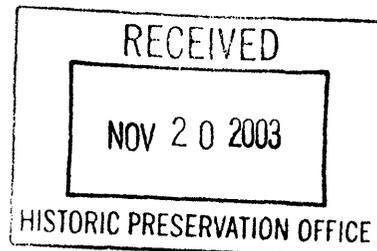


United States Department of the Interior
National Park Service

2/9/2004



National Register of Historic Places
Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

New Submission Amended Submission

A. Name of Multiple Property Listing

Motels of The Wildwoods

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)
Motels of the Wildwoods, Wildwood, Wildwood Crest, North Wildwood, from the end of World War II to the mid-1970s

C. Form Prepared by

name/title Nancy L. Zerbe, Stephanie M. Hoagland, Kevin D. Murphy, Ph.D.

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

city or town Metuchen state NJ zip code 08840

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (See continuation sheet for additional comments.)

 1/16/04
Signature and title of certifying official Date

Marc A. Matsil, Assistant Commissioner Natural & Historic Resources/DSHPO
State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

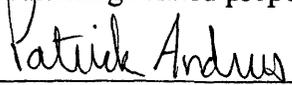
 3/25/2004
Signature of the Keeper Date

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

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G. Geographical Data	1
H. Summary of Identification and Evaluation Methods (Discuss the methods used in developing the multiple property listing.)	1-3
I. Major Bibliographical References (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)	1-4

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 120 hours per response including the 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 Project (1024-0018), Washington, DC 20503.

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Motels of The Wildwoods
Cape May County, New Jersey

Motels of The Wildwoods

E. Statement of Historic Contexts

The postwar motels of “The Wildwoods,” New Jersey (Wildwood, North Wildwood, and Wildwood Crest) are significant under criterion “A,” which covers resources “[t]hat are associated with events that have made a significant contribution to the broad patterns of our history,” and “C,” which covers those “[t]hat embody the distinctive characteristics of a type, period, or method of construction.” The group of well-preserved postwar (ca. 1950-1970) motels in The Wildwoods represents an important period in the development of tourism. Further, they constitute an exceptionally intact collection of examples of the resort motel type as it was described in popular and trade publications of the period. The group satisfies “G” of the criteria considerations by having achieved “significance within the past 50 years if it is of exceptional importance.” The postwar motels in The Wildwoods are especially important to the definition of community identity, and among motels on the statewide and national levels: “Wildwood Crest, NJ...and the surrounding area provide a treasure trove of intact motels for the roadside scholar” (Hartmann, 25). Furthermore, the Wildwood motels virtually define the mid-1950s to mid-1960s design idiom designated “Populuxe” by historian Thomas Hine; he has singled out The Wildwoods as one of two resorts nationally that preserve “concentrations of Populuxe motels” (Hine, 157).

Natural Character

The geographic location and natural character of The Wildwoods were crucial to their development as resorts in the twentieth century. Located on a barrier island off of the southern New Jersey coast, Wildwood, North Wildwood, and Wildwood Crest occupy part of a series of five Atlantic islands to the north of the Cape May peninsula (the most southerly point in New Jersey): “Moving north from Cape May, the five islands are comprised of Two Mile Beach (the site of Wildwood Crest after 1905), Five Mile Beach (Wildwood and North Wildwood), Seven Mile Beach (Avalon and Stone Harbor), Ludlam’s Beach (Strathmere and Sea Isle City), and Peck’s Beach (Ocean City)” (Francis et al., 12). At the end of the nineteenth century, the first summer visitors were drawn by the islands’ “wild woods,” fishing opportunities, and beaches. Indeed, the unofficial motto of twentieth-century Wildwood—“World’s Finest and Safest Bathing Beach”—emphasizes its broad sands as the area’s primary attraction (Allaback, 115). Moreover,

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while other seaside communities along the east coast, including some in New Jersey, battled erosion problems, the Wildwood beach continually gained sand, making it necessary to move its famous boardwalk eastward a number of times.

Of equal importance to its popularity as a resort is the “nearly perfect summer climate” in The Wildwoods. The waters of the Atlantic Ocean, which are warmed by the Gulf Stream, mitigate extremes of temperature the year round. The mean temperatures are reported to be 70° in June and about five degrees warmer in July and August (Francis et al., 3). Thus, the natural amenities of beach and sea are complemented by a climate that is much milder in The Wildwoods than in the nearby cities from which many of the summer visitors are drawn.

Early Resort Development

Wildwood, North Wildwood, and Wildwood Crest share with other communities of the New Jersey Shore a broad pattern of historical development as summer resorts. Within that larger development, however, The Wildwoods are notable for their “distinctive resort personality developed in the 1950s” (Allaback, 115). The Wildwoods’ wholehearted welcome of the automobile culture through zoning for motels, development of commercial and entertainment venues, and appeal to working- and middle-class vacationers distinguishes them from shore communities that developed around the establishment of summer homes.

Several of the communities along New Jersey’s 120-mile coast, including Cape May, claim to have been the state’s oldest summer resort; however, Reuben Tucker was likely the first to offer accommodations for visitors at Short Beach, on Long Beach Island in present-day Ocean County, by 1765. By the following year, the owner of a Cape May property could advertise in the Pennsylvania Gazette its proximity to the “Sea Shore, where a number resort for health and bathing in the Water” (quoted in Cunningham, 113). The construction of a new road to Cape May in 1796 contributed to its development and by 1834 it was “a noted and much frequented watering place.” The construction of large hotels, as well as guest houses and cottages, turned Cape May into a substantial resort community by the mid- to late nineteenth century. Devastating fires in 1869 and 1878 led to a rebuilding effort that preserved Cape May’s celebrated mid-Victorian character. As historian Jeffery Dorwart writes, “Most of the hotels, villas, and cottages constructed

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after the fire [of 1878] reflected the traditional design, with verandas, flat roofs, and little ornamental trim” (Dorwart, 156-7).

Located on the northern part of the New Jersey coast is Long Branch, the second city which is also commonly included among the state’s earliest summer resorts. In contrast to staid Cape May, Long Branch was known for the gambling, prostitution, and liquor consumption that took place there, at least until state legislation curtailed many of these activities around the turn of the twentieth century. By that point, Atlantic City—located between Cape May and Long Branch—boasted more than 700 hotels. Like Long Branch, Atlantic City was known for its “liberal outlook” on gambling, prostitution, and Sunday liquor sales. In a similar way to Wildwood, Atlantic City used its boardwalk to draw visitors. The first version in Atlantic City was constructed in 1870, in part to keep sand off visitors’ feet. By 1896, the boardwalk had been enlarged, solidified, and expanded five times. A 1914 renovation added runways for rolling chairs that took visitors past elaborate amusement piers and other entertainments. In 1929, a convention hall accommodating 40,000 people was opened along the boardwalk, and this building was substantially renovated in the 1980s. This rehabilitation was one strategy for revitalizing Atlantic City; the other important one was the introduction of Casino gambling in the late 1970s.

In contrast to the New Jersey Shore resorts that prospered as a result of the spectacular entertainments they offered, another group developed as religious retreats, especially for Methodists. Asbury Park, on the northern part of the Shore, although it eventually developed a variety of amusements, was originally named for Methodist Bishop Francis Asbury. Other communities were founded, and some continue to function, as religious retreats, including Ocean Grove, Seaside Park, Ocean City, and Cape May Point.

The Wildwoods followed the general pattern of resort development along the New Jersey Shore with land development companies and speculators enticing the first visitors to the area. The earliest exploitation of the area’s potential as a summer resort took place in 1879 when the fishing village of Anglesea at the north end of Five Mile Beach was sold to the Five Mile Beach Improvement Company, led by Frederick E. Swope. In 1882, Swope established the Anglesea Land Company to develop the area. Incorporated in 1885, the Borough of Anglesea became the Borough of North Wildwood in 1906.

At the midpoint of Five Mile Beach, the Holly Beach Improvement Company purchased property in 1882. Realtors John Burk, an original member of the Improvement

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Company, and William H. Bright were responsible for the development of Holly Beach. The Borough of Holly Beach was incorporated in 1885. In 1885, Philip P. Baker and Latimer Baker purchased approximately ninety acres between Anglesea and Holly Beach. With their brother, J. Thompson Baker, they formed the Wildwood Beach Improvement Company to create a resort community. In 1898, the Company purchased 110 acres to extend their development to the Anglesea line. Incorporated in 1895, the Borough of Wildwood merged with Holly Beach to become the present City of Wildwood in 1912.

To the south of Holly Beach, the Bakers purchased land in 1905 and began the development of Wildwood Crest. The Borough of Wildwood Crest was incorporated in 1910. Although little evidence of their original vegetation survives, The Wildwoods were named for the thick growth of scrub trees, vines, and bushes that covered the barrier island. Early visitors came for fishing, boating, and swimming. By 1888, they could also stroll along the first versions of the boardwalk, which extended along the shore in Holly Beach and Anglesea. By the early 1890s, Wildwood boasted a sixty-foot observation tower, a public drinking pagoda, a dance pavilion, and other resort amenities.

Transportation Development

The fortunes of the resorts of the New Jersey Shore have been shaped throughout their histories by the availability of transportation to and from the major urban centers from which summer visitors are drawn: New York, Newark, Washington, D.C., Philadelphia, Baltimore, and Wilmington. The earliest visitors to Cape May and other parts of the Shore came by both land and water. By 1801, it was possible to travel by stagecoach from Philadelphia to Cape May, and steamboat service existed by the 1820s. While the early travelers, who came by relatively expensive means, were fairly prosperous, visitors who came by trains later in the nineteenth century were more middle-class: "Beginning in the 1870s, the railroads brought a new type of tourist to Jersey beaches, the 'day-tripper' of limited means." The introduction of rail service to Atlantic City by the Camden and Atlantic Railroad Company in the 1850s launched the city's rapid development. In the 1860s and '70s, service to Atlantic City was expanded and other New Jersey shore communities likewise began to receive middle-class visitors who came on the train. The southern part of the New Jersey Shore was served by the Cape May and Millville Railroad from 1863. In 1879, the railroad was taken over by the West Jersey and Seashore Railroad, which extended service "up and down the shore" (Allaback, 21-29).

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Early visitors to The Wildwoods who came by boat and wagon could cross meadows and marshes, then take a ferry to the barrier island. The only bridge, before the construction of one at Rio Grande Avenue in Wildwood in 1903, was the railroad bridge at the north end of the island. This inconvenience somewhat delayed the development of The Wildwoods as resorts. One historian has written that “[t]he future growth of Five Mile Beach was first seen by the new railroad.” From the inception of service by the West Jersey Railroad from Cape May to Anglesea in 1884, service and traffic to The Wildwoods steadily increased through the beginning of the century (Boyer, 8-10). The first step toward providing service from the northern part of the island through to Cape May was the establishment of tracks from Anglesea to Wildwood and Holly Beach in the mid-1880s. Service was also established between Cape May, to the south, and Wildwood. As a result of improvements to the railroad, by the summer of 1890 thousands of “excursionists” were being brought to The Wildwoods by rail from Philadelphia, New York, and elsewhere (Francis et al, 19-20, Dorwart, 148). The railroad provided a ready market for tourist accommodations as well as for the development of cottages. Further, the popularity of the railroads among working- and middle-class visitors established the socioeconomic character of The Wildwoods, which persisted through the twentieth century.

The advent of, and continual increase in, automobile transportation to The Wildwoods played a crucial role in the development of the area as a resort, and in the definition of its architectural character. As early as 1917, several roads existed to take motorists from the mainland to New Jersey’s barrier islands. In the mid-1920s, the New Jersey Highway Department planned a \$175 million highway system with forty-five new routes linking New York, New Jersey, Philadelphia, and the Jersey Shore (Allaback, 98). In the 1940s, Cape May County political representatives endorsed the construction of a new highway to bring tourists to the area (later realized in the Garden State Parkway), “promoted the cutting of a cross-county canal from Cape May harbor to the Delaware bayshore and advocated the development of a county airport” (Dorwart, 222-3). The completion of the New Jersey Turnpike between 1951 and 1952 facilitated north-south travel, but the greatest impact on the Shore was made by the Garden State Parkway in 1954.

After a decade of planning and construction, toll operations began on the Parkway on January 15th, 1954. A special advertising section of the New York Times celebrating the tenth anniversary of the Parkway’s opening claimed that after World War II, “everybody knew New Jersey needed a new super highway—a north-south artery through which the State’s economic pulse could surge. Every motorist who had ever been helplessly snarled

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in a weekend traffic jam on his way to the Jersey shore knew it.” Not only did the Garden State Parkway’s planners attempt to alleviate such congestion, but engineer and designer Harold Griffin also attempted to relieve the “long stretches of roadway, seemingly reaching to the horizon,” found on other roads, that safety engineers then recognized “as a form of hypnosis” for the motorist. By way of contrast, “the Garden State Parkway curves gracefully whether it needs to or not.” By 1964, the Parkway terminated at Cape May at the ferry across the Delaware River and Bay, making it a “gateway to the South.” According to Parkway officials, in the three years following the opening of the highway, retail sales in the counties through which it ran increased at a rate more than twice that of New Jersey’s other counties (“Autobiography of a Parkway,” New York Times, 2 August 1964).

As much as the Garden State Parkway may have represented an advance in highway design, and even though it provided an important transportation link to the Shore, it was also perceived as a catalyst of potentially overwhelming growth. In 1958, John T. Cunningham mused that “[t]he essential charm of Cape May resortland is its ability to stay simple, to be natural in a world that savors flash and show. Still, because of the Garden State Parkway, spectacular days could be on the horizon, days which will see great crowds of people overrun the lonely sand dunes and chase the migrating birds off to the Salem County marshes...the arrival of the Garden State Parkway may be a blessing only to real estate holders and concessionaires.” Cunningham also imagined that the construction of the Parkway might make the southern part of the New Jersey Shore more attractive to people from Newark and New York, who would join tourists from “Philadelphia, Baltimore and points south and west,” to whom the Cape May peninsula then belonged “heart and soul” (Cunningham, 111-12). In the absence of zoning regulations, subdivision requirements, and building codes, the Cape May County Planning Board in 1954 worried not so much about “the fact that commercial development is going to take place around the immediate area of the Parkway; our concern is how this development will take place and the results it will have on existing uses and values.” The Planning Board cited the building that had already taken place alongside highways in northern New Jersey as examples of haphazard and ugly roadside development (Cape May County Planning Board, 1954, 13).

The construction of the Garden State Parkway affected other changes in transportation. A new bridge at Rio Grande Avenue was constructed in 1950 to handle the anticipated additional traffic coming to Wildwood as a result of the Parkway’s opening. Even before this time, bus service had been extended in Wildwood and parking meters had

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been installed. At the same time, the popularity of railroad travel to The Wildwoods declined, leading to a near abandonment of train service to the area by the end of the 1950s (Francis et al, 166-7). Thus, by the period in which motel construction boomed in The Wildwoods, summer tourists were largely motorists and the architecture of postwar commercial development inevitably responded to that fact.

The Wildwoods' Pre-WWII Tourist Accommodations

The earliest accommodations for summer visitors to what would become The Wildwoods were modest in scale and varied in their architectural ambitions. As Jeffrey Dorwart writes, "Carpenters and workmen who had completed reconstruction of Cape May City after the fire of 1878 moved on to Holly Beach to construct roominghouses, hotels, and cottages. Some of these were elaborate houses with large fireplaces, towers, porches, and gingerbread trim. One cottage boasted an observatory on the roof" (Dorwart, 148). The construction of small hotels of about three stories with typical Queen-Anne style details like wrap-around open porches, corner towers, and wood shingle exterior cladding, began in the 1880s with the arrival of the railroad and increased tourism. By the late 1890s, the small hotels included the Dayton (dedicated by President Benjamin Harrison in August, 1890), Marine Hall, the Sea View, and about a dozen others ranging in size from a few rooms to the sixty-five that Marine Hall boasted. As hotels proliferated, competition between them prompted the introduction of recreational facilities—such as shuffleboard courts—and room amenities like electricity. Following the end of the financial Depression that began in 1893, hotel construction continued even more rapidly. For example, "between 1903 and 1904, the number of hotel rooms in Wildwood alone increased by thirty percent." Among the most elaborate of the new hotels was the Hotel Ottens in Anglesea, in which Philip Baker was a major investor, which opened in July, 1904. It had seventy-five guest rooms and fourteen bathrooms, fire escapes, elevators, and a number of dining rooms (Boyer, 17 and Francis et al, 21-2).

In the early decades of the twentieth century, the size of Wildwood hotels increased dramatically as many were constructed to cater to growing numbers of tourists. Among the largest was Wildwood Manor, located between 24th and 25th Avenues, which had 200 guest rooms and fifty bathrooms. Under construction from 1906, Wildwood Manor also represented an architectural departure from the earlier hotels. Rather than Queen-Anne turrets and shingles, Arts-and-Crafts style porches and pergolas extended from the first story of Wildwood Manor and the exterior was finished in stucco. Other World War I-

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period hotels nonetheless maintained the stylistic features of the earlier accommodations; such was the case with the Ocean Crest Hotel, the first large hotel constructed in Wildwood Crest, which was finished in 1906 (Francis et al, 68-9).

The early hotels in The Wildwoods, like those in other East Coast resorts, were constructed of wood and therefore susceptible to catastrophic fires. Thus, in the 1920s came calls from community leaders to construct a large, fireproof hotel. Although none approaching the scale of contemporary Atlantic City hotels was built in Wildwood before the collapse of both the stock market and the Jersey Shore real estate boom at the end of the 1920s, the Hotel Seville on the boardwalk at Maple Avenue came closest (Francis et al, 97-8). The name provided a key to the architectural theme, which related Wildwood to the southern Spanish city. Indeed, during the 1920s it was common for summer resort hotel builders, even in the Mid-Atlantic and New England regions, to adopt the architectural idioms of well-known tropical, or at least warm, places. Thus the Hotel Seville was finished in pink stucco and had a tile roof. The entrance to the hotel was at the inner corner of the L-shaped building, through a columned loggia. Like the Hotel Seville, many of The Wildwoods' postwar motels would adopt the construction methods and architectural motifs that were associated with well-known tropical places, especially resorts.

The Wildwoods during World War II and in the Postwar Period

During wartime and beyond, the natural and man-made attractions of The Wildwoods were enhanced to bring in increasing numbers of tourists. In the 1940s, Sunset Lake in Wildwood Crest was dredged, and after the war, the pesticide DDT began to be used widely to minimize the nuisance of mosquitoes, providing expanded recreational facilities and a more appealing environment for summer visitors. During the war years, Wildwood courted servicemen with live entertainment (by both white and African-American entertainers) in its nightclubs and lounges, popular films were screened at Hunt's Casino, and, as Jeffery M. Dorwart writes, "While Ocean City restricted shirtless bathing for men, banned liquor, and frowned upon noisy amusements, Wildwood became a wide-open resort" (Dorwart, 231). The increase in tourism doubtless contributed, along with the construction of the Garden State Parkway, to the growth of the permanent population in Cape May County during these years. Between 1940 and 1950, a previous population decline was reversed and the number of residents grew at more than twice the statewide rate, from 28,919 to 37,131. During the following decade, the population grew

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by thirty percent and brought the number of permanent residents of the county to 48,555 by 1960, by which time the summer population was 354,973. During the 1950s, the winter population of The Wildwoods was about 22,000, while during the summer the number of visitors could swell to nearly a quarter million. Wildwood Crest was among the areas in Cape May County that experienced dramatic population increases during and after World War II (Dorwart, 235, 244 and Francis et al, 167), likely as a result of extensive motel construction there at that time.

During the postwar period, growing numbers of visitors were attracted to Wildwood by daytime entertainment along the boardwalk—in addition to the beach itself—and by musical performances during the evening. In the mid-1950s, the Hunt family organization rebuilt the Ocean Pier, which had burned during the War. Hunt's Pier, located primarily between Poplar and Juniper Avenues, was more than 55,000 square feet and included a new Flyer roller coaster. The success of the pier through the 1950s led the Hunts to continually expand it with more rides. In addition to the Hunts, "other amusement operators, most notably Sebastian Ramagosa and Joe Barnes, Jr., also had their sights fixed on expanding their amusement facilities." The Ramagosas expanded their Casino Arcade, established in 1949, with bowling alleys and boardwalk games. Barnes rebuilt and added amusements to the Convention Hall pier from 1957 on, and "the owners of Playland and Marine Pier constantly added new rides" through the 1950s. By 1960, "five major amusement centers" were located along the boardwalk in Wildwood and collectively "offered 116 amusement rides" (Francis et al, 154-172).

In the decades in which ballrooms and nightclubs enjoyed enormous national popularity—the 1940s and 1950s—Wildwood's establishments likewise prospered. By 1942, The Wildwoods were reported to have had more than 125 "night spots." During the War and after, Hunt's Starlight Ballroom and the Convention Hall both featured "Big Bands" like Woody Herman's and Tex Beneke's. With the decline in popularity of the Big Bands, the Convention Hall ballroom redecorated (in 1957) and renamed itself the Neptune Ballroom. Hunt's Starlight Ballroom kept its décor but changed its act: starting in 1956, the Ballroom offered recorded rather than live music, presented by famed disc jockey Dick Clark in the summer of 1957. On August fifth of that year, Clark's long-lived American Bandstand television program was broadcast live, for the first time, from the Starlight Ballroom. Some claimed that "Rock and Roll" music was popularized—if not invented—in Wildwood. While teenagers patronized the "record hops," adults made up the audiences of the many nightclubs that earned Wildwood the sobriquet "Little Las Vegas" by the mid-1950s. Among the well-known performers who played The

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Wildwoods were Louis Prima, Bill Haley and the Comets, the Mills Brothers, Tony Bennett, and Peggy Lee. Such entertainers appealed to a wide variety of musical tastes and thus enhanced the appeal of The Wildwoods as a summer resort (Francis et al, 159-63). By the 1960s, The Wildwoods occupied a particular niche in the summer resort market as a place that appealed to working- and middle-class vacationers, who enjoyed natural amenities like the beach, as well as amusement-park and musical entertainments.

The expansion in tourism in The Wildwoods after World War II was part of a national phenomenon. As many historians have observed, the middle class's appetite for travel, which had not been satisfied during the War due to fuel rationing and other factors, led to dramatic increases in rates of vacationing, especially by automobile. Not only did many potential travelers have more money and access to cars and gasoline after the War, they also had more time to vacation. The average number of hours worked weekly by Americans fell by four, from forty-four to forty, between 1940 and 1950, and it fell further, to thirty-seven and a half, by 1960. By 1963, it was reported that "43 percent of all American families took long vacation trips annually," of an average length of 600 miles. Already, in 1950, eighty percent of such long trips were reportedly made by car. This increase in long-distance vacationing by automobile meant that tourism played a central economic role in many places. New Jersey was among those states that already, in the mid-1940s, counted tourism "as either first or second income generator" (Jakle, 185-8).

Postwar motel construction in The Wildwoods took place largely on property that had already been slated for resort use, either platted out or occupied by a house or commercial building. The exception was Wildwood Crest. Until 1954, motel construction was not permitted east of Atlantic Avenue and in other areas. However, "by 1956, most of the land adjacent to the Wildwood Crest beach area was open to motel construction" (Francis et al, 143). In that year, the Cape May Planning Board reported that the Wildwood Crest Planning Board had been "primarily concerned during the past year with the development of the remaining ocean front property in the southern part of the Borough."

In 1957, the Wildwood Crest Planning Board addressed the issues of "motel sign regulations, off-street parking requirements, and curb-cut regulations" (Cape May County Planning Board, 1956, 1957). The use of a sign to attract motorists—in this case, likely brought by the newly-opened Garden State Parkway—and the provision of parking for their cars were key aspects of the postwar motel that transformed the landscape of The Wildwoods and other resorts. That transformation was most dramatic in Wildwood

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Crest, where the sudden availability of a large tract of land for motel development produced a dense group of postwar motels.

From the 1960s through the early 1990s, The Wildwoods were one of the most popular American shore destinations for French Canadians from Montreal. The large volume of French speaking tourists was evident by French language signs in commercial facilities and some street directional signs. The number of French speaking tourists greatly declined in the early 1990s due to a less favorable currency exchange rate, a change in Canadian vacation patterns away from the European approach of companies closing in August, and The Wildwoods' overall economic decline (Morey).

The National History of Motorists Accommodations

Although the first motel in the United States did not appear until 1926, when Los Angeles lawyer Arthur S. Heineman opened the Milestone Mo-tel in San Luis Obispo, California ("First Motel," 11), the type originated in the early twentieth century with autocamps and tourist courts. Both of these types of accommodations emerged in response to the development of private automobile ownership in the United States in the early twentieth century. Before 1920, as an alternative to hotels, some municipalities established centrally-located camping facilities for traveling motorists. During the 'twenties, private camps were established outside of towns, in rural areas; often they complemented the offerings of "roadside food stands, grocery stores, boarding houses, or gasoline stations for whom a campground was originally a sideline."

From providing a place for automobilists to pitch their tents, it was a short leap to constructing overnight cabins. As Warren James Belasco has pointed out, cabins offered the obvious advantage of being weather-tight, hence year-round money-makers. From the point of view of the motorist, the cabin alleviated the need to travel with camping equipment, and to put it up and take it down every day. Cabins had the rustic appeal of camping without some, or most, of its discomforts. Although tourist cabins started out fairly simple, many operators added amenities and improvements in order to charge higher rates. Tourist cabins appealed to motorists who wanted to avoid the tipping and the relative formality required by hotels. Furthermore, cabins were private and generally less expensive than hotels. After 1925, some entrepreneurs added private bath facilities to their cabins, replacing the earlier communal showers, and even garages (Belasco, 129-39).

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While early tourist cottages benefited from comparison with hotels, hotel associations worked to defame the motel's reputations in an effort to regain lost business. The number of automobile travelers patronizing hotels fell, according to the AAA, during the economic depression of the 1930s, largely as a result of competition from tourist cabins. Business travelers who were forced to economize turned to tourist cabins, as did families and others. Tourist cabins offered the opportunity to prepare meals in the rooms and did away with tipping. Moreover, the tourist camp (a group of cabins) provided an ersatz community. As *Fortune* magazine declared in 1934, the tourist camp was "an American institution, patronized generously by millions of all types and classes of people" (quoted in Belasco, 145). Such positive associations, promoted by the associations of tourist camp owners during the 1930s, worked against the campaigns launched by hotel owners to stigmatize tourist camps as dangerous and unsavory (Belasco, 142-56). In fact, tourist or motor courts came with a variety of reputations: "Some are disreputable and rent the same room several times daily; most are circumspect and well chaperoned by their owners, because the motor court is, as Oscar Tomerlin puts it, the small operator's game, one of the few businesses that an industrious couple can launch on a shoestring and build in a few perspiring years into a sizable business" (Taylor, 33).

The pattern of tourist camp, or tourist court, ownership changed dramatically in the decades after World War II. Through the Depression the tourist court was still in the process of formulation as a type and the fledgling character of the industry meant that it had yet to be dominated by national franchises or chains, a transformation that would only take place after World War II. Nor was the capital available during a period of economic hardship sufficient to establish a national enterprise. Instead, prewar tourist courts were ordinarily "Mom and Pop" operations, started sometimes by proprietors of other roadside businesses or by farmers who had frontage on major routes and could earn more through tourism than through agriculture. With federal government support for highway construction during the 1950s came the belief that car travel in the United States would expand infinitely and with it the potential to earn a livelihood operating a motel. Even with the competition of chains in the postwar period, 59 percent of motels in 1972 were independent motels (as opposed to 98.2 percent in 1948). Some of the appeal of independent motel ownership—widely publicized before World War II—was lost as the hardships it involved were increasingly publicized in the 1950s (Jakle et al, 79-85). By 1960, Arthur W. Baum could observe that the general trend towards chain motels was rather like "the chain-store development all over again and in a different setting. Forces like those which once overwhelmed the small corner grocery store are now causing casualties along the roadside... The mom-and-pop motels are up against it... And from

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here on, for better or worse, the American roadside must be considered a site for bigger and bigger business" (Baum, 33, 49).

The architectural result of the initial period of decentralized ownership was a wide stylistic variety in tourist courts, that featured many different historicist idioms. Half-timbered, neo-medieval, Arts-and-Crafts, Mediterranean, and other styles are all found in tourist cabins of the prewar period. What was insisted on, however, was proximity to the patron's car. Before World War II, the industry favored garages next to the cabins. In the postwar period, however, tourist courts took on "the now-familiar court pattern—adjoining units in a line, or an L- or U-shape." Construction of tourist courts with these plans, by independent owners, boomed after World War II. The number of tourist courts doubled (to more than 26,000 nationally) between 1939 and 1948. "Another 15,000 were built between 1949 and 1952." A Wildwood example from the immediate postwar period is the Holly Court Bungalows on Atlantic Avenue between Roberts and Baker Avenues. Built on a "U"-shaped plan, these bungalows or cottages were actually connected and really more like a motel. This example illustrates the complexity of defining the motel and assessing its development since similarly designed facilities could be known as "motels," "motor courts," "auto courts," "cottages," "bungalows," and so on.

Despite such ambiguities in label, the number of motels, nationally, has been determined to have increased from about 20,000 in 1946 to approximately 61,000 in 1961. During the 1950s, as capital became more readily available, the \$40 billion federal interstate highway system was begun, and enthusiasm for automobile travel reached its zenith, large "motor hotels" with fifty or more rooms became common; many were operated by national chains like Hilton, Sheraton, and others (Belasco, 166, 171; Jakle et al, 18-21, 49-51). These motor hotels ate into the market shares of the independently-owned motels that boomed in the 1950s.

The 53,000 motels that Time magazine estimated "dotted the roads from Maine to California" by 1953 constituted one of the nation's "biggest and fast-growing" businesses. Among the most significant places for motel construction in the 'fifties were "prime vacation places" like Las Vegas, Nevada, with its 300 motels, and Florida, with its 4,500 ("The Boom that Travelers Built," 98). With more than 200 hotels having been built in The Wildwoods between 1956 and 1964, the area has a significant number in comparative terms (Francis et al, 141-3). Not surprisingly, those resorts that had the largest numbers of motels provided the architectural imagery that was emulated by builders around the nation.

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Among the factors that contributed to the proliferation of motels in the 1950s was the favorable tax treatment they received under the 1954 tax code. According to those regulations, motel owners' capital gains were treated favorably and their investments enhanced by the allowance of accelerated depreciation on their motel tax returns. One observer claimed in 1960 that the motor hotel "is thought by many to be one of the best—if not *the* best—real estate investments available today" (Hunt, 25). While the national tax policy on motels benefited owners, it hurt the industry as a whole by encouraging overbuilding by the 1970s (Jakle et al, 54). As early as 1960, the Tourist Court Journal (the industry publication for motel-owners) took up the issue in an article entitled "Overbuilding, Real or Imaginary?" The author, publisher-editor Bob Gresham, downplayed the dangers, asserting that "[o]verworry and overtalk are the motel industry's chief problems in regard to overbuilding" (Gresham, 76). At the same moment, however, Arthur Baum cautioned that "[o]ver a long period of time the roadside industry...has little to fear from lack of occupancy so long as it refrains from overbuilding" (Baum, 49).

While motels catered to a variety of patrons, its location determined its primary occupants and final design. Urban motels accommodated business travelers as well as tourists, while those located along the highway provided a place to sleep for motorists moving between cities, vacationing, or engaged in a long trip for some other purpose. Motels in resorts developed a particular character driven by the desires of potential clientele. Although competition in the 1950s encouraged many motel owners to expand their facilities to include swimming pools, restaurants, cocktail lounges, and other amenities, resort motels were always under some pressure to do so. By 1959 Seymour Freedgood could describe a new class of deluxe resort motel: "Typically, the grand motel is a vast assemblage of shrimp-pink barracks abutting a swimming pool, proclaiming in vivid neon lights: 'Newest, Largest, Most Luxurious, Air-Conditioned, Free TV, Gourmet Restaurant, Cocktail Lounge...'" (Freedgood, 1) Already in the mid-1950s, Tourist Court Journal could report that "resort-type" motels were "springing up in considerable numbers along New Jersey's popular Atlantic seaboard." As an example, the Journal cited the Diamond Beach Lodge, located between Cape May and Wildwood, on its own 85-acre beachfront property. The Lodge offered beach chairs, boat charters, a variety of sports, and a "fully equipped snack bar right on the beach" ("New Jersey Adds Resort-Type Motel," 50). Although the size of the Diamond Beach Lodge—projected to grow to 100 rooms by 1956—and the extent of its property distinguished it from contemporary motels in The Wildwoods, it nonetheless shared with them certain defining characteristics: the Lodge was situated to maximize views of the ocean, it was modernist

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in design, and special accommodations were made for parking the guests' cars. While not every motel in The Wildwoods would have a spectacular auto ramp to the second story, most shared with the Diamond Beach Lodge a design that responded to national functional and aesthetic trends.

The Typology of the Postwar Motel

The postwar motel type was codified in trade and architectural publications, and later analyzed by scholars of roadside architecture. As motels became increasingly popular investments in the mid-1950s, and the number built each year rose as a consequence, advice for builders came from both architects and motel professionals. Several elements, both functional and aesthetic, became key to the type. Proximity to parking and privacy in the individual rooms were two of the basic amenities that attracted vacationers to motels. A spare aesthetic—featuring flat roofs, large windows or sliding-glass doors, and combinations of slick and rustic materials—was adapted from high modernism of the period to appeal to a wide middle-class audience. Thomas Hine's term "populuxe," which denotes mass-produced consumer goods that expressed the exuberance of the Atomic or Space Age, is appropriately applied to many postwar motels. "Populuxe" found its ultimate expression in the extravagant, tail-finned automobiles of the mid-'fifties to mid-'sixties. In a similar way, essential to the design of postwar motels was the automobile culture of the period. The guests were always imagined as motorists who would want to stay close to their cars and who would be drawn to the establishment by the one element that could be seen from a distance and at high speed: its distinctive illuminated sign.

The motel plan that contained a single line of rooms linked by a hallway or open connected terrace at each level was favored by builders. In seaside resorts, it made it possible for all the rooms to face the view and also to provide access to parking at the outside of the L or U. The single-loaded corridor was understood to minimize noise and maximize privacy and proximity to parking, although it was more costly to construct than motels in which rooms were arranged on two sides of a hallway running through the center of the building (MacDonald, 70).

The motel building boom coincided with the adaptation to commercial building, in the United States, of certain elements of modernist architecture. Often cited as one of the

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causes of this phenomenon is the immigration of European modernist architects to the United States during World War II; German architect Ludwig Mies van der Rohe is probably the most renowned example. Thus Seymour Freedgood could include on his list of popular motel types in 1959 “Mies van der Rohe mountain eyries,” along with “Shinto temples” and “Moorish seraglios” (Freedgood, 1). The association with high-style modernist architecture came from the features and materials used by motel builders, largely for economic reasons: poured concrete for walls and floors, mass-produced metal sash windows and doors, flat roofs, and minimal detailing. Such architectural interest as did exist on postwar motels came from inexpensive, but showy, finish treatments. Vibrant paint colors, decorative iron railings, florid exterior lighting, and touches of more traditional masonry relieved the visual austerity of flat concrete or stucco walls. Of these features, patches or entire walls of rock-faced stone, set off against concrete slabs, most closely followed high-style modernist architecture. Frank Lloyd Wright, for example, used such rustic elements in combination with concrete in some concrete projects.

Typical of Populuxe-era design as defined by Hine, and in contrast to most high-style modernist architecture, was the motel operator’s bid for exotic and glamorous associations through architectural means. In part, competition fueled the construction of extravagant motels in places like Hallandale, Florida, “the gateway to Miami Beach,” along Highway A1A, where an “almost bizarre collection of attention-getting, luxury motels bears no resemblance to the rustic roadside cabins of yesteryear. By night, Motel Row is an eye-shattering, neon-lighted conglomeration of architectural exoticisms, employing virtually every color of the rainbow and style of design. Called by such names as the Thunderbird, Chateau, Sahara, Aztec, Tangiers, Singapore, and Beachcomber, their grounds often display life-sized model horses, covered-wagons, camels, elephants, an old Western-style saloon, a reproduction of the Sphinx, and even a copy of an Aztec sacrificial altar!” (Witzsky, 41). In Miami Beach proper, and in Fort Lauderdale, architect Morris Lapidus designed a series of glamorous high-rise resort hotels with film-set decors that were intended to transport middle-class vacationers into an exotic other world.

Tropical motifs were used in beach resorts in states with concentrations of postwar motels—especially California and Florida—but even in unlikely places such as Milwaukee, Wisconsin. There, motel entrepreneurs John and Paul Fechner built the Leilani Village supper club and motel in 1962. In a largely German-American community, the Fechners built a Polynesian motel out of a desire to do “something out of the ordinary that lent itself to merchandising and glamour” (“Milwaukee Leilani,” 50).

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With somewhat more appropriateness in the beachfront Wildwoods, the Tiki Motel was built in 1960. Both its neon sign and the lettering on the side of the building were in a style that was associated with Polynesian culture, especially after the Enchanted Tiki Room was added to Disneyland shortly after its opening in 1955 (Kirsten). The Ala Kai in Wildwood Crest claimed to be The Wildwoods' "only motel with a Hawaiian motif" at the time of its construction in 1962, although the Tahiti had a similar theme. In that ca. 1960 motel, the typical two-story, L-plan building was enhanced with dramatic wood-shingled peaks that mushroomed from the ends of the basically flat roof to make an association with island architecture. Many motels in The Wildwoods also made extensive use of artificial palm trees, in a climate where living specimens could not survive. The landscape elements reinforced the tropical themes of many of the motels.

The imagery of postwar motels evoked exotic cultures, but also the fantastic possibilities of the future as they were imagined during the period. Populuxe buildings, including motels, expressed the optimism of the Space or Atomic age in their forms, and new technologies were considered to have the potential to transform the motel. As Podd and Lesure wrote in 1964:

The implications of the space age for the accommodations industry are many. Air speeds of several hundred miles per hour are impressive when compared to automobile speeds, but within a decade both may be dwarfed by still further refinements and innovations in transportation... The possibilities of using atomic energy to power engine room and utility services are not too far off. Machine operation in the front office and business office will probably soon be facilitated by adaptations of electronic computers. These developments and many others too numerous to mention... are challenges of the future, the future in which the accommodations industry will continue to play an important role; for as long as man finds reason to travel, it will be necessary to furnish him with food and shelter (Podd and Lesure, 18).

Satellite imagery was used in roadside architecture around the United States. Attractions like the Satellite Shopland, a small shopping center near Disneyland in Anaheim, California, used spiky "Sputnik globes" to attract motorists who were familiar with such imagery as a consequence of the "space race" between the U.S. and the Soviet Union from the mid-'fifties on (Phillips, 30). A similar rotating satellite-like sign, with five

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spikes and the lower-case letters “p” and “a” painted over longitude and latitude lines on its curved surface, advertises the five-story Pan American Hotel built on Ocean Avenue in Wildwood Crest in 1963.

Signage for postwar motels played a central role in setting the architectural and decorative tone for the whole complex. The sign was considered crucial not only in signaling the sort of exotic imagery the motel employed, but also for attracting the motorist passing at high speed and for drawing his or her attention to one establishment rather than another. A 1960 publication observed that “[w]hether a motel is a unit in an eastern chain or an individual enterprise on the West Coast, the sign, it appears, must command attention if not esthetic respect. In competition with each other, prominent signs seem to blossom most frequently where realty is expensive or where a unique location does not serve to provide an establishment with its own identity” (“Lodgings for Travelers,” 12). As the larger motel chains overwhelmed the smaller independent motels in the 1960s and 1970s, their familiar signage, whether the bent arrow of the Holiday Inn or the pointed crown of Best Western, reassured travelers that their accommodations would live up to a required minimum of service.

Wildwood Motels

Wildwood, North Wildwood, and Wildwood Crest currently possess approximately 275 motels that exhibit, in essentially unaltered condition, the formal characteristics associated with postwar motel design. These buildings date mostly from the heyday of motel construction, a period bracketed nationally by the end of World War II and the beginning of widespread protest of the Vietnam War, and by the advent of car culture and its crisis brought about by the Arab oil embargo in the mid-1970s. In The Wildwoods, the start of the motel boom was sparked by the construction of the Garden State Parkway and mostly curtailed by the decline in popularity of boardwalk amusements, the publicizing of water pollution in the area, gas rationing, and the economic recession that began in the mid-1970s.

In the late 1940s, motels were still something of a novelty in The Wildwoods. For instance, in 1948, when Frederick Schillinger built the Lau Ray Motel on 26th Avenue in North Wildwood, he had a difficult time obtaining a permit. The city officials reportedly believed that motels belonged on the highway, at the fringes of settlement, rather than near the beachfront. Of the total surviving motels, only about thirty were built before

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1955, but as many as 180 were built between 1955 and 1965. Motel building in The Wildwoods thus followed the national pattern, with construction accelerating between the mid-1950s and mid-1960s, and slowing thereafter as the market was saturated and available land became scarce.

By the mid-1950s, the majority of visitors to The Wildwoods arrived by car, thus making the motel the logical choice of accommodation for both builders and patrons. The Wildwoods possessed all of the essential characteristics for motel development, at least as described by architect William Dudley Hunt, who wrote in 1960 that “[o]rordinarily, a first-rate site [for a motel] will be convenient to the highway, have natural attractions, and be in close proximity to major recreational facilities” (Hunt, 29). While Hunt advocated large sites, he emphasized that “[w]herever located, there should be adequate frontage so drivers can recognize the motel and stop in time” (Hunt, 31). A trade publication maintained that “[t]he one service that is common to all motels and motor hotels is the provision of convenient parking facilities for the guest’s automobile” (Podd and Lesure, 41). Therefore, the site plans of motels, in The Wildwoods and elsewhere, invariably provided for parking spaces near the buildings. The new resort motels, of which there were many in The Wildwoods, also had to provide such amenities as swimming pools, shuffleboard courts, and others. The result was the typical L-shaped or U-shaped plan in which the pool was located within the figure described by the motel building itself. If the property were large enough, the parking could also be located inside the L or U. However, where the site was small in relation to the number of rooms to be constructed, as was the case with many of the motels in The Wildwoods, the parking had to be located to the periphery of the site. Some inventive designers went so far as to raise the first level of rooms by one story and put the parking at ground level. This design is seen in motels as small as the 9-room Pelican Motel and as large as the 86-room Royal Hawaiian.

Still retaining its original twelve units, the Breezy Corner Motel in Wildwood Crest, built around 1950, is undoubtedly characteristic of the early motels constructed in The Wildwoods. It is L-shaped in plan, and has a flat roof that extends well beyond the flat white walls to shade the jalousie windows. Knoll’s Resort Motel was built between 1955 and 1957, with thirteen units. Its small size was characteristic of many Wildwood motels during the period. However, like many other motels in The Wildwoods, it was expanded later. In 1960, a twenty-unit addition was made to the motel.

The early motels displayed many of the design characteristics that infused a wide range of objects during the period. For example, the Ebb Tide Motel, which was among the

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first motels constructed in Wildwood Crest, in 1952, has the forward leaning profile that was popular for automobiles and other products of the time. Even on stationary objects, the profile carried positive associations with aerodynamics and speed, as Thomas Hine has pointed out (ref). The sloping façade of the Ebb Tide, found on all three floors of guest rooms, offered a contrast to the two-story lobby, which was originally a mostly-transparent glass box of story-tall fixed panes of glass (see Francis et al, 142). A forward-leaning profile on the second-story addition to the Sea Winds Motel (Wildwood), made in 1956, was used to make the relatively austere one-story concrete block building more eye-catching.

With as many as twenty new motels appearing in The Wildwoods each year between the mid-1950s and mid-1960s, several firms emerged as specialists in the design and construction of the buildings. The most important of these firms was the Morey Brothers. They designed and built the Capri (Wildwood), Sans Souci (North Wildwood), Knoll's (Wildwood), Castaways (Wildwood), and El Ray (Wildwood) motels (Francis et al, 143). These buildings share certain features, including their concrete construction, white stucco exterior walls, broad overhangs at the roofs, and iron railings on the exterior walkways. They are "decorated sheds" that rely on elaborate signage to draw motorists' attention to very plain buildings. The Morey Brothers, like others in The Wildwoods, likely devised the plans for their motels and then had the one practicing architect in the area, A. Gregory Ogden, sign off on them (Allaback, 116). Plans were also re-used in different locations, which explains some of the similarities among the motels.

In addition to specialized building firms, other enterprises also capitalized on the proliferation of motels in The Wildwoods. The Allied Sign Company was responsible for many of the signs and lighting displays associated with Wildwood's motels. Certainly, in The Wildwoods, many of the motels were built on expensive property and shared similar locations either directly on the beach or boardwalk, or along the avenues parallel to the shore. The often elaborate, competing signs were intended to attract tourists who came largely by car and they created a spectacular display, especially when illuminated at night. The Mitchell Welding Company produced many iron railings for upper-story walkways (Allaback, 116). The Mitchell ironworkers may have been responsible for the distribution of distinctive railing profiles. For example, an outward-curving profile is found on many motel railings, including those of the Beach Rest Motel and Cherry Hill Apartments (North Wildwood). Iron railings with inward curving profiles are also found on several motel walkways in The Wildwoods, including the Kings Inn (North Wildwood) and the Dawn Motel (Wildwood).

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Dramatic lobbies are features of several of the postwar motels of The Wildwoods. The asymmetrical roof profile that Hine discusses as a feature of the Satellite Motel is also found on other examples, including the Carribean Breeze (originally the Surf Rider, North Wildwood) and the Ocean View (Wildwood Crest). In the second story, the broad sloping profiles are contrasted with a diagonal pattern in the muntins that separate the large panes of glass that become the upper story walls. A similar muntin pattern is found in the glass of the Satellite Motel lobby. The Fantasy Motel, built in 1956 as the Five Brothers Motel (Wildwood), has a dramatic two-story office-block at the front of an L-plan motel that takes this asymmetry even further. There, the second story of the office block is formed by glazing the soaring space beneath a widely-cantilevered roof with just one slope.

Spectacular lobbies relieved the boxiness of some motels. In others, roof profiles and wall sections did so. The Shalimar (Wildwood Crest), built around 1962, is a three-story block with an accordion front. The broken wall surface was enhanced by rock-faced stone to contrast with the flat concrete end walls. The two-story block of the Viking (Wildwood Crest), built a few years later in 1965, exhibits a similar use of angled sections on its façade. In other examples, like the Hialeah (Wildwood Crest), an angled treatment was used on the roof to create a rhythm of short slopes, which relieved what would have otherwise been a long flat expanse.

While several of the earliest motels picked up the pink stucco and other stylistic elements associated with Florida motels, later construction adopted a wide range of themes, all of which referred to other times or cultures. In most cases, the thematic reference was made most forcefully by the sign, which, in this automobile-oriented resort, functioned to draw the guest, and was reinforced by architectural elements. While many motels exhibited thematic and aesthetic coordination among their various elements—sign, building, landscaping, etc.—others succeeded in orchestrating spectacular multi-media events in a manner described by cultural geographer J.B. Jackson, who characterized holiday architecture as being about

Flashiness...a flashiness of color and design...neon lights, floodlights, fluorescent lights, spotlights, moving and changing lights of every strength and color—they constitute one of the most original and potentially creative other directed style. It would be hard to find a formula for

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obliterating the workaday world and substituting that of the holiday than this: Nighttime and a garden of moving colored lights...The neon light is one of the great artistic innovations of our age" (Jackson, "Other Directed Houses").

Of the many motels in The Wildwoods that use lighting and signage to transform their buildings into spectacles for middle-class vacationers who want to forget their "normal" lives, the Caribbean in Wildwood Crest of 1958 is among the most successful. The motel block is L-shaped in plan, but a dramatic office and game room block at the front makes the plan a U. The louvered doors and palm trees emphasize the island theme but it is the front block that makes the Caribbean truly dramatic. The glass walls are recessed well below the second story, which seems to float above the cars parked below. The game room is accessed by a ramp that spirals from the second story toward the pool at the center of the property. The divisions between the glass bays are angled and the widely-cantilevered end is an open grid at the ramp end. On the basis of its signage and architecture alone, the Caribbean is an outstanding example of a Populuxe motel. However, the multi-color lighting that bathes the exterior walls at night, combined with the glowing office and game room block that is nearly transparent and lit from within, and the shimmering pool at the center, create a display on the order Jackson describes.

While tropical themes were always popular in The Wildwoods, to distinguish themselves from the competition, some motel owners developed contrasting identities that had little to do with beach vacationing. In the Colonial Revival style, the Monta Cello Motel in Wildwood Crest from 1960 is among the great number of roadside buildings, nationally, that make reference to the famous Virginia home of Thomas Jefferson. This motel, like the "real" Monticello, is constructed of red brick, an unusual choice of material in The Wildwoods. The office has a picture window divided into small panes of glass, which also suggests an earlier architectural idiom.

The Satellite and Astronaut motels, both in Wildwood Crest, evoke, to varying degrees, the Space Age optimism found in the United States at the time of their construction. Thomas Hine singles out the Satellite Motel as a particularly good example of this phenomenon, calling it "a rather elaborate piece of space age folk art." Hine writes:

[The Satellite Motel] has all the Populuxe earmarks, beginning with an immense, asymmetrical cantilevered overhang that catches the eye and

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holds a sign. This connects to a huge gable, a blown-up version of the kind that was appearing on suburban houses and would later mark the standardized Shell stations. An enormous window is screened by a curtain of hanging metal balls, perhaps some subliminal atomic imagery. The lobby itself features a stylized map of the world, with a satellite superimposed, and it takes a page from Lapidus's work by having a grand staircase to nowhere in particular. The staircase provides an opportunity for the nicest touch of all, a simulated wrought-iron balustrade in a design that includes classic 1950s prickly-grapefruit satellites. The Satellite is unusual in taking its theme all the way to the doorways to the rooms. These are covered with siding that has been installed at an angle to give a sense of dynamism (Hine, 157).

Wildwood motels continued to adopt a variety of exotic themes throughout the period of rapid expansion in that sector of the hospitality industry. For example, the medievalizing Crusader Motel in Wildwood Crest was designed in 1968 by Clement F. Wasleski, Jr., who had received his architecture degree from the University of Pennsylvania twelve years previously. The motel's theme was reinforced by a crenellated wall along Ocean Avenue, as well as by a colossal representation of a medieval figure and shield.

The signs of The Wildwoods have attracted national attention. An example is the Lollipop Motel in North Wildwood, which features a colossal candy on a stick flanked by two children's faces, evidently the recipients of the treat (Mallon, 29). The prominence of the motel signs along The Wildwoods' beachfront "strip" is one of the characteristics that invited comparison with Las Vegas, where extravagant illuminated signs likewise defined an auto-oriented commercial landscape. While some critics considered such landscapes as garish, ugly, and disorderly, the logic behind them received serious analysis beginning in the late 1960s. In their famous publication, Learning from Las Vegas, which was a report on the findings of a Yale University architecture studio focused on the city, Robert Venturi, Denise Scott Brown, and Steven Izenour asserted that the seemingly visually cacophonous display of signs along the strip actually made economic sense. The signs, they argued, were canny appeals to the speeding motorist whose divided attention could only be arrested by flamboyant and distinctive signs. Owners of commercial enterprises in places like Las Vegas that were oriented to the car thus invested a great deal of money in their signs and minimized their investments in the actual buildings, which were set back from the street and less visible. They dubbed the resulting commercial type the "decorated shed": "where systems of space and structure

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are directly at the service of program, and ornament is applied independently of them” (Venturi, Scott Brown, and Izenour, 87).

The landscape of The Wildwoods conforms to the Las Vegas paradigm as defined by Venturi, Scott Brown, and Izenour. While it is of a smaller scale than the Nevada gambling city, it is arguably better preserved. Las Vegas has enjoyed continued prosperity and many of its 1950s and '60s establishments have been expanded, altered, or demolished to permit the construction of larger buildings. Already in her preface to the 1977 edition of Learning from Las Vegas, Denise Scott Brown could comment on the alterations to the strip's architecture and signage that had taken place since their study began nine years earlier (Venturi, Scott Brown, and Izenour, xvi). The Wildwoods, on the other hand, preserve large numbers of intact motels and signs as a result of a period of decline that began in the 1970s. Competition from larger theme parks dampened enthusiasm for The Wildwoods' amusement facilities, lack of reinvestment in motels during the boom years of the 1950s and '60s had left them somewhat shabby and unappealing, and increasing concerns about pollution on the beaches combined to slow tourism in the area (Francis et al., 190-1). Indeed, by 1972, Wildwood faced contempt charges and possible beach closings because of the city's "failure to improve sewerage treatment plants" (Churchill). The first actual beach closings in Cape May County took place in 1975, and concerns about pollution continued to surface periodically through the 1980s (Dorwart).

Paradoxically, the benefit that the postwar motels of The Wildwoods derived from this decline was a lesser degree of renovation and demolition pressure than other areas with concentrations of roadside architecture experienced. By the time that revitalization began in the 1980s, the work of historians and enthusiasts of postwar commercial architecture had resulted in increased public awareness of such resources. The postwar motels of The Wildwoods could be considered the defining elements of the area's architectural character.

The motels of The Wildwoods, in well-preserved condition, represent a special moment in the histories of the architectural type and of vacationing. In the postwar period, as these buildings substantiate, motel builders who were not part of national organizations or chains appealed to the growing middle-class of automobile vacationers. The motels they built combined architecture and signage to draw an ever-growing patronage of East Coast city dwellers to a resort that combined natural and man-made pleasures.

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Inventory COMMERCIAL STRUCTURES
WILDWOOD CREST

411 E. Toledo Avenue	Block 126.02, Lot 13
The Admiral Motel (ex Admiral West), 7200 Ocean Avenue	Block 94.02, Lot 2
Ala Kai Motel, 8301 Atlantic Avenue	Block 133.02, Lot 1
American Safari Motel, 5610 Ocean Avenue	Block 11.03, Lot 15
The Apollo Motel, 407-413 E. St. Paul Avenue	Block 125.02, Lot 9
The Aqua Beach Resort, 5501-5507 Ocean Avenue	Block 6.04, Lot 1
Armada By the Sea Motel, 6503 Ocean Avenue	Block 50.04, Lot 1
The Astronaut Motel, 511 E. Stockton	Block 95.03, Lot 9
The Attaché Resort Motel, 5707-5711 Ocean Avenue	Block 16.04, Lot 1
The Avanti Motel, 402-406 Lavender Road	Block 16.03, Lot 4.01
Aztec Resort Motel, 411 E. Lavender Road.	Block 11.01, Lot 7
Aztec Motel Annex (ex Coral Sands Motel), 5611 Atlantic Avenue	Block 11.01, Lot 1
Bali-hi Motel, 415 E. Louisville Avenue	Block 100.02, Lot 11.02
Bali-hi Motel Annex, 413 E. Louisville Avenue	Block 100.02, Lot 11.02
Beach Colony Resort Motel, 500 E. Stockton Road	Block 96.03, Lot 2
Bel Air Motel, 5510 Ocean Avenue	Block 6.03, Lot 15
Biscayne Family Resort Motel, 7807 Atlantic Avenue	Block 100.02, Lot 1
Blue Marlin Motel, 401 E. Toledo Avenue	Block 126.02, Lot 1
Blue Water Motel, 8600 Atlantic Avenue	Block 144.01, Lot 1
The Bonanza Resort Motel, 501 E. Stockton	Block 95.03, Lot 1

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Bristol Plaza, 6407 Ocean Avenue	Block 46.04, Lot 1
Cape Cod Inn, 6109 Atlantic Avenue	Block 34.03, Lot 1
Captain's Table, 8701 Atlantic Avenue	Block 153.02, Lot 1
Carriage Stop Motel, 400 E. St. Paul	Block 126.02, Lot 2
Cara Mara Motel, 6701 Atlantic Avenue	Block 56.03, Lot 4
Caribbean Motel, 5600 Ocean Avenue	Block 11.03, Lot 13
Carousel Motel, 5700 Ocean Avenue	Block 16.03, Lot 7
Casa Bahama Motel, 7301 Atlantic Avenue	Block 95.02, Lot 2
Casa Nova Motel (ex Del Conté), 408 E. Stanton Road	Block 97.02, Lot 2
Catalina Motel, 405 E. Atlanta Avenue	Block 98.02, Lot 5
Cavalier Motel, 408 E. Toledo Avenue	Block 133.02, Lot 2
Coliseum Beach Resort, 416-420 E. Miami Avenue	Block 118.02, Lot 16
Commander By the Sea Motel, 8803 Atlantic Avenue	Block 154.02, Lot 2
Compass Family Resort, 6501 Atlantic Avenue	Block 50.03, Lot 4
Conca d'or Motel, 507 E. Stanton Road	Block 96.03, Lot 7
Crest Motel, 408 E. Farragut Road	Block 98.02, Lot 22
Crown Motel, 417-419 E. Louisville Avenue	Block 100.02, Lot 15
The Crusader Oceanfront Resort, 6101 Ocean Avenue	Block 34.04, Lot 3
Crystal Beach Motor Inn, 405 East Aster Road	Block 26.03, Lot 7.02
Diamond Crest Motel, 7011 Atlantic Avenue	Block 65.03, Lot 1
Dunes Motel, 7311 Atlantic Avenue	Block 95.02, Lot 1
The Ebb Tide Motel, 5711 Atlantic Avenue	Block 16.03, Lot 1.02
South Beach Motel (ex El Remo), 400 E. Miami Avenue	Block 118.02, Lot 2

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Farragut Motel and Family Apartments, 7501 Atlantic Avenue	Block 97.01, Lot 5
Fleur de Lis Resort Motel, 6105 Ocean Avenue	Block 34.04, Lot 1
The Frontier Motel, 404 E. Nashville Avenue	Block 100.02, Lot 6
Gold Crest Motel, 6611 Atlantic Avenue	Block 53.03, Lot 1
Gondolier Motel, 5701-5705 Ocean Avenue	Block 16.04, Lot 2
Grenada Resort Motel, 8801 Atlantic Avenue	Block 154.02, Lot 1
Hawaii Kai Resort Motel, 7504 Ocean Avenue	Block 97.02, Lot 5
Hialeah Resort Motel, 6211 Atlantic Avenue	Block 38.03, Lot 1
Hi-Lili Motel, 7310 Ocean Avenue	Block 95.02, Lot 5.02
Hudson's Restaurant, 5901 Atlantic Avenue	Block 26.03, Lot 4
Imperial 500, 6601 Atlantic Avenue	Block 53.03, Lot 4
Island Time Resort Motel (ex Markey), 5701 Atlantic Avenue	Block 16.03, Lot 4.02
Jolly Roger Motel, 6801 Atlantic Avenue	Block 59.03, Lot 1
Kona Kai Motel, 7300 Ocean Avenue	Block 95.02, Lot 8
Lamplighter Oceanside Resort, 419 E. Atlanta Avenue	Block 98.02, Lot 13
Lamplighter Annex, Farragut Road	Block 98.02, Lot 14
La Vita Resort Motel, 8400 Atlantic Avenue	Block 134.01, Lot 1.02
Lotus Inn, 6901 Atlantic Avenue	Block 62.03, Lot 4
Madrid Ocean Resort, 7900 Beach Avenue	Block 117.02, Lot 23
The Mariner Motel, 403-407 East Monterey Avenue	Block 118.02, Lot 7
Mark I Motel, 415-417 E. Atlanta Avenue	Block 98.02, Lot 10
Monterey Resort, 410 East Monterey Avenue	Block 125.02, Lot 6.02

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Nassau Inn, 6201 Ocean Avenue	Block 38.04, Lot 1
Nautilus Resort Motel, 6401 Atlantic Avenue	Block 46.03, Lot 4
Nomad Motel, 7001 Atlantic Avenue	Block 65.03, Lot 4
Ocean Holiday Motor Inn, 6501 Ocean Avenue	Block 50.04, Lot 3
Ocean View Motel (ex Admiral), 7201 Ocean Avenue	Block 94.03, Lot 2
Olympic Island Beach Resort, 6401 Ocean Avenue	Block 46.04, Lot 3
The Pan American Hotel, 5901 Ocean Avenue	Block 26.04, Lot 1
Palm Beach Motel, 6707 Atlantic Avenue	Block 56.03, Lot 1
Paradise Motel Inn, 405 E. Denver Avenue	Block 133.02, Lot 3
Park Lane Motel, 5900 Ocean Avenue	Block 26.03, Lot 10.02
Pink Orchid Motel, 7203 Atlantic Avenue	Block 94.02, Lot 1.02
Port Royal Hotel, 6801 Ocean Avenue	Block 59.04, Lot 1
Pyramid Resort Motel, 8105 Atlantic Avenue	Block 125.02, Lot 1
Royal Hawaiian Resort, 500 E. Orchid Avenue	Block 95.03, Lot 2
Sand Castle Motel, 7400 Ocean Avenue	Block 96.02, Lot 5.02
Sand Dune Motel, 6905 Atlantic Avenue	Block 62.03, Lot 1
Sands Resort, 8500-8506 Atlantic Avenue	Block 143.01, Lot 1
Saratoga Inn, 7501 Ocean Avenue	Block 97.03, Lot 1
Satellite Resort Motel, 5909 Atlantic Avenue	Block 26.03, Lot 1
Sea Chest Motel, 7401 Atlantic Avenue	Block 96.02, Lot 2
Sea Scape Inn, 404 E. Crocus Road	Block 26.03, Lot 11
Shalimar Resort Motel, 6405 Atlantic Avenue	Block 46.03, Lot 1
Sherbrook Family Apartments, 410 Farragut Road	Block 98.02, Lot 26

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Siesta Resort Annex, 5410 Ocean Avenue	Block 1.03, Lot 6.04
Siesta Resort, 404-410 East Morning Glory Road	Block 6.03, Lot 8
Siesta Bungalow Efficiencies, Buttercup Road	Block 6.03, Lot 7
Siesta Bungalow Efficiencies, East Morning Glory Road	Block 1.03, Lot 6.02
Silver Dollar Motel, 7405-7407 Ocean Avenue	Block 96.03, Lot 1
Silver Beach Motel, 414 E. Nashville Avenue	Block 100.02, Lot 16
Singapore Motel, 507-515 E. Orchid Road	Block 94.03, Lot 7
Sun and Sea Motel, 7500 Atlantic Avenue	Block 97.01, Lot 1
Summer Place Condominiums, 427 East Monterey Avenue	Block 118.02, Lot 19.02
Surfside Restaurant, 5611 Ocean Avenue	Block 11.04, Lot 1
Swan Motel, 506-512 E. Stockton Road	Block 93.03, Lot 8
Tahiti Motel, 7411 Atlantic Avenue	Block 96.02, Lot 1
Tangiers Motel, 6201 Atlantic Avenue	Block 38.03, Lot 4
Tempo Resort Motel, 7801 Atlantic Avenue	Block 100.02, Lot 2
Three Coins Motel, 7507-7511 Atlantic Avenue	Block 97.02, Lot 1
Town and Country Motel, 412-418 E. Farragut Road	Block 98.02, Lot 18
Town House Motel, 8200 Atlantic Avenue	Block 126.01, Lot 20
Viking Motel, 408 E. Columbine Avenue	Block 46.03, Lot 13.02
Villa Nova Motel, 8601 Atlantic Avenue	Block 144.02, Lot 1
V.I.P. Motel, 6505-6507 Atlantic Avenue	Block 50.03, Lot 1
Waikiki Oceanfront Inn, 6203 Ocean Avenue	Block 38.04, Lot 5
Waters Edge Ocean Resort, 5600 Ocean Avenue	Block 11.04, Lot 6

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Waterways Motel, 7204 Ocean Avenue Block 94.02, Lot 5.03

Yankee Clipper Resort Motel, 6101 Atlantic Avenue Block 34.03, Lot 4

WILDWOOD:

5301 Atlantic Avenue Block 8, Lot 8.09

Ambler Motel, 234 East Garfield Avenue Block 156, Lot 24

Aquarius Motor Inn, 4712 Ocean Avenue Block 63, Lot 13

Atlantic Motel, 4600 Atlantic Avenue Block 73, Lot 29.02

Bay Sea Motel, 320 West Rio Grande Avenue Block 37, Lot 3

Big Ernie's Diner, 3801 Atlantic Avenue Block 157, Lot 7

Blue Jay Motel, 5111 Atlantic Avenue Block 25, Lot 1

Bolero Motel, 3310 Atlantic Avenue Block 194, Lot 1

Bonito Motel, 236 East Spicer Road Block 147, Lot 25

Brittany Motel, 3710 Atlantic Avenue Block 165, Lot 12

Candlelight Motel, 318 E. Bennett Avenue Block 16, Lot 11

Capri Court Motel, 248 East Burke Road Block 73, Lot 28

The Caprice Motel, 4200 Ocean Avenue Block 119, Lot 12

Casa Del Sole Motel, 4109 Ocean Avenue Block 130, Lot 1.01

Castaways Motel, 3700-02 Atlantic Avenue Block 165, Lot 28.02

Crystal Sands Motel, 307 East Hand Avenue Block 42, Lot 1

Dawn Motel, 4300 Ocean Avenue Block 108, Lot 17

Deco Beach Motel, 318-320 East Magnolia Avenue Block 228, Lot 26

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Dutch Boys Motel, 306 E. Hildreth Avenue	Block 8, Lot 10
Eden Roc Motel, 5201 Atlantic Avenue	Block 17.01, Lot 2.01
El Ray Motel, 4717 Atlantic Avenue	Block 63, Lot 1
Fantasy Motel, 131 West Rio Grande Avenue	Block 49, Lot 9
Flamingo Terrace, 221-229 East Pine Avenue	Block 209.01, Lot 11
Gulf Stream Motel, 4910 Ocean Avenue	Block 42, Lot 13
AA Heart of Wildwood Motel, 3915 Ocean Avenue	Block 149, Lot 1
Jay's Motel, 5210 Atlantic Avenue	Block 15, Lot 11
Kelly's Café, 4400 Atlantic Avenue	Block 96, Lot 30
Knoll's Resort Motel, 4111 Atlantic Avenue	Block 129, Lot 1
Laura's Fudge, 357 East Wildwood Avenue	Block 202, Lot 24
Le Voyageur Motel, 232 East Andrews Avenue	Block 62, Lot 23
Lu-Fran Motel, 5106 Ocean Avenue	Block 25, Lot 6
M.A.B. Paints, 4901 Park Boulevard	Block 38, Lot 1
Mango Motel, 209 East Spicer Avenue	Block 156, Lot 3.02
Mar Lane Motel, 4310 Atlantic Avenue	Block 107, Lot 13
Marina Bay Motel, 4901 Susquehanna Avenue	Block 36, Lot 32
Martinique Motel, 344 East Wildwood Avenue	Block 195.02, Lot 24
Mid Town Motel, 3601 Atlantic Avenue	Block 174, Lot 7
Monaco Motel, 4211 Ocean Avenue	Block 120, Lot 1
Mr. D's Pizza, 4711 New Jersey Avenue	Block 61, Lot 2.01
Nantucket Motel, 4100 Ocean Avenue	Block 129, Lot 12

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Newport Hotel, 4900 Ocean Avenue	Block 42, Lot 17
Nova Motel, 4302 Ocean Avenue	Block 108, Lot 16
Ocean Air Apartments, 4101 Atlantic Avenue	Block 129.02, Lot 9
Ocean Breeze Motel, 312 East Hand Avenue	Block 33, Lot 6
Ocean Crest Lodge, 5300 Ocean Avenue	Block 8, Lot 15.02
Ocean Sands Motel, 3710 Ocean Avenue	Block 166, Lot 18
Pelican Motel, 309 East Pine Avenue	Block 210.01, Lot 5
Pink Champagne Motel, 4910 Atlantic Avenue	Block 41, Lot 14
Pulaski Motor Inn, 4010 Atlantic Avenue	Block 137
Quarter Deck I, 320 East Pine Avenue	Block 202, Lot 47
Quebec Resort By-The-Sea, 3811 Atlantic Avenue	Block 157, Lot 1
Rio Motel, 4800 Ocean Avenue	Block 52, Lot 5
Rio Motel Annex, 306-310 Taylor Avenue	Block 52, Lot 12
Rio Vista Motel and Apartments, 307 E. Taylor	Block 63, Lot 4
Riviera Resort Motel, 325 Spencer Avenue	Block 157, Lot 13
Royal Court Motel, 4301 Atlantic Avenue	Block 108, Lot 7.01
Royal Court Annex 1 and 2,	
Rus-Mar Motel, 5010 Ocean Avenue	Block 33, Lot 13
Sea Bird Motel, 215 East Hand Avenue	Block 41, Lot 8
Sea Cove Motel, 323-325 East Wildwood Avenue	Block 202, Lot 18
Sea Gull Motel, 5305 Atlantic Avenue	Block 8, Lot 1
Sea Gull Annex,	
Sea Kist Motel, 5210 Ocean Avenue	Block 16, Lot 13

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Sea Mist Apartments, 4708 Ocean Avenue	Block 63, Lot 16
Sea N Sun Motel, 3909 Ocean Avenue	Block 139, Lot 15
Sea Ray Motel, 5006 Ocean Avenue	Block 33, Lot 14
Sea Shell Motel, 250 Rio Grande Avenue	Block 41, Lot 29
Sea Shell Ice Cream, 300 E. Rio Grande	Block 42, Lot 7
Sea Winds Motel, 4508 Atlantic Avenue	Block 85, Lot 14.02
Shore Plaza Motel, 2600 Boardwalk	Block 257, Lot 12
Skylark Motel, 3917 Atlantic Avenue	Block 148, Lot 1
Sonata Motel, 2703 Atlantic Avenue	Block 246, Lot 2
Stardust Motel, 3900 Ocean Avenue	Block 148, Lot 16
Starfire Motel, 5100 Ocean Avenue	Block 25, Lot 15.02
Starlux Motel (ex Wingate), 305 E. Rio Grande Avenue	Block 52, Lot 1
Sunflower Motel, 313 East Glenwood Avenue	Block 228, Lot 9
Surf Comber Motel, 4800 Atlantic Avenue	Block 51, Lot 28
Surf Tavern, 3500 Atlantic Avenue	Block 178, Lot 4
Tally-Ho Motel, 305-311 East Bennett Avenue	Block 25, Lot 2.02
The Apts., 317 East Hand Avenue	Block 42, Lot 6
Tide Winds, 231-237 East Davis Avenue	Block 96, Lot 9.02
Tom Cat Restaurant, 421 West Rio Grande Avenue	Block 46, Lot 10
Tropicana Motel, 305 East Youngs Avenue	Block 138, Lot 3
Twilight Motel, 210 East Spicer Avenue	Block 147, Lot 17.03
White Star Motel, 3610-20 Ocean Avenue	Block 174, Lot 13.02

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Wildwood Diner, 4005 Atlantic Avenue	Block 138, Lot 1
Wildwood Municipal Building, 4000 New Jersey Avenue	Block 135, Lot 18
Winward Motel, 5200 Ocean Avenue	Block 16, Lot 15
NORTH WILDWOOD	
24 th Street Motel, 2401 Surf Avenue	Block 289, Lot 5
American Inn, 510 13 th Avenue	Block 413, Lot 10.01
The Anchorage Motel, 2110 Surf Avenue	Block 261, Lot 1.02
Athens Motor Inn, 1400 Surf Avenue	Block 268, Lot 105
Alante Motor Inn, 515 East 8 th Avenue	Block 419, Lot 10.01
Alante Motor Inn Annex, 515 East 18 th Avenue	Block 419, Lot 10.01
Atlantic Ocean Winds, 608 Ocean Avenue	Block 307, Lot 1
Avalon Motel, 411 East 26 th Street	Block 288, Lot 1
Bayberry Motel, 2207 Surf Avenue	Block 291, Lot 3
Beach Cove Motel, 425 East 20 th Avenue	Block 294, Lot 49.02
Beach Hugger Motel (ex Al Sann), 210 Ocean Avenue	Block 324, Lot 7
Beach Rest Motel, 421-423 25 th Avenue	Block 289, Lot 21
Bel Aire Motel, 1109 Surf Avenue	Block 302, Lot 25
Bird of Paradise, 333 East 26 th Avenue	Block 257, Lot 29
Breakers Motel, 1001 Ocean Avenue	Block 416, Lot 28
Brigadoon Motel, 1605 Ocean Avenue	Block 317.01, Lot 2
Carideon Motel, 2200 Atlantic Avenue	Block 229, Lot 1

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Cardinal Motel, 2300-2310 Atlantic Avenue	Block 228, Lot 1
Caribbean Breeze Motel (ex Surf Rider), 501 Surf Avenue	Block 321, Lot 2
Chateau Bleu, 911 Surf Avenue	Block 304, Lot 25
Cherry Hill Apartments, 415 East 13 th Avenue	Block 301/12
Condor Motel (ex El Condor), 1507 Ocean Avenue	Block 411, Lot 1.01
Coral Reef Condominiums, 513 East 7 th Avenue	Block 420, Lot 1.01
De Sales Court, 416 East 22 nd Avenue	Block 291, Lot 24
Donaraile Motel-Apartments, 436-8 East 21 st Avenue	Block 292, Lot 38
Driftwood Motel, 1504 Atlantic Avenue	Block 236, Lot 101.02
El Capitan Motel, 2300 Surf Avenue	Block 259, Lot 7
El Morro Motel, 908 Ocean Avenue	Block 304, Lot 1
Erin Shores, 2504 Atlantic Avenue	Block 226, Lot 5
European Motel, 300 Ocean Avenue	Block 323, Lot 1
Flame Inn, 2206 Surf Avenue	Block 260, Lot 1
Florentine Motor Inn, 1901 Surf Avenue	Block 294, Lot 3.01
Flying Dutchman 711 Ocean Avenue	Block 419, Lot 24
Friendship "7" Motel, 701 Ocean Avenue	Block 419, Lot 28.02
Galaxie Motel, 510 East 11 th Avenue	Block 415, Lot 38.02
Gaslite Motel, 700 Surf Avenue	Block 275, Lot 49
Golden Rail Motel, 1702 Ocean Avenue	Block 296, Lot 7
Golden Tiara Condominiums, 1205 Surf Avenue	Block 301, Lot 27
Grecian Gardens, 305 East 17 th Avenue	Block 266, Lot 2
Grey Manor, 2100 Surf Avenue	Block 261, Lot 7.02

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Harbor Mist, 509-511 East 11 th Avenue	Block 416, Lot 17
Horizon Motor Inn, 405 East 21 st Avenue	Block 293, Lot 9
Isle of Capri, 500 Ocean Avenue	Block 321, Lot 1
Ivanhoe Motel, 406-430 East 21 st Avenue	Block 292, Lot 14
King's Inn, 2300 Boardwalk	Block 290, Lot 1
King's Inn Annex, 422 East 22 nd Avenue	Block 290, Lot 1
Lampost Motel, 442 East 21 st Avenue	Block 292, Lot 50
Lau Ray Motel, 221 East 26 th Avenue	Block 226, Lot 27.02
Le Boot Motel (ex Lou Booth), 515 East 15 th Avenue	Block 412, Lot 10.01
Le Marquee Motel, 2001 Surf Avenue	Block 293, Lot 7
Le Sabre Condominiums, 510 East 8 th Avenue	Block 418, Lot 38.01
Lighthouse Motel (ex Bates), 331 East 16 th Avenue	Block 261, Lot 117
Lollipop Motel, 2301 Atlantic Avenue	Block 259, Lot 6
Luræ Motel, 331 East 7 th Avenue	Block 276, Lot 2
Malibu Condominiums, 431 East 19 th Avenue	Block 295, Lot 51.01
Mary Ann Motel, 421 East 23 rd Avenue	Block 291, Lot 31
Matador Motel, 509 East 16 th Avenue	Block 411, Lot 10
Mediterranean Motel, 405 Ocean Avenue	Block 422, Lot 3
Nancy Lee Motel-Apartments, 317 East 24 th Avenue	Block 259, Lot 33
Northwind Motel, 401 Ocean Avenue	Block 422, Lot 2
Notre Dame Motel, 2201 Surf Avenue	Block 291, Lot 6
Ocean East, 413 East 25 th Avenue	Block 289, Lot 9

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Ocean Side 1501, 1501 Ocean Avenue	Block 411, Lot 4
Oceanaire, 422 4 th Avenue	Block 322, Lot 26
Packard Motel, 337 East 26 th Avenue	Block 257, Lot 29
Palm Crest Motel, 418 East 24 th Avenue	Block 289, Lot 10
Palms Motel 317 East 25 th Avenue	Block 258, Lot 17
Panoramic Motel, 2101 Surf Avenue	Block 292, Lot 6
Paradise Cove (ex Woodbury Motel), 407 Surf Avenue	Block 322, Lot 10
Pink Shell, 505 East 18 th Avenue	Block 316.01, Lot 13
Royal Sands, 1309 Ocean Avenue	Block 413, Lot 24
Sahara Motel, 510 East 18 th Avenue	Block 315.01, Lot 20
Sand Dollar, 903 Surf Avenue	Block 304, Lot 30
Sandpiper Motel, 1600 Ocean Avenue	Block 297, Lot 7
Sandy Court Apartments, 300-308 East 24 th Avenue	Block 258, Lot 10
Sandy Shores Motel, 2510 Atlantic Avenue	Block 226, Lot 1
The San's Motel, 221 East 23 rd Avenue	Block 229, Lot 29
Sans Souci, 421 East 21 st Avenue	Block 293, Lot 37
Sea Edge Motel, 511 East 15 th Avenue	Block 412, Lot 16
Sea 'N Surf Motel, 420 East 22 nd Avenue	Block 291, Lot 36
Sea Rose Motel, 1101-03 Surf Avenue	Block 302, Lot 29
Sea Star Motel, 1504 Surf Avenue	Block 267, Lot 113
Showboat Motel-Apartments, 401-403 East 15 th Avenue	Block 299, Lot 25
Sting Ray Motel, 310 East 17 th Avenue	Block 265, Lot 14
Sun Haven Motel, 301-303 East 24 th Avenue	Block 259, Lot 2

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Sun Rest Motel, 411 East 23 rd Avenue	Block 291, Lot 9
Sunny Side Apartments, 401 East 13 th Avenue	Block 301, Lot 25
Surf 16 Motel (ex Garden Manor), 1600 Surf Avenue	Block 266, Lot 34
Surf Haven 1601 Surf Avenue	Block 297, Lot 8.01
Surf Holiday, 802 Surf Avenue	Block 274, Lot 57
Surf and Bay Motel, 304 Surf Avenue	Block 279, Lot 21
Surf Lane Motel, 329 East 24 th Avenue	Block 259, Lot 1
Surf Motel, 400 East 25 th Avenue	Block 288.01, Lot 7.01
Surf Side 7, 701 Surf Avenue	Block 306, Lot 29
Thunderbird Motel, 2301 Surf Avenue	Block 290, Lot 3
The Tides Motel, 1701 Ocean Avenue	Block 316.01, Lot 6
Tiki Motel, 510 East 16 th Avenue	Block 317.01, Lot 22
Time and Tide Motel, 515 East 11 th Avenue	Block 416, Lot 10.01
Trylon Condos, 1200 JFK Boulevard	Block 414, Lot 10.01
Tuscany Apartments (ex Sea Horse), 1908 Surf Avenue	Block 263, Lot 1
Tuscany Motel, 1900 Surf Avenue	Block 263, Lot 5
White Caps Motel plus Annex, 310-316 East 25 th Avenue	Block 257, Lot 18

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some cases perched upon the roof to be clearly seen from the street, the colorful lighting around the pool, the decorated soffits under the balconies, the colors used to paint and trim the motel, the tall plastic palm trees rustling in the ocean breeze, and the plaques holding the room numbers on the doors, designed to match the theme of the motel. Each of these details worked to support the evocative theme for the motel.

The general condition of the buildings within the Wildwoods ranges from fair to excellent. Although some alteration has occurred on a number of the motels, usually in the form of additions, the motels retain a significant degree of integrity.

The surveyed motels are considered as eligible for the multiple property nomination if they meet the following requirements:

In order to be considered as eligible a motel must meet all of the following criteria:

- The motel must have been built within the period of significance dating from the end of World War II to the mid-1970s.
- The building must have been constructed as a motel.
- The balcony must be continuous and run along the exterior of the motel.
- Building footprints must be constructed in a line, "L"-shape, "U"-shape or a variation of these forms.

In addition to the above requirements, a motel must meet five of the following eight requirements to be considered as eligible for the multiple property nomination:

- The building must have been constructed with a flat roof. The exception to this requirement is motels where a peaked roof is part of the motels decorative theme.
- Balconies must be visually unsupported or supported by beams.
- Because the automobile was such an integral part of the resort motel experience, the motel must have on-site parking.
- The motel must have a carport, which may be the underside of a sundeck.
- The motel must have a distinctive illuminated sign. Neon signage can contribute to increased integrity.
- The motel must have an extended roof overhang at least equal to the width of the balcony.
- Motel construction must be concrete block with concrete plank flooring and balconies.

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-
- The motel must have a distinctive theme, which is carried out through signage and decoration.

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G. Geographical Data

The Motels of The Wildwoods includes properties within the political boundaries of the City of Wildwood, the Borough of Wildwood Crest and the City of North Wildwood, Cape May County, New Jersey.

H. Summary of Identification and Evaluation Methods

An architectural survey of approximately 300 motels was conducted in the summer of 2001 for the area collectively known as The Wildwoods. A base list of motels was compiled off a map developed by Kevin C. Young, an architect in Wildwood, New Jersey, and then added to by motels identified in the field and by motels found in the Wildwood, Wildwood Crest and North Wildwood telephone directories. ARCH², Inc. designed the survey form using the New Jersey Historic Preservation Office base form information and then adding criteria specific to motels such as motel lobby location and description, swimming pool location and shape, decorative motifs, signage, balcony design, and railing design.

Since most of the motel development in The Wildwoods was based along the shore, the survey focused primarily upon the area from Pacific Avenue to the shore and the east west crossroads. An exception was made for Rio Grande Avenue, which as the major route into the community is lined with a number of motel structures.

Visual survey documentation was supplemented by a review of relevant secondary sources as well as several key primary sources, including:

- Conversations with motel owners including several who were the original owners or the child of the original owners.
- Telephone directories, travel guides, advertising brochures, and photographs from the Wildwood Historical Society.
- Project plans from the Buildings Departments of Wildwood Crest, Wildwood, and North Wildwood.
- Records from the Tax Assessors Office in Wildwood Crest, Wildwood, and North Wildwood.
- Sanborn Fire Insurance Maps of Wildwood Crest, Wildwood, and North Wildwood held at the Wildwood Historical Society and the New York Public Library.

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- Photographs, newspaper articles and oral history from the Wildwood Crest Historical Society.
- Conversations with Robert J. Scully Sr. of the Wildwood Historical Society.
- Conversations with Robert J. Scully Jr. of the Wildwood Historical Society and co-author of the book "Wildwood By-The-Sea".

Survey forms were completed and corresponding photographs taken for all motels built within the period of significance, from the end of World War II until the mid-1970s, regardless of alterations. For purposes of this survey, a building was considered a motel if the majority of rooms were connected by an exterior balcony. Hotel plans (two rows of rooms separated by an internal corridor) were excluded from this survey. These motels were then categorized in terms of architectural style, ranging from "high style" to "vernacular" and historic integrity, ranging from "high" to "low". Motels were considered to have "high architectural style" if the design of the building went beyond that of a flat roofed box, or if the decorative theme was carried through into the design of the building itself. Motels were considered to have "high historic integrity" if the vast majority of the original building fabric remained intact. Historic integrity levels were lowered for such alterations as the addition of synthetic siding or peaked roofs, or additions out of character to the rest of the motel.

In general, alterations to the motels fall within 6 categories:

- Additions of rooms either as additional stories or wings.
- Modernizing features such as the addition of peaked roofs or synthetic siding over the original stucco.
- Replacement of original jalousie doors for energy conservation
- Installation of air conditioner units in the jalousie openings under the windows.
- Replacement of original railings to meet stricter city safety codes.
- Replacement of slender poles with I-beams or stronger posts.

Building plans revealed that many of the additions of rooms or wing were completed in a style identical or complimentary to the original plans with many of the additions completed within the period of significance. While modernizing features such as peaked roofs and synthetic siding lower the historical and architectural integrity of the motel, these can be overlooked in cases where other features of the motel such as signage, theme, or balcony design are still intact. Motels where the entire building has been remodeled and modernized are not eligible. As motel owners are trying to extend the profitable season, many have covered over the original louvered openings in the room doors or have replaced these doors. As long as a majority of the remaining fabric is still

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intact, these motels are considered eligible. Since a large number of the motels were constructed prior to a wide-spread use of air conditioning units, these were added later in many of the rooms. In most cases they were added during the period of significance for the motels and are considered eligible. After several deaths resulting from falling off of motel balconies in The Wildwoods, safety codes have required changes made in railing design. As long as a majority of the remaining building fabric is intact these motels are considered eligible. Motels that have replaced slender poles with I-beams or stronger posts are considered eligible if a majority of the building fabric remains intact.

Utilizing the survey forms, photographs, and supplemental documentation a verbal description was written for each motel. The completed records were then filed alphabetically under the name of the motel for each municipality.

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Motels of The Wildwoods MPDF
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Crystal Beach Motel
Photograph 1 of 18



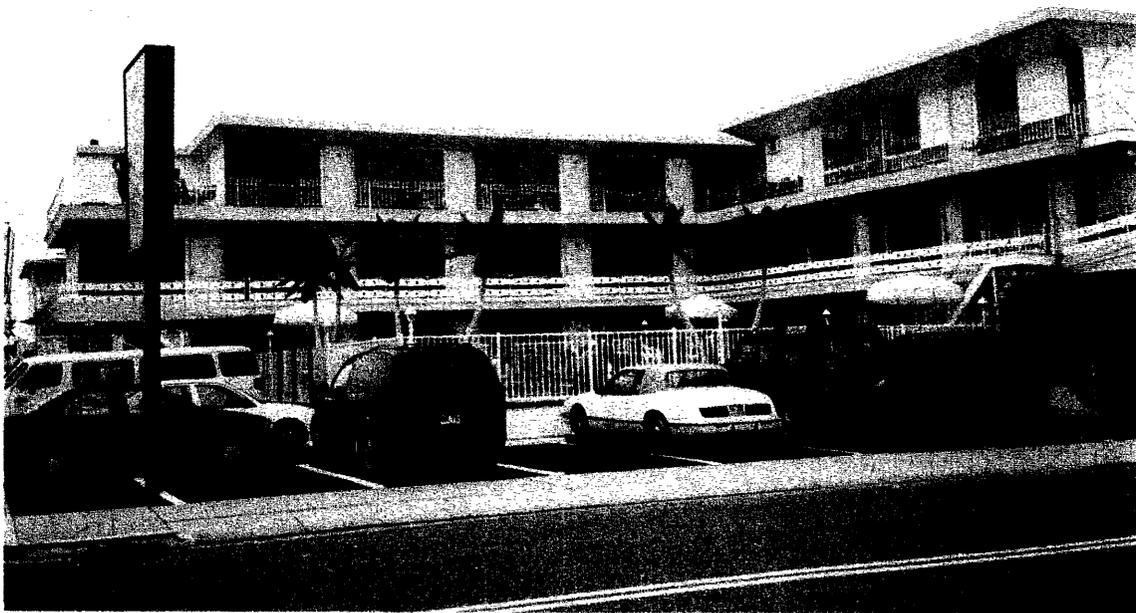
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The Singapore
Photograph 2 of 18



Motels of The Wildwoods MPDF
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Attaché Resort Motel
Photograph 3 of 18



Motels of The Wildwoods MPDF
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Safari Motel
Photograph 4 of 18



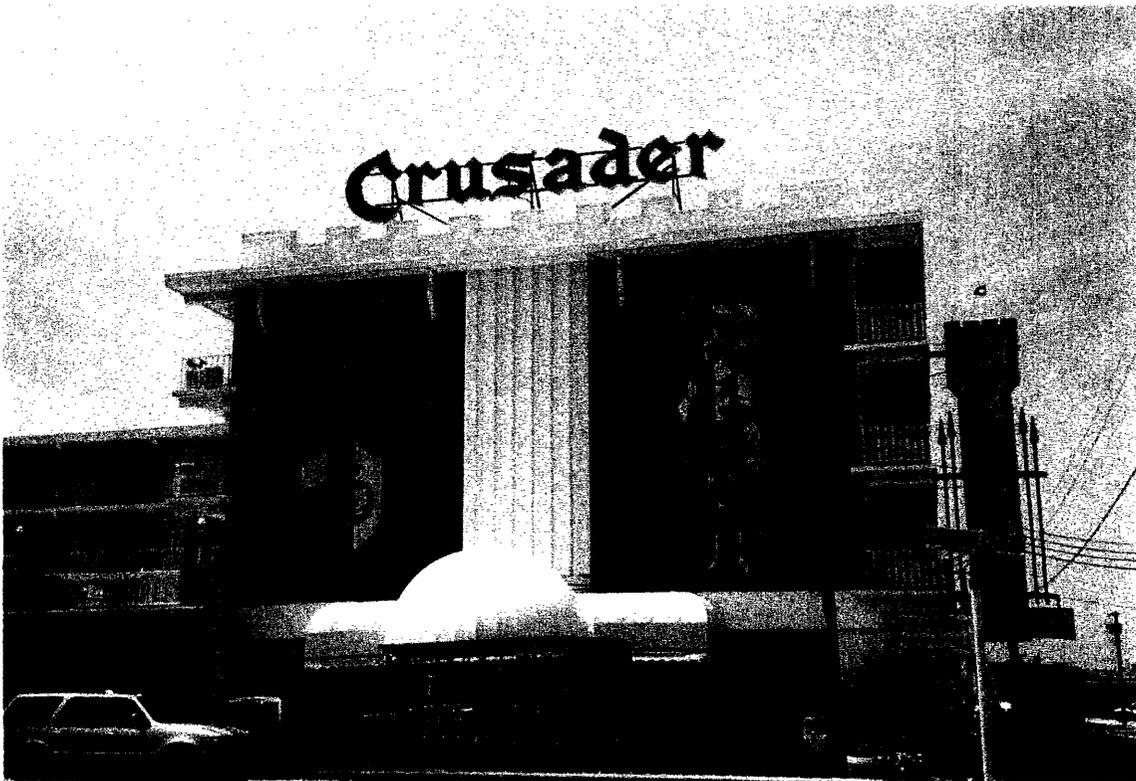
Motels of The Wildwoods MPDF
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Aztec Motel
Photograph 5 of 18



Motels of The Wildwoods MPDF
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Casa Bahama Motel
Photograph 6 of 18



Motels of The Wildwoods MPDF
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The Crusader
Photograph 7 of 18



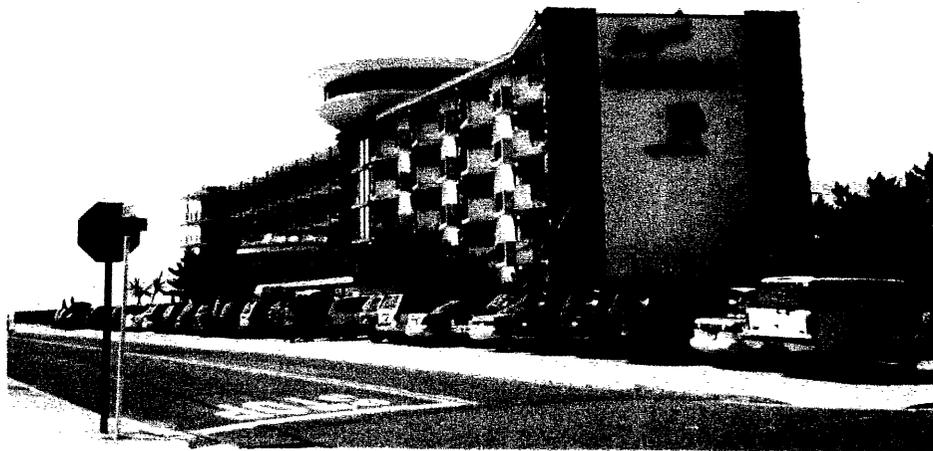
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The Waikiki
Photograph 8 of 18



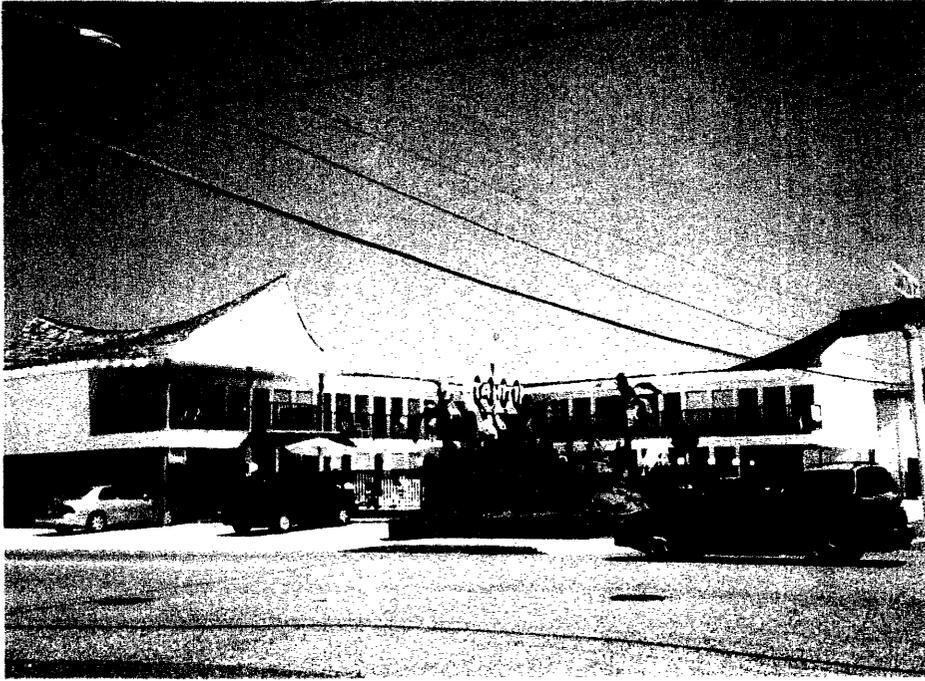
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Ocean View Motel
Photograph 9 of 18



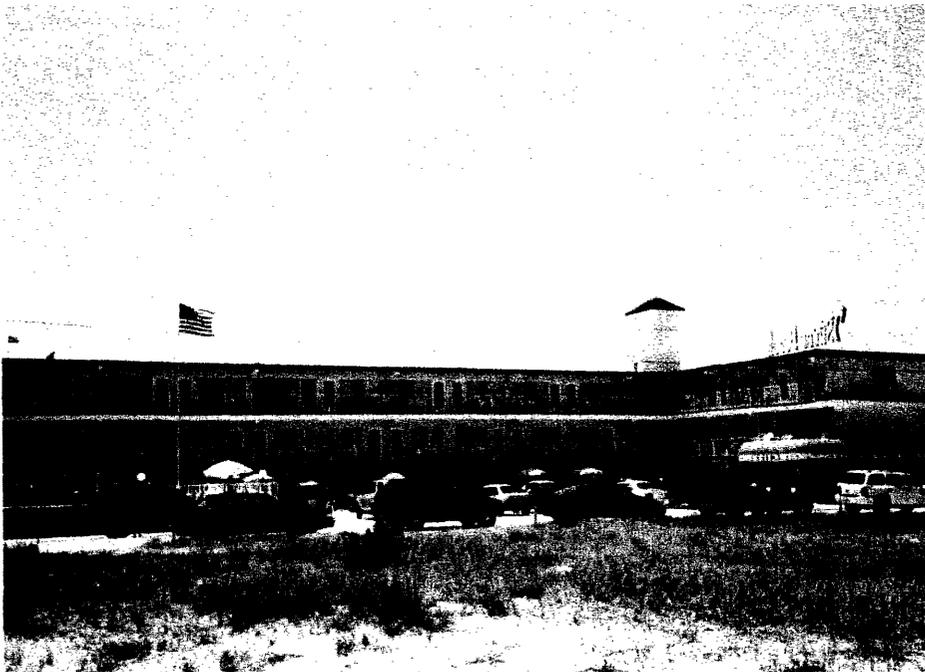
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The Royal Hawaiian
Photograph 10 of 18



Motels of The Wildwoods MPDF
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Tahiti Motel
Photograph 11 of 18



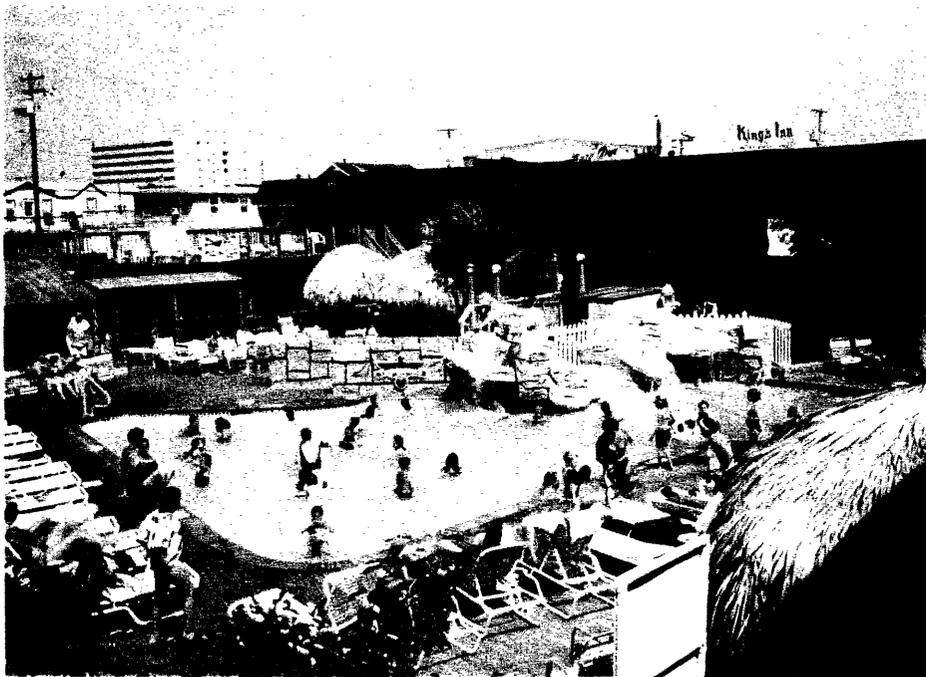
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Cape May County, New Jersey

Silver Beach Motel
Photograph 12 of 18



Motels of The Wildwoods MPDF
Cape May County, New Jersey

Coral Reef Motel
Photograph 13 of 18



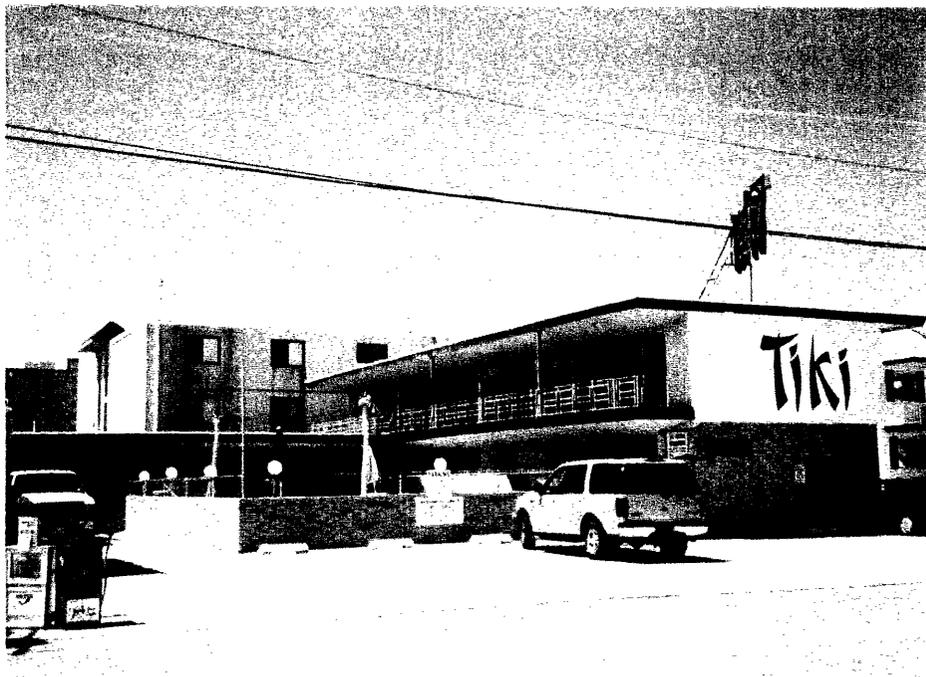
Motels of The Wildwoods MPDF
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Thunderbird Motel
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Motels of The Wildwoods MPDF
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Jay's Motel
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Motels of The Wildwoods MPDF
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Tiki Motel
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Sandy Shores Motel
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Motels of The Wildwoods MPDF
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El Capitan Motel
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