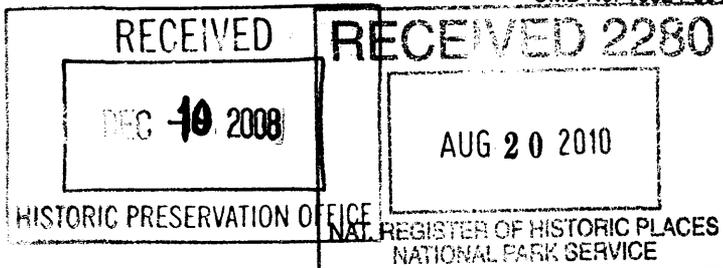


United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Goldman House

other name/site number _____

2. Location

street & no. 143 School Street not for publication

city or town Piscataway Township vicinity

state New Jersey county Middlesex code 023 zip code 08854

3. State/Federal Agency Certification

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

Amy Cradic 4/28/10
Signature of certifying official/Title Date

Amy Cradic, Assistant Commissioner 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 for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) _____

for Edson H. Beall 10.1.10
Signature of the Keeper Date of Action

Goldman House
Name of Property

Piscataway, Middlesex County, New Jersey
City, County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(check only one box)

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

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

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
1	0	objects
2	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Function
(Enter categories from instructions)

Current Function
(Enter categories from instructions)

DOMESTIC/ Single Dwelling

RECREATION AND CULTURE/ Work of Art

DOMESTIC/ Single Dwelling

RECREATION AND CULTURE/ Work of Art

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

OTHER

foundation CONCRETE

walls STUCCO

roof MEMBRANE

other WOOD

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

See continuation sheet(s) for Section No. 7

Goldman House
Name of Property

Piscataway, Middlesex County, New Jersey
City, County and State

8. Description

Applicable National Register Criteria

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

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(enter categories from instructions)

SOCIAL HISTORY _____

ART _____

Period of Significance

1915-1953 _____

Significant Dates

1915, 1936 _____

Significant Persons

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A _____

Architect/Builder

Sam Goldman _____

See continuation sheet(s) for Section No. 8

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other Name of repository: _____
- Special Collections and University Archives, Rutgers University Libraries _____

See continuation sheet(s) for Section No. 9

Goldman House
Name of Property

Piscataway, Middlesex County, New Jersey
City, County and State

10. Geographical Data

Acreage of Property approximately 0.75 acres

UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 18 514719011 44816703
Zone Easting Northing

2 / / / / / / / / / / /
Zone Easting Northing

3 / / / / / / / / / / /
Zone Easting Northing

4 / / / / / / / / / / /
Zone Easting Northing

Verbal Boundary Description

(Describe the boundaries of the property.)

Property Tax No. Block 734, Lot 41.02

Boundary Justification

(Explain why the boundaries were selected.)

See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Nancy Zerbe, Blaire Walsh, Jennifer Warren, and Jon Scott

organization ARCH², Inc. & Friends of the Modern School date November, 2008

street & number 16 Wernik Place telephone (732) 906-8203

city or town Metuchen state NJ zip code 08840

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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

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

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

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

Property Owner

name/title Leo Goldman

street & number 49 Upper Road telephone (603) 284-7532

city or town Center Sandwich state NH zip code 03227

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

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

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Goldman House, Piscataway,
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PHYSICAL DESCRIPTION

The Goldman House is located at 143 School Street in the Township of Piscataway, Middlesex County, New Jersey. Built in 1915, the Goldman House is a one-story vernacular building with an irregular bay configuration, a flat roof, a raised basement, and seven interior rooms (see Photograph #1). The house is an angular composition of several geometric volumes. The exterior is mostly stucco with bas-reliefs of laborers, flora, fauna, and decorative motifs. A number of the windows have lights in unique shapes and configurations. The house's current unusual appearance is the result of a number of modifications since its inception. The Goldman House began as a small structure and was gradually enlarged by Sam Goldman until 1936. The building has been used continuously as a residence and retains much of its interior and exterior architectural detailing despite the fact that it has received little maintenance.

SETTING

The Goldman House is an 800 square-foot building located on a flat lot in a residential neighborhood. The lot, which measures approximately $\frac{3}{4}$ acre, is irregular in shape due to the western edge of the property line that follows the curvature of School Street and due to a small rectangular section at the southeast portion of the lot. Various shrubs and vines line the facades of the building and mature trees are located along the eastern and western sides of the property. The house is approached from the street via an unpaved driveway that leads to the front porch located along the east facade. A concrete fountain with a sculpted hand (see Photograph #2) is located along the grass-filled lawn in front of the north facade. The fountain has deteriorated and is no longer in use. It was also fashioned by Mr. Goldman and is counted in this nomination as a contributing object.

EXTERIOR

East façade

The east façade of the Goldman House consists of a three-bay main block with a projecting south bay and a one-story, one-bay addition to the south (see Photograph #3). The main block is covered with stucco and has an angled southeast corner with floriated bas-reliefs and a wood paneled door, which leads to the basement. The projecting bay along the south side of the main block contains a 1/1 replacement double-hung metal sash along the first floor and a three-pane awning window along the raised basement. The center recessed bay contains a wood porch that is accessed by eight concrete steps with a metal pipe railing (see Photograph #4). The porch is enclosed on the west and south sides by the exterior walls of the building, and on the east side by a horizontal wood board railing above an open porch, which is now covered with vertical wood paneling. The porch's south wall contains a bas-relief of a man holding a mallet and looking over his shoulder. The porch's flat roof, composed of wood planking, is supported on the northeast corner by a wood post with an adjacent sculptural column. The column features geometric

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forms and several mechanical elements, which include a propeller and a gear. Along the west wall of the porch, there is a single wood door containing a full-length glass window divided by a band of curving muntins.

An exterior end concrete block chimney is located to the north of the doorway. The north end of the main block has one bay of two windows: a three-pane wood awning window at the basement level and a 4/4 double-hung wood sash at the first floor level. The first floor window is surrounded by floriated stucco bas-reliefs and a metal tile awning with iron brackets.

The one-story, one-bay rectangular addition to the south has a concrete block foundation, a shed roof, and vertical board siding along the east elevation. The basement contains a six-pane metal window and the first floor contains a 6/1 double-hung wood sash.

North façade

The north façade of the building has an irregular four-bay fenestration, and the northwest corner of the façade is angled as part of a pentagonal projection along the west façade (see Photograph #5). Two 6/1 double-hung wood sashes with metal awnings and wood casing are located along the east side of the north façade. Two casement windows with a fractal configuration of wood muntins are located along the west side of the façade. One of the casement windows is rectangular; one of them is square with a metal tile awning that is supported by iron brackets. At the basement level, there is a glass block window below the pair of double-hung windows. Curving stucco bas-reliefs, which run the length of the north façade at the basement level, extend higher at the corners (see Photograph #11).

West façade

The west façade is composed of various wall planes set at angles to each other (see Photograph #6). At the north end is a pentagonal bay projection. Each wall contains a wood casement window with a fractal configuration of wood muntins and a metal tile awning with iron brackets. The iron brackets are twisted into curvilinear forms and no two brackets are the same. Sculptural bas-reliefs are located along the basement level and include male and female laborers, amorphous shapes, a swan, and floriated motifs. The swan bas-relief is located above an opening covered with plywood along the basement level. South of this pentagonal bay are three more segments that form a roughly semi-hexagonal bay. The west facing wall plane contains a sculptural relief of a bird along the basement level and grouped casement windows with fractal muntins and a metal awning along the first floor level. The other two walls of the semi-hexagonal bay contain single casement windows with fractal muntins and metal awnings, and the angled middle wall contains a wood awning window at the basement level. The next wall segment, which is windowless, forms a 90-degree angle with a wall that faces south and has one wood awning window. The last wall segment is angled and connects with the one-story, one-bay addition to the south. The angled wall contains a 1/1 replacement double-hung sash.

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The one-story, one-bay addition has a shed roof, a concrete block foundation, and wire lath with a stucco finish along the first floor level. A single 6/1 double-hung wood sash with a modern storm window and wood casing is located along the first floor of the west elevation.

South façade

The south façade (see Photograph #7) is dominated by the one-story, two-bay rectangular addition with a shed roof, a concrete block foundation, and wire lath with a stucco finish along the first floor. The addition has two 6/1 double-hung wood sashes with modern storm windows along the first floor.

Stucco ornamentation

Stucco bas-reliefs adorn the house in various locations. Several bas-reliefs depict both human forms and fauna. Many of the building's corners contain floral sculptural designs (see Photograph #8). These floriated bas-reliefs are also repeated on many of the window surrounds (see Photograph #9) as well as at the north side of the entrance door. The porch's south wall along the east façade depicts a man holding a mallet and looking over his shoulder (see Photograph #10). A sculptural column surrounding the porch contains various geometric shapes as well as mechanical designs that include a gear and a propeller (see Photograph #4). A rough form of a seated man appears on the lower north corner of the east façade. At the east corner of the north façade are sculptural bas-reliefs of zigzags and triangular forms that extend up the wall. Along the basement level of the north façade are curving bas-reliefs that resemble vines (see Photograph #11).

Along the pentagonal bay of the west façade is a relief of a man, a woman, and amorphous shapes (see Photograph #12). The man is holding a mallet while embracing a woman, who holds a scythe. As the amorphous shapes wrap around the corner to the next angled wall of the bay, they become abstracted lines incised into the stucco rather than projecting outward from it. Also located along the pentagonal bay is a seated swan with its wings outstretched and framed by floriated bas-reliefs (see Photograph #13). One panel of the semi-hexagonal bay along the west façade has the relief of a flying bird with a round disc in the background, perhaps the sun or moon (Photograph #13). Bays that are located further to the south do not contain any stucco reliefs and are covered with vines and other vegetation.

INTERIOR

Dining Room

The main entrance, which is accessed from the covered porch along the first floor of the east façade, opens into the dining room. This rectangular room has linoleum flooring and a slightly arched ceiling covered in textured stucco (see Photograph #14). The wall to the west, opposite the entrance, has two bi-fold doors that lead to the living room (see Photograph #15). The doors have pebbled glass panels. Each

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of the four panels has a carved wooden overlay depicting a circle with a four-pointed star at the top and a man at the bottom. Each man is different although the background has a similar pattern of curling vines. The doors are flanked by built-in shelving units. On the north wall is a door that leads to a bedroom. Two doors on the south wall lead to the kitchen and bathroom.

Kitchen

The kitchen, located south of the dining room, has linoleum flooring (see Photograph #16). Along the south wall is a French door that leads to the south addition (see Photograph #17). This wall also has a 1/1 double-hung wood sash window, although it is not an exterior wall of the house. An angled corner connects the south and west walls and contains a 1/1 double-hung window. The east wall has a doorway to a wood staircase, which leads to the basement. The east wall also contains a built-in pantry that has ornamented doors made of wood with three-dimensional carvings of mostly triangular shapes (see Photograph #18).

Addition

The addition to the south of the kitchen is small and rectangular. It has a sloping ceiling, wood paneling along the walls, and a sunken floor that is carpeted. The south wall has two double-hung windows while the east and west walls each have one window. A cabinet has been installed along the west wall, covering the window opening.

Bathroom

The house's only bathroom is located to the south of the central dining room and to the west of the kitchen (see Photograph #19). This irregularly shaped room has a bathtub, sink, and toilet. The walls and floor are covered in white ceramic tile. On the south wall above the bathtub is a wood awning window. The sink is located along the east wall and the toilet is located along the west wall. One wall is angled and it contains shelving.

North Bedroom

The bedroom to the north of the dining room is rectangular. The wood flooring is distinctive (see Photograph #20). Rather than being set horizontally to each other, the boards are configured in irregular mosaic-like shapes. The ceiling panels of the bedroom are incised with a similar pattern of both curved and angular shapes (see Photograph #21). The south wall has wood paneling. The north wall has two double-hung windows. The east and the west walls contain closet doors.

Living Room

The living room is accessed via the bi-fold doors along the west side of the dining room. The living room has an irregular configuration due to the semi-hexagonal bay, which is a defining feature of the exterior west facade. The living room has wood paneled walls and linoleum flooring (see Photograph #22). Each

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of the walls comprising the semi-hexagonal bay has a casement window. There is also an angled wall at the northwest corner that leads to another bedroom.

Northwest Bedroom

The bedroom that is located along the northwest corner of the living room is irregularly shaped as it is within the pentagonal projection of the house (see Photograph #23). Each wall has a window except for the east wall, which has a door leading to a closet, and the wall that leads to the living room. This room also has two wooden sconces mounted on the walls (see Photograph #24). The wooden sconces have been carved in a conglomeration of geometric shapes with a single bare light bulb on each.

Basement

The basement is accessed via a set of stairs to the east of the kitchen. The staircase, located within the south projecting bay of the east façade, is wooden and curves as it descends. The staircase is lit by a basement window along the east façade. The basement, which contains a concrete block foundation and dirt and concrete flooring, is roughly apportioned into two rooms. The portion underneath the pentagonal bedroom at the northwest corner of the building is not accessible and appears to only have a crawlspace. The basement has one small awning window along each facade.

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STATEMENT OF SIGNIFICANCE

The Goldman House is eligible for listing in the National Register of Historic Places under Criterion A as the most evocative building that remains from the Ferrer Modern School Colony of Stelton, New Jersey, which is considered the longest-lived of the Modern Schools in the United States. The Goldman House is also significant under Criterion C for its eclectic mix of sculptures and bas-reliefs along the exterior façades of the building. These designs were developed by the owner Sam Goldman, an amateur lay artist who was influenced by several early twentieth century art movements, including Cubism, Constructivism, Social Realism, American Regionalism, Art Nouveau, Art Deco, Surrealism, and Minimalism.

Historic Overview

Francisco Ferrer

The Modern Schools in the United States (over twenty) were based on the idea of “freedom in education,” which was coined by its founder Francisco Ferrer in his *Escuela Moderna* (Modern School) in Spain at the turn of the twentieth century. Born in 1859, Ferrer was brought up in a strongly religious family in a village near Barcelona, but he was influenced by an uncle who was a freethinker.¹ Ferrer later joined forces with the “Republican faction” who wanted to rid Spain of both the monarchy and its educational system, which was controlled by the Catholic Church. In 1885, he was involved in an abortive Republican uprising and was forced to take refuge in France for 16 years. There he became actively involved with anarchists and the idea of libertarian education. Anarchism had developed in Europe during the nineteenth century as a political theory opposed to all forms of government while supporting the voluntary cooperation and free association of individuals and groups.²

Ferrer observed the educational institutions of such prominent French anarchists as Louise Michel, Sebastian Faure, and Paul Robin. These anarchists believed in libertarian education where students were allowed to learn at their own pace, learn without classes and a curriculum, and choose the subjects on their own.³ Such ideas were founded on the writings of Jean-Jacques Rousseau, William Godwin, Frederick Froebel, Peter Kropotkin, and Leo Tolstoy. They emphasized bringing forth the talents and interests of the children, of both sexes, with techniques such as learning by doing using nature, arts and crafts, and play as opposed to the teaching of a prescribed body of knowledge by rote memory and instruction using examinations and rewards.⁴ In the Modern Schools, children developed their own curricula.

Ferrer inherited a large sum of money from one of his pupils in Paris, Ernestine Meunie, who was convinced of the benefits of libertarian education. With this money, Ferrer returned to Barcelona to open up the *Escuela Moderna* in 1901. During this time, the Catholic Church controlled Spain’s educational system and approximately two-thirds of Spain’s population was illiterate.⁵ However, Ferrer pushed for education to be free from the authority of the church and state and in the control of the children:

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The whole value of education consists in respect for the physical, intellectual, and moral faculties of the child. Education is not worthy of the name unless it is stripped of all dogmatism, and unless it leaves to the child the direction of its powers and is content to support them in their manifestations.⁶

His first school was successful, which led to the opening of approximately 120 branches throughout Spain with the support of union leaders, liberals, and Republicans.⁷ The schools accepted students of both sexes and of various social positions. The principal features of the school were a children's school, an adult education center, and a radical publishing house for producing secular textbooks.⁸

From 1901 to 1909, the Spanish monarchy and Church initiated several legal actions against Ferrer. The authorities closed the *Escuela Moderna* in Barcelona in 1906 after Mateo Morral, who worked in Ferrer's publishing house, attempted to assassinate Alphonso XIII by tossing a bomb at his carriage. Ferrer was accused of involvement in the attempt and served a prison sentence before being acquitted for lack of evidence.⁹ In 1909, he was falsely accused of planning an anti-war strike, called the Tragic Week, in which a worker protest developed into a rebellion that resulted in the desecration and burning of numerous churches and convents.¹⁰ After a mock trial with no evidence presented on his side, Ferrer was executed in the trenches of Barcelona's Montjuich fortress on October 13, 1909.¹¹

Modern Schools in the United States

The execution of Ferrer set off a worldwide protest and in the following years, Modern Schools were founded throughout the western world.¹² More schools, over twenty, were established in the United States than in any other country. In the New York area alone, there were schools in New York City; Stelton, New Jersey; Mohegan, New York; and Lakewood, New Jersey (which was the last Modern School, closing in 1958).¹³

Ferrer's execution dominated the American press and led to increasing interest in Ferrer's ideas from anarchists. In 1910, Emma Goldman, Alexander Berkman, and some 20 other anarchists founded the Francisco Ferrer Association in New York City (later known as the Modern School Association of North America).¹⁴ Leonard Abbott became the first elected president while Harry Kelly was the first chairman. The Association's threefold purpose was "to perpetuate the work and memory of Francisco Ferrer" through (1) publishing and disseminating Ferrer's work, (2) organizing memorial meetings on the first anniversary of Ferrer's death, and (3) establishing Modern Schools in cities throughout the country to be administered by local branches of the Ferrer Association.¹⁵

The Association was primarily controlled by anarchists, who believed that it was only through education that the world could establish a non-authoritarian government based upon the concept of mutual aid. They thought that through freedom in education, which would allow children to grow up without coercion, a world society could be established based upon the concept of the inherent goodness of human

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beings. Based on these ideas, the Ferrer Modern School was “founded as a pioneer effort in free experimental education, along with the Walden School and the City and County School of New York City.”¹⁶

In 1911, the Ferrer Association established a Ferrer Center and a Modern School at St. Mark’s Place in Greenwich Village, New York City. The place was the headquarters for the Association with a publishing house, adult education classes, and a community center. However, the site was too cramped and lacked outdoor space for a children’s day school.¹⁷ After a fundraising drive, the school was moved to a building at 104 East 12th Street. Over the first few years, the school grew to the size of about 45 pupils from both working and middle class families, especially under the direction of Will Durant, the third principal. Under his leadership, the Modern School became “one of the most important centers of the Radical movement in New York.”¹⁸ By the summer of 1912, the school had moved to 64 107th Street in Harlem in order to be closer to the residences of its working class members. However, life in the city was not especially desirable or safe for the school. Political activities and tension were on the rise, and there were also the everyday urban problems of congestion, traffic, and noise.¹⁹

Explosion at Lexington Avenue

Labor movements were very active in Manhattan during the early twentieth century. By 1913, there was a public movement for the unemployed and various members of the Ferrer Association were active participants.²⁰ The “Ludlow Massacre” became a defining event of the movement.

In 1914, workers at the Colorado Fuel and Iron Company, owned in large part by John D. Rockefeller, organized a union against the wishes of the company and in particular Rockefeller, who firmly believed in the “open shop” principle and was opposed to organized labor. In September of that year, armed guards and police evicted the strikers, who then formed a tent colony in Ludlow, Colorado. After many weeks of confrontation, a detachment of the National Guard attacked the tent colony with rifles and machine guns, killing five miners and a boy.²¹ They poured oil on the tents and set them afire, killing two women and 11 children. Fights continued, killing 74 strikers and guardsmen, until President Woodrow Wilson sent in federal troops to stop the slaughter.²² The strikers called off the strike, but the “Ludlow Massacre” remains one of the most brutal labor disputes in American history.

In the following weeks, Alexander Berkman led protests in New York and at Rockefeller’s estate in Tarrytown, New York. He also masterminded a plot to bomb the Rockefeller estate. The bomb was being assembled when an explosion occurred in a tenement on Lexington Avenue, a few blocks from the Ferrer Center. Three anarchists, all involved with the Ferrer Association, were killed when the bomb went off prematurely.²³

In the wake of the explosion, police agents infiltrated the adult classes in an effort to find the conspirators. The number of visitors dwindled, and financial contributions dried up.²⁴ With the investigations and

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spying by various authorities, it became more difficult to run the day school in New York, so plans were made to move to a country setting, where a school would be the center of the new community. Harry Kelly, along with Leonard Abbott and Joseph Cohen, leaders in the Ferrer Association, led this move. Kelly, who was living in Stelton, New Jersey, on a socialist commune known as the Fellowship Farm, negotiated the purchase of a farm nearby and set the stage for the move from the city.²⁵

Ferrer Modern School Colony, Stelton

On May 16, 1915, thirty-two students and their parents moved to Stelton to start the school and Ferrer Colony.²⁶ The Ferrer Association had initially purchased 68 acres that contained an old farmhouse and barn.²⁷ Nine acres of land including the farmhouse and barn were set aside as a permanent home for the school. The Ferrer Association divided the rest of the land into small plots of about an acre in size for the parents to purchase and build homes on. Plots were sold for \$150 each, with some of the profit going towards the maintenance of the school.²⁸ The plots of land quickly sold due to the colonists' desire to live close to nature, the proximity of the site to the city (the Pennsylvania Railroad station at Stelton was located approximately one mile away from the colony), and the favorable terms on which land could be acquired. By the end of 1915, the Association had purchased two additional tracts of land for a total of 140 acres.²⁹ The accompanying maps show the location of the land owned by the Ferrer Association in Stelton.³⁰ It included all of School Street, Water Street, and Poplar Grove and most of the land on Brookside Avenue. The Goldman House was on the second tract and is shown as house 35 on the maps.

The members of the colony were responsible for building their own homes, constructing streets, and planting trees. Before houses were built, residents lived in tents or tar-paper shacks.³¹ Early living conditions were very difficult due to the fact that there was no electricity, heat, or indoor plumbing.³² They had outhouses for many years; for the residents, unaccustomed to country living, it was "primitive."³³ During the first years, the community was supplied with fresh well water. A water tank, pump engine, and other equipment were eventually purchased on credit.³⁴ Gradually, electric and gas facilities were introduced.

Houses were constructed on plots of one to two acres each. Of the original homes built in the colony, most were modest frame bungalows. The individual scattered dwellings of the residents were of all different sizes, shapes, and designs to reflect the individuality of those who built them.³⁵ Only a few had stucco siding like the Goldman House and no others has bas-relief artwork on the exterior. The other houses with stucco exteriors were usually built by one of the Italian anarchists who lived in the colony.

The residents were a diverse group of immigrants, natives, intellectuals, and blue-collar workers. Most of the parents were recent immigrants from Eastern Europe, Ukraine, and Russia. Approximately three-fourths of the population were Jewish, although the colony and the Modern School were considered non-sectarian.³⁶ By 1919, there were approximately 100 families living in the colony and about 20-30 were

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year-round residents.³⁷ The colony was committed to sexual and racial equality with many couples living together without being married and children cared for communally during the day.³⁸

The Modern School and the colony supported each other because the school was seen as the hub of the community; the school was described as “the most important feature of the settlement, the center of its life and main reason for its existence.”³⁹ The teacher and principal turnover rate was high, as many were inexperienced or unqualified and the purpose and curricula of the school were not clearly defined.⁴⁰ The school ran year-round and there were no holidays or vacations. In addition to serving those children who lived in the colony, the school housed boarding students and welcomed students who commuted in daily. Education at Stelton followed the same guidelines as those established in New York. At the school, there was no segregation of the sexes, attendance was voluntary, and there was little discipline, punishment, or formal curriculum.⁴¹ The educational experience involved academics (reading and writing), outdoor activities (hiking, swimming, gardening, and a variety of games and sports), and handcrafts (basketry, weaving, and pottery).⁴² The focus of the school was to help children develop independence of thought and action, initiative, self-reliance, and social responsibility.⁴³

During the 1920s, Stelton became a minor center for radical publishing and printing, with its most notable production being *The Modern School* magazine.⁴⁴ Yet surprisingly, there were few episodes of extreme hostility between the Ferrer Colony and the outside world. The move to the country had given the colonists peace and seclusion during the turmoil of World War I and the Red scare. Most of the colonists managed to avoid much of the highly political atmosphere that prevailed in New York.⁴⁵

Decline of the Modern School

By the 1930s, the Depression had caused difficult times for the school and colony. Many working class parents lost their jobs and could not afford to pay tuition. School enrollment dropped to 30 students by 1938.⁴⁶ During the mid-1930s, the boarding house was sold and children were cared for in the homes of members of the colony. In addition, anarchism began to decline and many residents turned to communism, which caused further problems among the colonists.⁴⁷ This fracture among the colonists led to many arguments about how the Modern School should be run, although the anarchists prevailed in the running of the school.

In 1940, Camp Kilmer was established on land bordering the Ferrer Colony. Subsequently, soldiers broke into many of the colonists' houses and molested at least one child. This caused some residents to feel unsafe and move away.⁴⁸ Also at this time, many people not associated with the colony began to move into the area, changing the character of the small and quiet community.

After World War II, land formerly owned by the colony was sold off to developers and the population in the area continued to grow. By the early 1950s, only 14 students remained at the school.⁴⁹ People were not interested in alternative forms of education or communities, so the school was closed in 1953.⁵⁰ The

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school burnt down in 1955 and trustees sold off the property and distributed the remaining assets between 1955 and 1961.⁵¹ Some of the original houses were torn down and replaced by stores and condominiums as the area became more suburbanized. Fewer than two-thirds of the colony's original houses remain.⁵²

The closing of the Modern School in Lakewood, New Jersey in 1958 marked the end of the Modern School movement in America.⁵³ The Modern School Association of North America, originally founded as the Ferrer Association in 1910, disbanded in 1961.⁵⁴

The Goldman Family and Property

The Goldman House was built by colony residents Sam and Gusta Goldman. According to census information, Sam Goldman was born circa 1883 in Russia and immigrated to the United States circa 1903.⁵⁵ He could read, write, and speak English. In the census, his occupation was listed as a paper hanger. He was also a painter and decorator. Gusta (Levine) Goldman was born in Russia circa 1887 and immigrated to the United States in 1906. She could also read, write, and speak English. Sam and Gusta married around 1907. Their first son, Lucifer, was born in 1910 in New York, their daughter May was born in 1920 in New Jersey,⁵⁶ and Leo was born in 1932. Lucifer died of tuberculosis at an early age.

The Goldmans were one of a few families who lived in the Ferrer Colony for the entire span of the community, almost four decades. While the Goldmans were most likely anarchists or anarcho-socialists when they arrived in Stelton, they, as did many of the colonists, became attracted to communism as it was practiced early after the revolution in 1917.⁵⁷

The following is a quote from Leo Goldman regarding his parents, Sam and Gusta:

Sam was from Shednef (?)[,], a shtetle [*sic*] near Kiev[,], and Gusta was from Uzda, near Minsk. They met in New York and later moved to Chicago where Sam was a reader in a cigar factory. Readers were people who read to the workers as they rolled cigars. I was told that Samuel Gompers got his start in the same way. Sam Goldman hated the job. Sam and Gusta later moved back to New York where Lucifer was born. They moved to Stelton in 1915.

Sam was in an art school in Russia where he got into a fight with another student. He pulled the student from a desk feet first and severely injured him. When brought to court the judge told him, "there were laws to deal with people like you." Sam said: "I spit on your laws." He was overheard by a member of the budding revolution and was recruited to be a messenger, since he was small in stature. His foster mother said that it was too dangerous for him to remain in Russia and sent him to the U.S. He was raised by Countess Olga Romanov, yes one of those Romanov's.

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I don't know the particulars of Gusta coming to the U.S., but after they got together they lived in a commune on 100th Street and Lexington Avenue in New York. One story I have heard is that Gusta was involved in assembling bombs to be used in the "attack" of the Rockefeller estate. It was at the commune where her name Gittel became Gusta. Most of the men living there were Italians and had trouble pronouncing Gittel. Lucifer was born in the commune. I don't know much about the years between his birth in 1910 and the Goldman's move to Stelton in 1915.⁵⁸

Victor Sacharoff, a resident of the colony from 1920 to 1939, wrote of Sam Goldman, "Sam was a many talented man. He was a journeyman painter, an artist, a stage performer, a student of philosophy, mostly that of Karl Marx. An early recollection is of Sam making covers for *The Gossiper*, a publication put out by some of the colonists about 1920. The inside pages of the magazine were mimeographed professionally in New York. The cover was brown wrapping paper with colorful title and illustration conceived and executed by Sam. The process, a stencil through which ink was dabbed on the brown paper, sometimes red ink, sometimes black. One design I remember distinctly was a silhouette of a cat seated on its rear legs."⁵⁹

The Goldman House was one of about 125 homes built between 1915 and the 1940s as part of the Stelton colony. The house was started very soon after the Goldmans arrived in Stelton and work on it continued until 1936. According to Sacharoff, "The Goldman house was one of those structures that grew over the years; it started out as a shack and finally emerged as a fine house of unusual and interesting design. The last time I saw it, the entire exterior was covered with a thick masonry veneer with an original Sam Goldman sculptured mural in bold relief."⁶⁰ Soon after building the house, Sam raised it on temporary piers while he dug out the basement himself.⁶¹ The Goldman family operated a small farm with cows and chickens on the property until 1952.⁶² Gusta sold raw milk to those colonists who did not believe in the pasteurizing process.⁶³

Approximately two-thirds of the original homes in the colony exist today, but the Goldman House is one of only two that are still owned by members of the original settlers of the Ferrer Colony.⁶⁴ The other is the Goldsmith House, originally owned by Anna and Louis Goldsmith, Sam Goldman's brother. Today the Goldsmith House is owned by their daughter Martha (Goldsmith) Scara and her husband Tony. Sam's youngest son Leo owns the Goldman House, continuing the trend that the house has been owned by the family since it was built.

Art Context and Significance

The Goldman House is a rare example of a building that contains sculptural art and stucco bas-reliefs along the exterior facades. According to architectural historian Meredith Bzdak "Obviously there is a long tradition of artists working in relief that goes back to the Renaissance (and beyond) – but narrative

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relief panels like these as decorative architectural schemes (at least in America) are unusual – particularly because they are part of the façade rather than applied to the façade on a separate panel or plaque.”⁶⁵ The artwork along the house’s exterior reflects the artistic interest of the owner Sam Goldman, an amateur artist and practicing communist at the Stelton colony. The following sculptural and bas-relief elements of the house reflect several early twentieth century art movements, including Cubism, Constructivism, Social Realism, American Regionalism, Art Nouveau, Art Deco, Surrealism, and Minimalism.⁶⁶

Column

According to architectural historian Meredith Bzdak, the most significant element of the exterior is the porch column (see Photograph #4) along the east façade.⁶⁷ This stucco column is a three-dimensional rendering of various mechanical elements including a gear and a propeller. The abstract geometric design of the column is influenced by the concepts of Cubism and Constructivism and the ideas of planes in space, solid versus void, and geometric precision.⁶⁸

Considered to be one of the most popular twentieth century avant-garde art movements, Cubism was pioneered by Pablo Picasso and Georges Braque around 1907.⁶⁹ The principal goal of Cubist art was to break up, analyze, and re-assemble objects in an abstracted form. Instead of depicting objects from one viewpoint, the artists depicted objects from a multitude of viewpoints to represent objects in a greater context. Most Cubist artworks contain surfaces that intersect at random angles to remove a sense of coherent depth, and planes that slide and penetrate into one another to create ambiguous space (a defining characteristic of Cubism).⁷⁰

This style of painting and sculpture was divided into two branches: Analytical Cubism (1908-1912) and Synthetic Cubism (1912-1914).⁷¹ Analytical Cubism “analyzed” natural forms and reduced the forms into basic geometric parts or fragmented, facet-like components.⁷² As opposed to Analytical Cubism where artists were reducing objects towards abstraction, Synthetic Cubism built up objects from fragmented abstractions of free forms and planes to create collages.⁷³

The design of the column is also influenced by the ideas and principles of Constructivism, which was an artistic and architectural movement that began in Russia around 1913. The term came to be used to describe much of the new architecture, sculpture, and art that developed in post-revolutionary Russia between 1919 and 1930.⁷⁴ Pioneered by Vladimir Tatlin, Constructivism intended to capture the spirit of the October Revolution by emphasizing an open approach to design that exposed the parts and materials of a building or object as dynamically as possible.⁷⁵ Influenced by Cubism, Constructivists worked primarily on three-dimensional constructions, focusing on the material properties of the object and its spatial presence. The defining characteristics of the movement were the renunciation of descriptive uses of color, line, mass and volume, and the call to use ‘real’ industrial materials.⁷⁶

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The porch column (see Photograph #4) of the Goldman House is a representative example of Cubist and Constructivist features. The main characteristics of Cubism were simplified geometric forms, contrasts of light and dark, prism-like facets, and angular lines.⁷⁷ The column shows basic geometric forms like cones and spheres with angular lines. The various fragmented forms of the column are assembled to create a collage, an important feature of Synthetic Cubism. The porch column is also a rare adaptation of Cubism in a round form. According to Horst Woldemar Janson, Cubist sculpture was “more suited to shallow relief and not easily adapted to objects in the round.”⁷⁸

In addition, the porch column is a three-dimensional sculptural construction that emphasizes industrial materials. The top of the column contains a propeller while the center of the sculpture contains a gear. The representation of industrial materials in a three-dimensional plane was no doubt influenced by the philosophies of Constructivism. Goldman’s interest in the October Revolution and communism may have influenced his acceptance of Constructivist principles.

Figurative Bas-Reliefs

The exterior façade of the building contains numerous bas-reliefs. Three of the reliefs contain figures of workers or laborers, often holding working implements. These figurative bas-reliefs appear to be inspired by Social Realism and American Regionalism. While the designs do not include direct political content, they do feature the idea of the “plight of the worker,” which was a common theme of many Social Realists.⁷⁹ The figurative bas-relief may also have been influenced by Sam Goldman’s interest in the Russian Revolution and the “dictatorship of the proletariat.”

Realism is a type of art that depicts the actuality of what the eyes can see. This style was a very popular art form in France around the mid to late 1800s and was resurrected in America during the 1930s. Two defining events of the 1930s, the Great Depression and the rise of Fascism in Europe, prompted a period of national self-examination as many American artists turned away from the abstraction of European modernist art and adopted realistic art that represented specific American imagery.⁸⁰ For Regionalists, this meant the promotion of an idealized vision of America’s agrarian past, while Social Realists focused on more socially conscious art.

Social Realism emerged as an artistic movement used to protest and dramatize injustice to the working class.⁸¹ Many artists came to interpret what they saw happening in the United States as a class struggle between capital and labor, as they viewed capitalism as a way of exploiting one class for the benefit of another.⁸² Social Realist artwork often focused on significant or dramatic moments in the lives of ordinary poor people that focused on the indignity or pathos of their situation.⁸³ Their artwork was to be a representation of the misery of unemployment, the fortitude of workers, the corruption of the ruling class, and the humiliation caused by poverty. Social Realists embraced the idea of art as a means of communicating social values.⁸⁴ However, “revolutionary art” was rarely achieved.⁸⁵

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Along with Social Realism, American Regionalism was a realist modern American art movement that was also popular during the 1930s. American Regionalists produced images of America that focused on “the pride and splendor of a new rural Eden.”⁸⁶ During the Great Depression of the 1930s, Regionalist art was widely appreciated for its reassuring images of the American heartland. The artwork often had a more optimistic and nostalgic hue than Social Realists. The artistic focus was on shunning the city life and creating scenes of rural living that could inspire pride in Americans.⁸⁷

The figurative bas-reliefs along the east and west facades of the Goldman House show influences of both the Social Realist and American Regionalist movements. On the south porch wall of the east façade is a man with a mallet looking over his shoulder (see Photograph #10). The isolation of the man and his apparent disinterest in the work he is performing demonstrates the pathos of his situation. The west façade depicts a man and women holding hands and working tools in a rural-like setting (see Photograph #12). This scene depicts a more affectionate and nostalgic feeling that was common in Regionalist artwork.

Decorative Reliefs

In addition to the figurative bas-reliefs, the exterior walls also depict floriated motifs, geometric stylized designs, birds, swans, and curvilinear vines, which show influences of both the Art Nouveau and Art Deco movements.⁸⁸

Art Nouveau, which means New Art, was an international movement that spread rapidly throughout Europe and the United States from the late 1880s to World War I.⁸⁹ After the predominance of Victorian historic styles during the nineteenth century, Art Nouveau was one of the first successful attempts to create a thoroughly modern art, typified by an emphasis on line in a flowing and curvilinear form.⁹⁰ This florid, organic, and composite decorative style was characterized by linear simplicity; elongated, asymmetrical curving lines; boldly contrasting colors; floral and plant-inspired motifs; abstracted organic forms; and a rhythmic sense of movement.⁹¹

Art Deco, originating in France as a luxurious and highly decorated style, flourished in America during the 1920s and 1930s as a “statement of twentieth century modernity and technological progress.”⁹² Art Deco was characterized by rectilinear, stylized forms (a reaction to the curvaceous shapes of Art Nouveau), rich materials, and bright colors.⁹³ Its exotic motifs were influenced by pre-Columbian and historic indigenous cultures. Other art deco motifs were inspired by regional flora and fauna, local history, and traditional building styles.⁹⁴ Modernism’s impact on Art Deco was apparent in the use of geometric patterns, the exploitation of industrial materials for ornament, and bolder volumes.⁹⁵

Along the Goldman House, the decorative style of Art Nouveau is reflected in the curving and simple floriated bas-reliefs along the windows and corners of the exterior facades (see Photographs #8 and #9). The curving lines and abstracted organic forms are also depicted in the swirling vines along the basement

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level of the north façade (see Photograph #11). The continuous pattern of the vine-like work also creates a rhythmic sense of movement, an important characteristic of Art Nouveau. In addition, some of the house's interior work (see Photographs #15 and #21) along the ceilings, floors, and doors may have been influenced by the curvaceous designs of Art Nouveau.

The exterior bas-reliefs also depict various Art Deco characteristics and themes. The eastern corner of the north façade contains a stylized pattern of zigzag and triangular shapes. In addition, the depiction of a bird and swan along the west façade (see Photograph #13) may have been influenced by various Art Deco motifs of regional fauna. The bird and swan may also have some type of symbolism, but it is unknown.⁹⁶

Fountain

The fountain (see Photograph #2) located along the front yard contains a hand sculpture that demonstrates both Minimalist and Surrealist influences. According to Meredith Bzdak, "there is something imperfect about it that gives it a creeping, tentacle like feel."⁹⁷

Launched by the French poet Andre Breton in 1924, Surrealism was defined as, "Thought expressed in the absence of any control exerted by reason, and outside all moral and aesthetic considerations."⁹⁸ Considered one of the most popular movements of the twentieth century, Surrealism aimed to completely transform the way people think by breaking down the barriers between their inner and outer worlds, and changing the way they perceived reality.⁹⁹ The Surrealists considered themselves representatives of a new frame of mind, which was heavily influenced by psychoanalysis.¹⁰⁰ The Surrealists drew on these ideas in a variety of ways: in their attempts to make the familiar unfamiliar; in their use of chance and strange juxtapositions; and in the breaking down of boundaries between genders, between man and animal, and between fantasy and reality.¹⁰¹ In addition, Surrealist sculpture "further required 'uncovering the strange symbolic life of the most ordinary and clearly defined objects'."¹⁰²

Never an organized group or movement, Minimalism began at the end of the 1920s, but did not receive its name until the 1960s.¹⁰³ Minimalism was a term applied by critics to describe the simple geometric structures that these artists were creating.¹⁰⁴ Minimalist art was characterized by right-angled and cube-like forms, which were usually arranged in series. Minimalist sculpture was often created by using industrial materials and methods of manufacture.¹⁰⁵

The fountain reflects both the Surrealist and Minimalist tendencies in its form and design. Its simple and rectangular form represents Minimalist art, while the tentacle feel of the hand's fingers is an attempt at the Surrealist inclination to make a familiar object feel strange and unknown.

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- ³ Avrigh 1980, 9-10.
- ⁴ Avrigh 1980, 7-8.
- ⁵ Pura Perez, Mario Jordana, Abel Paz, and Martha Ackelsberg, *The Modern School Movement: Historical and Personal Notes on the Ferrer Schools in Spain* (Croton-on-Hudson, NY: Friends of the Modern School, 1990), 3.
- ⁶ "Modern School in Stelton Marks 25th Anniversary of Founding," *The Daily Home News* (31 March 1940): 6.
- ⁷ Ibid.
- ⁸ Avrigh 1980, 21-23.
- ⁹ Avrigh 1980, 28.
- ¹⁰ Perrone, "An Anarchist Experiment: The Modern School of Stelton, New Jersey," 2.
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- ¹² Avrigh 1995, 1.
- ¹³ Paul Avrigh, "A History of the Modern School Reunions" (28 September 1996): 1.
- ¹⁴ Avrigh 1980, 35-37.
- ¹⁵ Fernanda Perrone, "Manuscript Collection 1055: Modern School Collection, ca. 1880-1974" (On file at Special Collections and University Archives, Rutgers University Libraries), 1.
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- ¹⁹ Victor Sacharoff, *Recollections from the Modern School Ferrer Colony* (Altamont, New York: The Friends of the Modern School, 2007), xix.
- ²⁰ Avrigh 1980, 184-185.
- ²¹ Avrigh 1995, 3.
- ²² Avrigh 1980, 193.
- ²³ Avrigh 1980, 196-202.
- ²⁴ Avrigh 1980, 208.
- ²⁵ Laurence Veysey, *The Communal Experience: Anarchist & Mystical Counter-Cultures in America* (New York: Harper & Row, 1973. Reprint, Chicago: University of Chicago Press, 1978), 115.
- ²⁶ Veysey 1978, 118. The colony was located in Piscataway Township, but because it was near the Raritan (Edison) community of Stelton, it has always been associated with this name.
- ²⁷ Perrone, "An Anarchist Experiment: The Modern School of Stelton, New Jersey," 4.
- ²⁸ Sacharoff 2007, xx.
- ²⁹ Avrigh 1980, 220.
- ³⁰ "Map of the Ferrer Colony of Stelton and Surroundings," reprinted in Victor Sacharoff's *Recollections from the Modern School Ferrer Colony* (Altamont, New York: The Friends of the Modern School, 2007).
- ³¹ Avrigh 1980, 220.
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- ³³ Avrigh 1980, 220.
- ³⁴ "Modern School in Stelton Marks 25th Anniversary of Founding," 6.
- ³⁵ Sacharoff 2007, xi.
- ³⁶ Perrone, "An Anarchist Experiment: The Modern School of Stelton, New Jersey," 5.
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⁴⁰ Sacharoff 2007, xxiii.
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⁴² "Principal's Reports," 2 December 1923 (On file at Special Collections and University Archives, Rutgers University Libraries); Avrigh 1995, 4; Perrone, "Manuscript Collection 1055: Modern School Collection, ca. 1880-1974," 3.
⁴³ "Anna Schwartz Notes," 1936 (On file at Special Collections and University Archives, Rutgers University Libraries), 1.
⁴⁴ Perrone, "An Anarchist Experiment: The Modern School of Stelton, New Jersey," 5.
⁴⁵ Veysey 1978, 130-133.
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⁴⁷ "The Stelton Modern School: History." 3 May 2002. Available online at <http://www.talkinghistory.org/stelton/steltonhistory.html>.
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⁵³ Avrigh 1995, 4.
⁵⁴ Avrigh 1980, 326.
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⁵⁷ Sacharoff 2007, i.
⁵⁸ Sacharoff 2007, 84.
⁵⁹ Sacharoff 2007, 88.
⁶⁰ Sacharoff 2007, 88.
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⁶² Leo Goldman, *Goldman House National Register Preliminary Application* (December 2004).
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⁶⁴ Din 2008, 13.
⁶⁵ Meredith Bzdak, e-mail message to Nancy Zerbe, 19 August 2008.
⁶⁶ Ibid.
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⁶⁸ Ibid.
⁶⁹ Amy Dempsey, *Art in the Modern Era: A Guide to Styles, Schools, & Movements 1860 to the Present* (New York: Harry N. Abrams, Inc., 2002), 83.
⁷⁰ Dempsey 2002, 83.
⁷¹ Prestel Verlag, *The Prestel Dictionary of Art and Artists in the 20th Century* (Munich, London, and New York: Prestel Verlag, 2000), 90.
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⁷⁶ Prestel Verlag 2000, 108.
⁷⁷ Dempsey 2002, 87.

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- ⁷⁹ Meredith Bzdak, e-mail message to Nancy Zerbe, 19 August 2008.
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- ⁸⁶ Dempsey 2002, 163.
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- ⁸⁹ Dempsey 2002, 33.
- ⁹⁰ Ibid.
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- ⁹⁸ Dempsey 2002, 151.
- ⁹⁹ Dempsey 2002, 153.
- ¹⁰⁰ Prestel Verlag, 2000, 314.
- ¹⁰¹ Dempsey 2002, 153.
- ¹⁰² Janson 1995, 822.
- ¹⁰³ Prestel Verlag 2000, 221.
- ¹⁰⁴ Dempsey 2002, 236.
- ¹⁰⁵ Prestel Verlag 2000, 221.

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- MAPS**
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VERBAL BOUNDARY DESCRIPTION

The property being nominated consists of the entirety of Block 734, Lot 41.02 in the Township of Piscataway, Middlesex County, New Jersey. The property includes the Goldman House, the sculpted fountain, and surrounding landscaped areas. The property is bordered on the north and west by School Street, on the east by Lots 40 and 39, and on the south by Lots 41.01 and 42.

Beginning at the southeast corner of the property, the boundary of the nominated property proceeds westwards 50.8 feet along the south property line. It then turns a few degrees northwest and continues 157.46 feet to School Street. It then turns north along the west property line for a distance of 180.53 feet. The property line then turns following the curvature of School Street for 142.83 feet and then continues eastward for 26.32 feet. From this point, the boundary proceeds southward along the east boundary for 206 feet and then turns east for 50.9 feet. The property line then continues southward for 107.25 feet to meet its starting point.

BOUNDARY JUSTIFICATION

The nominated property includes all of the property in Block 734, Lot 41.02 as it contains all extant elements historically associated with this resource.

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Photographs

For all photographs:

Property Name: Goldman House
Property Location: 143 School Street, Piscataway Township, Middlesex County, New Jersey
Location of ARCH², Inc.
Negatives: 16 Wernik Place
Metuchen, New Jersey 08840-2422

Photographs 1 through 5 and 14 through 24

Photographer: Jennifer Warren
Date: August, 2008 (exterior) and June, 2006 (interior)

Photographs 6, 7, and 10 through 12

Photographer: Blaire Walsh
Date: May, 2006

Photographs 8, 9, and 13

Photographer: Chelsea Fisher
Date: August, 2008

Photograph No. 1 of 24: View looking southwest at the east façade of the Goldman House.

Photograph No. 2 of 24: View looking west at the sculpted fountain.

Photograph No. 3 of 24: View looking west at the east façade of the Goldman House.

Photograph No. 4 of 24: View looking south at the front porch of the Goldman House.

Photograph No. 5 of 24: View looking south at the north façade of the Goldman House.

Photograph No. 6 of 24: View looking east at the west façade of the Goldman House.

Photograph No. 7 of 24: View looking north at the south façade of the Goldman House.

Photograph No. 8 of 24: View looking west at the floriated bas-reliefs along the southeast corner of the east facade.

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Photograph No. 9 of 24: View looking west at the first floor window along the north bay of the east façade.

Photograph No. 10 of 24: View looking south at the porch's south wall along the east facade.

Photograph No. 11 of 24: View looking south at the curving bas-reliefs along the basement level of the north facade.

Photograph No. 12 of 24: View looking southeast at the figurative bas-reliefs along the pentagonal bay of the west facade.

Photograph No. 13 of 24: View looking northeast at the intersecting bays and stucco bas-reliefs along the west facade.

Photograph No. 14 of 24: View looking east towards the front door from the dining room.

Photograph No. 15 of 24: View looking southwest towards the interior bi-fold doors from the dining room.

Photograph No. 16 of 24: View looking northwest at the kitchen.

Photograph No. 17 of 24: View looking south towards the rectangular addition from the kitchen.

Photograph No. 18 of 24: View looking east towards the pantry doors in the kitchen.

Photograph No. 19 of 24: View looking south at the bathroom.

Photograph No. 20 of 24: View looking south at the wood flooring in the north bedroom.

Photograph No. 21 of 24: View looking northeast at the ceiling panels in the north bedroom.

Photograph No. 22 of 24: View looking east at the living room.

Photograph No. 23 of 24: View looking northwest at the northwest bedroom

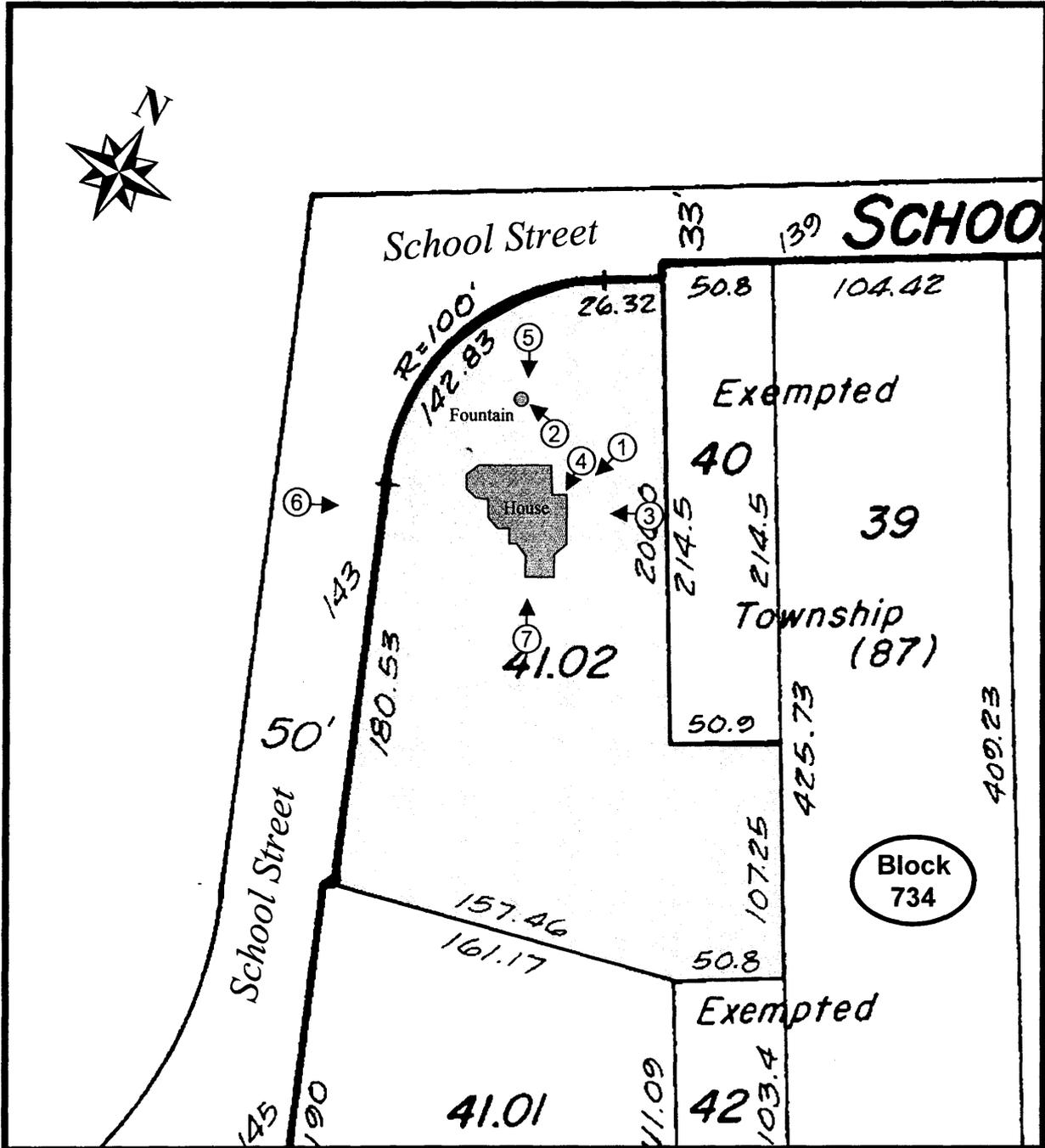
Photograph No. 24 of 24: View looking west towards a wooden sconce in the northwest bedroom.

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CONTINUATION SHEET

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Section number Photo Key Page 1



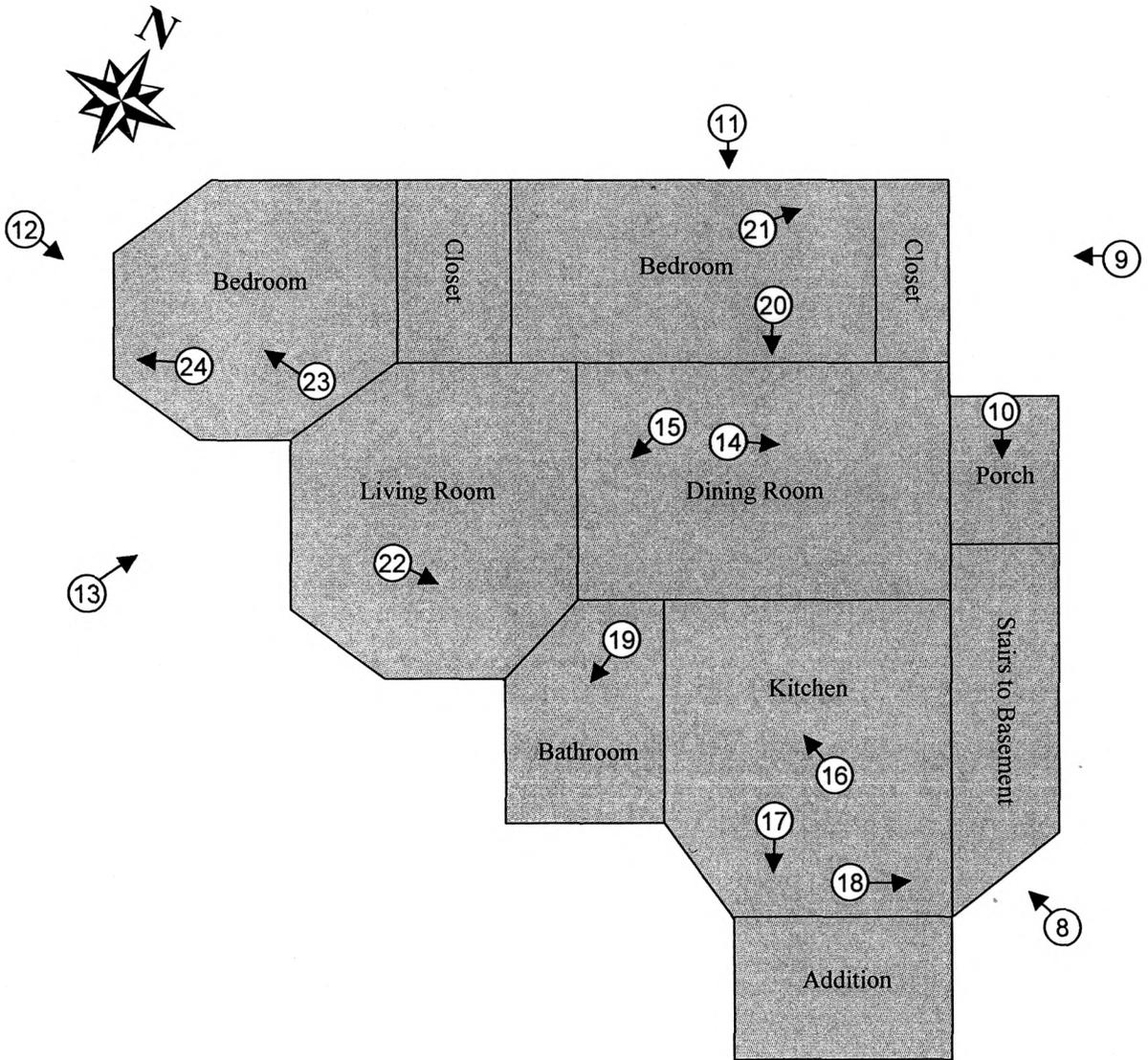
Site Plan

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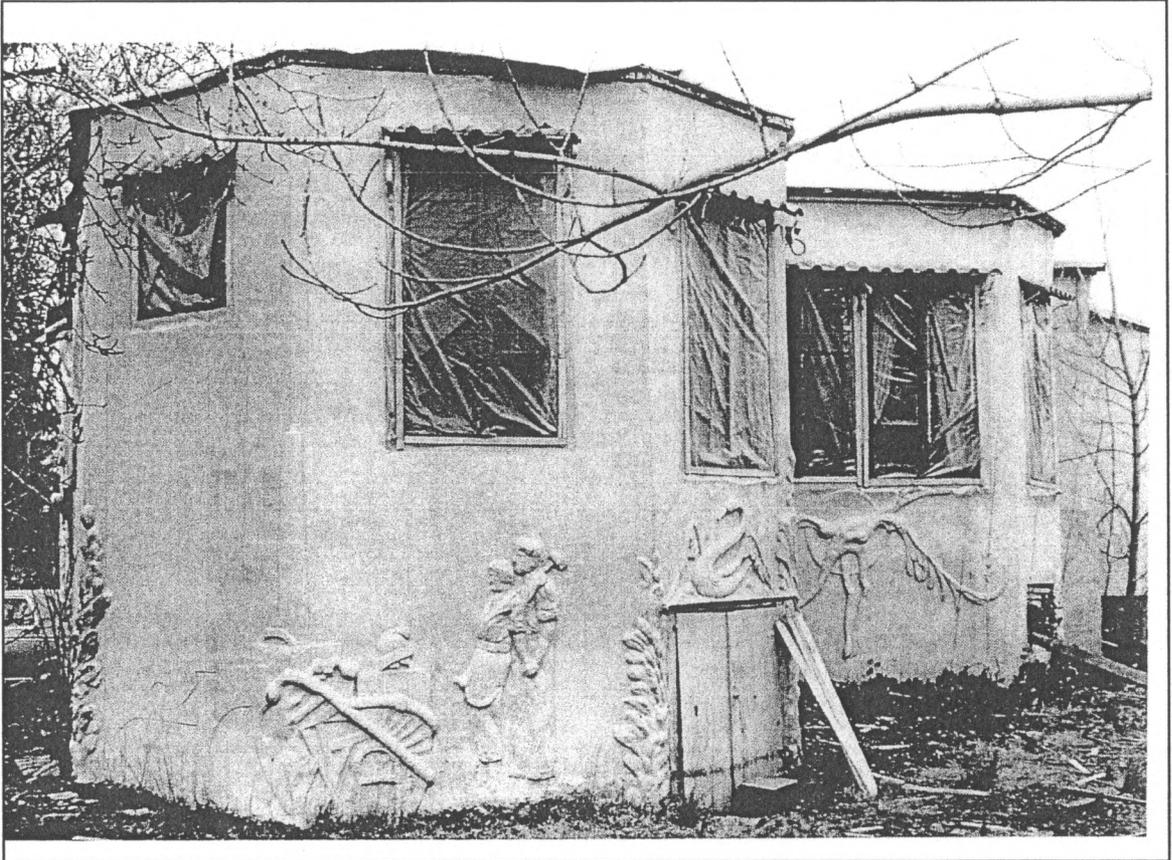
Sketch Plan – Not to scale

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**NATIONAL REGISTER OF HISTORIC PLACES
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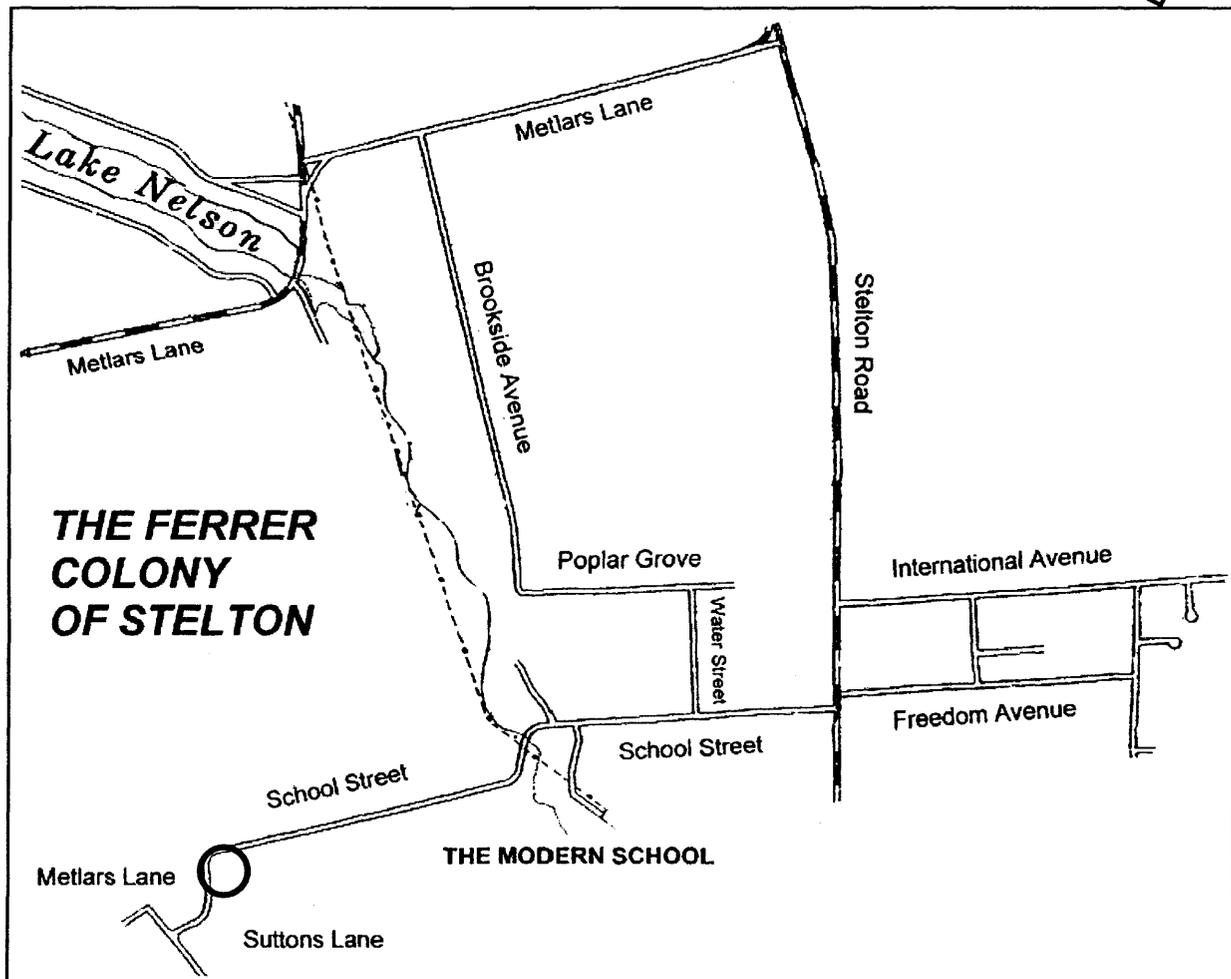
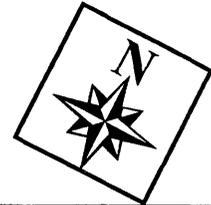
Photograph of the west façade of the Goldman House. Date unknown.

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“Map of the Ferrer Colony of Stelton and Surroundings.” Reprinted in Sacharoff, Victor, *Recollections from the Modern School Ferrer Colony* (Altamont, New York: The Friends of the Modern School, 2007).

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