

# **The Madison, New Jersey**

## **State and National Civic and Commercial Historic District**



## **Walking Tour**



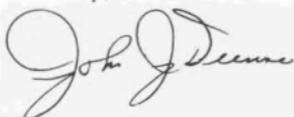
## Welcome to Madison . . .

The Borough of Madison is a great small town to discover, whether you're a resident here, first-time visitor or a frequent tourist/shopper. Although the last of the town's many thriving greenhouses of its rose industry, begun in 1856, are now gone some twenty years, this all-American community, nicknamed "The Rose City", was long known for its national predominance in rose production.

Today, there remains a diverse and interesting array of place to see and things to enjoy, particularly in our historic downtown. Many of the buildings included in this walking tour stand as testimony to the heydays and evolution of Madison and the rose industry, with thanks and appreciation to the historic district landowners and tenants who are the stewards of our local history.

This approximately 55-minute, self-guided tour provides a wealth of historical and architectural information. Take time to talk to our shopkeepers as well, many of who have been here in Madison for generations.

Sincerely,



John "Jack" Dunne  
Mayor

---

The Borough of Madison's civic and commercial architecture is of unusually high quality for a small town. The majority of the District was built approximately from 1875 to 1935 and consists predominantly of distinguished brick and stone structures. The Civic and Commercial Historic District was placed on the State and National Registers of Historic Places in 1989 and 1991 respectively.

An era of great philanthropy and vision in the first third of the twentieth century catapulted Madison from a small suburban community into an eminent destination in New Jersey. The names James Augustus Webb, Daniel Willis James and Geraldine Rockefeller Dodge are eternally linked to community pride and distinguished architectural taste. As is stated in the National Register Application:

*The downtown illustrates the changing architectural taste of nearly a century and a blending of "name" architects and local practitioners. The significance of these buildings is intimately connected with the patrons who caused the most impressive of them to be built and, later with the Italian immigrants who struggled to leave their own mark on the business district .*

The Madison Historic Preservation Commission held its first meeting October 23, 1993. Among the Commission's purposes are to encourage and advance the protection, enhancement and perpetuation of noteworthy examples of elements of the Borough's cultural, social, economic, and architectural history. Additionally the Commission must educate the general public concerning historic preservation. This tour shall serve to satisfy these interests but I hope it is of much fun and discovery as well.

Preserving architectural landmarks is an essential element of municipal character and identity. It is a vital factor in the economy and education of Madison and the civic mindedness of its people. The structures are more than stone, brick or wood. They represent the people, the character, the lifestyle and quality of life in the Borough; past, present and future. The preservation and mindful upkeep is entrusted generation to generation and has now been widely recognized as a key factor in all of its citizens' welfare.

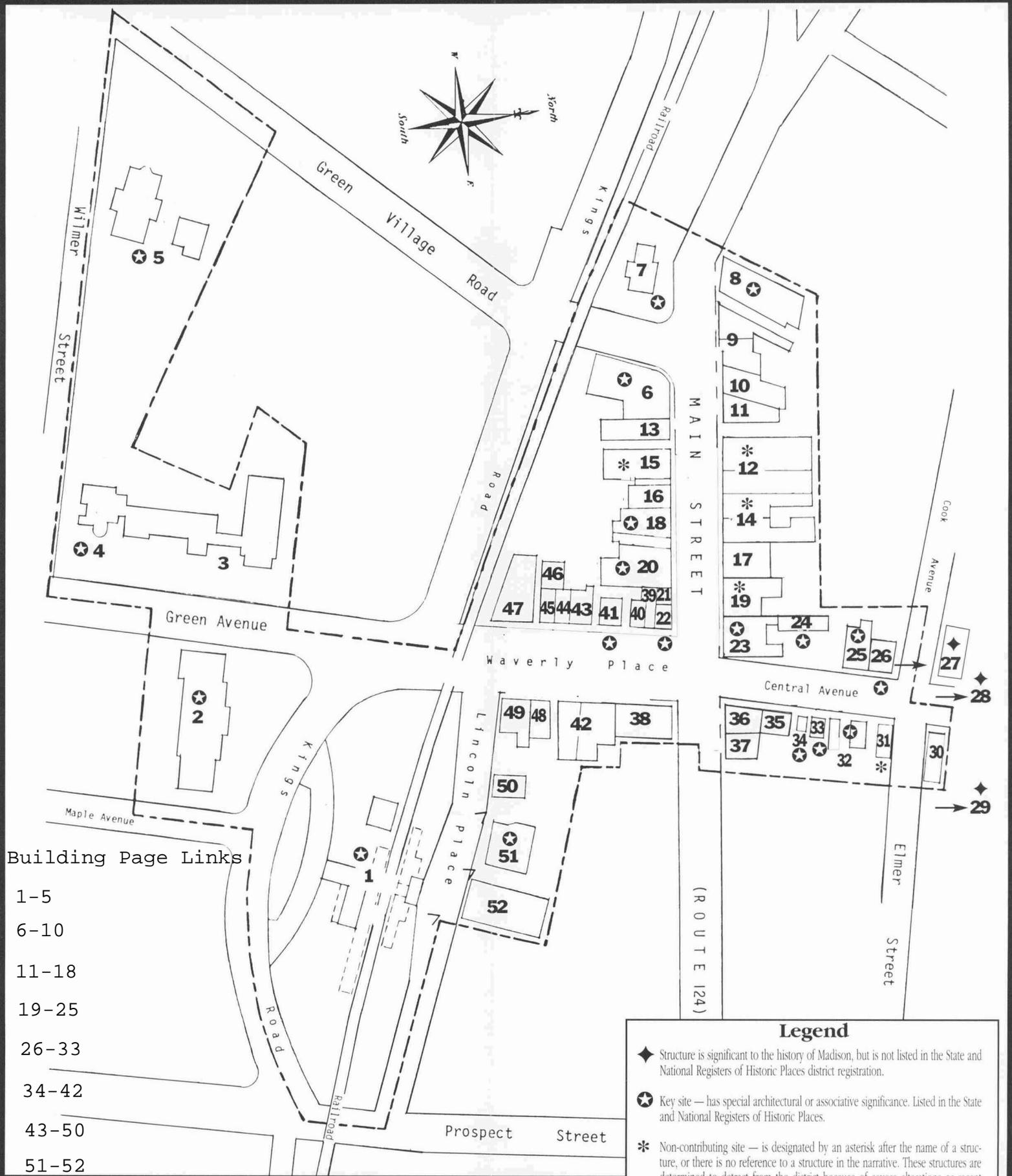
On behalf of the Madison Historic Preservation Commission enjoy our tour.

With kind regards, I am



Joseph Falco, Jr., Chairman Emeritus  
Madison Historic Preservation Commission





**Building Page Links**

- 1-5
- 6-10
- 11-18
- 19-25
- 26-33
- 34-42
- 43-50
- 51-52

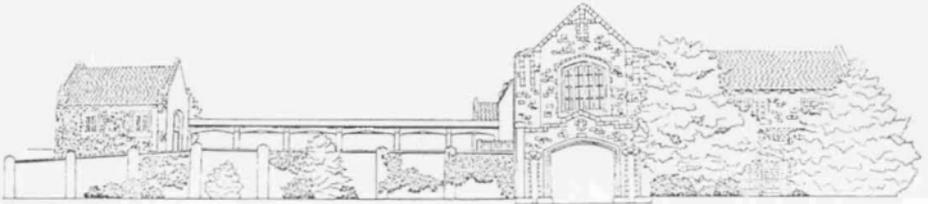
**Legend**

- ◆ Structure is significant to the history of Madison, but is not listed in the State and National Registers of Historic Places district registration.
- ★ Key site — has special architectural or associative significance. Listed in the State and National Registers of Historic Places.
- \* Non-contributing site — is designated by an asterisk after the name of a structure, or there is no reference to a structure in the narrative. These structures are determined to detract from the district because of severe alterations or recent construction dates that render them visually incompatible with the character defined by the contributing buildings, for the purposes of the State and National Registers.

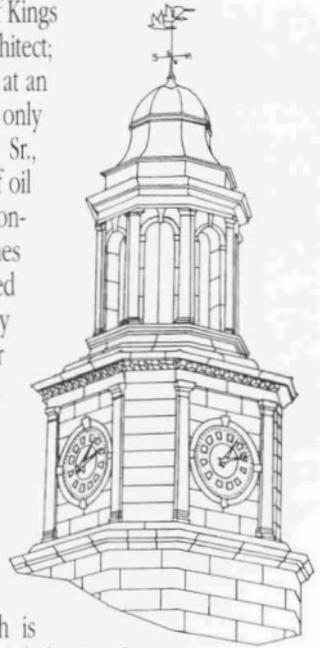




**1** ★ **Delaware, Lackawanna & Western Railroad Station** (northern side of Kings Road between Waverly Place and Prospect Street; F.J. Nies, architect; 1916; Gothic Revival, or “Collegiate Gothic”) The construction of the station and elevation of the trackbed required land acquisition and relocation of Madison streets. This was paid largely by Ellen Stebbins James, widow of philanthropist Daniel Willis James, and 35-year improvement bonds totaling \$135,000 plus a \$24,000 sinking fund underwritten by the Borough of Madison. The exterior is brick with veneer of coursed rock-faced random ashlar with tooled, beaded mortar joints. The interior features oak seating, brick walls and marble-chip flooring. It was listed on the National Register of Historic Places in 1984.

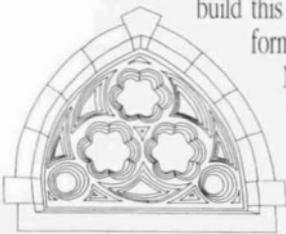


**2** ★ **Hartley Dodge Memorial Building** (southern side of Kings Road across from railroad station; Richard S. Shapter, architect; 1935; Georgian Revival) Built at the height of the Depression at an estimated cost of \$800,000, in memory of their recently deceased only son M. Hartley Dodge, Jr., Mr. and Mrs. Marcellus Hartley Dodge, Sr., (Mrs. Dodge was the former Ethel Geraldine Rockefeller, daughter of oil baron William Rockefeller) donated the funds and directed the construction of this ornate Georgian Revival structure, which combines granite shipped from Deer Island, Maine, and domestic and imported marbles. A portion of this structure's property was donated by Margareta Baker Webb. It is ironic and yet fitting that she add her property to that of the Dodges for their son's memorial. After all, it is the Webb Memorial Chapel (See 4), nearby on Green Avenue, that was built as a memorial to her son, also a Princeton graduate.



**3** **The Presbyterian Church of Madison** (Green Avenue west of Hartley Dodge Memorial Building; 1953; Colonial Revival) This is the fourth location in Madison for the Presbyterian congregation. The bell from the second church is mounted in front of the colonnade between the “new” church and the Parish House. This bell has a foundry mark of “E. Force, N. York, 1825.” Ephraim Force once operated a forge on the Convent Road, now Park Avenue, in Madison. The bell had hung from 1825 - 1927 at the brick structure that is now Madison's Masonic Temple, Lodge No. 23 F & AM, at 170 Main Street, across from historic Hillside Cemetery, which was the site of the first Presbyterian Church. The 1953 church is a blend of Greek Revival at the main entrance, Federal style for the belfry and a Gothic spire for the steeple. Its main walls are random, uncoursed ashlar brownstone and pastel stained glass windows. The Parish House was built in 1928 and has a center entrance of recessed brownstone, Romanesque arches and flat stucco walls.

**4** ★ **Webb Memorial Chapel** (northwest corner of Wilmer Street and Green Avenue; Josiah Cleveland Cady, architect; 1887; Richardsonian Romanesque) The Presbyterian Sunday School had outgrown its quarters in the Session House then located at the intersection of Main Street and Park Avenue. The death of James Augustus Webb, Jr., in 1887 prompted James A. Webb, Sr., to build this structure for a new Sunday School. It has a weighty, large, yet simple form. Its outside dimensions are 78' x 78' across. The exterior is rock-faced Newark brownstone set in irregular courses and the trimmings are of cut stone. All finials are copper and the hardware is bronze. There are stained glass windows over the altar and crystal-cut windows in the vestibule. The Sunday School was converted to use as a chapel in 1928 and served as the church until 1954 when the new church opened (See 3).



**5** ★ **St. Vincent Martyr Roman Catholic Church** (northeast corner of Wilmer Street and Green Village Roads; Jeremiah O'Rourke & Sons, Newark, architect; 1906; Gothic Revival) One of the oldest Catholic parishes in New Jersey, this church traces its beginning to 1809 when the first Mass was said in the Madison home of Lavielle Duberceau on the Convent Road (now Park Avenue). The 1906 structure was built of Hopatcong (NJ) granite for the foundation and rock-faced Indiana limestone for its exterior by noted local builder John V. Corbett. It is built of Indiana limestone and accompanied by a 124' tower with gargoyles, a Norman style. It was inspired by Christ Church, Oxford, England. The Rectory located to the north of the Church is Tudor Revival in style, with a limestone first story and half-timbered second story and attic.



**6** ★ **James Building** (2 Green Village Road; southeast corner of Green Village Road at Main Street; Brigham & Adden, architects; 1899; Eclectic Revival, strong Flemish influence) Madison resident Daniel Willis James, a senior partner with the Phelps-Dodge Copper Company, built this

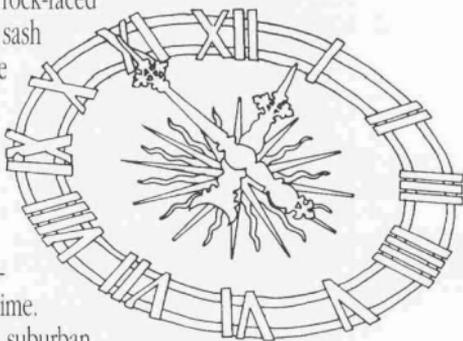


unique-for-its-time, curved, 11-bay, commercial block property to provide maintenance income for the public library building (located directly across Green Village Road) he built as a gift to Madison. Built of yellow brick, it features a round window with surrounding stone wreath. Alternating yellow and black coping adorns the roof line together with alternating finials and winged griffins. At one time a major gathering place for the community, the entire top floor was known as Assembly Hall - host to major area flower shows, staged productions and community meetings. Borough

offices were located here until the Hartley Dodge Memorial (See 2) was completed in 1935. The James Building was listed on the National Register of Historic Places in 1980.

**7** ★ **James Library** (9 Main Street; southwest corner of Green Village Road at Main Street; Brigham & Adden, architects; 1900; Chateausque) Built by local contractor John V. Corbett, this structure has a rock-faced granite ashlar with rock-faced

and smooth-cut limestone details together with leaded sash windows with stained-glass inserts. Gargoyles adorn the original entrance and tower. There are finely worked copper downspouts and carved stone and ceramic finials on the gable ends and tower. From 1900 to 1906 public lecture series were held here, with one series given in Italian. A substantial collection of Italian-language books was also housed here, recognizing Madison's largest immigrant community at that time.



Such bilingual service was quite progressive for a suburban

library, more reminiscent of the best large urban libraries and settlement house programs. A horse-drawn bookmobile carried library books to outlying districts from 1900 to 1912. This important service was not revived until 1922 with the formation of the Morris County Library. Still owned by the Borough of Madison, it is leased to the Museum of Early Trades and Crafts and was listed on the National Register of Historic Places in 1980. The glass atrium, built to accommodate an elevator, was added in 1997.

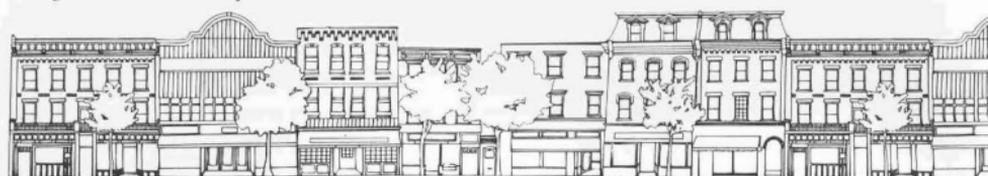
◆ One block west of the library building is a **World War I "Honor Roll" monument** (Designers: Hoggson Brothers, New York City; Modelers of the tablets and the eagle: Rochette & Parzini, New York City; Granite pedestal: North State Granite Company, Mount Airy, N.C. Bronze work was executed by the William H. Jackson Company, Brooklyn) erected in James Park, at the corner of Madison and Park Avenues dedicated on Memorial Day 1926. A granite shaft rising seven feet above the grade line, octagonal in shape, with a molded base, serves as a pedestal for a nearly 7-foot bronze American eagle standing on an irregularly shaped rock and grasping in its talons the American flag.

On the four sides of the octagonal pedestal are placed four memorial bronze tablets. On the tablet facing Madison Avenue, there is an inscription that reads: "To Those Who Served Their Country and Cause of Liberty." Immediately under this inscription and highlighted by a star in front of each name is a list of fourteen names of those who gave their lives in that war. The remaining space on this and on the three other tablets contains a list of 310 names, arranged in alphabetical order, of all those Madisonians who served. The monument was refurbished and rededicated on Memorial Day 1997.

**8** ★ **Y.M.C.A. Building** (12 Main Street, H. King Conklin, architect; John V. Corbett, contractor; 1907; Neoclassical) Prior to its move to this location in 1908, the Young Men's Christian Association met in the home of James A. Webb on Kings Road in 1873. It later moved to Oriental Hall on Waverly Place until it burned down in 1877 (see 43). It then moved to the Brittin Building (see 20) until the opening of this location in 1908. This building is topped by a paneled brick and cement parapet broken by raised arched and shouldered sections imitating Palladian motifs. The largest bears the legend "YMCA - 1907 - Madison." Below the parapet runs a broad pressed-copper modillioned and dentate cornice with a paneled frieze.

**9** \* **George T. Sayre House** (18 Main Street; ca. 1820-1840) Although this building has lost its historically significant appearance, remnants of the original gable-framed building appear above the roof line of its modernized stucco store frontage. George T. Sayre operated a store and resided at this site in 1840. A tenement wing was added to the rear in 1890.

**10** **26 Main Street** (built ca. 1890) This building has a brick cornice with tapered corbels. Third-story windows have stone lintels and sills. The facade's side windows on the second floor are set with arched bricks surrounding the facade's central keystones. They are connected by a continuous stone lintel. This was the scene of a huge fire in 1945 that resulted in the changed storefronts and painted brick on the second floor.



**11** **30-32 Main Street** (ca. 1906-1912) This structure is topped by a popular roof line shape for its time-period — a stepped parapet with cement coping. The second-floor windows sit on a continuous sill and have flared, keystone lintels. It is very similar in detail to the Luciano Building (See 14).



**12** \* **Colonel William Brittin Homestead** (34-36 Main Street; built ca. 1804; enlarged 1878; post-1945 facade) The original foundation and structure of the 1804 Brittin homestead is believed to be buried within the walls of this post-war commercial structure. William was one of the three original Brittin brothers — Abraham, Isaac and William — to move to Madison circa 1802. (Wood salvaged from the first Madison Presbyterian Church that stood in Hillside Cemetery was used in building the original structure.) In 1825, Col. Brittin welcomed the Marquis de Lafayette to the Bottle Hill Tavern (site of 38). While a resident of Madison, he was a Justice of the Peace; an assistant judge of the Morris County Court; a colonel of the 1st Regiment of the Morris County Brigade during the War of 1812; a member of the legislature 1818, 1819, 1824 and 1834; a member of the Council from Morris County in 1837 and 1838 and one of the incorporators of the Morris & Essex Railroad. He died in 1869 at the age of 91. The original clapboard structure with its later additions was from 1900 to 1910 the J.H. Meade 5&10 store and then the home of the Settlement House of the Thursday Morning Club up to 1924. This structure was greatly altered in a 1946 “facelift” project along Main Street and again in 1954.

**13** **Tiger Building** (29 Main Street; Collins B. Weir, architect; John V. Corbett, builder; 1912; Neoclassical influence) Built by local builder John V. Corbett for J. A. Tiger & Son grocery store, it is topped by a simple cornice broken by a central pediment. The facade has two inset brick panels - one small one that sits below the pediment and one large one that takes in the three second-story windows. The first-floor storefront is a 1960s alteration.

**14** \* **Luciano Building** (40 Main Street; ca. 1906-1912) The stepped parapet with cement coping is similar to the construction seen in No. 11. Each of two windows on the second floor sports flared, keystone cement lintels.

**15** \* **33-39 Main Street** (33 Main Street; post-1945; 39 Main Street post-1930) 33 Main Street was built of brick, with stucco sides, and its facade was covered with aluminum siding. It replaced a one-story clapboard-clad building that had been the site of Edwin P. Felch's electrical supply store. Mr. Felch installed the first electrical poles along Main Street in Madison. One 1896 local newspaper account stated that Madison, with a population then of 3,200, had 109 fire hydrants and 420 street lights. Morristown, the Morris County seat, by comparison, had an 1896 population of 10,250 but had only 105 fire hydrants and about 350 street lights. In 1996, a new tenant altered the 33 Main Street-facade using modern materials such as medium-density plastic overlay of plywood for its “bagel”-shaped bracketing, to imitate an 1890s architectural flavor visually compatible with the streetscape. 39 Main Street is attached to the property at 33 Main Street. It was added as infill formerly housing Phil Gatti's Barber Shop. The practical cement paneled construction is softened by its curved, plate-glass shop window.

**16** **41-43 Main Street** (1912-1921 construction; slight Neoclassical influence) Originally, this held a small restaurant and cigar store. Windows have limestone sills, corner blocks and keystones. The first-floor storefronts and arched central apartment entrance are surrounded by limestone blocks alternating with brick. Remnants of a mural advertising “Rival Dog Food” are faintly visible on the west side of the building. It is a close cousin of the Ratti Building across the street (See 17).

**17** **Ratti Building** (50-52 Main Street; J.F. O'Brien, office of Arthur S. Pierson architect; Bontempo & D'Annunzio, Morristown builders; 1926; Spanish eclectic) Rough textured buff and orange tapestry bricks highlight the facade of this building. A concrete, balustraded parapet is broken by a central pediment bearing “1926 - Ratti.” The facade is organized into three inset panels, each bearing a storefront, a set of second-story windows and decorative brick rectangles with diamond patterns at their centers. Each storefront was capped with glass blocks and an ogee arch. One original is still visible, at the central bay.

**18** \* **Johnson Building** (45 Main Street; O'Donnell and Wood, builders; 1894-1896; Renaissance Revival) This property had once been the farm of Charles Johnson and in the site of the Madison Post Office until 1877 (See 37). It is later times referred to as the Kemmelhor Building. The facade is framed by a band of orange brick. Courses of the same orange brick run along the facade and dip to suggest vousoirs on window heads. The building is topped by a deep, wooden dentate cornice with curved, stylized modillions. The entire ground floor was remodeled in the 1970s, and includes a small infill structure that had been an alleyway. It is very similar in detail to the Burnet Building (See 23).



**19** \* **George Bardon House and Store** (54 Main Street, ca. 1860; Second Empire) The original mansard-roofed house sits back from the modern street line. At the front is a one-story, flat-roofed addition and one small infill building that was resurfaced with stucco and brick face in the 1980s. The upper story and mansard roof were added between 1886 and 1892. George Bardon resided in the house and operated a grocery store in the brick structure. ✓

**20** ☆ **Brittin Building** (55 Main Street; James H. Berry, contractor; 1898; Neoclassical) Buff glazed-brick structure has a pressed-metal cornice adorned with modillions and the words "1898 Brittin Building." It was built by William J. Brittin, a descendent of Col. William Brittin. William J. Brittin was instrumental in funding Madison's fire department and provided the property for its first truck house (See 31). The facade is divided into three bays by raised brick pilasters and is topped by the corbelled brick lintels imitating keystones. The third-floor windows are round-arched and shorter than those on the second floor. The front facade of the Brittin Building originally had three storefronts on the first floor. One of the original tenants was the Jr. O.U.A.M., or the Junior Order of United American Mechanics. New Jersey Bell Telephone Company took over the back half of the second floor in 1907. The first floor's Art Moderne curved metal sign fascia and fittings are the remnants of a trademark F.W. Woolworth store, one of which occupied this spot from 1938 until 1984.

**21** **57 Main Street** (ca. 1920 ) One-story infill building, was originally an entrance to the livery stable behind the Brittin Building (See 20). It was incorporated into the Van Wagner Building (See 22) by continuing its wooden dentate cornice.

**22** ☆ **Van Wagner Building** (1 Waverly Place, southwestern corner of Waverly Place and Main Street; James H. Berry, contractor; some modifications by H. King Conklin, architect; ca. 1873; Italianate commercial) After a fire in 1879, the third floor and voluminous attic was added. Small modillions alternate with large brackets along its deep cornice. Each bracket has an orb-shaped pendant, or drop; a paneled frieze runs between the brackets. The building's uniqueness to the District lies in the fact it is the only building completely finished on all four sides. A bull's-eye window pierces the Waverly Place side of the building above the third floor and the opposite side of the building as well as lending a perfect planar symmetry. The original main entrance was on Waverly Place. The ground floor saw remodeling ca. 1930-1940 when buff brick piers and Carrara-glass bulkheads were added and a corner entrance inset. A neoclassical dentate shopfront cornice remains. The building transferred from the Van Wagner family to Joseph Falco, Sr. in 1969 and in 1979 Mr. Falco contracted an historic preservation consultant and is credited as the first landlord to restore his building in a proper historic manner and select colors representative to its era. His actions sparked many improvements to buildings in the downtown.



**23** ☆ **Burnet Building** (60-64 Main Street; H.J. Farquhar architect; Robert Dalgelish, Morristown builder; 1897; Renaissance Revival) Similar in style to the Johnson Building (See 19), the Burnet Building was built by Mabel Burnet Apgar in 1897. Her brother James, who later purchased the structure, opened a hardware business in the far left storefront, while Gee's Drug Store, the Madison Democrat newspaper and Alexander Eagles Insurance firm occupied the remaining space. Connecting the sills and lintels of the windows and running beneath the cornice are bands of red brick, contrasting with the overall deep-yellow facade. The three center sets of windows have plain brownstone lintels, while the outer sets of windows have keystones. Inset brick panels are found above the second- and third-story windows. The top wooden cornice alternates scroll-type brackets with raised panels and exaggerated dentils. The brick parapet also adds to the dominant symmetry and emphasis upon the central core of the facade. The Burnet family is among Madison's earliest settlers, having been local farmers, craftsmen and businessmen here since 1740.

**24** ☆ **Delaware, Lackawanna & Western Freight Depot** (Behind Burnet Building, see 23, facing Central Avenue; ca. 1879) Sometime between 1901 and 1906 this was moved here from its original location on Lincoln Place. The facade has deep overhanging eaves with curved open brackets ending in orb-type pendants. There are two loading docks on the Central Avenue side and three at the rear, or Cook Plaza side.

**25** ☆ **10-12 Central Avenue** (ca. 1886) Although this structure has been greatly altered, it appears on an 1886 map as a blacksmith shop on the property of B. Warren Burnet. The central gabled section was a livery set back from the street, with the shoeing of the horses done outside between this section and the structure at 14 Central Avenue (See No. 26). A garage was added in 1902 (10 Central Avenue) as the first Ford dealership to come to Madison. A small clapboard structure was moved to the site in front of the shoeing area to serve as a tack shop for Lawson L. Taylor,



the blacksmith. The garage was later extended across the livery stable to serve as a showroom. Today, the structure is used as an automotive design and repair garage for competition engines. ✓

**26** ✪ **Valgenti Building** (14 Central Avenue; c 1892-1896) This commercial structure remains close to its original, with the exception that the clapboarded exterior was replaced with stucco sometime after 1950. The facade is topped by a wooden cornice with deep modillions, a strip of dentils and a plain frieze. The wood-paneled doors with transom lights, four-paned shop windows and its recessed center bay is bracketed by simple freestanding columns. The rear of the building once had a three-story porch. This was built by Frank Valgenti as a privately chartered bank as well as a grape wholesale business and a steamship booking company that catered to the Italian community.

**27** ✦ **Old Madison Fire Truck House** (22 Central Avenue; C. H. Lum, architect; John V. Corbett, contractor; 1903; 1966 Neoclectic alterations) Although this is a poor example of reuse of an old structure, this building, originally constructed in 1903 of brick and bluestone trim, was used until July 1935 as home to Madison's fire department. It once had a fire bell tower, which carried a 1,500 pound bell that was in service from 1906 to 1936. The bell was rung by a water-powered motor donated by the publishers of the Madison Eagle newspaper. To sound an alarm, firemen simply turned on the faucet in the firehouse. Two truck bays, that once faced Central Avenue, were bricked-in when the second floor was re-"muddled" in 1966 and a turret on the corner of Central and Cook Avenues was replaced with a "Cape Cod Colonial" roofing cap for the structure. It is still owned by the Borough and has been home to the Madison Board of Health since 1945 when the Red Cross vacated the structure. Before 1910, when the company was mechanized, horses were procured from the Main Street stables (the infill alley, see No. 21) of Eddie Frenz and "Pat" Dougherty and then hitched to the fire trucks.

**28** ✦ **Central Avenue School** (west side of Central Avenue at a corner with Walnut Street; H. King Conklin architect; Corbett & Clark, contractors; 1909) Madison was a pioneer in the construction of a completely fireproof school building, which was the marvel of and model for many school districts. Its construction employed a new technique invented by Thomas Edison using steel and reinforced portland cement concrete that had been "poured in place." The American Concrete-Steel Construction Company of Newark did all the concrete work. The spade that was used to break ground for this school was the same one that had been used 20 years prior in breaking ground for Madison's electric light and water plant. There was an exact replica of this school building designed by Mr. Conklin erected in Nutley, N.J., shortly after this one's completion.

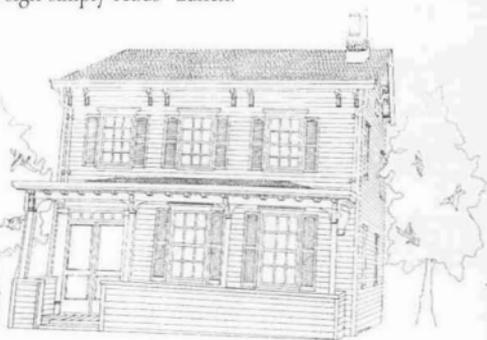
**29** ✦ **Bethel A.M.E. Church** (53 Central Avenue; H. King Conklin, architect; Stull & Philhower, contractors; 1905) The church was incorporated in Madison in 1865. This present property was conveyed by gift of William J. Brittin and his wife, in a deed dated August 13, 1885, but not recorded until 1902. At the time of recording, Chapel Street still did not exist. The first story is brick with Gothic arched windows. The cornerstone reportedly contains a brief history of the old church from August 29, 1885, the names of President Theodore Roosevelt, Governor Edward C. Stokes, Mayor James P. Albright, officers of the church district and local church, and a copy of the Madison Eagle newspaper.

**30** **Savoy Theatre** (21 Central Avenue; Edward F. Frenz, builder; 1912; Neoclassical influence) Originally built as a vaudeville and motion picture theater, it is missing its original fittings from its lower facade and the aluminum and glass shopfront with a recessed central entry is a replacement for its domed entrance with box office in the center. An egg-and-dart molded parapet with a broad central peak and cartouche ornamentation sit above a modillioned cornice with a row of dentils and a repeated row of egg-and-dart running below.

**31** \* **Madison Hook & Ladder Co.** (19 Central Avenue; 1882) Extensively modified, the front-gabled house retains only some trusswork as an original architectural detail. The building was used until 1903 when the new brick fire house was constructed diagonally across the street. The Police Department then established its headquarters here until 1935.

**32** ✪ **Madison Diner** (13 Central Avenue; Carmine DeBiasse, builder; 1928) This narrow "railroad"-type lunch counter stands as a finely preserved example of early 20th century commerce. Original vertical wooden sign simply reads "Lunch."

**33** ✪ **11 Central Avenue** (1886; Italianate influence) Broad eaves with paired pendant brackets. The shed-roofed front porch has chamfered posts, a high bulkhead, and delicate brackets. The entrance has double wood-paneled doors, transom lights, and a pilastered surround. This is the home of the Micone family (See 34).



**34** ★ **Alex's Barber Shop** (9 Central Avenue; 1911) Named for its original owner Alexander Micone, who emigrated to Madison from Italy in 1893 at the age of 10. Within five years, he began barbering as a "journeyman." He opened this shop in 1911 and remained active here until 1986. The glass and wood-paneled center entry door survives, as do the paneled bulkheads.



**35** **3-7 Central Avenue** (1921-1931) This flat-roofed, one-story building has a facade of black and red brick laid in an irregular pattern typical of the early 20th century. Most of the facade is occupied by display windows.

**36** **Gee Building** (66-68 Main Street; James H. Berry, builder; 1881) This building was constructed for Jacob S. Paulmier, who intended to use it for his business. Judge Francis S. Lathrop convinced Paulmier that Madison rather needed a bank. So, the First National Bank opened here in 1881. The builder, James H. Berry, was a local mason whose accomplishments included the Green Avenue School (razed in 1951; site of No. 3); the Van Wagner Building (see 22); and the Brittin Building (see 20). Beneath the paint is a two-toned brick trim. It has three stories with five bays across Main Street. The upper windows have pointed heads. The broad, pressed metal cornice is ornamented with an unusual motif of crossed swords and marked at its corners with heavy brackets embellished with a bead-and-stripe design.

**37** **Neis Building** (72 Main Street; George W. Bower, architect; 1894; Neoclassical influence) Frederick Neis and his son Charles, opened a bakery here. George W. Bower was a Morristown architect whose commissions included the 1877 Post Office (See 18), E. L. Cook's greenhouse in 1885 (at the southwest corner of Wilmer Street and Green Avenue) and the previous Bethel A.M.E. Church (See 29) of 1885. The facade brick is divided into five bays by raised brick pilasters that have inverted-scroll capitals at their tops and terracotta faces at the bottoms. The decorative fire escape has its original pulley and counter-weight mechanism. The building is topped by a pressed-metal cornice, frieze and architrave that includes both egg-and-dart and acanthus-type moldings. Four courses of corbelled brick mark the transition between the cornice and the facade.

**38** **First National Bank Building** (2 Waverly Place, Mowbray and Uffinger, architects; 1923; Neoclassical) Chartered in 1881, this business originated in the Gee Building (See 36). This building, although Neoclassical, has a Colonial Revival influence, with Flemish bond brickwork and fanlighted Adamesque windows. The three great windows facing Waverly Place are marked by their contrasting keystones and the entrance is emphasized by the quoins that support the centered pediment. A cartouche draped with swags is centered in this pediment. The entire building is wrapped by a modillioned cornice with a plain frieze and architrave. The imminent demolition of the Bottle Hill Tavern in 1922, which had sat on this site for more than 100 years, gave rise to Madison's preservation movement and the birth of its Historical Society when community members raised funds to save and move the building to a new location farther east on Main Street. It was at the Bottle Hill Tavern, in 1825, that the Marquis de Lafayette was greeted by the local townsfolk.

**39** **Miller Building** (3 Waverly Place; 1886; Neoclassical cornice) This modest building is a three-bay commercial block with a simple, neoclassical, bracketed cornice. It forms a part of the streetscape of three-story, pressed-brick buildings on the west side of Waverly Place. One of the few buildings to escape the fire of 1877, an 1886 map states it contained an ice cream and oyster saloon, a common 19th century combination.

**40** **Dunning Building** (5 Waverly Place; ca. 1888) A corbelled cornice that is a brick variation on the more common bracketed wooden type, segmented third-floor windows and an undecorated stone belt course between the second and third floors adorn this structure that originally housed a grocery on the ground floor and clubs on the upper two stories. The original ground floor treatment has been obscured by a new projecting storefront with pseudo-Colonial details.

**41** ★ **Old Methodist Church** (7 Waverly Place, ca. 1844; alterations made in the 1870s and 1930s) The facade is topped with a round-arched and shouldered pediment at its top. Its roof line is a clear landmark of Madison. The structure was moved back when Waverly Place was widened. In addition, in 1870, Ichabod Searing purchased the building and jacked the frame portion of the building up and constructed a brick first floor. It was later the home of the Masonic Temple until 1928. This building survived the Great Fire of 1877 when enterprising fire fighters removed its tin roof and draped it over the south side of the building shielding it from the flames of Oriental Hall (See 43).

**42** **Anderson Building** (10-14 Waverly Place; ca. 1886-1892) A modillioned cornice runs the length of the front facade. It was once occupied by a harness and jewelry shop and a cigar and tobacco store with a second-story barber shop. The tiled, pent roof and brick facing are much newer alterations of ca. 1921-1931.



**43 Allen Building** (11-13 Waverly Place; James H. Berry, architect; ca. 1877-1886) Tailor John N. Allen's original three-story building on Waverly Place had been destroyed in the Great Fire of 1877. He had this building built shortly after the fire. It was on this site that the blaze began in the first floor grocery store of Isaac J. Ayers and quickly spread to the upper two floors that housed the Y.M.C.A. The upper two floors of this structure's facade has a heavy wooden cornice divided into five bays by deep brackets. Smaller brackets and a paneled frieze lie between them. The brickwork includes pilasters at the ends of the facade, corbelling along the top, and panels of diagonally set bricks between the second and third floors.



**44 Cook Building** (15 Waverly Place; ca. 1879 - 1880) George P. Cook built this building, which varies slightly from its neighbor at 17 Waverly Place (See 45), and shares a common foundation and dividing wall. The roof is mansard type with fish scale slates and two gabled dormers. It has a simple wooden cornice with a brick corbel below it. Its windows are straight topped with brownstone lintels. The first and second stories were originally covered with an ornate wooden porch and sidewalk canopy. The ground-floor storefront was remodeled in the 1950s.

**45 Lathrop Building** (17 Waverly Place; ca. 1879 - 1880) Judge Francis Lathrop built this structure in conjunction with the Cook Building (see 45). Although this building also has a mansard roof, its windows have raised brick and arched hoods, and it does not have the same brick corbel below its simple wooden cornice. This building together with the Cook Building was the site of Oriental Hall, a large civic meeting place that burned to the ground in the Great Fire of 1877.

**46 Waverly Lane Building** (alley south of 17 Waverly Place; ca. 1879 - 1880) Originally built as the Arlington Hotel and saloon, and possibly in conjunction with the Lathrop Building (see 46), this structure faced the former Delaware, Lackawanna & Western railroad station. It was later converted to apartments and stores. When No. 48 was built in 1927, access to the building became a back alley and it was purportedly the site of a speakeasy. The modillioned cornice is less ornate than that of the Lathrop Building.

**47 19-25 Waverly Place** (1927; Neoclassical) Commercial block, one-story structure built by George Perlaw for four stores. The Great Atlantic and Pacific Tea Company (now known as A&P) occupied this site until May 1942 when it became Acme Supermarket until November 1950. The entire front of the building, now covered with aluminum siding, a remnant of the Madison House Furniture store, once had false classical detailing formed out of cast concrete panels. This is still evident in the small storefront at 25 Waverly Place, next to the elevated railroad tracks. Here, fluted pilasters with foliate capitals, a dentate cornice and decorative diapered and floral panels are evident.

**48 Madison Trust Company** (20 Waverly Place; E.F. Strassle, N.Y., architect; John W. Ferguson Co., N.Y., builder; ca. 1931) Once the site of Fagan's Hall, which housed stores, offices and a large meeting space for events such as flower shows, the Madison Trust Company moved to this site in 1931 from the Van Wagner Building (See 22). The bronze double doors and transom light are set between two unfluted Ionic columns. The building is cast stone patterned to look like large blocks of stone at the front, with brick sides. It is topped by a stepped parapet and a cornice featuring dentils and disks, or bullseyes. "Madison Trust Company" is carved in Roman lettering into the central panel. An operating clock is set between two scrolls over the main entrance. An architrave and an egg-and-dart molding run across the building at column level. The original interior double-height banking hall has been infilled to form two stories.

**49 O'Brien Lot** (24, 26, and 28 Waverly Place; ca. 1926-1931; house at rear of 24 Waverly Place is mid-19th century) The mid-nineteenth century house that sits at the heart of this building was by 1886 the last free-standing residential structure on Waverly Place. The original house appears on an 1857 map of Madison as the dwelling of Caleb Bruen. Today, this one-story taxpayer block has a shaped parapet, pseudo-Colonial pilasters and a strip of aluminum "clapboarding" bearing shop signage.

**50 American House Hotel** (4 Lincoln Place; ca. 1850-1860; extensive alterations in 1926) The brick facade is laid in running bond inset with panels, soldier courses and limestone detail, and stucco exterior side walls are all alterations covering the original clapboard structure underneath. Typical of 1920s Madison commercial architecture, there are two tiled pent roofs vaguely reminiscent of a Spanish Colonial style. The American House Hotel, was a three and one-half story, five bay, mansard-roofed structure which sat at about 28 Waverly Place at the railroad crossing (now the site of No. 49). When Lincoln Place was widened near the corner of Waverly Place in 1926, the building was moved to its present spot and extensively altered.



**51** ★ **U.S. Post Office** (Lincoln Place; Alan B. Mills, architect; John Dellagnese, Morristown, builder; 1936; Colonial Revival) Typical of many Depression-era Colonial Revival post offices built in New Jersey, this example stands out for its stone construction. The building is embellished with a central projecting pavilion with a modillioned pediment, an octagonal Tuscan-columned cupola with a weathervane bearing the construction date, and a fanlighted, sidelighted and pilastered entrance. The gable ends have lunette windows and cornice returns, and the scrolls at the base of the front stair rails form the base for a pair of cast-iron lampposts. The architect, Alan B. Mills, was the former mayor of neighboring Florham Park. He was drafted by the Works Progress Administration of Franklin Delano Roosevelt's administration as chief architect of the U.S. Treasury Department when the Madison building project was taken up. The building was rehabilitated and a wheelchair-access ramp was added east of the main entrance in 1999. ✓

**52** **Lyons Madison Theatre** (14 Lincoln Place; Hyman Rosensohn, Newark, architect; 1925) A shaped parapet with a central peak and battlements and a dentate wooden marquee with an interior coffered barrel vault and a half-octagonal box office are original details to this building. The four, arched openings, which hold displays for coming attractions, were originally rectangular shopfront windows that were infilled with brick to make the arched windows. J.J. Lyons, who opened the theatre in 1925, owned theatres in Morristown and Westfield. He considered Madison to be one of the coming "big" commuter towns in the New Jersey suburbs and with his theatre conveniently located near the station, he felt he could attract the "high class" patronage of the Borough and nearby towns. He retained architect Hyman Rosensohn to design a theatre similar to his Lyons and Rialto theatres of Morristown and Westfield. His plans included seating for 1,200, a smoking lounge, ladies rooms, and a mezzanine, all of which were to imitate those found in larger metropolitan houses. Note the name and date incised in the parapet.

## Legend

- ◆ Structure is significant to the history of Madison, but is not listed in the State and National Registers of Historic Places district registration.
- ★ Key site — has special architectural or associative significance. Listed in the State and National Registers of Historic Places.
- \* Non-contributing site — is designated by an asterisk after the name of a structure, or there is no reference to a structure in the narrative. These structures are determined to detract from the district because of severe alterations or recent construction dates that render them visually incompatible with the character defined by the contributing buildings, for the purposes of the State and National Registers.

All other structures listed, are deemed contributing structures to the historic district. They give the district its prevailing character because of similar size, height, setback and materials; or difference in those same characteristics that make them compatible but pivotal. Several buildings that might seem to qualify as intrusions are classified as contributing because their disfiguring alterations are judged reversible.

## Glossary

**acanthus** — a genus of thistlelike plants whose leaves were imitated in the ornament of the Corinthian capital.

**architrave** — molded frame or ornament surrounding a window, door, or other rectangular opening. Also, the lowest member of the entablature in classical architectural pieces such as columns, mantels or pedestals; the beam spanning columns.

**ashlar** — squared, hewn stones. The other type of stone is rubble, or stones that have not been shaped or at most have been shaped by fracture, not cut.

**bay** — The vertical divisions of the facade of a building, usually defined by window placement. In churches: space between one column or pier and next, including vault or ceiling above it. In stores, storefront openings/display windows.

**bulkhead** — A box-like structure that rises above a floor of roof to shelter and provide access to a stair, elevator, etc., which may be fitted with a sloping door.

**Carrara glass** — a glass facing veneer that resembles marble.

**cartouche** — an ornate or ornamental frame.

**chamfered** — a square or rectangular wooden member on which the edges are beveled.

**coffer** — a recessed panel in a vault, ceiling or soffit.

**columns** — vertical shafts or pillars that support building sections, distinguished by their capitals (tops) and bases. Corinthian columns have capitals shaped like inverted bells decorated with leaves. Doric columns have plain capitals. Ionic columns have scroll-like spirals.

**corbel** — supportive bracket or block projecting from a wall.

**cornerstone** — a stone forming part of the corner of the building set in the foundation and often dated.

**cornice** — a decorative projection commonly found at the top of a wall, roof perimeter, at the juncture of interior wall and a ceiling, or the upper division of an entablature.

**course** — a continuous level of brick or masonry throughout a wall.

**cupola** — a small domed structure rising from a roof or tower.



**dentil/dentate** — individual member of a series of small block-shaped projections which descend from a cornice, as on a column, mantel or other architectural element.

**diaper work** — small repeated patterns.

**dormer** — a vertically set window on a sloping roof; also the roofed structure housing such a window. If the roof slopes downward from the structure, it is known as a “shed dormer.” If it is a flat-roofed projection, it is a “doghouse dormer.” Those with pointed roofs are called “gabled dormers.” If roofing smoothly curves upward over the dormer window, it is called an “eyebrow dormer” or “eyelid window.”

**egg-and-dart** — a carved ornamental design in relief consisting of an egg-shaped figure alternating with a figure somewhat like an elongated javelin or arrowhead.

**entablature** — the beam member carried by the architrave of a column.

**facade** — front or main face of a building.

**fanlight** — an arching, semi-circular or elliptical transom window above a doorway.

**finial** — ornament decorating the top of a pinnacle, canopy or gable.

**Flemish-bond brickwork** — bricks are laid alternating the short end, the header, facing outward with the stretcher, the brick laying lengthwise.

**foliate** — ornamental details shaped like leaves or foliage.

**frieze** — the mid-portion on an entablature between the architrave and the cornice. Also, a sculptured or ornamented band on a building, near the top of a wall, or on furniture.

**gable** — upper triangular portion of a building wall that terminates under the ridge of a pitched roof.

**gargoyle** — a spout in the form of a grotesque human or animal figure projecting from a roof gutter to throw rainwater clear of a building.

**griffin** — a fabulous animal ornament typically half eagle and half lion.

**jamb** — top and side members of a window or door frame.

**keystone** — the uppermost wedge-shaped element at the center of an arch, needed to lock the other pieces in place.

**leaded glass windows** — pieces of glass, held in place with lead strips, or comes. Glass may be clear, colored, or stained.

**lintel** — a piece of wood, stone or steel placed horizontally across the top of window and door openings to support the walls immediately above.

**lunette** — a crescent-shaped window framed by moldings or an arch.

**mansard** — style of roof that has two pitches on all four sides. Typically the upper portion is sloped so little that it appears almost flat from the street. Named after the French architect Francois Mansart (1598-1666).

**modillion** — a series of small ornamental brackets under the projecting top moldings. Larger than dentils.

**ogee** — a pointed arch, having on each side a reversed curve near the apex.

**Palladian window** — a three-part window composed of a central, main window having an arched head, and on each side a long, narrow window with a square head. Also called a “Venetian window.” It is used extensively in Georgian, Classical Revival and Colonial Revival.

**parapet** — a low, horizontal wall at the edge of a roof.

**pediment** — triangular gable above door, window or Classical entablature.

**pent roof** — an eaveslike feature projecting from a wall to throw off rain and snow.

**piers** — a stout pillar or column; a vertical member in a metal or concrete building frame.

**pilaster** — a square or half-round column which appears to be attached to a wall, but projects slightly from it.

**portland cement** — a hydraulic cement manufactured by a process patented in 1824. Silica, lime, alumina are mixed, vitrified and ground fine, forming a hard, extremely strong cement which is the most widely used cement today.

**quoins** — pieces used in the corners of walls (usually brick or stone, but sometimes wood) which are larger than those in the rest of the wall or distinguish themselves through color, texture, projection, or beveling.

**sill** — the bottom crosspiece of a window frame on which the bottom sash rests. The sill is of heavier stock and slopes to shed water.

**soldier course brickwork** — bricks stand on narrow ends, the headers, and are placed with the narrow brick widths, the stretchers, facing out. Mortar is applied to the wider brick widths. If the bricks were turned so that mortar was applied to the stretchers instead, but still standing on their headers, these bricks would be said to be laid in “sailor” courses.

**stringwork** — a projecting course, sometimes two or three courses, forming a narrow horizontal strip across the wall of a building.

**stucco** — a material usually made of portland cement, sand and a small percentage of lime and applied in a plastic state to form a hard covering for exterior walls.

**tapestry brick** — rough, often multi-colored facing brick.

**transom window** — any small window over a door or another window, often containing stained, leaded or beveled glass. It was usually operable, to allow ventilation.

**veranda** — a space alongside a house sheltered by a roof supported by posts, pillars, columns or arches. An earlier name for it in America as piazza. The French colonists called it a galerie, the Dutch a stoep (Americanized to stoop), the Spanish a portal in Italy it is a loggia. The term porch is best retained for a shelter over a door. Veranda comes from Portuguese.

**vousoir** — one of the wedge-shaped pieces forming an arch or vault.



# Architectural Styles

**Art Moderne** — A style of decorative art developed originally in the 1920's with a revival in the 1960's marked chiefly by geometric motifs, streamlined and curvilinear forms, sharply defined outlines, often bold colors, and the use of synthetic materials, as plastics: shortened from Exposition Internationale Des Arts Décoratifs et Industriels Modernes, an exposition of modern and decorative arts held in Paris, France, in 1925. Also called Art Deco, Style Moderne. See 20.

**Chateausque** — (1880 -1910) Characteristics can have a steeply pitched hipped roof; busy roofline with many vertical elements (spires, pinnacles, turrets, gables, shaped chimneys); walls of masonry (usually stone); towers and turrets have steep conical or "candle-snuffer" roofs often with finials and sometimes modular detailing called crockets, reminiscent of dripped candle wax. Ornamental metal cresting is sometimes used along roof ridges or above cornice lines. See 7.

**Colonial Revival** — (1915 - present) With its many variations, this has been the dominant style of the 20th century. Look for roofs with a medium pitch that are styled as side-gabled, hipped or gambrel; and a flat, symmetrical facade. Windows are doublehung sashes with divided panes of glass, and often used in pairs, and shuttered. Doors are a dominant feature and may be flanked by sidelights and pilasters and mounted by fanlights and by triangular or broken pediments. See 3, 51.

**Eclectic Revival** — (1880 - 1900) The Philadelphia Centennial Exposition of 1876 brought exotic building styles, many with an Oriental flavor, to the public's attention. This style was expressive of America's inventiveness and individuality, utilizing any number of Classical, Gothic, Italianate and French details. Look for Renaissance pilaster, unusual door and window shapes, columns supporting arches; rich and varied detailing; odd-shaped dormers; roof brackets; Palladian windows. For instance one might encounter a single roof line with an onion dome, a mansard roof and pointed Gothic windows. See 6.

**Federal** — (1780 - 1820) Sometimes called Adam Style. Named for Robert Adam, the more talented of three brothers who practiced architecture in England from 1760 - 1780. Lightness and delicacy are characteristic qualities. Moldings and geometric ornamentation are in low relief. Houses are rectangular or boxlike with perhaps a semicircular porch at the front door. Curves or octagonals play off the basic cube. The typical doorway will have a semielliptical fanlight with sidelights flanking the door. Roof lines are generally unexceptional with some concealed behind a balustrade. See 3.

**Georgian Revival** — (1886 - 1925) Is characterized by two distinct schools of design: one that borrows from the Federal Period and tends to be more elaborate and larger than those of the proper Adam Style; and the other is a Neo-Colonial, that draws from Georgian forms that are strictly rectangular in plan, with a minimum of minor projections, and have strictly symmetrical facades. Roofs are hipped, double-pitched, or of gambrel form; eaves are detailed as classical cornices; the central part of the facade may project slightly and be crowned with a pediment, with or without supporting pilasters. The Palladian window is often used as a focal point with the rest of the windows rectangular, doublehung sash. Doorways have fanlights and are often set in tabernacle frames. This style gained momentum from a desire to restore order to architecture. See 2.

**Gothic Revival** — (1830 - 1870) Is based on picturesque medieval architecture of France, England and other western European countries from the 11th to the 14th centuries. Look for a steep, central gable flanked by smaller gables or dormers; an ornamented veranda; battlements, turrets and finials; pointed-arch windows; steep roofs and pointed dormers. See 1, 3, 5.

**Greek Revival** — (1825 - 1860) The 1804 "discovery" by Lord Elgin of the Parthenon in Athens, sparked a Greek Revival movement in England that appeared in America 20 years later. Look for buildings with a gabled portico or temple facade of one or two stories with columns of Greek Doric or Ionic orders. Roof slopes are low and may be hidden behind parapets and heavy cornices; one of the best known examples of this style in the United States is "Mead Hall" at Drew University on Route 124, west of Madison's Civic and Commercial Historic District. See 3.

**Italianate** — (1840 - 1885) Or Italian Villa style was inspired by relaxed, rambling Northern Italian farmhouses and adapted as a reaction to the disciplined order of classical architectural styles. It became one of America's most common picturesque styles that favored asymmetrical, towered romantic settings. The style's broad roofs and large verandas were thought highly suitable for warm summers. Typical features include square bays, a low roof with wide overhanging eaves supported by large decorative brackets, a campanile-like entrance tower, an elaborate entrance and round-headed windows with hood or "eyebrow" moldings. See 22, 33.

**Neoclassical** — (1895 - 1950) Buildings of this type are generally larger than those of the 19th century Greek Revival and always simpler in effect than those of Beaux Art Classicism. They show none of the tendency to multiply angles and projections that marks the latter style; broad expanses of plain wall surface are common; roof lines, when not level, are quiet, and unbroken by sculptural incidents. The Greek orders are employed much more often than the Roman, and in keeping with this windows and doorways are linteled rather than arched; pedimented porticoes are frequent features. Coupled columns are not used. It is a totally American style having no parallel in Europe. See 8, 13, 16, 20, 30, 37, 38, 39, 47.

**Neoelectic** — (1965 - present) The first popular style to emerge in the late 1960s was the Mansard, named for its characteristic roof form. It was widely used by home builders in the 1960s. The mansard roof was not limited to houses, but swept shopping centers, apartment houses, and smaller commercial buildings as well. A relatively inexpensive way to get a dramatic decorative effect was to construct slightly sloping upper wall surfaces to be covered with shingles or other decorative roofing materials. See 27.



**Norman style** — retains Romanesque qualities characterized by geometrical ornament. The chevron was a common motif. Great cruciform cathedrals had long choirs and naves. Most had a central tower over the crossing, sometimes with a pair of towers flanking the facade. See 5.

**Renaissance Revival** — (1850 — 1900) Buildings have a massive cornice sometimes scaled to its full height. The roof, being low, is invisible to the pedestrian. The elevations are symmetrical. With the exceptions of rusticated quoins, and sometimes a rusticated ground story, the wall surfaces are usually smooth and plain, serving as a neutral background for windows, doorways, and sometimes balustraded balconies. Window are often linked horizontally by stringcourses. Second-story windows may be more elaborately treated, perhaps with a complete entablature above each, while other windows are framed in architraves alone. These are generally straight-fronted buildings without considerable projections or recessions in the main mass (the Tuscan-Romano Mode).

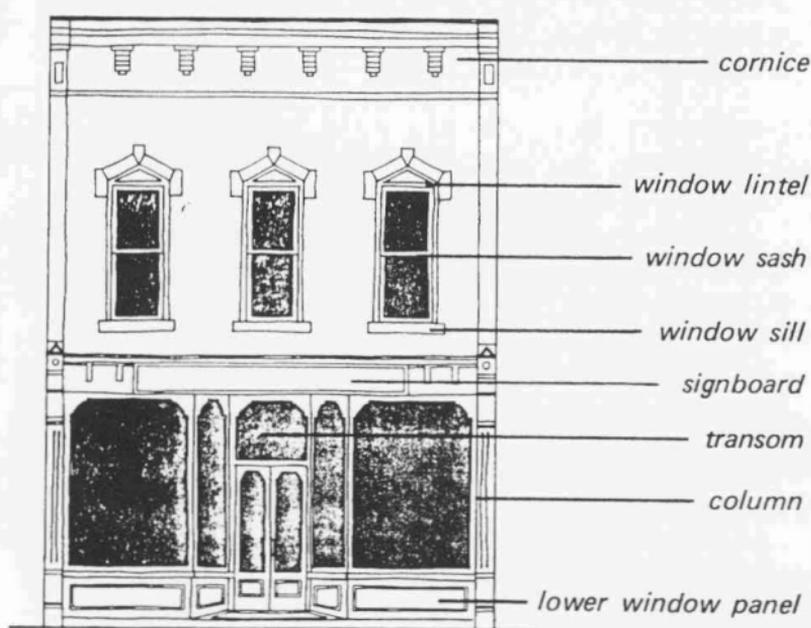
Another form called The North Italian Mode catered to a growing desire for richness and relief to building fronts. Cast iron was used for adding ornament as well as entire facades. Madison resident Eder Vreeland Haughwout, at age 43, built the Haughwout building at the corner of Broome Street and Broadway, New York City, in 1857 employing this cast iron methodology, for his glass and china business. This building still stands today as a fine example of this mode of Renaissance Revival. Mr. Haughwout is better known in Madison history for his 1867 mansion and estate, "Dellwood." See 18, 23.

**Richardsonian Romanesque** — (1880 - 1900) Round-topped arches occurring over windows, porch supports, or entrance; masonry walls usually with rough-faced, squared stonework; most have towers which are normally round with conical roofs; facade usually symmetrical. Takes its name from one of America's foremost architects Henry Hobson Richardson. He borrowed from many sources among which was the use of arches from the Romanesque style. See 4.

**Second Empire** — (1855 - 1885) Is often considered the "high style" of the Victorian era. It was inspired by Paris architecture of the second half of the 19th century, as particularly featured at the Paris Exposition of 1867. The style is easily identifiable by its tall stately appearance and use of the mansard roof. Buildings are usually symmetrical, with prominent cornices and brackets, classical decorations, arched or rounded windows, often in pairs, and square, oval or round dormer windows. Wall surfaces alternately project and recede, often with central or end pavilions which appear as small buildings attached to the larger building, or towers extending above the cornice line. See 19.

**Spanish Eclectic** — (1915 - 1940) This style borrows from Moorish, Byzantine, Gothic or Renaissance periods in Spanish architecture. Sometimes referred to as Spanish Colonial Revival. See 17, 50.

**Tudor Revival** — (1920 - 1940) Or "Old English" style, the terms are generally derived from the blend of a variety of elements of late English medieval styles, including Elizabethan and Jacobean. Look for steep gables, half-timbering, and mixes of stone, stucco and wood; grouped casement windows; tall, shaped chimneys; steep roofs; leaded, diamond-paned windows. These elements are often superimposed on otherwise symmetrical buildings in order to create a picturesque effect. The style disappeared in the 1930s but revived briefly in adaptive form in the late 1940s and 1970s. See 5.



## Mayor and Council

**John "Jack" Dunne, Mayor**

**Eleanor Attonito**

**Peter Flemming**

**George Hayman**

**Mary-Anna Holden**

**Ellwood Kerkeslager**

**Mark Peck**

## Historic Preservation Commission

**Janet Foster, Chair**

**Jeffrey Gertler, AIA**

**Kate Malcolm**

**Alberta Marcy**

**Ronald Poeter, PE**

**John Solu, PE**

**Carmine Toto**

**Joseph Falco, Jr., Chairman Emeritus**

### Credits:

The Geraldine R. Dodge Foundation  
for a grant to produce this tour.

Hanna Dickson  
pen and ink drawings

Sal Ceraulo  
pen and ink drawing of James Library Building

Coyne Communications  
for its donated computer artwork

Mary-Anna Holden  
author

Penny Press  
layout design

## **The Madison Historical Preservation Commission**

Madison, New Jersey • Morris County

Route 124

Phone: 973-593-3038

