

United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Spring Lake, New Jersey as a Coastal Resort, 1870-1935

B. Associated Historic Contexts

Development of Spring Lake as a Shore Resort from 1870 to 1935

C. Geographical Data

City boundaries of the Borough of Spring Lake, New Jersey.

☐ See continuation sheet

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 for Planning and Evaluation.

Signature of certifying official

Date

Acting Assistant Commissioner for 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.

Signature of the Keeper of the National Register

Date

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

This multiple property nomination is organized to include five property types that contribute to the historic development of Spring Lake as a seaside resort. They are: 1) Hotels and Boarding Houses; 2) Residences; 3) Churches; 4) Civic and Commercial Buildings; and 5) Landscape and Recreational Structures.

All of the property types fall into a single historic context, the development of Spring Lake as one of New Jersey's foremost seaside resort communities during the years 1870-1935. The discussion of historic context is divided into four themes: 1) The evolution of resorts in the United States; 2) The development of Spring Lake; 3) Spring Lake builders and architects; 4) A brief social history of Spring Lake.

I. The Evolution of Resorts in the United States

A. Changing Attitudes Towards Recreation

For centuries, city dwellers have built retreats from the heat, stress and turmoil of urban life. Historically, villas, hunting lodges, and country pleasure houses were domains of the wealthy who sought nature's beauty without forfeiting the comforts of the city. It was in the second half of the 19th century, however, that resort life began to become available to a broader public as well. The United States, in particular, led the world in building the largest and most innovative hotels and resorts. (1)

By the end of the 19th century, fashion dictated private vacation homes instead of hotels for America's new rich, a transition readily apparent in the evolution of Spring Lake's vacation architecture. As one journalist wrote in a 1901 issue of The American Architect and Building News:

Some of us can remember when an annual sojourn in one of the immense hotels at Saratoga, or Niagara [sic], or Newport, was a high mark of the highest fashion . . . All this has gone by . . . the idea that a month in one of its [Saratoga's] hotels confers social distinction has long been ridiculous. (2)

Although the large hotel prospered for decades more, summer homes sprang up in many sizes, shapes and styles. Resorts turned into summer house communities, many planned as such from their inception -- like Spring Lake. Resort real estate became a profitable investment as dozens of companies up and down the New Jersey coast bought tracts of land for subdivision.

Since the Puritan work ethic that saw this country through its first century of settlement continued to have a strong hold on American life, enjoying resort pleasures did not come easily at first. An emphasis on salubrious mountain or sea air, however, or the curative power of mineral springs, helped to legitimize the attendant guilty pleasures of dances, sports, fancy food and the social promenade where one could see and be seen. The innocent beginnings of seaside resorts eased the transition from spartan health spas to luxurious resorts. The appeal of breathing healthful salt air,

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bathing in the ocean, boating and fishing, and driving along hard-packed beaches popularized places like the Isle of Shoals, New Hampshire, Block Island, Rhode Island and Cape May, New Jersey. (3) Promotional efforts on behalf of Spring Lake did not overlook the issue of health. A Pennsylvania Short Line publication of the 1890s states that "... the Malarious Influences complained of in many summer resorts are Never Known Here ... there are no sandy wastes, no scrub pines, no mosquitoes ..."

Between 1870 and 1914, American resorts came of age. Combined with the desire to "see and be seen," and the existence of more leisure time, spiritual and cultural uplift became the foundation of many vacations. Chautauqua camps featuring literary, scientific, and theatrical pursuits spread from their origins in upper New York state. Religious camps where vacationers lived in homey tents were often built around a central tabernacle or auditorium for religious and cultural events. Mt. Tabor and Ocean Grove are two prominent New Jersey examples.

Improved transportation speeded resort growth. Railroads, interurbans, trolleys and steamboats made resorts of all kinds accessible to a larger public. Places like Long Branch, New Jersey, became "summer suburbs" for commuting New Yorkers, as did Cape May and Atlantic City for Philadelphians. By the end of the 1880s, the United States had over 3000 resorts, most of which were made accessible by railroads. (4)

Despite periodic depressions, the post-Civil War economy was booming. Summer homes grew fashionable as Americans at almost every economic level sought new ways to display their wealth. The very rich hired architects to design mountain, lake and seaside retreats. Houses of lesser pretension were built by local builders from plans in books and journals, and modest cottages and cabins could be bought from catalogues and assembled almost anywhere.

Hotels became grandiose pleasure palaces reflecting indigenous climate, topography and building materials as well as the creativity and whimsy of their architects. The Hotel del Coronado in San Diego, California and the Marlborough-Blenheim in Atlantic City, New Jersey are but two of the many "larger-than-life" hotels built around the turn of the century, when Americans were finding new ways to enjoy themselves.

B. Resorts Along the New Jersey Coast

The New Jersey coast stretches for almost 150 miles along the Atlantic Ocean from Perth Amboy to Cape May. Until the middle of the 19th century, this almost endless line of white sand was dotted with small villages and farms. The rich, sandy soil was suitable for crops and pasturage. Industry was barely known, except for a few centers on large river inlets like Egg Harbor, where shipbuilding and related businesses flourished. Oystering and fishing supported only the hardiest and most independent.

(5)

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Within a 50-year span, beginning about 1850, the New Jersey coast was transformed from a sparsely populated, barren stretch of land to a nearly continuous string of resort towns and villages, part of a larger phenomenon that developed from Maine to Florida at the same time. As William Nelson, editor of The New Jersey Coast in Three Centuries pointed out in 1902, the New Jersey shore was particularly desirable:

. . . There are spots, as along the more northern coast, which are delightful in summer, but are wellnigh uninhabitable in winter, and others, as in Florida, which are grateful to the winter sojourner, but almost unendurable during the remainder of the year.

Almost midway between these far geographic and climatic extremes lie the shores of New Jersey . . . affording the widest diversity of advantages and charms . . . Here the cooling sea breezes from the far north mingle with the balmy zephyrs from the tropics, and the waters of the ocean, tempered by the warmth of the Gulf Stream, are unpolluted by stain or odor from factory or mine. The beach, floored with smoothest, cleanest sand that could not soil the fairest foot, is paralleled by path and drive ways ample for all manner of vehicles, for horsemen and for cyclist. (6)

Hotels of palatial dimensions, beautiful architecture and sumptuous appointments were the focal points of many resorts. Not all were haunts of the very rich -- some were founded by people of simple taste and reflective minds; others were religious camps from their inception. In these modest resorts in particular, boarding houses were apt to outnumber or replace grander hotels.

An important factor for a New Jersey resort's success was its accessibility, especially from New York City and Philadelphia. The Pennsylvania Railroad and the Central Railroad of New Jersey ran from New York, and the Pennsylvania and the Lehigh Valley lines from Philadelphia. In addition, a fleet of steamers ran down the coast during the summer months, often connecting with trolley lines that ran to the steamship piers. Daily vacation commuting was not uncommon. (7)

Vacation communities practically ran from one lawn to the next along the entire New Jersey coast. "The towns are of every characteristic save one -- there is none given over to the vicious classes, and none where good morals are condemned or modesty offended," wrote Nelson. They ranged from large, fashionable and exclusive, where heated saltwater pools, ballrooms and bowling alleys were the norm, to small and modest, where rest and relaxation were emphasized.

Of the larger resorts, Long Branch is New Jersey's oldest; its first hotel opened in 1792. Cape May, founded in 1801 and a popular watering place for Philadelphians, was probably the most famous American seaside resort in the 19th century. The Mt. Vernon Hotel, built in 1853 was the largest hotel in the United States when it burned only three years later. Atlantic City, the most cosmopolitan of the resorts, was visited

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by the enormously wealthy, the middle class and those of modest means. Founded in 1854, it was planned to take advantage of the opening of the railroad and the United States Hotel. The foresight which brought the railroad to Atlantic City was thirty years ahead of its time and a guarantee of success. (8) By 1902, Atlantic City boasted 450 hotels and boarding houses, two ocean piers, an elaborate casino, and four miles of boardwalk.

Religious meeting places founded by many different denominations catered to another section of the New Jersey vacation-going public. Sea Grove, now Cape May Point, was formed in 1875 by Presbyterians. Its leading citizen was Philadelphia merchant John Wanamaker, who built an elaborate cottage there. In 1876, Seaside Park was founded by a group of Baptists; its exclusivity was assured by the fact that it was accessible only by boat. Ocean Grove, begun in 1879 by three brothers who were Methodist ministers, is New Jersey's best known religious resort. Its tabernacle and picturesque tent cottages flourish today. The same three brothers founded another Methodist camp, Atlantic Highlands, in 1881, but by 1886 the camp meetings had dwindled and the Highlands had become a growing secular resort, better known for the Water Witch Club House overlooking Sandy Hook Bay, and its surrounding summer cottages.

In company with the large resorts and the religious camps were a number of quiet communities founded by real estate developers, where hotels and boarding houses might be found, but where private summer residences filled the larger portions of the newly laid out street grids. Typical of such towns are Avon, Belmar, Sea Girt, Manasquan, Sea Isle, Avalon, Wildwood, and one of the best preserved -- Spring Lake.

NOTES

1. Richard Guy Wilson, "Nineteenth Century American Resorts and Hotels," Nineteenth Century, V.8, Nos. 1-2, 1982, p.12.
2. American Architect and Building News, Oct. 5, 1901, p. 1.
3. Lecture, Christa Wells, Instructor, University of Pennsylvania Historic Preservation Program, 1987.
4. Henry Lawrence, "Southern Spas: Source of the American Resort Tradition," Landscape, v. 7 No. 2, 1983.
5. Christa Wells, 1987.

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6. William Nelson, The New Jersey Coast in Three Centuries, (New York: Lewis Publishing Co., 1902.) v. 1, p. 231-2.
7. William Nelson, v. 2, p. 40.
8. Jane Methot, Up and Down the Beach, (Navesink, NJ: Whip Publishers, 1988.) p. 74.

II. The Development of Spring Lake

Between 1870 and 1900, the four communities that eventually merged to become Spring Lake grew at a phenomenal rate, changing from sleepy farmland to a premier New Jersey resort. Each was a large agricultural tract bought by speculators who laid out gridded subdivisions for construction of houses, hotels, and other improvements. This same basic pattern of development was similar in neighboring towns like Sea Girt, which experienced a rapid transformation after the advent of convenient rail service.

The four towns thus transformed were Como (characterized by rolling hills and green shaded woods), Villa Park (surrounded on three sides by Wreck Pond), and Brighton and Spring Lake Beach (noted for their openness and sunshine).

A. Brighton

The first Spring Lake community to be developed was Brighton, surveyed and subdivided in 1873 by Joseph Tuttle of Newark and William Reid of Wall Township, who bought the former Walling and Howland farm on the edge of a U.S. lifesaving station. They had a public road built through the property from the Squan Turnpike (now Route 71) to the railroad station, providing excellent access to their "cottage lots."

Despite their initial success, however, Reid and Tuttle's development stalled. Further work was delayed until 1880, when development resumed under the direction of Tuttle's nephew, C. Wilbur Tuttle (who was to start a bungalow colony of his own in 1907, called Rock Ridge, in Denville, New Jersey) and Robert Worthington. As if to compensate for the dilatory progress of the original development team, Worthington and Wilbur Tuttle embarked on a frenzied course of action. Between 1880 and 1882 they graded and paved streets,

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installed water and sewerage lines and planted trees. During the same two years they built nine large cottages and a four-story hotel at Newark and Ocean Avenues named Wilburton-by-the Sea in honor of Wilbur Tuttle. Brighton's avenues were 60' to 100' wide, and its lots measured 50' x 150'. (1)

By 1881, Brighton had its own business district along Third Avenue, featuring the stores of O.H. Brown, later mayor of Spring Lake, and William Potter, both of whom catered almost exclusively to the furnishing of summer cottages. Brighton was greatly expanded by the purchase by the Tuttles of the 100 acre Samuel Ludlow farm, between present-day Tuttle and Worthington Avenues. In 1884, Brighton, North Brighton, and Ludlow's former property became North Spring Lake, comprising what is now the central portion of Spring Lake. The Manasquan Sea Side gave the following account of Brighton in its April 13, 1885 edition, indicating the prosperity of the village:

...[Brighton] has attained some considerable popularity since its advantages have become known...Forty-eight cottages, mostly of Queen Anne style architecture, one hotel with the capacity of 200 or more, and a schoolhouse costing \$7,000 are already erected... Improvements are still going on...

B. Villa Park

One of Brighton's developers, William Reid, also developed his own farm bordered by Wreck Pond in the southwest corner of Spring Lake. He modestly called his development Villa Park, and by 1875 had sold several cottage lots, largely to New Yorkers like Brooklyn detective Anthony Comstock, famous as an investigator of the Tweed ring. Reid's friend John Rogers developed his farm as Rogers' Villa Park, north of Reid's property. Reid's Villa Park was the site of two "recycled" Centennial buildings, moved from Philadelphia and re-erected in New Jersey in 1877 -- the Missouri and New Hampshire state buildings; the Missouri building remains. Like Brighton, Villa Park's development in the 1870s was slow, but took off in the 1880s. By the time the two Parks merged in 1888, a public road divided them and the former farmland had been cut into lots 60' x 140' to 225'. The terrain sloped gently to the water, affording ocean views from some lots. (2) The 1889 Wolverton Atlas shows every lot sold, though some, bought speculatively in blocks by one or two investors, remain unimproved.

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C. Spring Lake Beach

Spring Lake Beach was created from the 285 acre Osborn farm, and promoted by Dr. Alfonso Willits, a Philadelphia minister. Willits visited the Osborn farm in 1874 during a sojourn in nearby Ocean Grove, a resort noted for its protestant religious affiliations. Among the attributes of the Osborn property were its proximity to a beautiful stretch of beach, as well as the presence of a picturesque freshwater pond fed by springs, later named Spring Lake. Willits returned to Philadelphia and promoted the site, newly connected by rail, as a healthful resort for Philadelphians. The Spring Lake Beach Improvement Company was formed in 1875 to develop the Osborn farm, and Philadelphia engineer Frederick Anspach hired to design the layout of the new town, Spring Lake Beach.

Anspach planned the town in a rigid grid pattern which ran at a 90 degree angle to the ocean, with northbound streets meeting Brighton's at a 45 degree turn. (3) He chose two square blocks as the site of the Monmouth House, directly on the ocean in the center of the development. Unlike Brighton and Villa Park, plans to build the hotel and improve lots by grading and planting trees were rapidly executed, and the Monmouth was completed early in 1876. By 1877, two more hotels were open for business, including the famous Lake House, as well as several small guest houses and 25 cottages, including the Rev. Willits' own.

The great popularity of Spring Lake Beach was no doubt due to the presence of the lake itself, pleasing both aesthetically and as a spot for recreation. Additionally, the Monmouth House became known as one of the finest hotels on the shore, a magnet which drew both visitors and potential cottage owners who were attracted by the substantial nature of the development.

D. Como

Como was the last of the communities comprising present day Spring Lake to be developed. It was created from a 240 acre tract north of what is now Vroom Avenue and what was known as the Three Cornered Pond, later Lake Como. Como's developers were Henry Yard and William Force, whose names appear frequently as property owners on maps of the area that predate the formation of Como; presumably the two were speculators on both a small and large scale.

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Como was formed in 1881 and originally called "Keith." Henry Yard was an engineer who surveyed the tract's 240 acres himself. To improve views, Yard flattened a hill that dropped to the ocean between Monroe and Remsen Avenues, resulting in the terraced lots found today. (4) Plans were made but never executed for a small town center and hotel; instead, Como became an estate area. Still, the Sea Side claimed in an October 12, 1883 article that "...Lots are sold at Como at from one-half to two-thirds the prices sold at Ocean Beach or Spring Lake," indicating the already inflated prices of lots in those areas.

The same article asserts, however, that Como "...is destined to be the finest spot on the coast because everything is done properly from the beginning." Would-be buyers must have taken heed. The number of estates in Como (or Lakewood-by-the-Sea, as it was sometimes known), grew throughout the early 1900s to include the homes of manufacturing magnates William Chesebrough, Samuel Heilner, and Ferdinand Roebling. The popularity of Como as an estate area followed a resort trend beginning in the 1880s of owning or renting one's own "cottage" rather than staying in hotels. In 1899, Como became a part of North Spring Lake, which had already absorbed the former Brighton.

E. Prosperity and Incorporation

Despite some setbacks suffered by individual developers, growth was remarkably steady. Accounts from the 1870s report carpenters and builders working on both cottages and hotels. So successful was the building boom that the community acquired its own lumberyard, run by Curtis and Davis, near the western edge of town near the railroad tracks; manufacturers of ready-made house parts sprang up nearby. Prominent among the builders were a number from Pennsylvania, including Yarnell and Cooper, Smith Hughes, and Gregg and Hay, no doubt attracted by Philadelphians who flocked to the place. (5)

Hotels, boarding houses and cottages were built in a flurry of activity. As reported in an 1877 edition of the Philadelphian:

Notwithstanding the unsettled state of the country in regard to the perplexing presidential question, and others of a financial character, involving failures, losses &c., yet along the shore, and especially this section of it [Spring Lake] things generally hold their own, and building improvements are going right ahead. (6)

Broad, graded avenues and wooded parklike settings proved at least as attractive to Spring Lake visitors as the beautiful beach. The 1889 Wolverton Atlas shows development concentrated around the perimeter of Spring Lake, with a great many lots improved, while oceanside lots are largely open, with the exception of those occupied by large hotels.

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In 1903, North Spring Lake, including Brighton, North Brighton and Como merged as Spring Lake, and act of incorporation which stimulated public improvements, most notably the construction of a unified boardwalk maintained by the municipality.

During the years between 1900 and 1935, growth was stabilized and the appearance of present-day Spring Lake was firmly established. The early grids of the four original localities were gradually filled in with more and more houses in a pattern that extended chronologically and physically from the ocean to the railroad, i.e., from most to least desirable lots. Large houses and estate size properties continued to be constructed during the early part of the 20th century, but more and more modest bungalow and small period revival houses began to be built as the borough grew slowly in the direction of a year-round community.

III. Spring Lake Builders and Architects

The development of Spring Lake began at a time when carpenter-builders were designing those middle class dwellings which did not come straight out of a pattern book, and trained architects were increasingly responsible for more prestigious commissions. Architecture in Spring Lake, therefore, is a mixture of work by untrained local men, of greater or lesser talent, and professional architects with regional or national reputations.

Among the local "would-be-architects" who started out as builders was WILLIAM HAMILTON, who built and presumably designed the Shapely House on Mercer Avenue, and a number of other Spring Lake houses. WILLIAM H. NORRIS, another carpenter-builder, specialized in altering and remodeling but also built such residences as the McGraw and Marberg houses (the latter designed by Asbury Park architect Ernest A. Arend). AUSTIN CURTIS started erecting houses in Spring Lake in 1895 including the cottages of Thomas Morris, W.H. Westphal, Thomas Martin, H.H. Collins, and his own house on Jersey Avenue. Many of Curtis's houses were based on the "Four-Square" house plan, popular at the turn-of-the-century and distinguished by its square shape, hipped roof, and dormer windows. Although builder-designed houses display the requisite number of resort architecture flourishes, they are usually identifiable because of awkward massing or proportions, or naive use of ornament.

Spring Lake's plenitude of fine architecture, on the other hand, is clearly the work of trained architects, some of them noteworthy. Not as ostentatious as Newport, Rhode Island, Spring Lake nonetheless had its share of grand "cottages" commingled with its bungalows, guest houses and hotels. While New York and New Jersey architects were active in Spring Lake, it was Philadelphia architects who contributed most to the town's reputation for exclusivity and architectural distinction.

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BENJAMIN LINFOOT was among the first of the Philadelphians to try his hand in Spring Lake. In 1880 Mrs. Anna W. Baird commissioned Linfoot to design eight double or twin cottages and two hotel cottages, the Essex and the Sussex, all grouped in a single block called "Hastings Square," next to the ocean. (1) Linfoot was so pleased with the result that he featured the Queen Anne cottages in his 1881 book, Architecture of Seaside Cottages. Mrs. Baird must have been equally pleased, for her family commissioned Linfoot to build several homes along the Main Line in Philadelphia.

By 1884, Linfoot had added to his list of satisfied clients the vestry of the Spring Lake Presbyterian Church. He also designed additions to the Carlton Hotel, whose architect, BRUCE PRICE (1845-1903), was responsible for the design of many houses in New York's Tuxedo Park.

Fire, the enemy of so much resort architecture, destroyed practically all of Linfoot's work in Spring Lake, including most of Hastings Square. To replace this loss, GUY KING & COMPANY, another Philadelphia firm, was hired to create a new hotel to face the ocean. With Queen Anne and Shingle Style architecture on the wane, King, whose speciality was resort and cottage architecture, designed for the Hastings Square investors a brick Georgian Revival monument to America's love of its colonial heritage. The Essex and Sussex Hotel has remained a landmark of the New Jersey shore since its completion in 1914. Two of Philadelphia's most celebrated early 20th century architects also found their way to Spring Lake. In 1899, Martin Maloney commissioned HORACE TRUMBAUER (1869-1938) to design "Ballingarry," an imposing Georgian Revival house modeled after the Dublin Town Hall, James Hoban's prototype for the White House. As a leading architect of the American Renaissance, Trumbauer served some of the nation's wealthiest clients. His townhouses in Philadelphia, New York City and Washington, DC are nearly as well known as his designs for summer houses in Newport, Rhode Island and Bar Harbor, Maine. (2)

Trumbauer was equally at ease with churches and institutional commissions. In 1902 he completed another prestigious Spring Lake assignment for Maloney, St. Catharine's Roman Catholic Church. Like his contemporaries, McKim, Mead & White, Trumbauer was often derided for his fidelity to his models. In truth, however, his mastery of scale, proportion and detail infuse his best work with originality and a sense of appropriateness, as St. Catharine's and "Ballingarry" prove.

WILSON EYRE (1858-1944) was the second Philadelphian of substantial accomplishment to ornament Spring Lake with his work. Over the span of a long career which included more than 350 commissions, Eyre moved from the Queen Anne and Shingle styles to Georgian Revival (specifically Philadelphia-inspired Georgian Revival), the Arts and Crafts mode and finally, Anglo-American eclecticism. Eyre's greatest gifts lay in domestic design, a fact recognized by his Spring Lake patron, Henry Welsh Rogers. "Lowlands," the stuccoed and tile-roofed house he designed for Rogers in 1909 displays elements of Arts and Crafts sensibility combined with a Mediterranean flavor, a comfortable and perfectly suitable style for a seaside house.

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Two more Philadelphia firms of note whose work was found in Spring Lake were NEWMAN & HARRIS and WATSON & HUCKEL. Frank Rushmore Watson was one of the most important of Philadelphia's church specialists around the turn of the 19th century. As partner in charge, he was responsible for additions to the Monmouth Hotel in 1914 and the Spring Lake Golf Club a year later. (3) A decade before Watson arrived on the scene, Newman & Harris had designed "Seawood" for Samuel Heilner in 1904. Its distinctive gatehouse, originally roofed in real thatch, survives. Sometime after 1910 Frank Newman left the partnership and moved his practice to New York City. From his new office he designed Spring Lake's distinguished brick and stucco Tudor Revival Community House for Oliver H. Brown in 1921, still standing on Madison Avenue. (8)

Outside of Philadelphia, architects came from other parts of Pennsylvania, as well as from New York and New Jersey. CLARENCE W. BRAZEN listed offices in Chester, Pennsylvania and New York City. (4) Several of his designs (including two for Asbury Park, Trinity Church, 1914, and the Merchant's National Bank, 1916) were published in

American Architect, The Architectural Review, and other journals. Martin Maloney hired Brazen in 1916 to design alterations to his carriage house. ERNEST A. AREND, with an office in Asbury Park for fifty years, designed a number of Spring Lake cottages, including the Linburg House (an accomplished late example of the Shingle Style), and houses for the Schoonmaker and Marberg families. (5)

The last designer of an important Spring Lake structure was E.H. SCHMEIDER, who is identified in municipal records as the borough's engineer and architect. He designed the two extant brick bathing pavilions, the first constructed at the end of the 1920s, the second in 1931.

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NOTES

Development Patterns

1. "Seaside Directory of New Jersey," collection of Spring Lake Historical Society, n.p.
2. Ibid.
3. Asbury Park Journal, Aug. 31, 1878.
4. Charles Wrege, Spring Lake: An Early History, (Spring Lake, NJ: Bicentennial History Committee, 1976), p.15.
5. The Philadelphian and Ocean Grove Record, Feb.24, 1877, p.62.
6. Ibid.

Builders and Architects

1. Catherine Lynch, "Benjamin Linfoot, 1840-1912," (Master of Science Thesis, University of Pennsylvania, 1988), ch.4.
2. Sandra Tatman and Roger Moss, Biographical Dictionary of Philadelphia Architects 1700-1930, (Boston, G.K. Hall, 1985), p.799-807.
3. Edward Teitleman, Macmillan Encyclopedia of Architects, (New York: The Free Press, 1982), p.35.
4. Tatman and Moss, p.832-839.
5. Ibid., p.570-571.
6. The American Architect, Feb.12, 1919, p.222-229.
11. Asbury Park Press, May 7, 1904, p.4.
12. New York Times, August 29, 1950, p.27:3.

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A. Influential Individuals

Spring Lake is the product not only of developers, builders and architects but of the property owners and guests who collectively shaped it. Although it was largely men of great wealth and power (many of them Philadelphians) who had houses built in Spring Lake to match their own self images, it was two women who created what would become one of the town's largest and most significant hotel complexes -- the Essex and Sussex.

ANNA W. BAIRD, widow of Matthew Baird of Baldwin Locomotive, was comfortably well off when she bought an entire block in Spring Lake between 1880 and 1881. With the help of Philadelphia architect Benjamin Linfoot, Mrs. Baird created a complex called "Hastings Square," where Linfoot designed eight double cottages and two "hotel cottages." The hotels were named the Essex and the Sussex. The uniqueness of "Hastings Square" stood out in the growing community as a prototype for the lucrative cottage rental and hotel business. Undertaken without the support of an investors group, Mrs. Baird's venture was courageous and successful. (1)

An 1882 publication listed SUSAN URIE as a tenant of four of Mrs. Baird's cottages. (2) Like Anna Baird, Susan Urie was a widow when she arrived in Spring Lake from Philadelphia in 1877. A middle-aged woman whose upbringing had been "gentle," Susan Urie entered one of the few fields open to women: She managed several of Mrs. Baird's cottages. Her reputation for running distinguished guest houses advanced her business, and in 1891 she bought all of "Hastings Square."

In 1900 and again in 1901 fire destroyed most of the cottages, the Essex Hotel and part of the Sussex. Undaunted, Mrs. Urie rebuilt and continued operations, even after a third fire in 1909 destroyed much of the block again. In 1914 she sold the complex to the Hastings Square Hotel Company, a group of investors made up of some of Spring Lake's most prominent businessmen and residents. The new owners embarked on further improvements that would transform the Essex and Sussex into one of the most desirable hotel properties along the New Jersey coast, but its existence after three of the worst fires in Spring Lake was due to Susan Urie, who retired as one of New Jersey's wealthiest women.

In the 1880s the cornerstone of Spring Lake's business district was O. H. Brown's furniture store. From modest beginnings, OLIVER H. BROWN expanded his business dealings into banking, politics and real estate. He served as Spring Lake's mayor for more than thirty years and as State Senator from 1902-1911. In collaboration with his

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brother Peter C. Brown, a successful realtor, Oliver Brown became one of the largest owners of real property in Spring Lake and Lakewood. As president of the Spring Lake Hotel Company, O.H. Brown's fellow board members were some of the town's most prestigious summer residents, including Martin Maloney, Col. James Schoonmaker and S.B.Calloway. (4)

Perhaps in recognition of his good fortune, Brown bestowed a lavish gift on Spring Lake in 1921. His Community House, intended to strengthen the educational, religious and social interests of the town was dedicated as a memorial to the soldiers of World War I. Designed to house a library and theater, this Tudor Revival building continues to furnish a meeting place for civic groups today.

While some came to Spring Lake to make money, the majority of its guests and residents arrived to enjoy the fortunes they had already amassed. Acclaimed as a "... wideawake cottage colony of more than unusual pretensions ... liberally patronized by wealthy Philadelphians," Spring Lake's cottages filled with socialites whose gatherings were reported in the society columns of Philadelphia, New York, Baltimore and Washington newspapers. (5)

Among the families who created their own summer high society at Spring Lake were those of:

- * Col. JAMES SCHOONMAKER, Vice President of the Pittsburgh & Erie Railroad;
- * WILLIAM A. CHESEBROUGH, discoverer of Vaseline Petroleum Jelly and founder of the Chesebrough Manufacturing Company, who owned "Seacroft," which occupied an entire block in Como;
- * ALEXANDER HEMPHILL, President of the Guaranty Trust Company;
- * SAMUEL HEILNER, President of Commonwealth Coal & Coke Company, who in 1904 built "Seawood" between Pitney, First and Vroom Avenues at a cost of between \$50,000-\$75,000;
- * THOMAS MORRISON, business partner of Andrew Carnegie of U.S. Steel;
- * J. FRANKLIN FORT, New Jersey Governor between 1908 and 1911, who owned the house at 205 Newark Avenue after he left office;
- * and FERDINAND W. ROEBLING of John A. Roebling & Sons Company, a nephew of the builder of the Brooklyn Bridge, who in 1903 commissioned Wilson Eyre to design "Lowlands."

Some rented cottages, but most built their own impressive residences close to the ocean or near Spring Lake and its beautifully landscaped park. Their summer days and nights were filled with tennis and swimming at the Casino and a succession of private parties. Serving on the boards of its major hotels, as investors in its land improvement associations, and as patrons and benefactors of its churches and civic associations, these wealthy and influential residents shaped and directed Spring Lake. Arguably the most influential single individual was MARTIN J. MALONEY, who left two legacies to this small town. Maloney was born in Ireland, and in true rags-to-riches fashion, went from working in coal mines at age 12 to becoming a powerful utilities magnate, with interests in railroads, oil companies, mining and real estate.

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Despite connections in Philadelphia, Scranton and Florida, it was Spring Lake, Maloney's summer home, where in 1901 he decided to build St. Catherine's Roman Catholic Church as a memorial to his daughter, who had died the previous year. An outstanding example of the Renaissance Revival style, St. Catherine's was designed by Horace Trumbauer. Its opulence and commanding location made it more than a statement of personal grief.

Together with Maloney's home, "Ballingarry," (since demolished), St. Catherine's was an assertive statement of individual and ethnic achievement, a billboard for Maloney's self-made fortune, and a constant reminder that an Irishman and a Roman Catholic could be taken seriously in "society," or, alternatively, could create his own. This is Martin Maloney's second legacy, and an integral part of Spring Lake's history -- the rehabilitation of the image of the Irish immigrant in general, and, specifically, the creation of Spring Lake as the "Irish Riviera," where even today Irish flags seem to outnumber their American counterparts. (6)

Although captains of industry were Spring Lake's chief celebrities, a few minor literary lions prowled around the edges of the capitalist pride. They included the poet Algernon Sydney Logan of Philadelphia, who built the Shingle Style house at 901 Ocean Avenue in 1887, and George Pond, a journalist for The New York Times and The Sun, who built "Redtop" at 204 Remsen Avenue ca. 1889. In 1895 Howard Garis, author of the "Uncle Wiggily" stories, bought a house at Third and St. Clair.

B. Social Stratification

Like virtually every resort of the period, Spring Lake's reputation rested on a clear system of social, economic, religious, and racial stratification. The genteel districts in the southern part of town nearest the ocean warranted high property values and rents because of a system of de facto exclusionary zoning. An observation on where to build the borough's jail bears out this notion: "...the rear of the lot of the S.L. fire company building at 5th & Passaic [is] ... the logical place for the jail because of the constant difficulties with teamsters, employees at small hotels and private homes who lived, ate and drank near the railroad, where small hotels, restaurants and a saloon for such help were located. . . ." (7) In this same neighborhood today, on Jersey and Brighton Avenues, a sizable development of small, simple worker houses survives, in marked contrast to Spring Lake's fashionable districts.

Railroad and ocean sectors, identified with the servers and the served, also tell us something about race relations in the resort: The existence of a "color line" was established definitively before the turn of the century by such matter-of-fact listings as one in the 1886-87 edition of "Boyd's Jersey Coast Directory," which notes the "Chalfonte House - (Colored)." As late as 1923 a letter from a Spring Lake realtor to a renter advises her that she might find suitable summer help at a "colored employment agency and boarding house 1 1/2 blocks from the bank." (8)

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Martin Maloney's symbolic position as a "respectable" Roman Catholic highlights another aspect of stratification, Spring Lake's "exclusive residential standard," (9) which meant that the borough's Christian property owners were determined to maintain their hegemony, a fact established by period documentation and by personal reminiscences. (10) This attitude was not unique to Spring Lake, of course, but characterized most resorts and suburbs throughout New Jersey during the period in question.

NOTES

1. Catherine Lynch, "Benjamin Linfoot, 1840-1912, the Career of an Architectural Renderer," (MS Thesis, University of Pennsylvania, 1988) ch. 4.
2. Benjamin Linfoot, Summer Quarters, Seashore Cottages. n.d., n.p. Collection of Spring Lake Historical Society
3. Christine Scott, "Development Proposal for a New Jersey Landmark: Spring Lake's Essex and Sussex Hotel," (MS Thesis, University of Pennsylvania, 1985) ch. 1.
4. William Nelson, The New Jersey Coast in Three Centuries. (New York: Lewis Publishing Co., 1902) p. 257-259.
5. "A Growing and Prosperous Resort," Asbury Park Press, May 7, 1904, p. 4.
6. James Lowney, "Irish Riviera Lures Rich and Famous," Asbury Park Press, Sept. 10, 1978.
7. Unidentified newspaper clipping, n.p., n.d. Collection of Spring Lake Historical Society.
8. Letter from P.C. Brown to Mrs. H.C. Moses, 1923. Collection of Spring Lake Historical Society.
9. Letter from P.C. Brown inquiring about Mr. H.C. Moses as a potential summer renter, 1922. Collection of Spring Lake Historical Society.
10. Letter from O.H. Brown II to potential buyer of "Lowlands," 1/22/44. Interviews with M.B. Hamingson and DeLoise Stocki, 5/2/90.

I. Name of Property Type: Hotels and Boarding Houses, Property Type #1

II. Description

Typically, Spring Lake's hotels are three to five story frame buildings, sometimes stuccoed. Full-length front verandas and two-story porticoes over entrance are favorite features; towers often define the corners. Interiors have spacious public rooms including lobby, dining room, and ballroom. Boarding houses were built on a domestic model in a variety of sizes. Their distinguishing features were multiple bedrooms and common rooms, usually a sitting room and a dining room. Both hotels and boarding houses are stylistically varied, built in utilitarian and eclectic modes.

III. Significance

From 1870 to 1935, hotels and boarding houses were Spring Lake's most important property types - the economic and social backbone of the resort. Their significance falls into two principal categories:

Criterion A, associative history, because of the integral role they played during the height of Spring Lake's resort era, especially the ways in which they embodied ideas about economic and social stratification and expressed new ideas about the use of leisure time by the middle and upper classes;

and Criterion C, architectural merit, most specifically the stylistic and technological aspects of hotel architecture, and the careers of builders and architects of local, regional and national repute.

IV. Registration Requirements

For inclusion in the nomination, the Hotels and Boarding Houses property type must meet the following requirements:

1. An eligible building will convey the context of the nomination through its location, design, setting, materials, workmanship, feeling and association.
2. Although the building may now serve a use different from its original use, it must have remained in its original use for a substantial period of time during the period of significance.
3. The building must exhibit clear evidence of its original appearance through a high percentage of its original architectural fabric. Exterior alteration must not obscure major portions of the original fabric, or they must be reversible.
4. The construction date must fall within the period of significance.

☒ See continuation sheet

☒ See continuation sheet for additional property types

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Continuation SheetSection number F Page 1Description, Hotels and Boarding Houses, Property Type #1 (continued)

Hotels

Spring Lake, in the forefront of New Jersey's headlong rush to develop its seacoast, displays hotels typical of a post-Civil War resort. Early hotels like the first MONMOUTH HOUSE, the ALLAIRE, and the LAKE HOUSE were designed in a "utilitarian" mode prevalent among resorts in the mid-nineteenth century; all three were long, wooden buildings often described as "barracks-like," with distinctive verandas (commonly called "piazzas") that embellished their front facades and partially wrapped around their sides.

All three hotels are gone. The Lake House, unstylishly close to the railroad tracks and "out-of-fashion" by 1904 was torn down; the Monmouth burned and was rebuilt in 1904 in a grander Colonial Revival style, only to be razed in 1975; and the Allaire, greatly enlarged and renovated over the years, was demolished in the 1980s.

Still remaining, however, are several major hotels. Examples of these hotels, in conditions not too far removed from their original design, are The Warren Hotel and The Shoreham Hotel and Spa. The Breakers, formerly Wilburton-by-the-Sea, and the Essex and Sussex Hotel share these features, but subsequent renovations have altered the original integrity of both buildings beyond consideration for individual National Register eligibility.

The WARREN HOTEL, 901 Ocean Avenue, originally clapboard, is now stuccoed and half-timbered. It is five stories high with three polygonal towers capped with peaked roofs. The front facade features a full-length, one-story veranda with Doric columns supporting a classic balustrade and a grand, two-story portico with colossal columns over the entrance. The lobby is situated between two large dining room-ballrooms. An enclosed walkway connects the Lucas Cottage to The Warren, a not unusual method of enlarging hotels in Spring Lake. The cottage, originally clapboard and now stucco like The Warren, retains its original open, four-story stairway and fine woodwork, moldings, and windows.

The SHOREHAM HOTEL, 115 Monmouth Avenue, was known as Haddon Hall when it was opened in 1892. Originally clapboard but later stuccoed after it was enlarged to the full width of the block, the four-story hotel has a wrap-around veranda and two-story portico supported by colossal Doric columns and smaller Ionic columns. Two polygonal towers with peaked roofs adorn each corner at the front. The lobby includes a lounge accented with columns. A large dining room is situated to the rear of the lobby.

Smaller hotels scattered around Spring Lake include The Hewitt-Wellington, The Colonial Ocean House, The Atlantic, and The Sandpiper. The HEWITT-WELLINGTON, 200 Monmouth Avenue, is a combination of two Queen Anne double cottages which are depicted on the 1905 Sanborn Atlas. As a hotel, the two cottages were connected with an enclosed walkway to create an ell-shaped structure. The asymmetrically shaped cottages with peaked-roofed towers and wrap-around verandas were given a two-story

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portico over the entrance, no doubt to help identification as a hotel.

The COLONIAL OCEAN HOUSE, First and Sussex Avenues, was built in 1878 as "Ocean House." Designed in the simple "utilitarian mode," it is rectangular in shape with wrap-around verandas on two sides; an ell was added to the rear of the main block. The straight roof line is broken by two decorative small gables over the front entrance and along one side of an otherwise plain exterior. Like most of Spring Lake's hotels, its original clapboard siding has been stuccoed.

The ATLANTIC HOUSE, 201 Atlantic Avenue, is another three-story, "barracks-like" rectangle, stuccoed, with wrap-around veranda. The dining room, lobby, lounge, and card room are located end-to-end on the first floor. The Sandpiper, at Ocean and Atlantic Avenues, was built in 1888. The three and a half story, stuccoed-over-frame building has gabled dormers in the hipped roof, bracketed eaves, and a wrap-around porch on the second floor. The first floor, partially below ground level, is a dining room. The lobby, in the second floor, retains much of its original fabric including narrow-board flooring, stained-glass transoms, chamfered door surrounds with rosettes, and East Lake-style stair bannisters and newel post.

It is impossible to describe Spring Lake without mentioning the ESSEX AND SUSSEX HOTEL, one of the last of the huge resort hotels on the New Jersey coast. Unfortunately, recent conversion to condominiums has compromised its architectural integrity severely. It is now an example of a landmark that could have benefited from local design guidelines. Although it is no longer National Register eligible, it needs to be described for a complete understanding of Spring Lake's cultural resources.

Located on Ocean Avenue between Essex and Sussex Avenues, the hotel is on the former Hastings Square block. Three cottages, two of which were the former Essex and Sussex hotel cottages of 1900 and a third cottage, possibly one of the first by architect Benjamin Linfoot, are undergoing extensive renovation or total destruction as of this writing. Wrapped around two sides of the rest of the block is the huge, five-story, Georgian Revival hotel, designed in 1914 by Philadelphia architect Guy King. With a capacity for over 400 guests, the hotel was built with the latest technology and amenities. The first floor veranda, supported by Corinthian columns, stands two stories high in portico fashion over the entrance, with similar porticos symmetrically placed on end blocks of the beach-front facade. Domed open cupolas mark the main entrance and two lesser entrances. Classical detailing in the cornice and full architrave-peaked gables set the tone of this once stately landmark. Today's conversion has replaced windows, obliterated verandas and enclosed the porticos, significantly changing the facades.

Boarding Houses

Traditionally, resort boarding houses were farmer's houses where the farmer's wife made some extra money by letting out bedrooms and serving meals. In Spring Lake, however, the entire resort sprang up practically overnight so that houses were built for boarding, eliminating the smaller converted family house. A Pennsylvania Short

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Lines booklet, ca. 1890, describes a variety of cottages suitable for either boarding or single rentals, ranging from large houses to well-appointed cottages.

The two largest were described as boarding houses, although their size challenges our modern conception of a boarding house. They were the RUSKIN with 75 guest rooms and the PALMER HOUSE with 42 bedrooms; both were destroyed in the great fire of 1900. The railroad booklet describes both houses as having "general rooms" in addition to the bedrooms.

The two BELMONT COTTAGES on Atlantic Avenue, suitable as either boarding or single rentals, were described as commodious cottages, each with a parlor and library. Although not described as a boarding house, the PATTERSON COTTAGE on Central Avenue had sixteen bedrooms with parlor and dining room, sounding very much like a boarding house, as did the SHARP COTTAGE, located in Como, with fourteen bedrooms.

Today no houses or cottages in Spring Lake are operated as boarding houses, but many of the original buildings do remain, including some now operated as bed and breakfast inns, the modern successor to the resort boarding house. The VILLA PARK, 417 Ocean Road, once a boarding house, has been restored for such a use. The three-story frame house, with flat roof and bracketed cornice, has a wrap-around porch of fancy milled wood. A small parlor serves as common room for guests. Not all of the exterior is original to this house but restoration has replaced missing parts and unobtrusive small additions have not greatly altered its original appearance.

Two houses (412 and 414 Ocean Road) listed as boarding houses on the 1905 Sanborn Atlas are small guest houses today. These two-and-a-half-story, romantic revival frame houses include simple Italianate window and door surrounds with porches on the front facade only. The SHAMROCK, 1888, located at 414 Central Avenue, has a T-shaped front facade with porch that wraps around the three sides of the projection - a stylistic feature seen in other Spring Lake houses that allows maximum exposure to summer breezes. Two other houses whose T-shape-with-veranda and three-story height suggest former boarding house use are located opposite Holy Trinity Church on Monmouth Avenue.

The NORMANDY INN, 21 Tuttle Avenue, was run as a boarding house for over 25 years in the early twentieth century. It was built in 1888 as a summer rental for a Philadelphia family until it changed owners in 1909. Designed as an Italianate villa with Queen Anne overtones, it absorbed an addition in 1909 skillfully designed to blend with the original. Surrounding cottages were bought and operated with the Normandy to become a boarding house complex called the JOHNSON COTTAGES. Today the Normandy Inn is a bed and breakfast and the parlor, lounge, and dining room, used as common rooms, retain most of their original features.

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Continuation SheetSection number F Page 4Significance, Hotels and Boarding Houses, Property Type #1 (continued)

Hotels

During the Victorian period the resort as a specialized activity, and the hotel as a building type, reached the apex of their development. Spas, watering places, and resorts were at the height of their popularity worldwide. Resort development was particularly intense in the United States, where unique forms ranged from Adirondack "camps" to high-style Florida hotels. (1) Hotels typified much of the great American dream. There were no class barriers; anyone with enough money could get into a luxury hotel and partake of a grand life-style. (2) Even in the most exclusive resorts such as Newport, where "cottages" cost millions, there were hotels, guest houses, and the Casino catering to all classes. (3)

America led the world in hotel building between 1870 and 1914. (4) An Englishman wrote about American hotels in 1884, "Their size, the perfection of their organizations, the lavishness, and excellence of their table were constant subjects of admiration in European newspapers." (5) In the first half of the nineteenth century, most hotels followed popular Greek and Italianate styles of architecture. By mid-century, wooden resort hotels assumed a utilitarian, even barracks-like appearance, relieved by enormous and often decorated piazzas, which usually wrapped around two or three sides of a building and extended to the second or third floors. (6)

Suites of rooms played a paramount role in nineteenth century hotels, to create a domestic environment divorced from the single-room accommodations of boarding houses. (7) Public rooms grew in size: entrance halls, dining rooms, and ballrooms extended for hundreds of feet to welcome huge numbers of guests.

By the second half of the nineteenth century, various stylistic references grew popular, calling to mind different ages and countries: Italian palazzi, Spanish missions, English half-timbered country houses, Swiss and French vernacular buildings, and American colonial architecture. By the late 1880s, resort hotels found a sense of formality and monumentality expressed in materials more permanent than wood. Hotels and resorts of the late nineteenth century formed an important part of American culture by symbolizing economic and class fluidity for many Americans. (8)

Lastly, American hotels of the nineteenth century were notable for their use of the latest in equipment and technology. Central heating, water closets, running water in bedrooms, early use of gas lighting, electrical lighting, and elevators first used for lifting luggage and soon for carrying people, were all introduced into hotels as soon as they were invented. (9) The American hotel was in the vanguard of American technology.

Spring Lake's hotels, built in the last quarter of the nineteenth and the beginning of the twentieth centuries, typified resort hotel development. Ranging from the early "utilitarian" types (Lake House, the first Monmouth, The Atlantic) and developing into the Queen Anne style of the 1880s and 1890s (The Hewitt Wellington) and finally into

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the range of revival and associative styles (Essex and Sussex, The Warren), Spring Lake hotels attracted the rich and famous as well as the average vacationing family.

The economic and social hierarchy represented by Spring Lake visitors was accommodated by its diverse range of hotels. The larger hotels, the Monmouth, Allaire, and Essex and Sussex, were regularly featured in the society columns of major Eastern newspapers where social and architectural fashions were chronicled. (10) The smaller hotels catered to families of lesser social standing. The beach front became the favored site for the large, expensive hotels although the most desirable situation was held by the Monmouth, which fronted both the ocean to the east and fresh water Spring Lake to the west.

Periodic fires that swept through the town resulted in improved hotels which guaranteed the latest technological advances in heating, plumbing, and lighting. Spring Lake's large hotels were as luxurious in the first quarter of the twentieth century as hotels anywhere in the United States.

Boarding Houses

Boarding houses filled an important function in nineteenth century America. For the single person they allowed independence from a complex extended-family structure, and for newly married couples they offered freedom from the responsibilities of establishing a household immediately. The inclusion of meals at a boarding house eliminated the task of cooking and the need to have cooking facilities.

Although lodgings and pensions were found in other countries, boarding houses were far more numerous in the United States. Indeed, one woman author wrote in 1893, "It is preeminently in our own roomy country that human beings who might have homes, gather in boarding-houses and live in them in such numbers that it is not a misnomer to call the boarding-house an American institution." (11)

Boarding houses were often the only accommodations in the early nineteenth century at mineral springs and seaside resorts. Often they were little more than a farmer's extra bedroom, with meals taken at the farmer's table. As hotels were built, however, seasonal boarding houses grew in popularity, becoming profitable ventures in their own right. Moreover, operating a boarding house was deemed an acceptable business for women, especially widows.

Some boarding houses were cheap alternative to hotels, offering affordable lodging for the grooms and chauffeurs whose employers stayed in more luxurious quarters. Boarding houses remained popular into the twentieth century as proven by numerous articles in popular magazines, such as, "Keeping Summer Boarders with Success," Ladies' Home Journal, 1901, "When One Takes Summer Boarders," Ladies' Home Journal, 1908, and "Summer Boarder," Country Life, 1909.

In Spring Lake the boarding house was an important adjunct to the hotel, with two distinct varieties, the fashionable and the utilitarian, serving two different

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classes. The Ruskin and the Palmer House, situated at the head of Spring Lake, were billed as "fashionable" boarding houses. (12) These, like the cottage boarding houses, were suitable for single or paired women visitors or for young couples. Mrs. Susan Urie's several boarding houses were of indisputably high standing. A letter by Peter Brown in 1911 asserts that Mrs. Urie's Essex and Sussex and Mrs. C.M. Tringham's Lucas cottage (now part of the Warren Hotel) were among the finest boarding houses along the Jersey coast. Brown also mentioned Miss E. Johnson's small, private boarding houses, two blocks from the ocean, had a reputation for setting a fine table. (13)

The second kind of boarding house catered to servants and working class visitors. The most illustrious guest at Mrs. McCan's boarding house at 317 Jersey Avenue, for example, was an undertaker from the Bronx. (14) A number of boarding houses were located near the railroad tracks, e.g., the Royal Boarding House, 516 Warren Avenue, and another at 512 Warren Avenue. These houses were situated closer to the commercial and industrial (lumber yards) sections of Spring Lake. Tom Hurley's Grand Central Stables Carriage House (now the Spring Lake Hotel), located on Atlantic Avenue far from any fashionable district, offered rooms for coachmen. (15)

Thus, Spring Lake's hotels and boarding houses allowed the partial integration of several classes within an exclusive seaside resort. The large hotels and rental cottages located along the shore and lakes accommodated the wealthy, as did the exclusive boarding houses in these same areas. The smaller hotels and cottage-boarding houses, generally situated a few blocks from the ocean, were favored by the middle class visitor. The boarding houses, especially those closer to the commercial district and the railroad tracks, were favored by servants and working class visitors.

Registration Requirements, Hotels/Boarding Houses, Property Type #1

5. The building must be structurally sound and worthy of preservation and/or restoration.

6. The building must be on its original location, or have been moved "historically," i.e., within the period of significance.

7. A well-preserved interior with notable original features may ameliorate a lack of exterior integrity in some cases; however, this should be the rare exception rather than the rule in determining whether a building may be included in the nomination.

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NOTES

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3. Richard Wilson, p.11.
4. Nikolas Pevsner, A History of Building Types (Princeton: Princeton U Press, 1976), p.176.
5. Arthur White, p.146.
6. Betsy Blackmar and Elizabeth Cromley, "On the Verandah: Resorts of the Catskills," Nineteenth Century, V.8, Nos. 1-2, 1982, p.51
7. Nikolas Pevsner, p.180.
8. Richard Wilson, p.13.
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10. Scrapbook collections, n.p., n.d, Spring Lake Historical Society.
11. Helen A. Hawley, "Concerning an American Institution," Chautauquan, V. 13, 1893, p.229.
12. "Pennsylvania Short Lines," (NY: South Publishing Co., ca. 1900) n.p.
13. letter from Peter C. Brown to Mr. Henry V. Osborne, May 17, 1911, from the collection of SLHS.
14. James Lowney, "'Irish Riviera Lures the Rich and Famous," Asbury Park Press (NJ), Sept. 10, 1978.
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I. Name of Property Type: Residences, Property Type #2

II. Description

The houses of Spring Lake represent a broad range of styles popular in nineteenth century America, ranging from a single example of retardataire federal architecture dating from ca. 1840, to a large number of sprawling Queen Anne and Shingle Style "cottages" primarily built between 1880 and 1900. Although the image of Spring Lake houses remains one of a succession of large residences, including a number of estate properties, the borough also contains fine examples of more compact but equally stylish bungalows, built between 1915 and 1935.

The oldest extant Spring Lake house is the Osborn house, a ca. 1840 side-hall plan two-story house unique to the town but typical of early nineteenth century farmhouses in most areas of New Jersey. The Bennett farmhouse, also known as the Tuttle house, and the Ludlow farmhouse, recently moved to Spring Lake Heights, were built in a similarly plain vernacular manner in the 1860s. With the Osborn house, they represent the pre-resort era in Spring Lake.

Rapid and widescale development in the late 1870s and beyond makes Spring Lake a primer of late nineteenth century popular design. Noted architects as well as local carpenter-builders were responsible for the transformation of acres of farmland into a bustling and fashionable resort, with large frame houses of two or more stories constructed as both family-owned seasonal homes and as speculative summer rental properties.

The SECOND EMPIRE STYLE, distinguished by mansard roofs, square towers, and decorative cresting and window hoods, is sometimes associated with the New Jersey shore because of its popularity in Cape May. Notable examples in Spring Lake include the Graff cottage on Washington Avenue, 110 Mercer Avenue, 317 Jersey Avenue, and 106 Sussex Avenue, all built before 1880.

The STICK STYLE can also summon up seashore associations because of its feeling of lightness contributed by decorative wooden members that may or may not be intended to recall the structural elements inside. Under-represented in most places, the Stick Style is not numerous in Spring Lake. One outstanding example is the Missouri House on Ocean Road, a "recycled" building moved from the Centennial Exhibition in Philadelphia and converted to a residence in 1877. Other houses exhibit more random Stick Style features.

A dominant style in Spring Lake is the QUEEN ANNE. Its distinctive features include picturesque assymetry, irregular massing, texturally contrasting cladding materials and a variety of ornament executed primarily in wood, terra cotta, stained glass and metal. The popularity of Queen Anne architecture coincides with the greatest period of expansion in the Brighton and Spring Lake Beach areas, so it is not surprising that the highest concentration of fine Queen Anne houses should be found there. A few examples leaning toward the later Shingle Style are scattered in the Como area.

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Unusually good examples of the Queen Anne style include the Trout cottages at 110 and 116 Atlantic Avenue, the Katzenbach house at 200 Madison Avenue, the Dougherty-Kirkbride house, 100 Mercer Avenue, the Townsend house, 119 Monmouth Avenue, the Maloney house, 101 Morris Avenue, "Red Top" at 204 Remsen Avenue, the Lemuel Wells cottage at 110 Sussex Avenue, and the Chamberlain house, 116 Sussex Avenue. All are frame houses of similar scale and retain excellent architectural integrity; most were constructed before 1890.

Spring Lake is also home to superior examples of the SHINGLE STYLE, widely associated with summer communities and whose variety, inventiveness and popularity in northeastern resorts has been chronicled by architectural historian Vincent Scully. Common features include the use of wooden shingles as a skin-like cladding, dominating roof planes, and simplicity of ornament and massing. Several houses incorporate Queen Anne massing with Shingle Style elements in a transitional mode difficult to categorize. Numbered among Spring Lake's notable Shingle Style houses are the A.S. Logan house, Ocean Avenue, 101 Passaic Avenue, the Watson house, 1000 First Avenue, and the neighboring Linburg house, 1402 First Avenue; 8 Jersey Avenue, 101 Madison Avenue, and 220 Prospect Avenue. All were constructed between approximately 1890 and 1905.

COLONIAL REVIVAL houses incorporating inventive interpretations of neoclassical ornament, columned porticos and porches, and balustrades were popular in Spring Lake at roughly the same period as the town's Shingle Style architecture. Excellent examples remain to illustrate the several phases of the Revival, from the early Queen Anne transitional type, to the straightforward neo-Georgian manor house, to the more architecturally "correct" interpretations, several featuring elaborate colossal porticos. Notable Colonial Revival houses include 2 Warren Avenue, the Rufus Shapely cottage, directly across from the Warrren Hotel, and 28 Ludlow Avenue. These examples are all of frame construction, built prior to 1910.

The grandest neoclassically-inspired effort was "Ballingarry," home of the Philadelphia utilities magnate Martin Maloney. Built circa 1899, it was modeled after the Dublin Town Hall (James Hoban's prototype for the White House) by Horace Trumbauer. Though no longer extant, it is well documented in early photographs, and its elaborate gardens remain. So do two other Colonial Revival properties associated with Maloney, of much more modest pretensions. They are the so-called "Little Ballingarry" on Morris Avenue and the former stables and carriage house next door, remodeled into a residence by architect Clarence Brazier in 1910. Although the properties mentioned above were built before 1920, the Colonial Revival continues to be a dominant style in Spring Lake today.

Smaller, more compact vacation houses began to be built in Spring Lake around the time of the First World War, often as speculative ventures by established local developers. Consequently, Spring Lake has many fine variations of both the BUNGALOW and the CRAFTSMAN modes, clustered in distinct neighborhoods as well as sprinkled singly throughout the town as infill housing. Residences in this category are usually one to one and a half stories, built in a variety of materials from shingled frame to

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stucco to log. Excellent examples include the Neafie cottage, Ludlow Avenue (1918), and Valendora Court, a mission-style stucco bungalow court developed in 1925 by Mr. and Mrs. Theodore Bennett. (1) Many other worthy examples may be found along the 300 block of Ludlow Avenue and the 400 block of Vroom Avenue.

Despite a trend toward smaller houses in the 1910's and '20s, large estates did continue to be built in Spring Lake throughout the early 1930s, often in romantic revival styles such as ELIZABETHAN REVIVAL or MISSION REVIVAL. Typically, these houses are constructed of frame covered with stucco, with wooden half-timbering, fanciful wooden gable trim or, in the case of the Mission style, undulating molded parapets, and tile or slate roofs. This variety of eclectic revivalism was introduced to Spring Lake by "Lowlands," an estate designed by Wilson Eyre in 1904, located on Monroe Avenue. Other well-preserved houses reflective of English architectural trends are the residence at Passaic and First Avenues, and "Halbregt," built in 1930 for the Morrison family of Pittsburgh. Good examples of a Mission-influenced style are found at 10 Warren Avenue, the corner of Jersey and Second Avenues, and the corner of Ocean and Brighton Avenues.

A significant number of accessory buildings such as carriage houses and garages remain in excellent condition alongside many of Spring Lake's larger houses, of all stylistic descriptions. These important outbuildings should be recognized and preserved as contributing elements which enhance the historic ambience of residential Spring Lake.

Although Spring Lake continued to be primarily a seasonal resort even after World War II, a small year-round population lived there from the beginning, made up of tradespeople and workers who helped build the town and provided services for summer people. Associated with this population is a late-19th-century district found on Brighton and Jersey Avenues, where rows of two-story frame vernacular houses display front-facing gables and identical porches and fenestration in stark contrast to the town's resort dwellings. They are well-preserved in the aggregate and constitute an integral part of Spring Lake's historic architecture.

III. Significance

The houses of Spring Lake are significant under Criterion A, associative history, for their connection with the social and financial fortunes of their owners, and Criterion C, architectural merit, for their stylistic diversity, resort character and connections with designers of regional and national repute. Numerically they are the single most important remaining evidence of the borough's status as a prominent shore resort from 1870 to 1935.

Spring Lake's development as a resort began in 1870, the start of a boom era for the entire New Jersey shore. Post-Civil War prosperity and the increasing amount of leisure time available to many Americans made the building of entire towns and enclaves strictly for vacationers both possible and profitable for land speculators, such as those who developed the villages that would later be combined as Spring Lake.

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The large scale and design of many Spring Lake "cottages," the bungalows of the World War I-era, and the more modest worker houses near the railroad tracks, all tell the story of the town's inhabitants during the period when Spring Lake came to be known as the "Newport of the New Jersey Shore."

Like Newport and other elite nineteenth century east coast resorts, Spring Lake was the seasonal home of wealthy industrialists and professionals and their families who lived in nearby New York and Philadelphia. Their houses reflect not only their wealth but the conspicuous consumption that drove their entire milieu. The bungalow-type dwellings are reminders of an ambitious middle-class which existed at the edge of "society," while the simple working-class houses reflect the status of their inhabitants, who as tradesmen and laborers, made possible the leisure of the leisure class.

The large number of well-preserved houses of all social classes, constructed during a 60-year period, illustrates the continuous development of the town as a pre-eminent New Jersey resort.

Spring Lake's houses are architecturally significant, with many examples retaining a high degree of physical integrity, often with evidence of unusually fine craftsmanship and design quality. Several of the styles employed -- the Stick Style, Shingle Style, and Bungalow/Craftsman -- are the embodiment of nineteenth and early twentieth century suburban and resort architecture. Besides the many houses built by both anonymous and locally known carpenter-builders and architects, Spring Lake contains some residences designed by such well-known Philadelphia architects as Wilson Eyre, Horace Trumbauer, Watson and Huckel, and Newman and Harris.

Asbury Park architect ERNEST AREND was responsible for the designs for the Linburg and Watson houses, pictured in a May 7, 1904 article about Spring Lake in the Asbury Park "Journal." Although little is known of Arend professionally, his houses are the products of an accomplished designer well-versed in the Shingle Style, and retain excellent architectural integrity.

The work of WILLIAM HAMILTON proves that the tradition of the architect-builder survived locally to challenge the careers of more formally trained practitioners. Hamilton's design for the Rufus Shapely "cottage," is an idiosyncratic interpretation of the Colonial Revival, with gambrel roof and twin two-story porches flanking a central entrance bay with broken swan's neck pediment.

WILSON EYRE rose to national prominence as a pre-eminent renderer and designer of Shingle Style houses in the 1880s, many of which were built as seasonal residences. Eyre's design for "Lowlands" (1904), a stuccoed English manor in the Shavian mode, represents his mature architectural style, when he increasingly used European vernacular buildings as inspirations for large American country houses.

HORACE TRUMBAUER's designs for "Ballingarry" (1899) and St. Catherine's Church (1901) reflect the classically-inspired formalism for which he was noted, and helped to

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establish a taste for the allied Colonial Revival mode in Spring Lake.

Countless Spring Lake houses were moved, sometimes more than once, during their period of significance, a fact which makes the ordinary National Register proscription against moved buildings irrelevant in this case. In a brief remembrance titled "Early Days in Como, New Jersey," (1964, typed MS., Spring Lake Historical Society), Jeanette Hemphill Bolte recalls house moving at the beginning of the 20th century:

The location of many of the old houses was changed, as it seemed to be quite customary to move houses about. The Bourjailly's house was moved up to the corner, from its original location on the lot at the rear, our house was moved along Prospect Ave. to the corner of Remsen, the house where Meredith Hemphill lives was moved from Howell and mine was moved to Worthington Avenue in Spring Lake [the "Spring Lake" section of the modern borough], and the Vroom house, which was at the end of Prospect, was moved along the street to a lot behind the Life Saving Station.

The frequency of house moving is also attested to by a prominent advertisement for Joseph I. Newman, "House Mover and Rigger" in a 1912 publication called "The New Jersey Coast and its Attractions." Part of Newman's ad copy reads:

No house mover and raiser is more favorably known in this part of the state than Mr. Joseph I. Newman of Spring Lake. If a building is movable he can move it, and during the past eight years his services have often been demanded when other house movers gave up the job as impossible.

IV. Registration Requirements

To be included in the multiple property nomination, Property Type #2, residences, must fulfill the following requirements:

A. Buildings

1. An eligible building will convey the context of the nomination through its location, design, setting, materials, workmanship, feeling and association.
2. Although the building may now serve a use different from its original use, it must have remained in its original use for a substantial period of time, including the period of significance.

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3. The building must retain clear evidence of its original appearance expressed through a high percentage of original architectural fabric. Exterior alterations must not obscure major portions of the original character or must be reversible.

4. The construction date must fall within the period of significance.

5. The building must be structurally sound and worthy of preservation and/or restoration.

6. The building must be on its original location, or have been moved "historically," i.e., within the period of significance.

7. A well-preserved interior with notable original features may ameliorate a lack of exterior integrity in some cases; however, this should be the rare exception rather than the rule in determining whether a building may be included in the nomination.

NOTES

1. Spring Lake Gazette, September 18, 1925, p.3

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Four churches remain from Spring Lake's historical development period, housing three Christian denominations. The wood-framed Holy Trinity Episcopal Church is an example of Gothic architecture with Stick Style influences; St. Andrew's Methodist Church, also wooden, exhibits various stylistic influences including simplified Gothic Revival, Stick Style, and Tudor Revival. St. Catharine's Roman Catholic Church is an outstanding example of Italian Renaissance Revival architecture; and St. Margaret's Roman Catholic Church is designed in a 20th century Classical Revival mode.

HOLY TRINITY EPISCOPAL CHURCH, 301 Monmouth Avenue, was built in 1880. The steeply-pitched gabled structure, laid out on a cruciform plan, has a single center steeple. Lancet-arched tracery windows are typical Gothic Revival features. Clad in narrow board siding and slate roofing, the church also displays elements of the Stick Style, apparent in the decorative gable braces and the triangular knee braces under the front roof eaves.

The interior includes extensive use of tongue and groove narrow boards for wainscoting and ceiling. The nave is comprised of two rows of benches and three aisles with a cross aisle separating the chancel. Carved wood paneling and an elaborately carved altar grace the chancel which is highlighted with a stained glass window above the altar. A small, single-gabled outbuilding, originally used as a dressing room for the choir, is situated in the southwest corner of the church lot.

ST. ANDREW'S UNITED METHODIST CHURCH, built in 1887, is located at Fourth and West Lake Avenues. The eclectic design of this church includes a Gothic-inspired steeply-pitched roof that flares on one side. Aluminum siding covers original clapboard that included Tudor Revival, flat board strapwork once painted in contrasting trim color, a vernacularized, clapboard reference to half-timbering. A decorative element in the peak of the front gable is a simplification of a Tudor motif. Built without a belfry, the church acquired a castellated bell tower off the northeast corner above the entrance some time after 1911. The exterior is characterized by unusual fenestration. The front facade has a row of five, narrow vertical windows with their tops rising and descending in step fashion. The north facade features eleven square windows in a single row directly under the eaves, each depicting a shield in stained glass. Five clerestory windows pierce the roof directly above the flared eaves along the north side.

The interior is paneled entirely in diagonally-set, tongue and groove narrow boards. A large trefoil pattern in the paneling sets off the altar, which faces two rows of benches behind a curved altar rail with kneeling bench. Outbuildings include a brick educational wing, 1951, and Wesley Hall, 1967.

ST. CATHARINE'S MEMORIAL CHURCH, completed in 1907, is a Beaux-Arts exercise in the Italian Renaissance Revival, designed by the Philadelphia architect Horace Trumbauer.

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Built of grayish brick on a granite foundation with limestone pilasters, the church is in the shape of a Greek Cross. The full pediment over the main entrance is supported by engaged columns. A massive octagonal dome, covered in copper and topped by a gilded cross, rises over the crossing. Bronze standards, Italian antiques from the 12th century, frame the stairs to the main entrance.

The interior is especially notable for its pilasters and columns with gilded capitals, its richly painted coffered ceilings, and murals depicting the doctrines of the church, painted by Gonippo Roggi of Rome. Two rows of oak benches face the apse chancel. The high altar is cut from Carrara marble and ornamented with ten columns of Sienese marble. Stained glass windows were designed and made by Mayer and Co., Munich, Germany. A small chapel serves as the burial place for members of the Maloney family, benefactors of the church.

ST. MARGARET'S ROMAN CATHOLIC CHURCH, at Third and Ludlow Avenues, is the latest of Spring Lake's churches. Faced with yellow brick and cast stone, it is built on a basilican plan, with Classical Revival features. Three doors topped with arched windows mark the entrance, set beneath a rosette window and flanked by pilasters and exaggerated dentil cornices. Five pairs of round-topped stained glass windows alternate with buttresses on both of the side elevations. The nave of has two rows of benches which face the chancel, set in an apse with an octagonal ceiling. Polychromed stenciling highlights various features, including the heavy ceiling trusses.

III. Significance

The churches in Spring Lake are significant under Criterion A, historical association, for the ways in which they reflect the spiritual aspirations and social standing of their congregants in the special environment of a resort, and Criterion C, architectural merit, for their expression of popular styles and the careers of both anonymous and renowned designers.

The Episcopalians were the first to build, erecting a small chapel in 1880. Open only during the summer season, HOLY TRINITY remained a chapel for ten years, until its debt was paid off. (1) The chapel was embellished with a small belfry and solid vergeboards with trefoils and circle-motif cutout designs. (2) Wealthy congregants from Philadelphia and Trenton gradually improved the simple building with a number of architectural gifts. Ruth Roebeling of "Lowlands," donated a tall spire to replace the belfry. Other gifts followed, including an ornately carved altar, memorial stained glass windows, and memorial doors. Perhaps because the vergeboards seemed old-fashioned, or perhaps to allow space above the entrance for a new pointed-arch stained glass window, they were replaced with delicate millwork. Not grand in any sense, the little chapel became a church which reflected the taste for restrained display typical of Spring Lake's moneyed Episcopalians.

The PRESBYTERIAN CHURCH was built in 1887 with substantial help from Mrs. Anna Baird, widow of Mathew Baird of Baldwin Locomotive. Mrs. Baird hired architect Benjamin

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Linfoot to design the large stone and brick structure in the same style as his Queen Anne cottages for Hastings Square and reflecting the same popular style of many of Spring Lake's cottages of the same era. Situated on the shore of Spring Lake, the church held as honored a position as the best hotels and cottages. Originally open during the summers only, the church burned in 1974.

Unlike the two previously mentioned churches, built to serve the resort's "ruling class," ST. JOHN'S METHODIST CHURCH was a small frame church built for the black community whose members worked as domestics and mechanics. After a fire destroyed St. John's in 1908, the old St. Ann's Catholic Church became the second St. John's. Always a summer church, the building was razed in the 1965 due to declining attendance.

The first year-round church was ST. ANDREW'S METHODIST CHURCH, built in 1887. Its trustees included some of the founders, early developers, and merchants of Spring Lake who stayed throughout the winter months. Their number included William and John Lucas (Spring Lake Development Company), O. H. Brown (merchant and first mayor), William Trout, E. V. Patterson (a later mayor), and R. N. Carson. (3) Although these men prospered in their careers and some became generous benefactors to Spring Lake, the appearance of St. Andrew's reflects the practical, mercantile sensibility of most of its founders.

ST. ANN'S CATHOLIC CHURCH sufficed for seventeen years for a Catholic population of 200 at the end of the 19th century. (4) Erection of its successor, the opulent ST. CATHARINE'S ROMAN CATHOLIC CHURCH, coincided with the arrival of nouveau riche summer residents who began building architect-designed mansions on a grand scale. St. Catharine's also heralded the arrival of wealthy Irish Americans in Spring Lake and the broader social acceptance of Catholics which accompanied them. Unlike St. Andrew's and Trinity Church, St. Catharine's was intended by its patron, Martin Maloney, to amaze. That program was accomplished with panache by Horace Trumbauer, its architect. Every bit as much a statement of economic and social accomplishment as it was of piety, the purpose of St. Catharine's can be deduced from this account in its Diamond Jubilee history:

"Saint Catharine's Memorial Church is at once an exhibit of good architectural taste, a gallery of the finest and most varied religious art, and a museum of Catholic history, antiquities and devotions. Happy the congregation that is privileged to call its own this rare edifice! Had it arisen in some populous city, we might not wonder so greatly, but it arises out of the shifting sands and salt marches of a remote coastline, on the shore of a trackless ocean, and shares the loneliness and splendor of the blue skies that over-arch it...." (5)

The social stratification embodied in St. Catharine's embodies the history of Spring Lake in brief: Communion was distributed at 7am. for housekeepers and hotel help before mass was celebrated for the wealthy who depended on those early risers to serve their

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every need. In winter when the congregation decreased from 700 to 200, mass was held in the basement, the only heated area, for the housekeepers and other working-class people who stayed all year. (6)

By 1930, St. Catharine's was not big enough to serve the burgeoning Catholic population, so ST. MARGARET'S ROMAN CATHOLIC CHURCH was built at Ludlow and Third Avenues as an additional summer church. Its classical revival motifs are also derived from Italian Renaissance architecture, but their simplification illustrates the social and architectural transformation that had begun to alter life in Spring Lake after such momentous events as the stock market crash and the institution of a federal income tax.

Because of the relatively brief period during which they developed and the accelerated evolution of the resort's own history, Spring Lake's churches illustrate with unusual clarity the social and economic forces which influenced the borough's cultural and architectural development.

IV. Registration Requirements

1. An eligible building will convey the context of the nomination through its location, design, setting, materials, workmanship, feeling and association.

2. Although the building may now serve a use different from its original use, it must have remained in its original use for a substantial period of time, including the period of significance.

3. The building must retain clear evidence of its original appearance expressed through a high percentage of original architectural fabric. Exterior alterations must not obscure major portions of the original character or must be reversible.

4. The construction date must fall within the period of significance.

5. The building must be structurally sound and worthy of preservation and/or restoration.

6. The building must be on its original location, or have been moved "historically," i.e., within the period of significance.

7. A well-preserved interior with notable original features may ameliorate a lack of exterior integrity in some cases; however, this should be the rare exception rather than the rule in determining whether a building may be included in the nomination.

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NOTES

1. Marion Thompson, "Holy Trinity: A Summer House of Worship,"
Asbury Park Press, June 4, 1979.
2. Charles Wrege, Spring Lake: An Early History, (Spring Lake, NJ:
Bicentennial History Committee, 1976), p. 36.
3. "St. Andrew's Church Listed Many Pioneer Residents Among Founders,"
South Monmouth News, March 27, 1952.
4. pamphlet, St. Catharine's Church Diamond Jubilee, 1901-1976,
(Spring Lake, NJ: St. Catharine's Church, 1976), p. 11.
5. Ibid., p. 26
6. Charlene Brown, "St. Catharine's Church: Elegant 'Lily on the Lake',"
Asbury Park Press, September 17, 1978.

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Continuation SheetSection number F Page 19I. Name of Property Type: Civic/commercial buildings, Property Type #4II. Description

The majority of the commercial district consists of well-preserved brick and masonry commercial buildings built between approximately 1905 and 1935. Average height is two stories. Typical of commercial districts, the ground floors of most buildings have undergone at least some changes, but the upper floors are generally well preserved. Styles are varied, ranging from Queen Anne through Colonial Revival to commercial vernacular with Art Deco influence.

The commercial district grew up around a pair of substantial and stylish Queen Anne frame buildings built as O.H. Brown's home furnishings store and William H. Potter's dry goods store, both established in 1881. Potter's Store remains, along with a few other frame buildings dating from before 1900. A 1920s guidebook to Spring Lake includes a photograph of the center of Third Avenue, showing most of the buildings that remain today in a recognizable state. Historically, the stores and businesses of Spring Lake catered to seasonal visitors, offering extensive furnishings for the many "cottages," and luxury services such as a "Swedish hand laundry," together with the more prosaic goods one might expect to find in any downtown.

Aside from several remodeled storefronts, little modern construction mars the homogeneity of Spring Lake's late-nineteenth-to-early-twentieth-century "Main Street." Lining Third Avenue from the southeast side of the lake on Passaic Avenue to Madison Avenue are continuous storefronts, with buildings ranging from one to three stories in height. Unlike many main streets today, Spring Lake's commercial area is thriving, and second floor access has been maintained so that entire structures are utilized.

The first block of the east side of the avenue traveling north is dominated by the curving red brick facade of the ALU BUILDING, in a prominent corner location. Two stories high and covering half the block between Passaic and Morris Avenues, the building is an excellent example of an early twentieth century commercial style, and features three sets of entry doors with multipane transoms which lead to the residential second floor, typical plate glass storefronts and a stuccoed parapet.

The two-story MARUCCI BUILDING at 1112 Third Avenue is another excellent example of an early Spring Lake commercial building, built of brick in 1910 with 1/1 sash windows with rusticated stone lintels, a plate glass storefront, and a brick parapet.

Other outstanding buildings on the east side of the street are Casagrande Liquors, dating from early in the 20th century. It is a 1 1/2 story "cottage" commercial building with red slate roof, gabled dormers and original awning mechanism. What is now Darche Market at 1206-08 Third Avenue is one story with a flat roof; it is distinguished by mulitpaned ribbed glass transoms and polychrome Art Deco tiles at the cornice level similar to those that decorate Spring Lake's two beach pavillions. The HAVENS BUILDING at 1212 Third Avenue is also notable. Built with mission style

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references in 1921, it has a second story bay window beneath a red tile overhang.

The west side of Third Avenue contains Spring Lake's most important commercial structures, beginning with 1401, an imposing two and a half story building in a strong corner location. Built of brick laid in Flemish bond, it has a hipped roof with dormers and a heavily bracketed cornice showing mission or Craftsman influence, with an arcaded first floor trimmed in light colored brick. Possibly built concurrently by the same builder is 1309-1311, a smaller version of 1401.

The upper floors of POTTER'S STORE at 1307 Third Avenue have been changed little since it was constructed in 1881; the store front, however has been modernized in a colonial revival style. The three-story frame building features a front-facing gable with a shallow shed-roofed projection sheltering a recessed balcony on the third floor. Designed in the Queen Anne style, the store features many of that style's hallmarks: heavy panelled gable trim with milled rosettes, contrasting fishscale shingle and clapboard wall cladding, and an eclectic combination of window and sash types.

The former BANK AND POST OFFICE, now First Fidelity Bank, is one of the most imposing commercial structures on the street. Built of brick, it is two and a half stories high, laid in Flemish bond with glazed headers. A classical temple front with engaged brick columns flanking a center door faces the Third Avenue, with brick pilasters marching down the Morris Avenue facade. Leaded elliptical fanlights within shallow brick arches with scrolled keystones appear over the first floor windows and entrance, though the entrance fanlight is blocked by a modern sign. Historic photographs show that the bank's exterior has changed little from the time it was built in 1901 by prominent Spring Lake resident Martin Maloney to house his local offices as well as the First National Bank and post office.

Also notable is a two-story Tudor Revival half-timber and brick building in the 1200 block of Third Avenue, with polygonal bay and diamond-paned windows, parapeted gables and red slate roof. A gabled overhang with dropped pendant extends over the central arched entryway, flanked by plate glass storefronts. Neighboring 1101 Third Avenue is constructed of distressed brick, and is two-and-a-half stories high with a gabled roof and a bracketed cornice. A second story bay window is roofed in red slate. Situated in a prominent corner location across the street from the Alu building, the curving facade forms a mirror image, providing a "gateway" effect into the commercial area from the lakeside.

The town of Spring Lake had few permanent civic structures until the erection of the SPRING LAKE COMMUNITY CENTER in 1921. Built with funds donated by prominent Spring Lake merchant and longtime mayor O.H. Brown, the center was designed in a Tudor Revival style by Philadelphia architect Frank Newman, noted for his ecclesiastical designs. Located on Madison Avenue, the brick, stucco and half-timbered structure houses both the library and an auditorium and meeting spaces, and remains in an excellent state of preservation.

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III. Significance

Spring Lake's commercial district is significant under criterion A, associative history, and C, architectural significance. Downtown began as a necessary and integral part of the resort community, supplying goods to "cottage" owners and renters in the first decade of Spring Lake's growth as a summer resort. Both Brown's and Potter's stores catered specifically to the summer crowd, selling home furnishings and dry goods to the "carriage trade" beginning in 1881. Vying to gain the patronage of wealthy cottage-building vacationers, paperhangers, painters, tanners and carpenters plied their trades in newspaper advertisements dating from the 1880s on. Grocery stores like Getsinger's offered "...choice family groceries, fine table butter...a full line of delicacies" to a similar clientele. (1) By 1912, O.H. Brown expanded his line of luxury merchandise by opening an "...antique room...a model of its kind...includes rare old Chippendale, clocks, pewter ware, etc. which should gladden the heart of the antique lover." (2) Basic services like shoe repair and banking were available from the beginning, but specialty food stores and exclusive shops gave downtown a special cachet.

Third Avenue grew significantly between 1910 and 1935. As Spring Lake gained a more substantial year-round population as well as a larger seasonal crowd, Third Avenue's character shifted slightly to become a more typical "main street," with businesses geared toward a wider variety of customers. As they had done earlier, however, many merchants continued to emphasize "exclusive" shopping. Even Saks Fifth Avenue had opened a tiny branch in Spring Lake by the late 1920s. (3)

Spring Lake's downtown also illustrates the rise of the Italian immigrant community in New Jersey. By the 1920s, many of the businessmen on Third Avenue were Italian Americans, among them Frank Marucci, owner of a tailor shop, who built the Marucci building in 1910 and later became mayor of Spring Lake in 1936.

The architectural integrity of the buildings on Third Avenue is, on the whole, excellent. When inappropriate alterations are found they are usually confined to ground-floor facades, a situation typical of Main Streets everywhere. The diversity and quality of architecture in the commercial district mirrors that of the town's residential and ecclesiastical building stock.

The remaining frame buildings from the 1880-95 period, including the Queen Anne-style Potter's Store, echo the architectural styles used elsewhere in Spring Lake during that time. Several of the early twentieth century masonry buildings reflect similarities of style and materials that suggest a local architect-builder, albeit one who has yet to be identified. The Community Center was designed by an architect of regional prominence, Frank Newman.

The district remains a well-kept, fully tenanted, viable commercial area. It is still a functional, local downtown, used by visitors and residents for everyday goods and services in much the same way it was during the first third of the twentieth century.

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1. An eligible building will convey the context of the nomination through its location, design, setting, materials, workmanship, feeling and association.
2. Although the building may now serve a use different from its original use, it must have remained in its original use for a substantial period of time, including the period of significance.
3. The building must retain clear evidence of its original appearance expressed through a high percentage of original architectural fabric. Exterior alterations must not obscure major portions of the original character or must be reversible.
4. The construction date must fall within the period of significance.
5. The building must be structurally sound and worthy of preservation and/or restoration.
6. The building must be on its original location, or have been moved "historically," i.e., within the period of significance.
7. A well-preserved interior with notable original features may ameliorate a lack of exterior integrity in some cases; however, this should be the rare exception rather than the rule in determining whether a building may be included in the nomination.

NOTES

1. "Pennsylvania Short Lines" (n.p., n.d.[ca. 1900]) Spring Lake Historical Society
2. The New Jersey Coast and its Attractions, 1912 (n.p.)
3. The Stroller, Spring Lake, NJ, September 4, 1925, p.1

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I. Name of Property Type: Landscape and recreational structures, Property Type #5

II. Description

The landscape and recreational structures of Spring Lake are inseparable from its resort identity. They fall into three categories: 1) General landscape characteristics; 2) Public amenities for recreation; and 3) Private landscape improvements.

GENERAL LANDSCAPE CHARACTERISTICS include the various interventions which contributed to Spring Lake's transformation from a farming to a resort community. The physical evidence of those changes includes the introduction of trees which have resulted in densely tree-shaded streets in many neighborhoods; the street grid which takes advantage of the ocean and rail access, and is skewed to provide ocean views for some building lots; the terraced building lots which resulted from a major regrading project; and the preservation of three small lakes which predate the resort era.

PUBLIC AMENITIES FOR RECREATION include the construction of a boardwalk along the borough's entire beachfront; the creation of two impressive brick pavilions (which replaced two earlier wooden pavilions), and a number of smaller gazebo-like pavilions; the landscaping of the three lakes (including the construction of two important rustic-work bridges across Spring Lake); the establishment of a town green, Potter Park; and the erection of brick gates in 1919 at the border of Spring Lake and Belmar to symbolize the borough's exclusivity.

PRIVATE LANDSCAPE IMPROVEMENTS are the remnants of estate landscape designs. Although the most prominent estate properties have been subdivided, surviving features are important visual reminders of the environments which gave the most important houses a sense of place. Among these remnants are the iron fences, gates, brick wall and ornamental pool of "Ballingarry;" the brick gate posts at the intersection of Prospect and Vroom Avenues and the gatehouse for "Seawood;" the greenhouses and garage for "Lowlands;" and the short allee and gatehouse in the 200 block of Atlantic Avenue.

III. Significance

A casual observer of Spring Lake's present-day landscape might take for granted the relationship between beach and boardwalk, the topography of the town's residential neighborhoods, and the existence of its parks and recreational structures. In reality, the evolution of these features took place during an historically brief span of intense activity, from approximately 1880 to the end of the 1930s. During that span, the natural environment was molded, modified and added to, so that Spring Lake's natural landscape became, in preservation terms, a "cultural landscape," where human intervention edited given conditions significantly.

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The changes that resulted in the appearance of late-20th-century Spring Lake are attributable to several phenomena. They include the transition from a farming to a resort community; the creation of recreational amenities; and the impact of private landscape projects.

A. General Landscape Characteristics

A series of maps predating Spring Lake's resort era confirms later written accounts which describe the farming- and fishing-related landscape that supported a small population. Significant map documentation begins with the United States Coast Survey Map of 1839. Twelve years later Lightfoot's Map of Monmouth County depicts Wreck Pond as a saltwater inlet, surrounded by scattered farms. An 1859 survey of Joseph Morton's Farm in present-day Spring Lake identifies the location of a fishery and "fish house," evidence of the frequent interrelationship of farming and fishing.

The 1861 Map illustrates conditions unchanged from Lightfoot's time. With Beer's 1873 Atlas of Monmouth County, however, real change is discernible. The road system has grown a bit more complex, but of greater importance, the Freehold and Farmingdale Railroad passes through adjacent Squan Village on its way up the coast, opening a path for seasonal commutation and development.

Developers took prompt advantage of rail accessibility. Although a large number of houses and boarding houses and a smaller number of hotels had already been built on the prevailingly flat terrain by the end of the 1880s, the Spring Lake landscape still betrayed its pastoral beginnings at the turn of the century. A Pennsylvania Railroad brochure from this period identifies the landscape contrasts of the place as one of its most desirable attributes:

The environment of Spring Lake is one of the most charming of any point along the Jersey coast. A very striking feature -- an anomaly in seaside resorts -- is the wonderful blending of pastoral scenes with the ordinary beach, sand, and waves of the seashore. On one side the broad ocean beats with ceaseless energy against the little bluff; on the other, green fields, shaded groves, and blooming orchards repose in the peaceful quiet of an inland retreat. (1)

Despite these charming and anomalous vestiges of pastoral scenes, Spring Lake's developers were soon at work shaping the landscape for profit.

An 1881 account of the development of the Brighton area describes how "The land . . . has been graded and improved by the association." (2) The real estate entrepreneurs were well aware, however, that undisturbed natural features were marketable "attractions." The same description boasts of Brighton's "unobstructed view of the ocean," and highlights the existence, "A short distance from the surf, . . . [of] a charming pine grove. This additional attraction, so rarely seen upon the sea coast, cannot but be appreciated."

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The "grading" carried out at Brighton implies a modest change of topography for the preparation of streets and building lots, but grander schemes were part of Spring Lake's early landscape history. In 1883, the developers of Como actually moved a mountain (or at least a small hill) to accommodate their new building lots. (3) Such topographical manipulation, in the company of tree planting to create shaded streets, and lawn planting to set off fashionable architecture, defined the transition from fields and orchards to house lots and carriage drives.

The natural coastal environment was not erased by Spring Lake's developers, but its modulation into comfortable resort surroundings is illustrative of the late-19th-century attitude toward a "genteel" landscape. The role of architecture and "well-bred" landscape set in the larger natural environment is summed up neatly by the following description:

One of the most attractive features of Spring Lake Beach, is its graded drives and broad avenues; the latter are from fifty to one hundred feet in width, laid out through beautiful shady groves of pine, bordering the lake, or bounded on either side by beautiful lawns which surround isolated residences in a great variety of tasteful architecture, giving to the place the appearance of being some beautiful inland retreat, rather than a watering-place." (4)

Notable characteristics of Spring Lake today are a legacy of this transition from an agricultural to a resort economy. The borough's lawns must be among the greenest and best-tended in New Jersey, many of them so lush and crisply bordered as to defy belief. The densely tree-shaded streets (allees, really) of some neighborhoods contradict the popular notion of a seaside resort everywhere open to the sky. The terraced houses of Monroe, Lorraine, Howell, Remsen and Prospect Streets are reminders of the vanished hill moved to make way for the building lots of Como.

B. Public Amenities for Recreation

I. Boardwalks

The one amenity indispensable for any New Jersey seaside resort is first recorded in 1880: "A plank walk has been laid along the ocean bluff for a distance of a mile, making a delightful promenade." (5) A boardwalk was not a brand new idea in 1880, but Spring Lake's was built only a decade after Atlantic City's first boardwalk. It is unclear who bore the expense of this first boardwalk, but only two years later (and ten years before Spring Lake was incorporated as a borough) a formal arrangement was recorded for boardwalk construction when the Spring Lake Beach Improvement Company granted 99-year leases for beachfront lands to the owners of the Essex and Sussex and Allaire Hotels and to Mrs. Anna Baird. The lessees were obliged to "forthwith construct and build a boardwalk." (6)

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It seems that a system of individually constructed boardwalks, not necessarily connected into one grand promenade, must have persisted into the 20th century, judging from the following newspaper account published in 1904:

The latest piece of news for the cottagers and regular season's guests at the hotels comes in the form of a well-grounded report that the "progressives" now propose the construction of a brand new board walk, to be much wider than the present frail affair and to extend the entire length of the beach front, from North Spring Lake to Sea Girt . . . This newest project was launched by former Mayor Welling G. Sickel of Trenton, an influential summer cottager here and president of the Spring Lake Realty and Hotel Company . . . (7)

Another news article later in the same year made it clear that the new boardwalk had in its entirety become a public responsibility: "Spring Lake citizens by an overwhelming majority have voted to issue bonds in the amount of \$15,000 for a new boardwalk. The improvement will be completed before the coming season's opening." (8)

Some of the earliest boardwalks seem to have been built by the hotels directly on the sand. Later, wood pilings were used to elevate and stabilize the walkways. The existing boardwalk, improved and rebuilt several times since its 1904 bond-issue progenitor, rests on concrete-reinforced foundations. It was completed in 1939 under the supervision of the Works Progress Administration for a total cost of \$200,000. (9)

Today the boardwalk runs for two miles along the entire length of Spring Lake's oceanfront, like its first modern predecessor, the boardwalk of 1904. Its average width is approximately twelve feet, and its appearance is distinctive because of its siting: Unlike its sister communities of Belmar (to the north) and Sea Girt (to the south), Spring Lake has not located its boardwalk directly against Ocean Avenue. For most of its length the boardwalk is separated from the road by sand dunes planted with beach roses or native grasses, a landscape tactic which emphasizes the protected recreational aspect of this oceanfront public amenity. Another distinctive aspect of the boardwalk and Ocean Avenue is the proscription against all commercial uses except hotels. In this respect, the contrast between Spring Lake and Belmar is dramatic.

II. Pavilions

The Northend and Southend Bathing Pavilions were conceived in 1926 when Mayor Hill and the Borough Council ordered plans drawn by E.H. Schneider, engineer and architect for the borough. They furnish bathrooms, changing rooms, a pool, refreshment concessions, observation decks and an enclosed reading room. Built of brick, they are largely open structures, their flat-hipped tile roofs carried on tall brick pillars. They are trimmed with polychromed terra cotta and incorporate some Streamline features. The south pavilion was completed at the end of the 1920s, the north pavilion in 1931. Construction was paid for by a borough bond issue of \$250,000.

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Both pavilions are the direct successors to a pair of similarly sized wooden pavilions at the same locations, dating from the late 19th century. The earlier pavilions were constructed with large Stick Style brackets and balustraded flat roofs that doubled as observation platforms.

Postcard views show the open, breeze-catching appearance of the two large wooden pavilions. Postcards also document the existence of smaller, gazebo-like structures. They are undoubtedly the same small "pavilions" depicted on Wolverton's Atlas of Monmouth County (1889). Plates 17, 18, 19 and 20 of that atlas depict a variety of recreational structures strung along the oceanfront. They include: 1) A small pavilion at the foot of Union Avenue; 2) A pavilion and bath house at the foot of Essex Avenue (the location of today's Southend Pavilion); 3) A small pavilion at the foot of Newark Avenue; 4) A pavilion, "Bazaar" and bath house between the termini of Tuttle and St. Clair Avenues (location of today's Northend Pavilion); and 5) A small pavilion near the foot of Howell Avenue.

The historical continuity of these locations and recreational uses is highlighted by the existing brick pavilions, which are among the most ambitious small-town municipal structures of their kind along the New Jersey coast.

III. Parks

Apart from the boardwalk, its associated structures, and the ocean itself, the undisputed centerpiece of Spring Lake's public open space is the body of water from which the borough takes its name -- "Spring Lake." A natural freshwater pond which predated the resort era, the lake lies at approximately the center of the borough's southern half. Its picturesquely irregular shape is set off by a landscape plan characterized by a combination of formal and informal plantings. The geometric beds of colorful annuals used here and elsewhere on borough property are clearly the direct descendants of the Victorian practice of "bedding out," which can be seen in post card views of Spring Lake.

Most notable among the man-made features created to improve Spring Lake and its perimeter park are two rustic-work wooden footbridges. The first of these is depicted on Wolverton's Atlas of 1889. The second dates from 1901, according to an article in from that year in the Asbury Park Press. Like similar rustic-work improvements created for places like Central Park in New York City and Llewellyn Park in West Orange, New Jersey, the original bridges finally deteriorated. They have recently been replicated, like many of their counterparts in Central Park.

Spring Lake's remaining water bodies are Lake Como, marking the borough's northern boundary, and Wreck Pond, which marks the southern boundary. The land around Wreck Pond remains in a semi-natural state, with little attempt at premeditated landscaping, suggesting what the natural features of the early resort must have looked like. The park surrounding Lake Como is composed of lawns and plantings, but in a far less formal fashion than at the Spring Lake park.

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The most traditional of Spring Lake's public open spaces is Potter Park, a 2.41 acre town green situated immediately east of the railroad between Mercer and Warren Avenues. The 1905 Sanborn Atlas depicts the park's present-day configuration and plan, with paths leading diagonally from each corner to a central circle. The bandstand found at the center today is a recent addition.

C. Private Landscape Improvements

Because the largest estate-sized properties have been razed or subdivided, private landscape improvements of consequence are among the most elusive of Spring Lake's cultural resources. Even when they survive only in pieces, however, they are important contributions to the borough's townscape. The most significant private landscape improvement is the garden setting for the demolished "Ballingarry," home of Martin Maloney. Like the mansion, the landscape features were designed by Horace Trumbauer. Once occupying an entire city block with the Maloney residence at its center, the "Ballingarry" block was later subdivided for smaller dwellings, but its impressive cast iron fence still marks the entire perimeter of the property, Trumbauer's apsidal brick wall still stands at the north end, and the garden pool with its accessory stairs, terrace and urns still occupies the center of the block.

Other less individually impressive but nonetheless evocative remnants of Spring Lake's Gilded Age are scattered throughout the borough, like the row of almost submerged brick and stone gateposts along Atlantic Avenue, the short allee of sycamores nearby, and the brick gateposts of "Seawood" at the intersection of Prospect and Vroom Avenues.

IV. Registration Requirements

To be included in the multiple property nomination, landscape elements and recreational structures must meet the following requirements:

1. Landscape elements and recreational structures must convey the context of the nomination through location, design, setting, materials workmanship, feeling and association. Landscape elements may be either constructed or naturally occurring features which enhance the theme of leisure and recreation in Spring Lake.
2. Rusticwork structures with a limited lifespan may be replications recreated from Spring Lake documentary sources.
3. Both structures and constructed landscape features must date from the period of significance. Naturally occurring features may predate the period of significance.
4. Registration requirements for buildings, as stated previously, apply to recreational structures as well.

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NOTES

1. Pennsylvania Railroad, "Summer Excursion Rates" (n.p., n.d. [ca.1890s]), p. 273.
2. "Sea Side Directory of New Jersey," 1880-1881 (unidentified typescript excerpt in the collection of the Spring Lake Historical Society).
3. Charles Wrege, Spring Lake, p. 20.
4. Woolman and Rose, Historical and Biographical Atlas of the New Jersey Coast, p. 216.
5. Manasquan Sea Side, August 6, 1880, n.p. (from Robert White's notes on Spring Lake in collection of Spring Lake Historical Society).
6. Coast Star, June 4, 1981, p.1B: "99-Year Beach Leases Expire in Spring Lake."
Shore Holiday News, August 19, 1982, n.p.: "Spring Lake Boardwalk Marks 100."
7. The Pittsburg Gazette, July 10, 1910, n.p. (clipping headlined "Spring Lake," in collection of Spring Lake Historical Society).
8. Coast Echo, March 24, 1904, n.p.(collection SLHS).
9. The Coast Star, August 12, 1982, p.1, "Town to Observe Boardwalk's Past."

G. Summary of Identification and Evaluation Methods

The multiple property nomination of Spring Lake as a coastal resort, 1870-1935 is compatible with the New Jersey Statewide Comprehensive Historic Preservation Plan. Basic information for the context document and the five property types which contribute to the nomination was derived from the Monmouth County Historic Sites Inventory prepared by Gail Hunton and James C. McCabe between 1980 and 1984. The preparers of the nomination supplemented the inventory information with extensive research in the collections of the Spring Lake Historical Society and with field reconnaissance carried out during the summer of 1989.

☐ See continuation sheet

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☒ See continuation sheet

Primary location of additional documentation:

- ☐ State historic preservation office
☐ Other State agency
☐ Federal agency

- ☐ Local government
☐ University
☐ Other

Specify repository: _____

I. Form Prepared By

name/title Sally Milner, Nancy Strathearn

organization ACROTHERION

date March 1990

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city or town Morristown

state New Jersey zip code 07960

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The Sea Side, Manasquan, NJ. May 29, Aug. 27, Sept. 7 1880

----- June 17, July 8, 1881

----- March 17, November 3, 1882

Sea Side Directory of New Jersey 1880-81. Collection
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"Spring Lake Beach, New Jersey." Scrapbook, 1904. Collection
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ROAD CLASSIFICATION

Heavy-duty ——— Light-duty ———
Medium duty ——— Unimproved dirt ———

U. S. Route State Route



QUADRANGLE LOCATION

ASBURY PARK, N. J.

N40C7.5-W7400/7.5

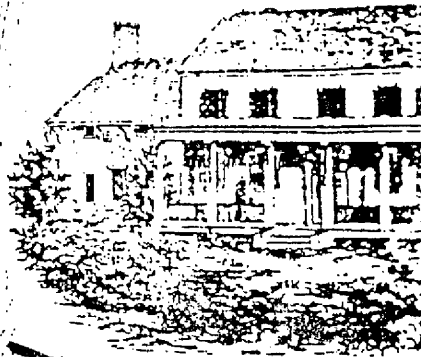
1954

PHOTOREVISED 1981
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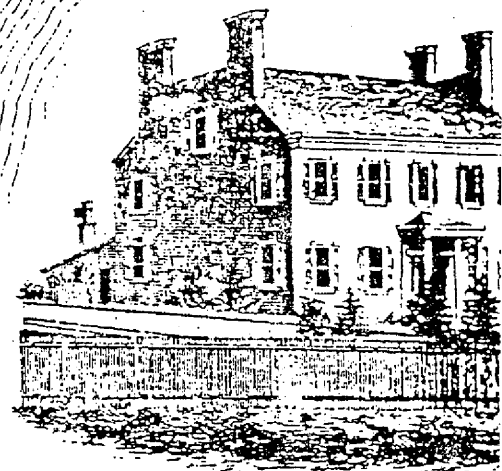
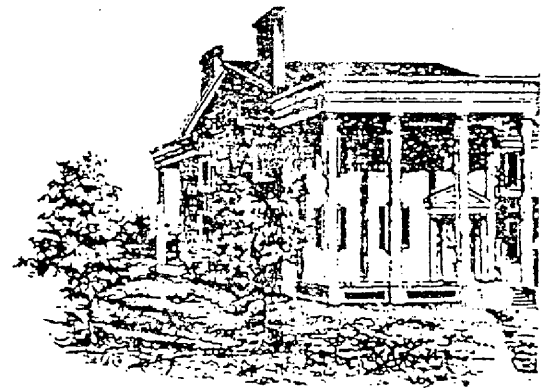
Revisions shown in purple compiled by the Geological Survey
from aerial photographs taken 1976 and other sources
This information not field checked. Map edited 1981
Purple tint indicates extension of urban areas

County, 1851. Spring Lake

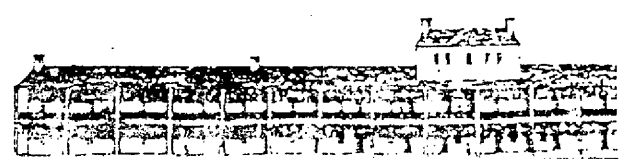
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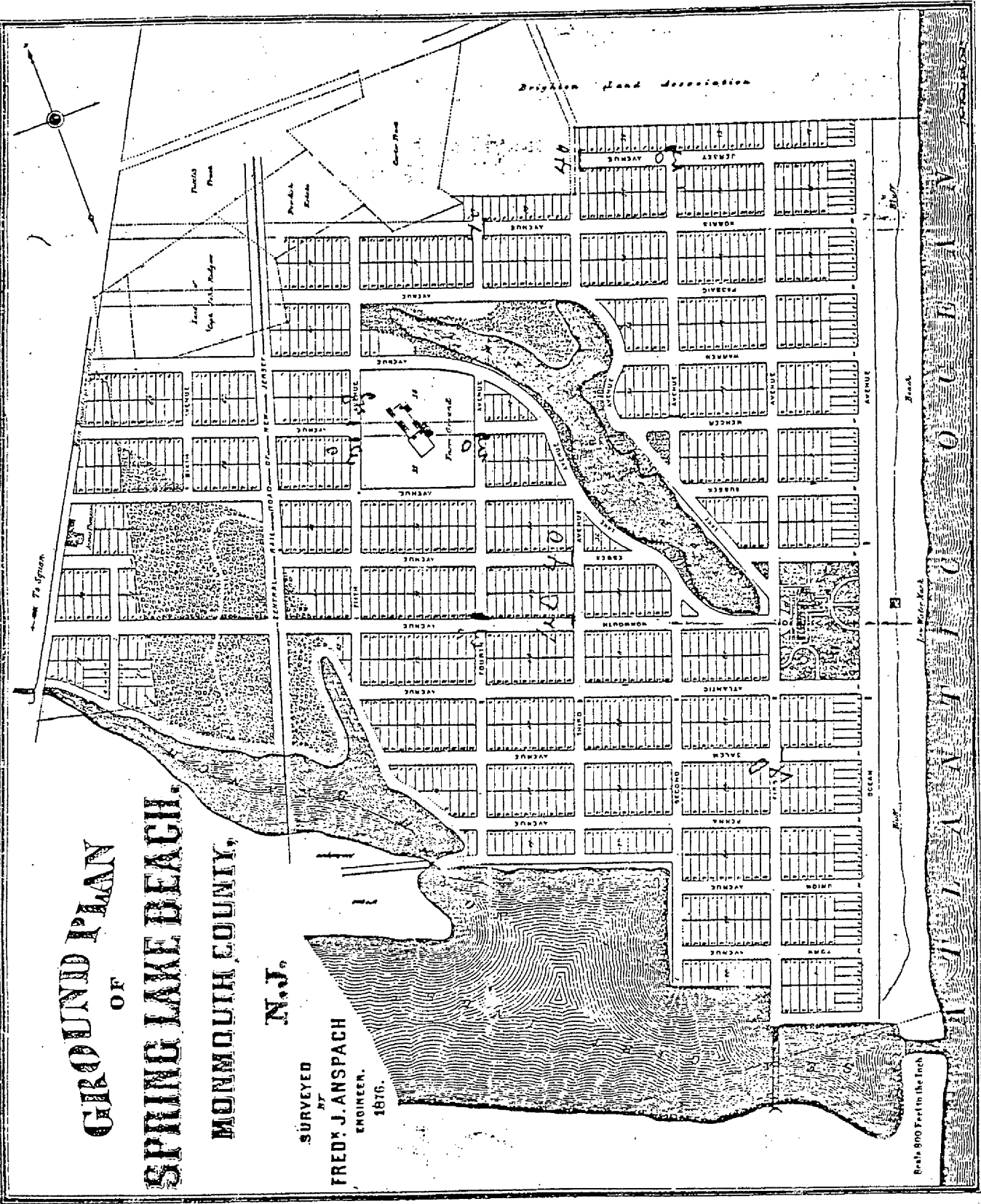


KFB - NW TROUT
Long Branch

RES. of DAVID WILLIAMS
 Esq. 1st.

RES of PETER P SM
Adm'd

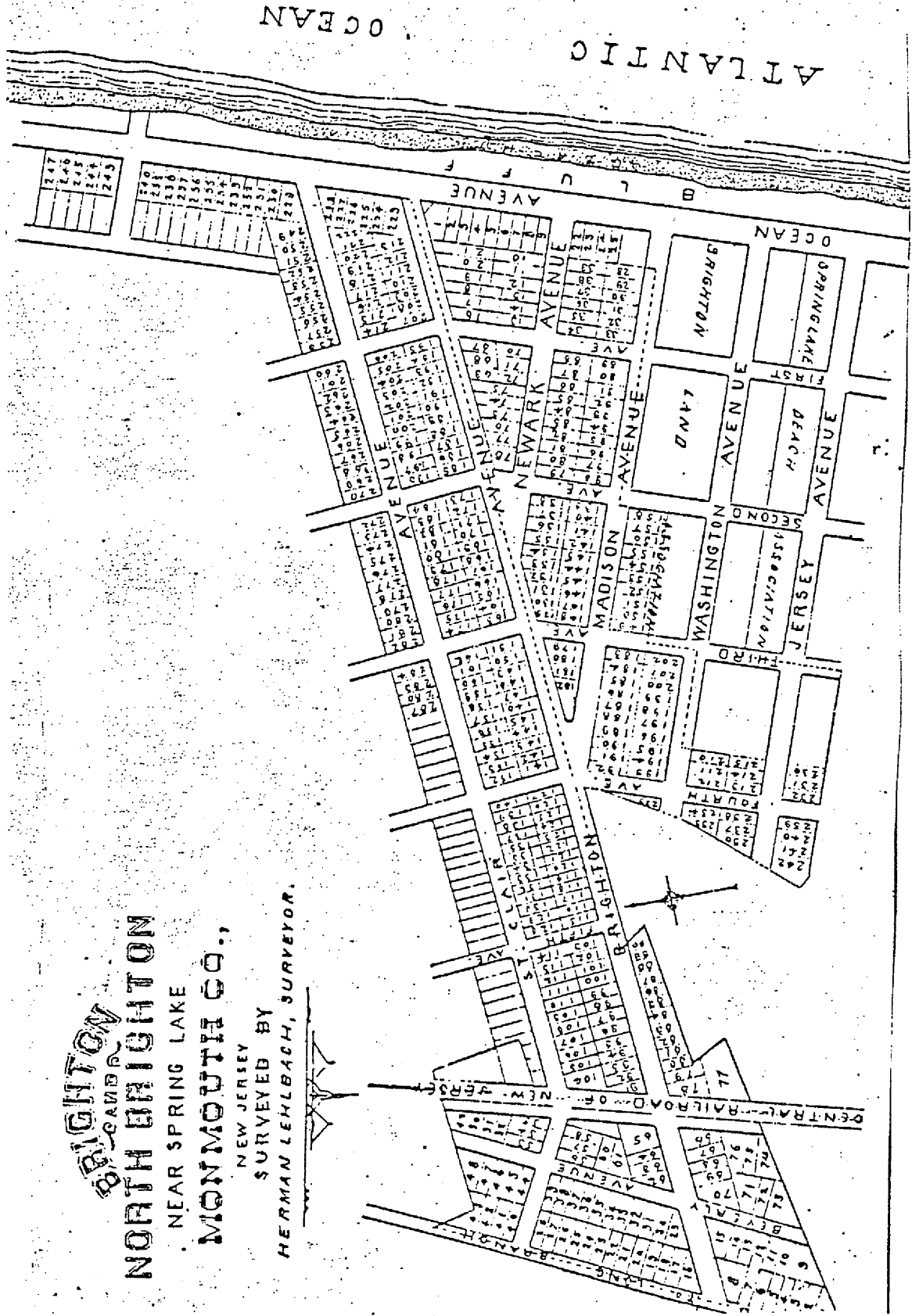




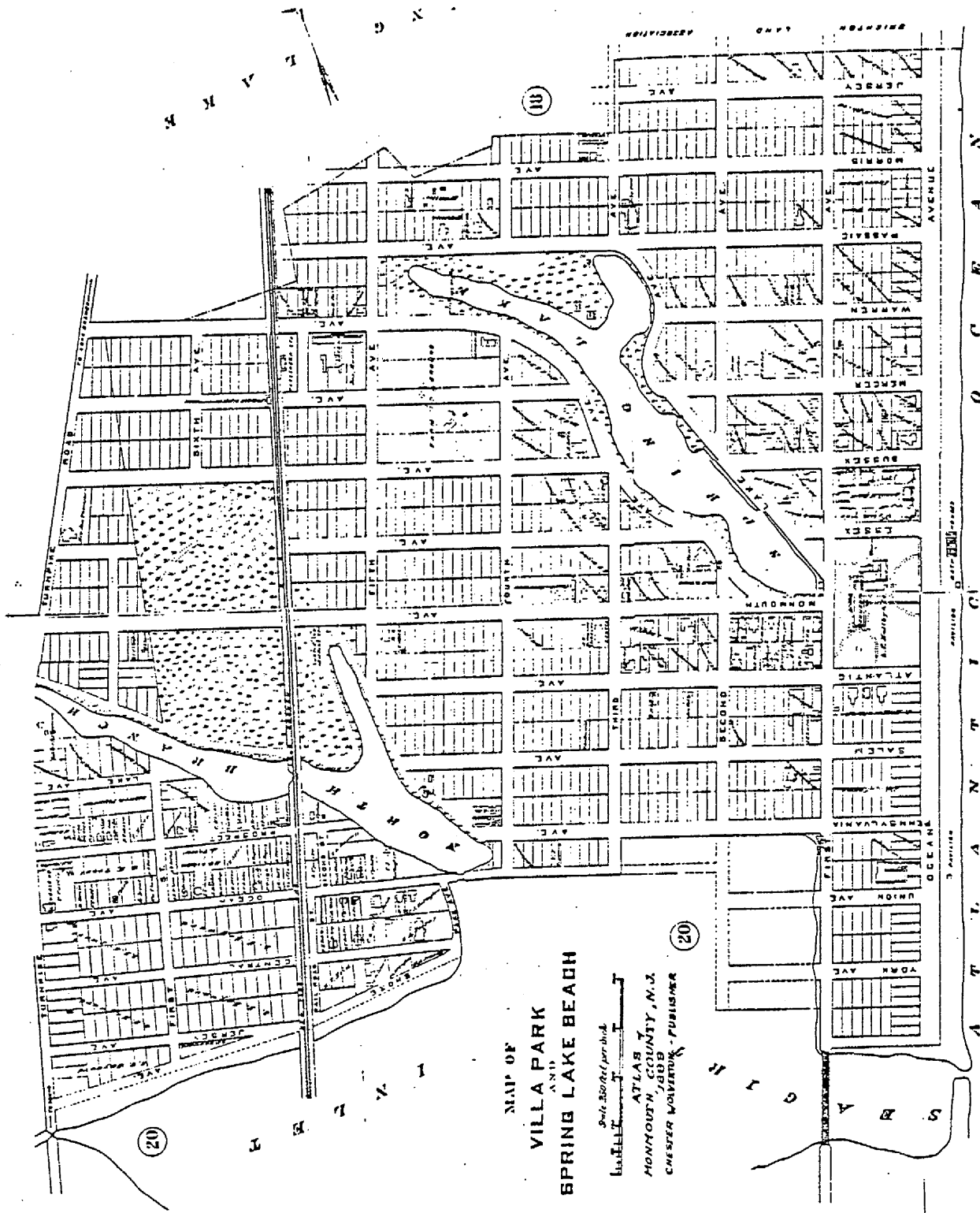
SPRING LAKE AS A COASTAL RESORT, 1870-1935, Monmouth County, New Jersey

From Seaside Directory of New

Jersey, 1881



SPRING LAKE AS A COASTAL RESORT, 1870-1935, Monmouth County, New Jersey



Map of the Coast of Monmouth
County, NJ. Published 1890
by the Spring Lake and Sea Girt
Company. (no scale)

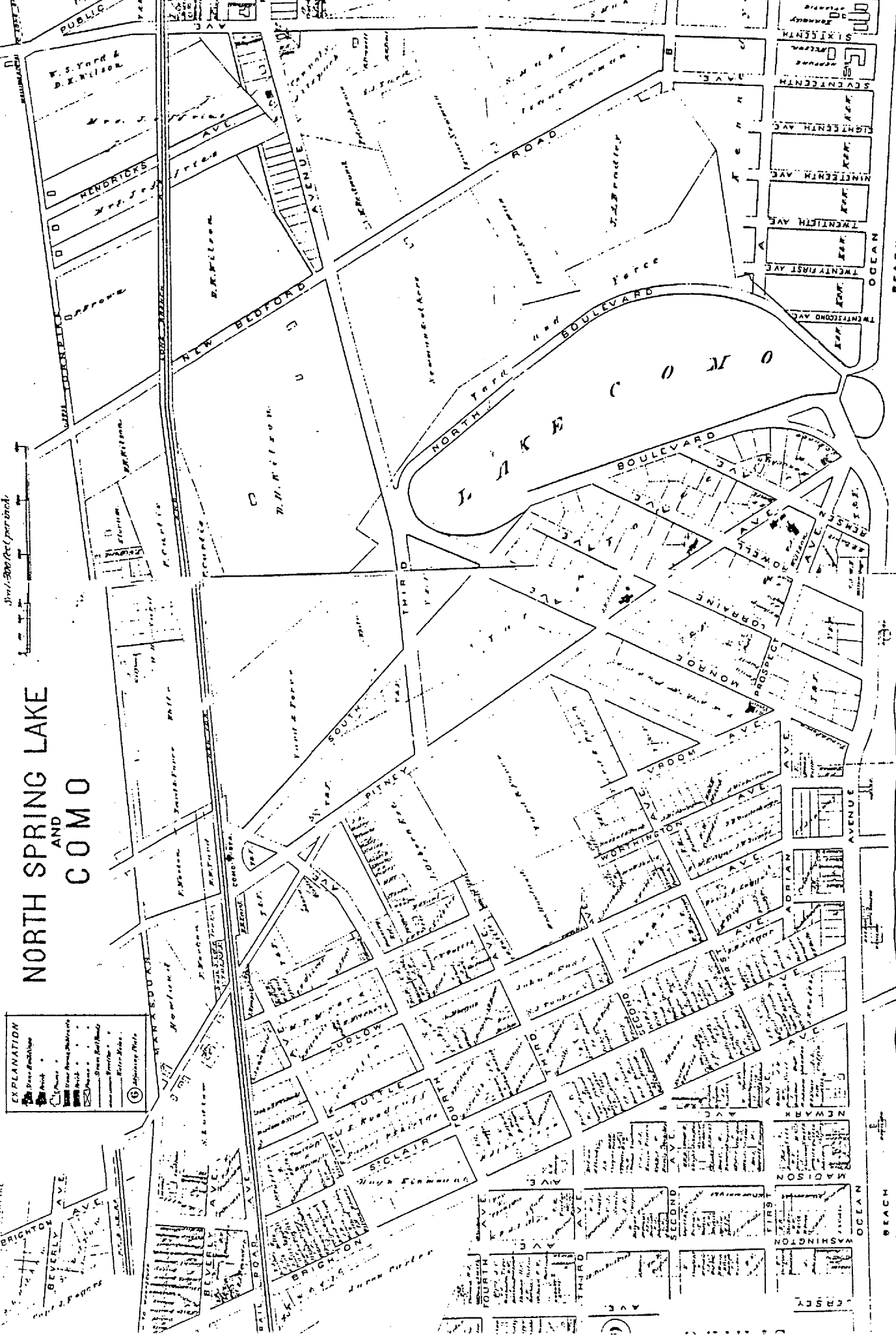


NORTH SPRING LAKE AND COMO

EXPLANATION

	Street Widening
	Street
	Railroad
	Bridge
	Tunnel
	Water
	Building
	Park
	Cemetery
	School
	Church
	Public Building
	Industrial Building
	Warehouse
	Factory
	Power Plant
	Gas Station
	Telephone Exchange
	Fire Station
	Police Station
	Post Office
	Library
	Museum
	Hotel
	Restaurant
	Cafe
	Bar
	Nightclub
	Dance Hall
	Amusement Park
	Beach
	Ocean

Scale 1 inch = 100 feet



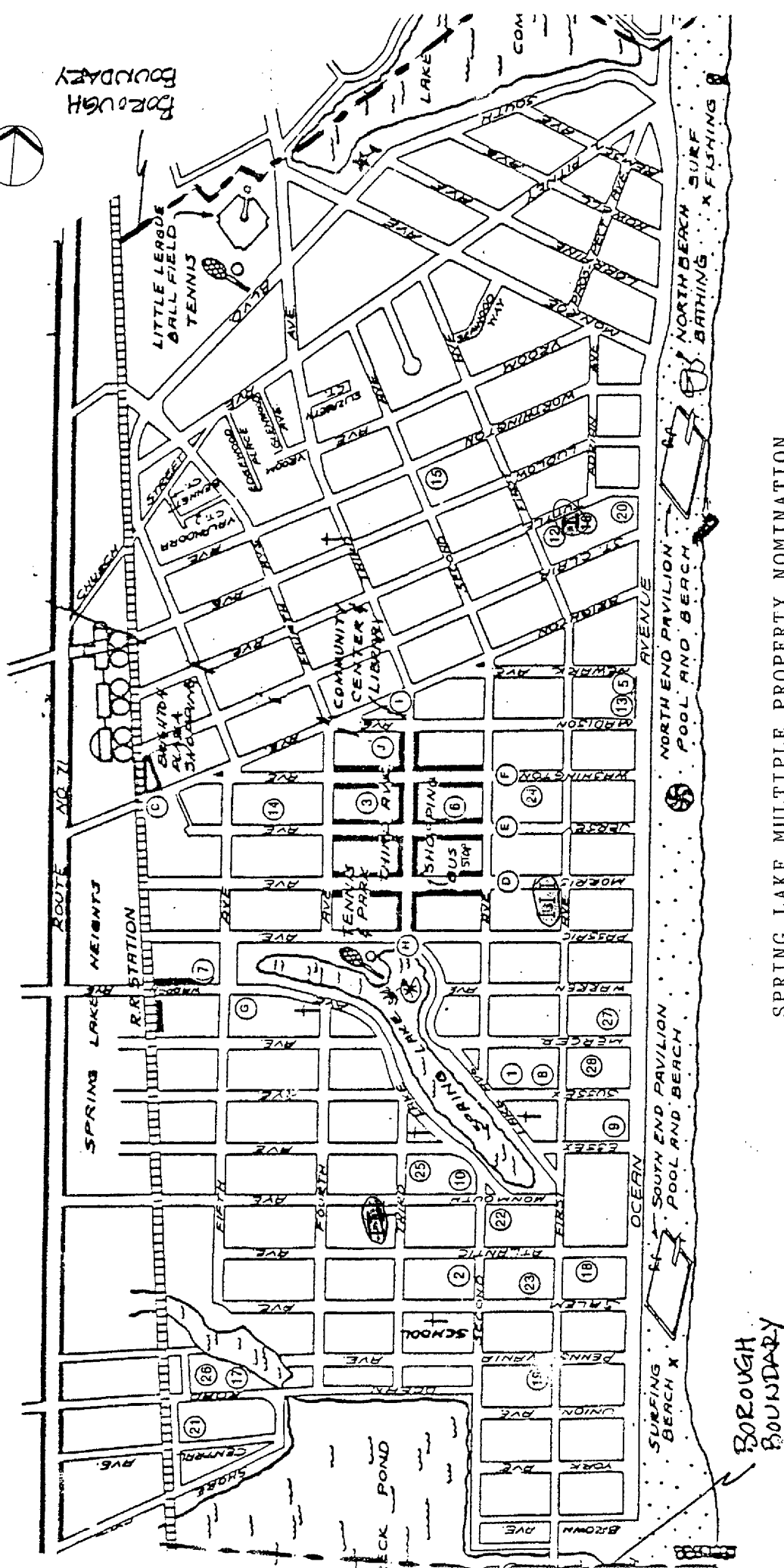
A T L A N T I C

O C E A N

SPRING LAKE AS A COASTAL RESORT, 1870-1935, Monmouth County, New Jersey

SPRING LAKE AS A COASTAL RESORT, 1870-1935, Monmouth County, New Jersey

Map Source: Spring Lake Hotel & Guest House Association
(no scale)



SPRING LAKE MULTIPLE PROPERTY NOMINATION

MAP A BOROUGH BOUNDARIES

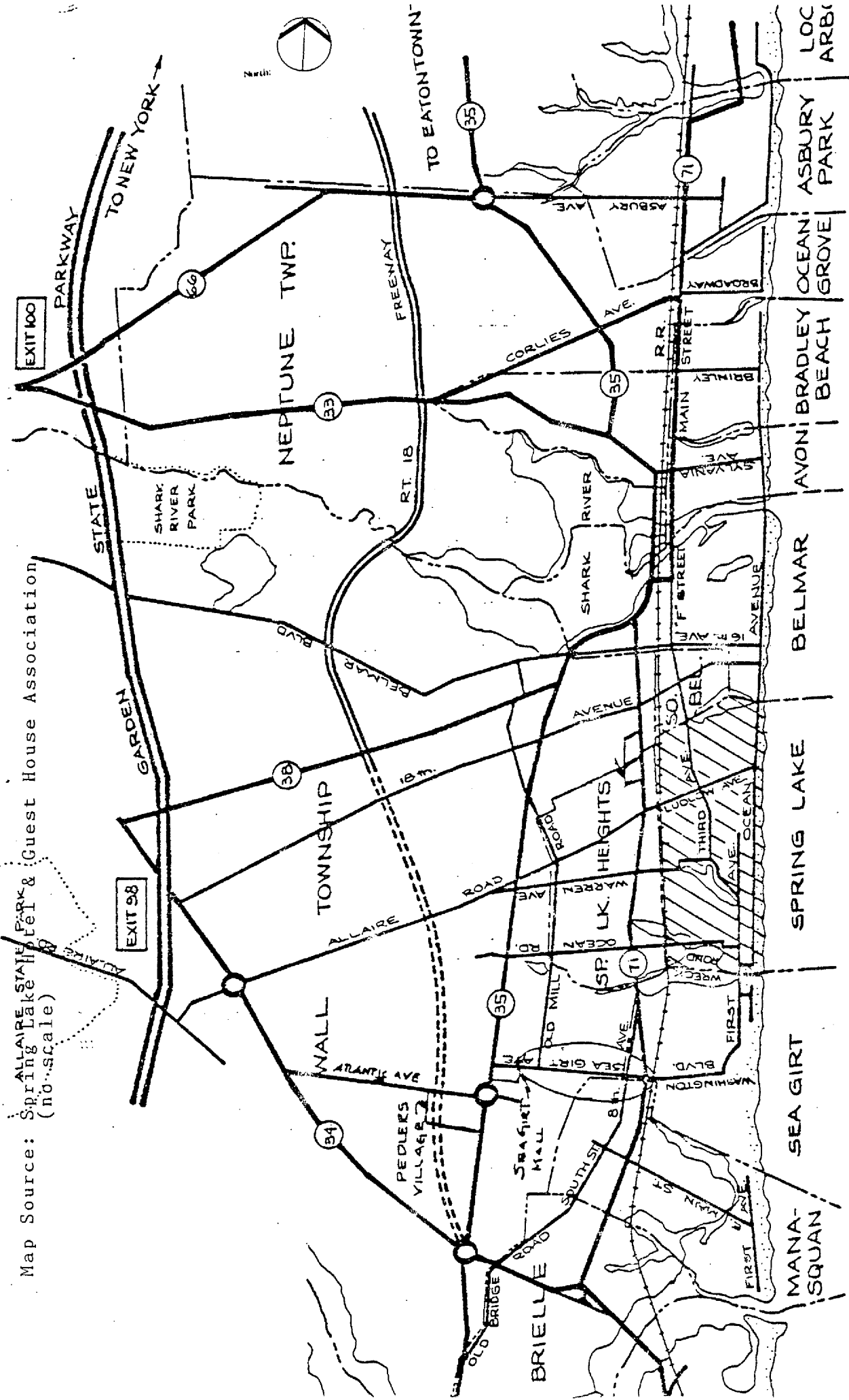
map key:

- I, Audenried Cottage
- II, Holy Trinity Church
- III, Maloney Cottage

(N.B.: Western boundary is the railroad,
Eastern boundary is the ocean.)

SPRING LAKE AS A COASTAL RESORT, 1870-1935, Monmouth County, New Jersey

Map Source: Spring Lake Hotel & Guest House Association
(no scale)



SPRING LAKE MULTIPLE PROPERTY NOMINATION

MAP B

Key Map Showing Location Context