thrift was a lesson they continued to learn well as they carved out for themselves a substantial share of Main Street. Pioneer owners like Frank Valgenti, who had operated his bank and steamship agency out of his own building since the 1890s, and Alex Micone, who had plied the barber's trade in his own shop since 1911, were joined in the teens and '20s by others no longer content to be merely tenants. Philip DeFranco opened his Main Street barbershop [#5] in 1914 and in 1920 Salvatore Luciano bought the old Brittin store [#46] where he

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opened a food market that remained in family ownership until 1965. In 1926 the Rattis moved their confectionery business into their own building on Main Street [#36], opposite their competition, Lusardi's, in the Brittin Building. On July 13, 1928 Carmine DeBiasse, who had worked in local greenhouses, opened the Madison Diner at 13 Central Avenue [#35] near Alex Micone's barbershop. All of these buildings are contributors to the significance of the district

By the beginning of the 1930s numerous Italians had established themselves as entrepreneurs or downtown property owners. Their American-born children were beginning a new generation of stability that had already erased the old distinction between "permanent" Italians and the transitory ditch diggers, track layers and road builders of earlier years, a fact that would soon dim the meaning of "immigrant"(42). The process of Americanization pursued by Church and State (implemented in Madison by such institutions as the Library and the YMCA and promoted by the local press) did not always occur in the manner its defenders intended, but prosperity, the most practical measure of assimilation, was a fact that the brick and stone of Main Street proved abundantly.

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3. Esposito, p.101
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6. Ibid.
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9. Esposito, pp.150-151.
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27. Esposito, p.138 & ff.

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## Verbal Boundary Description &amp; Justification

## BOUNDARY DESCRIPTION

The boundaries of the Madison Civic and Commercial District are delineated on the attached map, adapted from tax maps of the Borough of Madison. Specific tax blocks and lots included in the district are identified as part of the Individual Property Listing.

The district boundary line begins at the point of intersection of the centerline of Maple Avenue and the extension of the western property line of Block 2802, Lot 1 (the site of the Hartley Dodge Memorial) and runs east to the centerline of Kings Road; then in an easterly direction along the centerline of Kings Road to its intersection with the centerline of Greenwood Avenue. The line then runs east along the centerline of Greenwood Avenue to its intersection with the centerline of Lincoln Place.

The boundary follows the centerline of Lincoln Place north to its intersection with the extension of the southern property line of Block 2702, Lot 24 (Lyons Madison Theatre); thence east along that same southern property line to the southeast corner of the lot; thence north along the eastern property lines of Lots 24 and 25, Block 2702 until it reaches the rear (southern) property lines of the lots fronting on Waverly Place. The boundary then follows these rear lot lines until it reaches the centerline of Main Street (Route 24).

At the centerline of Main Street the boundary runs briefly south and then east once again along the southern property line of Block 1802, Lot 5. Continuing east, the boundary runs along the rear (southern) property lines of the lots fronting on Central Avenue and crosses Elmer Street until it reaches the southeast corner of Block 1801, Lot 3.

The boundary follows the eastern property line of Block 1801, Lot 3 in a northerly direction until it reaches the centerline of Central Avenue, then runs west along that centerline to a point which intersects with an extension of the eastern property line of Block 1502, Lot 24. The boundary then runs north along that lot line to the northeast corner of the lot, then west along the northern property lines of the lots fronting on Central Avenue to the southeast corner of Block 1503, Lot 21.



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From that point the boundary runs north along the easterly property lines of the lots fronting on Main Street (or a line of convenience extended along the deepest of the lots) to the northeast corner of the old Madison YMCA building (#12 Main Street); thence west along the northerly property line of Block 1502, Lot 13 and across Main Street in a straight line to the westerly edge of the elevated railroad track "wall" or embankment; thence south along the railroad embankment to the centerline of Waverly Place.

From the centerline of Waverly Place the District boundary runs west along the centerline of Green Avenue until it reaches a point that intersects with a line extended from the eastern property line of Block 2801, Lot 7, then north, west, east and west along the property lines of that same lot until it reaches a point midway between St. Vincent's School and Rectory; thence north along a line of convenience established by that midpoint to the southern sideline of Green Village Road.

The boundary runs west along the sideline of Green Village Road to the northwest corner of Green Village Road and Wilmer Street, thence south along the eastern sideline of Wilmer street to the centerline of Green Avenue, east along that centerline to a point that intersects with an extension of the western property line of Block 2802, Lot 1, and finally south along that property line to the point of beginning.

## BOUNDARY JUSTIFICATION

The district is immediately recognizable because of the emphatic difference between its historic architecture and the character of development found outside its boundaries

**NORTHERN BOUNDARY** 1. Beyond the buildings fronting on Central Avenue (339 & 40) is a large municipal parking lot. 2. Immediately adjacent to the old YMCA (#53) is a ca. 1950s former supermarket set in a parking lot. 3. North of the Madison Public Library (#1) is a park. 4. North of the Presbyterian Church complex (#19B) is a ca. 1950s school and north of St. Vincent's Church (#19A) is the residential development of Green Village Road.

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**EASTERN BOUNDARY** 1. East of the buildings fronting on Main Street (#42-53) is a large municipal parking lot. 2. East of the boundary at the intersection of Central & Elmer Avenues is residential development. 3. East of the boundary behind the post office and movie theater (#22 & 23) and east of the boundary where it runs along the centerline of Lincoln Place are parking lots and a number of mid- to late-20th century commercial buildings of no architectural or associative significance.

**SOUTHERN BOUNDARY** 1. South of the buildings fronting on Waverly Place & Central Avenue (#28-38) are parking lots and a group of commercial buildings without significance, like those south of the movie theater (#22). 2. South of the railroad station complex (#21) is a 20th-century lumberyard and commuter parking. 3. South of the Municipal Building (#20) is a parking lot and the residential development of Maple Avenue. 4. South of the Presbyterian Church complex (#19B) is the residential development of Green Avenue.

**WESTERN BOUNDARY** 1. The western boundary of the area between the Madison Public Library (#1) and Waverly Place is the elevated section of the railroad tracks, a wall that is one of the district's most important lines of demarcation, both historically and physically. 2. The boundary west of the two churches (#19A & B) is the residential architecture of Wilmer Street, a marked contrast to the monumental church buildings directly opposite. 3. West of the Municipal Building (#20) and the railroad station (#21) are parking lots and small-scale residential development totally at odds with the character of the district.

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A. Standard information for all photos is the following:

- |                       |                                    |
|-----------------------|------------------------------------|
| 1. NAME OF DISTRICT:  | Madison Civic Commercial District  |
| 2. CITY & STATE:      | Madison, NJ 07940                  |
| 3. PHOTOGRAPHER:      | Acroterion, Morristown, NJ 07960   |
| 4. DATE:              | December, 1987                     |
| 5. NEGATIVE LOCATION: | Office of NJ Heritage, Trenton, NJ |

B. Information specific to individual photos is provided in the following order:

1. Name of building or street address
2. Description of view
3. Photo number keyed to map

C.

Streetscape photos follow individual building photos

(former) Madison Public Library  
West  
#1

The James Building  
Southeast  
#2

29 Main Street  
South  
#3

33 Main Street  
South  
#4

39 Main Street  
South  
#5

41-45 Main Street  
South  
#6

47 Main Street (omitted)  
South  
#7

Extension of #47 Main Street  
South  
#8

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Brittin Building (omitted)  
South  
#9

57 Main Street (omitted)  
South  
#10

Van Wagner Building  
West  
#11

Miller Building  
West  
#12

Dunning Building  
West  
#13

Old Methodist Church  
West  
#14

Allen Building  
West  
#15

Cook Building  
West  
#16

Lathrop Building (omitted)  
West  
#17

Waverly Lane Building  
North  
#18

19-25 Waverly Place  
South  
#19

St. Vincent's Church & Rectory  
East  
#19A

Webb Memorial Chapel (Presbyterian Church)  
West  
#19B

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Presbyterian Parish House & Church  
Northwest  
#19B

Hartley Dodge Memorial (Town Hall)  
South  
#20

Delaware, Lackawanna & Western Station  
North  
#21

Lyons Madison Theatre  
North  
#22

United States Post Office  
North  
#23

American House Hotel  
North  
#24

24-28 Waverly Place  
East  
#25

Madison Trust Company  
East  
#26

Crestmont Federal Savings  
East  
#27

Anderson Building  
East  
#28

First National Bank  
East  
#29

Neis Building  
Northeast  
#30

Gee Building  
North  
#31

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3-7 Central Avenue  
East  
#32

Alex's Barber Shop  
East  
#33

11 Central Avenue (omitted)  
East  
#34

Madison Diner  
East  
#35

15 Central Avenue  
East  
#36

(former) Madison Hook & Ladder  
East  
#37

(former) Savoy Theatre  
Northeast  
#38

Valgenti Building  
Northwest  
#39

10-12 Central Avenue (omitted)  
West  
#40

(former) D.L. & W. Freight Depot  
West  
#41

Burnet Building  
Northwest  
#42

54 Main Street  
North  
#43

Ratti Building  
North  
#44

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46-48 Main Street  
North  
#45

42 Main Street (omitted)  
North  
#46

Luciano Building  
North  
#47

34-36 Main Street  
North  
#48

30-32 Main Street  
North  
#49

26 Main Street  
North  
#50

28 Main Street  
North  
#51

Sayre House  
North  
#52

(former) Madison YMCA  
North  
#53

STREETSCAPE PHOTOGRAPHS

Elevated Railroad  
Southeast  
SS#1

Waverly Place  
Southwest  
SS#4

Main Street  
Southwest  
SS#7

Waverly Place  
Southeast  
SS#2

Main Street  
Southwest  
SS#5

Waverly Place  
Northeast  
SS#3

Main Street  
Northwest  
SS#6

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\*\* Photos re-printed for the  
National Register

Section number Photos Page 1 MADISON CIVIC COMMERCIAL DISTRICT

A. Standard information for all photos is the following:

- 1. NAME OF DISTRICT: Madison Civic Commercial District
- 2. CITY & STATE: Madison, NJ 07940
- 3. PHOTOGRAPHER: Acroterion, Morristown, NJ 07960
- 4. DATE: December, 1987
- 5. NEGATIVE LOCATION: Office of NJ Heritage, Trenton, NJ

B. Information specific to individual photos is provided in the following order:

- 1. Name of building or street address
- 2. Description of view
- 3. Photo number keyed to map

C.  
Streetscape photos follow individual building photos

(former) Madison Public Library  
West  
#1

The James Building  
Southeast  
#2

29 Main Street  
South  
#3

33 Main Street  
South  
#4

39 Main Street  
South  
#5

41-45 Main Street  
South  
#6

47 Main Street  
South  
#7

Extension of #47 Main Street  
South  
#8



National Register of Historic Places  
Continuation Sheet

\*\*Photos re-printed for the  
National Register

Section number Photos Page 2 MADISON CIVIC COMMERCIAL DISTRICT

---

\*\* Brittin Building  
South  
#9

57 Main Street  
South  
#10

Van Wagner Building  
West  
#11

Miller Building  
West  
#12

Dunning Building  
West  
#13

Old Methodist Church  
West  
#14

\*\* Allen Building  
West  
#15

Cook Building  
West  
#16

Lathrop Building  
West  
#17

Waverly Lane Building  
North  
#18

19-25 Waverly Place  
South  
#19

St. Vincent's Church & Rectory  
East  
#19A

\*\* Webb Memorial Chapel (Presbyterian Church)  
West  
#19B

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

\*\*Photos re-printed for the  
National Register

Section number Photos Page 3 MADISON CIVIC COMMERCIAL DISTRICT

---

Presbyterian Parish House & Church  
Northwest  
#19B

\*\*Hartley Dodge Memorial (Town Hall)  
South  
#20

\*\*Delaware, Lackawanna & Western Station  
North  
#21

Lyons Madison Theatre  
North  
#22

United States Post Office  
North  
#23

American House Hotel  
North  
#24

24-28 Waverly Place  
East  
#25

Madison Trust Company  
East  
#26

Crestmont Federal Savings  
East  
#27

Anderson Building  
East  
#28

First National Bank  
East  
#29

Neis Building  
Northeast  
#30

\*\*Gee Building  
North  
#31

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

\*\*Photos re-printed for the  
National Register

Section number Photos Page 4 MADISON CIVIC COMMERCIAL DISTRICT

---

3-7 Central Avenue  
East  
#32

\*\* Alex's Barber Shop  
East  
#33

11 Central Avenue  
East  
#34

Madison Diner  
East  
#35

15 Central Avenue  
East  
#36

(former) Madison Hook & Ladder  
East  
#37

(former) Savoy Theatre  
Northeast  
#38

Valgenti Building  
Northwest  
#39

10-12 Central Avenue  
West  
#40

\*\* (former) D.L. & W. Freight Depot  
West  
#41

\*\* Burnet Building  
Northwest  
#42

54 Main Street  
North  
#43

Ratti Building  
North  
#44

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

\*\*Photos re-printed for the  
National Register

Section number Photos Page 5 MADISON CIVIC COMMERCIAL DISTRICT

46-48 Main Street  
North  
#45

42 Main Street  
North  
#46

Luciano Building  
North  
#47

34-36 Main Street  
North  
#48

30-32 Main Street  
North  
#49

26 Main Street  
North  
#50

\*\* 28 Main Street  
North  
#51

Sayre House  
North  
#52

(former) Madison YMCA  
North  
#53

STREETSCAPE PHOTOGRAPHS

Elevated Railroad  
Southeast  
SS#1

Waverly Place  
Southwest  
SS#4

Main Street  
Southwest  
SS#7

Waverly Place  
Southeast  
SS#2

Main Street  
Southwest  
SS#5

\*\*Main St. & Waverly Place  
North  
SS #8

\*\* Waverly Place & Main Street  
Northeast  
SS#3

\*\*Main Street  
Northwest  
SS#6

\*\*Main Street  
Northeast  
SS #9

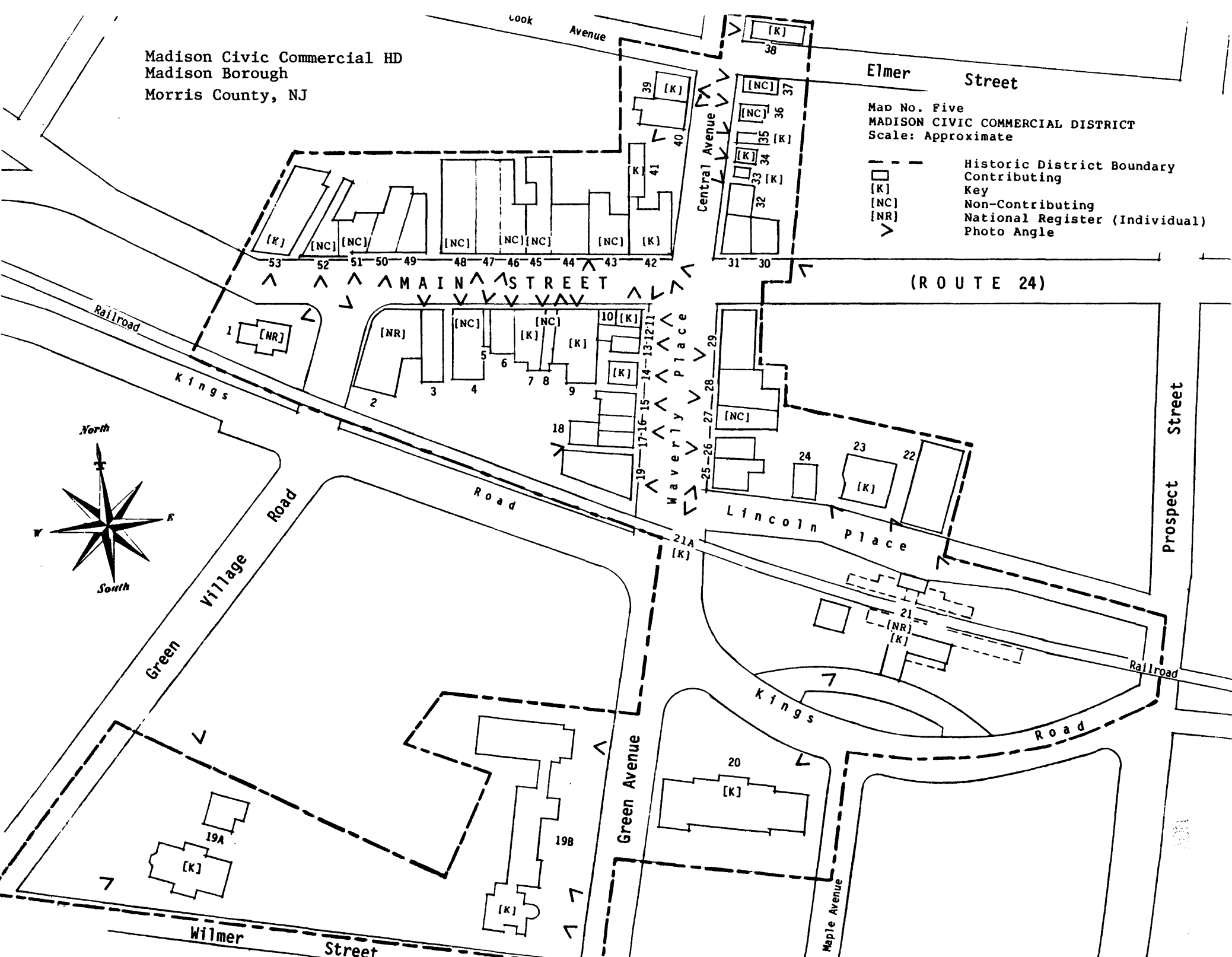
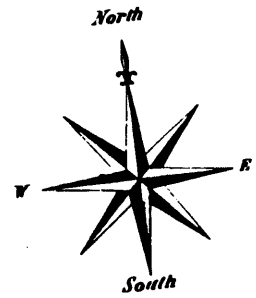
\*\* Main Street, Northwest  
SS #10

Madison Civic Commercial HD  
 Madison Borough  
 Morris County, NJ

Elmer Street

Mad No. Five  
 MADISON CIVIC COMMERCIAL DISTRICT  
 Scale: Approximate

- - - Historic District Boundary  
 [K] Contributing  
 [NC] Non-Contributing  
 [NR] National Register (Individual)  
 > Photo Angle



(ROUTE 24)

Green Village Road

Lincoln Place

Wilmer Street

Madison Civic Commercial Historic District, Madison Borough, Morris County, NJ

Map No. Three  
Madison Civic Commercial Historic District  
KEY MAP  
Detail from  
Official Map of Morris County  
Morris County Board of Chosen Freeholders  
1985 Scale: Approximately 1" = .85 miles

Location of Historic District is circled

