United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Rufwud Cottage

other names/site number

2. Location

street & number 394 93rd Street ☐ not for publication

city or town Stone Harbor Brorough ☐ vicinity

state New Jersey code NJ county Cape May code 009 zip code 08247

3. State/Federal Agency Certification

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

Signature of certifying official/Title Date

State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is: Signature of the Keeper Date of Action

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register.
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

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5. Classification

Ownership of Property
(Check as many boxes as apply)

- [X] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

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

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Craftsman

Materials
(Enter categories from instructions)

foundation: concrete
walls: WOOD: shingle and clapboard
roof: Wood shingle
other:

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

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8 Statement of Significance

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

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

Criteria considerations
(mark "x" in all the boxes that apply.)

Property is:

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

Areas of Significance
(Enter categories from instructions)

architecture

Period of Significance
1917

Significant Dates
1917

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation
N/A

Architect/Builder
Oscar Mons Hokanson (1871-1951), architect

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data

- [X] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [X] Other

Name of repository:
Athenaeum (Philadelphia, PA)

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10. Geographical Data

Acreage of property 0.1 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	520662	4323216	3			
2				4			

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Joan Berkey, architectural historian
organization date April 9, 2014
street & number 707 N. Delsea Drive telephone 609-861-2208
city or town Cape May Court House state NJ zip code 08210

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

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

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

Photographs

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

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

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Rufwud Cottage Realty, LLC c/o Christopher P. Brown
street & number 883 Elk Ridge Road telephone 1-484-888-0316
city or town Oxford state PA zip code 19163

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

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

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Description Narrative

Summary Paragraph

Rufwud Cottage, built in 1917 in the Craftsman style, is a well-preserved, 2-story, 3-bay wide wood frame house with an L-shaped footprint consisting of a main block and a rear ell. Both sections have a poured concrete and lump coal aggregate foundation. The main block has a full-width front (south elevation) porch, an exterior wall brick chimney on the rear (north) elevation, a one-story cantilevered boxed bay window on the east (side) elevation, and a one-story, semi-octagonal bay window on the west (side) elevation; all are original. A pent roof, covered with wood shingles, runs around the perimeter of the main block and rear ell at the junction of the first and second stories; it has exposed rafter ends and is interrupted only by the semi-octagonal bay window and brick chimney. [photo 2 and 3]

On the second story, the façade and rear walls of the main block are slanted like a mansard roof, as are those on the east and west elevations of the rear ell. First-story walls and the straight walls on the second story are covered with original, 1"-thick unpainted cypress clapboard while the slanted walls and two shed-roofed rear dormers on the second story are covered with wood shingles. The main block and rear ell have a low-pitched, hipped roof covered with wood shingles. Most windows are original casement with multi-light wood sash, placed in pairs and in ribbons. The interior has many original features including vertical board walls (most with battens), board-and-batten doors with wrought iron latches, exposed joists overhead, a fireplace, built-in furniture, and narrow board floors. The house stands on a .09-acre city lot at the northeast corner of Sunset Drive and 93rd Street, facing south onto 93rd Street in the heart of the barrier island borough of Stone Harbor in Cape May County, New Jersey. The Atlantic Ocean is about ½-mile (3½ blocks) to the east, while the inland waterway is 200 feet to the west. The lot is slightly undulating and grassy, with native plants, shrubs, and trees around the house and along the rear and east lot lines. Neighboring buildings are one- and two-family houses, 1½- and 2-stories tall, most of them summer rental units built in the late 20th century, with a few dating to the mid-20th century.

Exterior description

The foundation under the main block and rear ell is composed of an unusual mixture of cement with lump coal aggregate, reportedly an experiment by the architect to lighten the foundation's weight.[1] [see fig. 7 in the *Supplemental and Historic Images section*] Except where noted, windows contain original wood sashes.

The main block has a rectangular footprint that is roughly 26'8" long by 13'6" deep; it is three bays wide and two bays deep. [photo 2 and 3] The full-width front (south elevation) porch is three bays wide and one bay deep; it has a solid balustrade (with weep holes for porch drainage) covered with wood clapboard, and wood posts. Openings above the balustrade are filled with removable wood screens, while a centrally-placed wooden screen door is flanked by two screened sidelights and is topped with a screened transom. The screened door is fronted by a flight of three wooden steps. [photo 2 and 3]

The first story of the façade wall is protected by the front porch and consists of a center door (original) flanked by a casement window on each side, each with a pair of 8-light wood sashes. [photo 4] The original

[1] The owner, a descendant of the architect, says his mother (the architect's niece) was told that Oscar Hokanson specified the unusual concrete admixture as an experiment to lighten the weight of the concrete, and thus of the foundation, standing on a sandy beach.

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board-and-batten wood front door has three horizontal lights and retains its original lift latch as well as decorative strap hinges that terminate in a trefoil design. [photo 5]

The east (side) elevation of the main block has a cantilevered, 1-story, boxed, bay window (original) with a bank of two casement windows, each with a pair of 6-light sashes, hinged on the sides and opening in the center. [photo 2] The west (side) elevation of the first story terminates in a 1-story, semi-octagonal bay window composed of six casement windows, each with a pair of 8-light wood sashes. [photo 1 and 3] The semi-octagonal bay window is the same depth as the main block and is almost 8-feet long. Its gently-sloping roof is protected with standing seam copper sheeting covered with canvas (original) and has exposed 2" x 6" rafter ends that project about 18" beyond the wall plane. Laid on top of the rafter ends are two 1" x 2" decorative strips of wood, spaced about 1 foot apart; these create a pergola-like effect around the top of the bay window.

The façade and rear walls of the second story are slanted at approximately a 70° angle and are covered with wood shingles; the side walls are straight and covered with original, 1"-thick cypress clapboard. [photo 2 and 3] The second story on the façade features a ribbon of four casement windows, each with a pair of 6-light wood sashes, placed in a window well that is recessed from the slanted front wall. [photo 1] Windows on both the east and west elevations of the second story are a ribbon of three casement windows, each with a pair of 6-light wood sashes. The chimney (original) on the rear elevation is topped with two terra cotta chimney pots (modern). The rear slope of the roof extends beyond the face of the second story wall to create two shed-roof dormers, one on each side of the chimney. The easternmost dormer extends so far that it fronts the slanted west wall of the rear ell. The dormers are covered with wood shingles and each has a casement window with a single 4-light wood sash.

The main block has a hipped roof covered with wood shingles. The roof ridge runs from east to west, parallel with the façade, and has rafter ends that are exposed on the east and west (side) elevations. [photo 2 and 3] The roof has two skylights, added ca.1999: one on the rear slope near the chimney and one on the east slope.

<u>The rear ell</u> extends north from the east half of the main block's rear wall and measures approximately 22 feet deep by 14'4" long. [photo 2 and 3] The first story features a small, open air porch in the northwest corner. [photo 3] The porch has an original wood grille on the west wall just below the ceiling height that allows for ventilation; a screened door with a screened transom and screened sidelight is placed on the porch's north wall. This door is fronted by two simple wood steps without a handrail. The east wall of the rear ell has two casement windows, each filled with a pair of 6-light wood sashes. The north wall has a casement window with a pair of 4-light wood sashes placed east of the screened door. The west wall has a casement window to the south with a pair of 4-light wood sashes and a casement window with a single 4-light wood sash placed between the wood grille and the casement window to the south.

The east and west second story walls are slanted on the same angle as those on the main block, while the north wall is straight. The slanted walls are covered with wood shingles, while the straight walls on both stories are covered with unpainted wood clapboard. The southernmost window (added ca.1960-70) on the slanted east wall of the second story projects, dormer-like, beyond the slanted wall and contains a modern 2-light double-hung wood sash window. The lower sash of this window has frosted glass. The northernmost casement windows on the slanted east and west walls of the second story are placed in a window well that is

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recessed from the slanted wall; each contains a pair of 6-light wood sashes. The southernmost window on the west wall is a casement window with a single, 4-light wood sash placed in the dormer created by the projecting roof of the main block. The straight rear wall of the second story has a wood casement window with a pair of 6-light wood sashes.

The ridge of the hipped roof runs from north to south; the roof is covered with wood shingles and has exposed rafter ends on the north elevation. The east roof slope has three skylights added about 1999.

Placed against the north wall of the rear ell is a ca.1945, 1-story shed-roofed shed, also sheathed with unpainted clapboard. [photo 3] Its roof is covered with standing seam copper sheeting and the interior is accessed on the north elevation by a pair of vertical board doors hung on strap hinges.
Against the west wall of the rear ell, under the wood grille, is a ca.1945 enclosed outdoor shower, also covered with unpainted wood clapboard. It is accessed by a 5-panel wood door on the north elevation. [photo 3]

Interior Description
In plan, the first story of the main block contains a screened, full-width porch and a combination living and dining room with a fireplace. The rear ell contains a stairway, kitchen, small entry with pantry, and a maid's bedroom with half-bath on the first story. Floorboards are original, narrow-width hard pine. Except where noted, joists throughout are exposed overhead and doors are original board-and-batten with their original wrought iron lift latches. As was typical of summer cottages, the house has no heating system.

The front porch has a solid wood balustrade covered with unpainted wood clapboard on its interior face. The narrow board floor appears to be original. [photo 4]

The living/dining room has boxed joists overhead (an original treatment) and walls that are composed of 2" x 12" rough-sawn pine planks laid vertically, also original. [photo 5 and 6] Plank seams are covered with original 2" wide by ½" thick battens; all are stained a light gray. The wood-burning fireplace on the rear (north) wall is also original and has an opening that is 3'6" long by 29" high. It features three original plaster gargoyle corbels supporting the original simple wood mantel. Above the mantel is a 2"-deep recessed panel in the bricks. The original wood baseboards are 6" tall and unmolded; wood window and door trim, also original, are unmolded and 3¾" wide. Light switches are antique twist toggle switches from old inventory. Placed to the east of the fireplace is a small closet. [photo 5]

An original wall-mounted desk with a drop lid is attached to the south wall in the living room space; it was designed by the architect/owner Oscar Mons Hokanson. [photo 7] Under the boxed bay window at the east end of the dining room area is an original built-in sideboard with drawers having their original wire handles and cabinets with original tongue-and-groove beaded board doors, latches, and strap hinges. In the southeast corner of the dining room area is a wooden corner cabinet with 8-light glass doors, also original. [photo 6] The north wall in the dining room area has four narrow stepped openings, with shelves, that follow the rise of the staircase steps located behind the wall. The openings are separated by wood studs. [photo 6 and 12]

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A closed-string staircase is located between the living/dining room and the kitchen. The stairway is lined with rough-sawn vertical boards laid vertically; these boards have battens identical to those in the living/dining room. [photo 12]

The kitchen has the same board-and-batten walls (unpainted), door and window trim, and baseboards as in the living/dining room. Against the south wall, a ca.1910 Kohler porcelain sink stands on porcelain legs next to a ca.1910 Detroit Stove Works gas stove; neither are original. A wooden cupboard on the north wall and a 3-door wooden hanging cabinet on the south wall over the sink are not original, but are replicas based on ghosts found on the walls and the floor and also based on the owner's recollection of the kitchen's appearance in the 1940s. The refrigerator on this wall is a ca.1930 GE monitor top, also not original. Original board-and-batten doors open into the living/dining room, the maid's room, and the rear entry. [photo 8 and 9]

The maid's room shares the same interior finishes and wood trim with the kitchen, except the board walls have no battens. An original toilet with a high, wall-mounted tank is placed in a small bathroom in the northwest corner of the bedroom. The bathroom partition wall is made of unpainted narrow, beaded tongue-and-groove boards laid vertically. Placed on the bedroom's north wall, adjoining the bathroom wall, is an original corner sink. [photo 11]

The entry shares the same interior finishes and wood trim with the maid's room and features shelving for storage on the east wall. The board-and-batten exterior door to the back porch is original. [photo 10]

The second story of the main block is composed of two bedrooms, a hallway, and a full bath; the second story of the rear ell has a hallway, a dormitory bedroom, and a half-bath. Floorboards are original, narrow-width hard pine. Except where noted, joists are exposed overhead, baseboards under the narrow, tongue-and-groove boards are original 1" quarter-round molding, and baseboards under the wide vertical planks are 6" tall and unmolded.

The second floor hallway walls are covered with a combination of rough-sawn pine planks (some with battens) and narrow, beaded tongue-and-groove boards, both of which are laid vertically. [photo 15]

Bedroom #1 on the second story runs the full width of the main block; its window and door trim matches those on the first story. [photo 13 and 14] Walls are covered with original, rough-sawn vertical pine boards that have no battens, except for the north and south walls of the east half of the bedroom which are covered with narrow, beaded tongue-and-groove boards. Original board-and-batten doors lead into the hallway and bathroom, and front both the closet on the north wall and the original diagonal closet in the southeast corner. Most have their original wrought iron lift latches. A wall-mounted desk identical to that in the living room area is hung on the north wall, placed between the closet and door to the bathroom.

Bedroom #2, placed in the northeast corner of the main block, has walls that are covered with a combination of rough-sawn pine planks (without battens) and narrow, beaded tongue-and-groove boards, both of which are laid vertically. The closet door in the northeast corner and the door to the bedroom are original board-and-batten. [photo 17]

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The full bathroom, located in the northwest corner of the main block, has a wainscot of original yellow bathroom tiles along all walls. Above the tile wainscot are original rough-sawn pine planks laid vertically. The slanted ceiling is covered with pine planks laid horizontally. The floor is covered with 12" square linoleum tiles that date to the late 1940s. A linen closet is placed on the south wall. Doors on the linen closet, from the main hall, and from the front bedroom are original board-and-batten. The claw foot tub and wall-mounted sink appear to be original. [photo 16]

The dormitory, located in the rear ell, has walls covered with ca.1960-70 knotty pine paneling. The ceiling has partially exposed joists between which are placed panels of wallboard. The east side of the ceiling has two ca.1999 skylights, the wells of which are also lined with the knotty pine paneling. Storage space, located under the east and west windows, and a closet located in the southeast corner of the room are fronted by original doors covered with the knotty pine paneling and hung on strap hinges. [photo 18 and 19]

The half-bath, located off the southeast corner of the dormitory and added in the 1960s, has a Formica wainscot and a floor covered with sheet linoleum. Baseboards are 1" quarter-round molding. Above the wainscot, the walls and ceiling are covered with the same knotty pine paneling used in the dormitory. Fixtures appear to date to ca.1960-70. [photo 19]

Original Appearance and Subsequent Alterations
Floor plans prepared by the architect show that the building has been little changed since it was erected in 1917. [fig. 1, 2, 3, 4, 5] The extant corner cupboard and built-in sideboard under the boxed bay window in the dining area are not shown on the November 1915 floor plans, but are specifically detailed in a January 1917 architectural drawing made before construction began that year.

The rear storage shed on the north wall of the rear ell and the enclosed outdoor shower on the west wall of the rear ell were added in 1945 according to an architectural drawing of that date by Hokanson's partner Charles Scheuringer. At that time, the exterior face of the lower part of the wood grille on the west wall of the back porch was partially covered to accommodate the outdoor shower built under it.

On the second floor, the large front bedroom was originally two smaller bedrooms with a thin, tongue-and groove board partition wall between them and angled doorways off the hallway. [see fig. 3 showing the original second floor plan] The wall was removed about 1984, but its ghosts are visible on the walls, ceiling joists, and the floor. [see photo 13] Around 1960-70, the dormitory walls were paneled, a wallboard ceiling was added, and a half-bath was created in what was originally a closet. The window in the half-bath was added at this time. [photo 18 and 19]

In the late 1990s, skylights were added in the full bathroom, over the stairwell, the dormitory (2), and in the east end of the front bedroom. In 2013, two terra cotta chimney pots were placed on top of the chimney according to the outline shown in the original blueprints. [photo 3] Although chimney pots are shown in all three elevations drawn by the architect in November 1915 [fig. 2, 3, 4], they were never installed.

Integrity
The house has an exceptionally high state of preservation, retaining almost all of its original features. These include clapboard-covered exterior walls, pent roof, exterior wall brick chimney, casement windows with multi-paned sashes, interior rough-sawn and beaded-board vertical pine planking, board-and-batten doors

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with original hinges and hardware, built-in furniture (two desks, a sideboard, and a corner cupboard), narrow board flooring, some bathroom fixtures, window and door trim, fireplace, and the mantel with gargoyle corbels. The additions of an enclosed outdoor shower and an attached storage shed in 1945 have become historic in their own right.

Setting

The house stands on an irregular 36.8' long x 114' deep (.0963 acres) city lot at the northeast corner of Sunset Drive and 93rd Street, facing south onto 93rd Street in the heart of the barrier island borough of Stone Harbor in Cape May County, New Jersey. [photo 1] The Atlantic Ocean is about ½-mile (3½ blocks) to the east, while the inland waterway is 200 feet to the west. The lot is slightly undulating and grassy, with native plants, shrubs, and trees around the house and along the rear and east side lot lines. Plantings include goldenrod (*Solidago*), bayberry (*Myrica*), big bluestem grass (*Andropogon gerardi*), prickly pear cactus (*Opuntia*), red cedar trees (*Juniperus virginiana*), and white pines (*Pinus strobus)*. Neighboring buildings are modern 1½- and 2-story one- and two-family houses, most of them summer rental units built in the late 20th century and covered with vinyl siding. A handful of neighboring wood frame houses date to the mid-20th century and represent the Cape Cod and ranch styles. [photo 1, 2, 3]

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Statement of Significance

Summary Paragraph

Rufwud Cottage, built as a summer home in 1917, is locally significant under criterion C as a relatively rare example of an Arts and Crafts-influenced Craftsman style summer cottage on the Jersey shore. The two-story house features most of the characteristics common to the style including rough sawn interior and exterior wood sheathing, exposed rafter ends, an expansive front porch, a spacious common room (with a fireplace) used for living and dining, an abundance of grouped casement windows, built-in furniture, and exposed ceiling joists. The house is the work of master architect, Oscar Mons Hokanson (1871-1951), who, with his partner J. Linden Heacock, was responsible for a large, multifaceted body of work from 1898 until 1940 in the greater Philadelphia area. Their projects included the design of many large private homes, numerous churches and schools, industrial and commercial buildings, a post office, two hospitals, banks, small houses, and summer bungalows. They were proficient in the leading architectural styles of the day, including Colonial Revival, Classical Revival, Tudor, and Craftsman.

Historical Background

The last of Cape May County's barrier island resort communities to be established, Stone Harbor was little more than a handful of summer cottages, sand dunes, and holly trees when the South Jersey Realty Company purchased part of the southernmost third of the barrier island known as Seven Mile Island in 1907. South Jersey Realty Company's acquisition encompassed most of the land located between today's 80th and 122nd streets and represented about 3½-miles of frontage along both the Atlantic Ocean and the inland waterway.

Two previous attempts to create a seaside resort here in the late 1800s had failed, largely because the area was difficult to reach by train. More direct rail access had created earlier successes on Cape May County's other barrier islands, including Ocean City and Sea Isle City (both founded in 1879), and the Wildwoods (founded in the mid-1880s). These resorts attracted vacationers by the thousands who stayed in hotels, boarding houses, or "cottages," the latter a somewhat misleading term used to describe houses that ranged in size from 1-bedroom bungalows to 8-bedroom mansions.[1]

South Jersey Realty Company was founded by three brothers—Howard, Reese, and David Risley—who immediately began improvements designed to lure potential buyers. A city plan of about 8,000 lots was drawn, and streets were graded and graveled; one year later an artesian well was dug and water and sewer lines were installed. The founders also devised a novel plan to finance the transformation from sand dunes to a seaside resort by offering the sale of bonds that included, as a bonus, a warranty deed for a fully improved lot ready for whatever "cottage, store, villa, or bungalow" the bond purchaser desired to build. The bonds were secured by the retention of the beachfront lots which would be sold separately at a later date, and bond interest was paid from income derived from the rental of those lots until they were sold. Lots could also be purchased outright.[2]

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[1] Pupils of the Eighth Grade of Stone Harbor School, *History of Stone Harbor* (privately published, 1926), 10; Jack Fitzpatrick, *Stone Harbor: The Early Years* (privately published, 1998), 1-2; Jeffrey Dorwart, *Cape May County, New Jersey: The Making of a Seaside Resort* (New Brunswick, NJ: Rutgers University Press, 1992), 143-151.

[2] *History of Stone Harbor*, 10; Fitzpatrick, *Stone Harbor*, 4; South Jersey Realty Company, *The Stone Harbor Ocean Parkway* (ca. 1910), 49-52; Dorwart, *Cape May County*, 174-175.

The plan was promoted heavily to the Philadelphia market with the Company offering weekend "inspection trips" that included free accommodations at a Company-owned hotel, the Harbor Inn, and free rail fare from Market Street, Philadelphia.[3] Their marketing efforts were enormously successful and within three years the company had sold $850,000 of bonds. In November 1909, the Company issued a new bond to finance the construction of "Ocean Parkway," (now Stone Harbor Boulevard) a paved road connecting Stone Harbor with Cape May Court House on the mainland about four miles to the northwest. Philadelphia architect Oscar Mons Hokanson purchased a small lot at the corner of Sunset Drive and 93rd Street in May 1913, by which time Stone Harbor was well on its way to becoming a thriving summer resort community. Real estate valuations had reportedly increased 40% in the previous year. A yacht club had been built in 1911, electric power was available, and the Company had dug three man-made basins on the inland waterway side of the island to create more waterfront lots. Two churches, a school, and a firehouse had also been built.[4]

To further capitalize on the growing role of the automobile in bringing vacationers to the seashore, the company sponsored "an automobile run" to the Stone Harbor Yacht Club, a no-entry-fee contest begun around 1916 that started at Philadelphia City Hall and included free lunch to all participants. This was the same year that Hokanson designed a bungalow colony in Stone Harbor (see below). The company also established trolley service between Stone Harbor and Cape May Court House, and used the right of way to lay rail line to make a direct rail connection between those two towns with the Philadelphia & Reading line, thus establishing a faster, more direct route into Stone Harbor.[5]

Corner lots were more expensive, so Hokanson likely purchased several South Jersey Realty Company bonds to gain title to the lot since the consideration stated in the deed was only $1.00 and no mortgage was filed. The deed spelled out numerous restrictions that were common in southern New Jersey resort towns. Hokanson could not build within 15 feet of any street line or within 5 feet of a neighboring lot line. Set backs were given for porches, bay windows, steps, stables, and garages and the house had to cost more than $1000. The deed also included standard language forbidding the erection of slaughterhouses, bone boiling establishments, and the like.[6]

Hokanson did not build immediately. He drew plans for the house, which he called "Rufwud [rough wood] Cottage," in November 1915, making minor additions in January 1917. A building contract (not extant) between him and local builders, Larsen Contracting Company, was filed at the county clerk's office December 27, 1916.[7] Construction began early in the spring of 1917. By this time, Stone Harbor had been an incorporated borough for two years. The county newspaper commented in March 1917, "The pretty cottage at 92nd [sic] street and Sunset Drive is for Oscar M. Hokanson, of the Bailey Building, Philadelphia, and is to be named 'Rufwud.' The price is given as about $3,500."[8] The same paper noted in early June that the Hokanson family was "in the bungalow at 93rd St. and Sunset Drive."[9]

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[3] *Philadelphia Inquirer*, 3-24-1908, 14; Cape May Promotion Committee, *Cape May County: The Long Island of Philadelphia* (privately printed, 1910), 34-38.
[4] *Philadelphia Inquirer*, 8-10-1913, 8; Fitzpatrick, 12-15.
[5] *The Stone Harbor Ocean Parkway*, 53-56; "Visit Stone Harbor" (ad), *Evening Public Ledger* (Philadelphia, PA), 5-24-1916, 16.
[6] Cape May County Deeds, book 287, 450.
[7] Index to Building Contracts, building contracts box, second floor storage, Cape May County Clerk's office.
[8] *Cape May County Gazette* (Cape May Court House, NJ), 3-16-1917, 3.
[9] Ibid., 6-8-1917, 3.

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The house with its original footprint is shown in the 1917 Sanborn Insurance Company map.[10] [fig. 15] According to the map, Stone Harbor had a total of 320+ buildings labeled as dwellings by that time. It also had a boardwalk (erected in 1916), several hotels and boarding houses, two moving picture houses, a casino, two firehouses, two school buildings, two bath houses, three churches, a colony of 84 bungalows on the south end of town between 108th and 111th streets, and the beginnings of the present commercial district, lined with stores, along 96th Street.

Hokanson and his wife spent nearly every summer in the house[11] and sold it for $3,500 to his wife's niece, Katherine C. Brown, in October 1940. In 1989, she sold the house to her son, Christopher P. Brown, who then created a limited liability corporation, Rufwud Cottage Realty LLC, which now owns the building.[12] The house continues to be used by the family as a summer cottage.

Significance under Criterion C: Craftsman style

Houses built in Stone Harbor before 1930 reflected a wide range of architectural styles that included Egyptian Revival, American Four Square, Queen Anne, Colonial Revival, Craftsman, and Mission. Most were of wood frame. Newspaper accounts in the mid-1910s described the borough's housing using terms of "cottage," "bungalow," (the most used) and even "chalet." Many had names like "Beaumont Cottage," "Atremont," "Sign of the Anchor," and "Century Bungalow." Rufwud was noted as both a cottage and a bungalow in the newspapers the year it was built.

Sales brochures and historic photographs show that the majority of Stone Harbor's early 20th-century dwellings were 1- and 1½-story bungalows, covered with wood shingles and featuring wide bracketed eaves, gable-front or shed-roof dormers, exposed rafter ends, and porches on both the front and rear elevations. [fig. 8]

When Hokanson designed Rufwud Cottage in 1915, the Craftsman style was in full bloom across the country. An architect, Hokanson would have been keenly aware of the popular styles of the day and his choice of the Craftsman style for a seashore house was a deliberate one.
Espoused by self-taught furniture designer and manufacturer, Gustav Stickley, and popularized through photographs, detailed descriptions, and floor plans in Stickley's monthly magazine *The Craftsman*, the Craftsman style was "a response to what the English and eventually the American Arts and Crafts movement perceived as the debilitating effects of industrialized production and the distancing of the worker from his craft."[13] The Craftsman house cast aside the superfluous ornament of Victorian-era architecture to meet Stickley's goal of a "fine plainness"[14] that "tends to tie the building to its surroundings and to give it the seeming of a growth rather than of a creation."[15] As Stickley explained in the foreword of his 1912 *More Craftsman Homes*:

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[10] Sanborn Insurance Company Map, Stone Harbor, 1917, sheet 103.
[11] Although the *Delaware County Daily Times* (Chester, PA) reported on August 15, 1927 (page 1) that Delaware County resident Judge John Hannum was celebrating his 75th birthday "at the summer cottage of the Hannum family, 'Rufwud,' at Stone Harbor," the house was never sold to any Hannum family member and they apparently rented it from Hokanson.
[12] Cape May County Deeds, book 615, 293; book 1986, 344.
[13] Janet Foster and Robert Guter, *Building by the Book: Pattern Book Architecture in New Jersey* (New Brunswick, NJ: Rutgers University Press, 1992), 196.
[14] Ibid, 196.
[15] "How to Build a Bungalow," *The Craftsman* (December 1903) as quoted in Gustav Stickley, ed. *Craftsman Bungalows: 59 Homes from The Craftsman* (Mineola, NY: Dover Publications, 1988), 4.

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> This…is in line with the theory on which Craftsman architecture is founded,--namely a style of building suited to the lives of the people, having the best possible structural outline, the simplest form, materials that belong to the country in which the house is built and colors that please and cheer.[16]

As seen in the many houses illustrated in Stickley's magazine between 1902 and 1916, the style promoted a harmony with nature that was achieved through the use of locally-available building materials, typically wood and stone but also concrete and clinker bricks,[17] and a design philosophy that stressed simplicity, honesty of design, and durability. Most Craftsman style houses had porches, almost universally on the front elevation and often on the rear elevation as well.

Open and efficient floor plans eliminated or reduced the wall between the living and dining rooms, moving away from the earlier practice of room compartmentalization, while built-in furniture eliminated clutter. Living and dining room interiors often featured "natural woods unmarred by paint and varnish"[18] with walls of vertical boards with battens or tall wainscot topped with a plate rail. Exposed joists overhead, typically in the living room, were either boxed or left bare. The fireplace and its hearth were central to Stickley's belief in the power of a well-designed home to inspire its occupants, thus a welcoming fireplace, often with seats in an adjoining inglenook, was the focal point in the living room and the spiritual center of the home that would bring "the family into [an] intimate, happy relationship."[19] Groups of windows were intended to "bring indoors the pleasure of blue sky,"[20]again uniting architecture with nature.

While *The Craftsman* promoted houses big and small, most were called bungalows, a term derived from the Hindustani adjective *bangla* which means "belonging to Bengal" and was used by the British in India to signify a low house surrounded by a veranda. The magazine presented bungalows for bachelors, the mountain, the hillside, and for vacation use. There were California bungalows, ranch bungalows, and even a colonial bungalow, all of which illustrate the great adaptability of the bungalow form. Common to all bungalows was the placement of the main bedrooms on the first floor and a 1- or 1½-story massing.

Henry Saylor's book, *Bungalows* (1911), furthered the popularity of this building and identified nine types of American bungalows that ranged from the community bungalow of southern California to a portable bungalow, and also included "the house that is not a bungalow though built along the bungalow lines."[21] The houses Saylor termed as "built along the bungalow lines" were two-stories tall and featured low roof lines (often jerkinhead) broken by dormers and fitted with widely-flaring eaves.

Thus, while Arts and Crafts inspired Craftsman-style homes began as bungalow forms, the demand for larger, 2-story houses brought an increasing number of designs specifically in that massing. By 1910, 2-story houses appear regularly in *The Craftsman* and the majority of houses presented in Stickley's second published book, *More Craftsman Homes* (1912), are two-stories in height. [fig. 9]

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[16] Gustav Stickley, *More Craftsman Homes* (NY: The Craftsman Publishing Company, 1912), 1.
[17] Clinker bricks are bricks that were discolored and/or deformed, typically from being too close to the fire in the kiln.
[18] Della M. Echols, "A Modern California House of the Spanish Type," *The Craftsman* (June 1912) as quoted in Gustav Stickley, ed. *Craftsman Bungalows: 59 Homes from The Craftsman* (Mineola, NY: Dover Publications, 1988), 73.
[19] *More Craftsmen Homes*, 2.
[20] Ibid., 24 ("The California Bungalow").
[21] Henry Saylor, *Bungalows* (Philadelphia: John C. Winston Company, 1911), 43.

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Hokanson's design for Rufwud Cottage draws heavily on Craftsman-style details. First and foremost, the house's name "Rufwud" is a phonetic spelling of "rough wood" referring to Hokanson's use of rough sawn wood on both the interior and exterior of the house, a use of wood espoused by Stickley:

> Turning now to wood, we find that although it does not share the extremely durable and fireproof virtues that characterize the materials just described [brick, stone, and concrete] it is usually cheaper and possesses sufficiently adaptable and friendly qualities to give it a secure place in the architectural field. The simplest form in which this material can be used is that of siding or clapboards…Shingles for both walls and roof are always attractive, either when left to weather to a silvery gray or when stained some soft tone of reddish or golden brown or mossy green...[22]

Rufwud's clapboards are brought below the first floor level, almost to the sand, enhancing the effect of the cottage being an integral part of its surroundings.

Also typical of the Craftsman style are Rufwud's exposed rafter ends, the expansive front porch that was integral and not appended to the main block, the back porch, the combination living and dining rooms with no dividing wall, board-and-batten covered interior walls, and a living room fireplace with an exterior wall chimney. Also characteristic are the wall-mounted desks, the built-in corner cupboard, and the built-in sideboard in the bay window. [fig. 10 and 11] The latter two were not part of Hokanson's original design, but were added by him (according to the date on the drawings) in January 1917 as he was about to build. [fig. 6] The design for the desks was drawn on the back of the original blueprints.

The abundant use of windows, particularly grouped casement windows, was typical of the style and as Hokanson noted on his freehand drawing of the floor plans, were "planned for open air thruout [sic] with full value of window openings using casement sash." [fig. 1] This was particularly important for a seashore house where cooling breezes off the water were vital for comfort in the summer. The board- and-batten doors with their quaint wrought iron lift latches and strap hinges at first appear to be borrowed from the Colonial Revival style, but several houses in *The Craftsman* are shown with them. A California bungalow cottage illustrated in the July 1912 issue featured "the primitive style of latch and handle" on its board and batten doors throughout the house, the article noting that the door hinges and latches were locally-made by a blacksmith.[23] Rufwud's board and batten front door, with its heavy, wrought iron strap hinges and three lights, is almost identical to one shown in the opening pages of Stickley's *More Craftsmen Homes* published in 1912.[24] [fig. 17]

Some of Hokanson's details show a more liberal interpretation of the Craftsman style. His use of exposed beams overhead carries through both stories of the entire house. More typically in published Craftsman-style designs they would only be used in the living room and only occasionally also in the dining room. Similarly, the use of wood walls throughout the house is not expected, but is probably explained by the house's use as a summer-only vacation residence. The 1-story semi-octagonal windowed west end of the living/dining room, also not common to the Craftsman style, may have been inspired by Stickley's house No. 204, published in the March 1915 issue of *The Craftsman*. [fig. 16] That house features a 2-story semi-octagon (containing the stairs and the living/dining room) placed against the façade of a side-gabled main

[22] "Your Own Home: Number Three: Selecting the Materials for Durability, Economy and Picturesqueness," *The Craftsman*, February 1915, 543.
[23] Laura Johnson, "A California Bungalow Cottage Planned for comfort," *The Craftsman* (November 1912), 218.
[24] *More Craftsmen Homes*, 6.

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block. Hokanson trimmed his with pergola-like wood slats, likely in a nod to the many pergolas that were also incorporated into Stickley's houses and landscapes.

The thick wood plank that serves as the mantle shelf is appropriate to the style while the terra cotta gargoyle corbels supporting it are not typical; stepped brick corbels would have been more characteristic. Each gargoyle is different and on the plans each has a different number which may refer to their style number as it appeared in a catalogue. [fig. 5] Also atypical is the boxed bay window, a feature more common to the Queen Anne style, but here used for the built-in sideboard.

Thus, while Rufwud Cottage has many features common in an Arts and Crafts-influenced Craftsman house, Hokanson added his own design elements to create a uniquely personal interpretation of the style. His broad use of wood and casement windows to allow the outside breezes in shows he understood, and embraced, Stickley's goal of a "fine plainness" that rooted the building to its surroundings. The most unusual element of Rufwud's form is the mansard-style slanted second story walls that are atypical of the Craftsman style and borrow an element of the French Second Empire style popular in the mid- to late- 19th century. None of the second stories illustrated in Stickley's publications have Rufwud's slanted walls, so Hokanson's design of them is unique.

Like most of the barrier island resort communities in Cape May County, Stone Harbor experienced tremendous growth in the late 20th century. Many of its small 1- and 1½-story houses built before 1940, were demolished and replaced with single or two-family units designed for summer rentals. Historic buildings that remained were typically enlarged, had their porches enclosed, and were covered with a variety of modern, maintenance-free exterior sheathings. Only one other building similar to Rufwud Cottage is extant in Stone Harbor: a 1½-story Craftsman-style house that was built about 1930 near the southern terminus of Golden Gate Road. That house retains its original fireplace in the common room (no inglenook), its paired 6/6 double-hung wood sash windows, exposed ceiling joists, and wood-covered interior walls.[25] [fig. 31]

Criterion C: significance as the work of a master architect, Oscar Mons Hokanson

Oscar M. Hokanson was born in 1871 in St. Paul, Minnesota. After graduating from high school there, he spent three years as an apprentice to architect A. F. Gauger of St. Paul before apprenticing with John H. Coxhead who had offices in Buffalo, New York, and Washington, DC. Hokanson then moved to Philadelphia and enrolled at the University of Pennsylvania, receiving his Certificate of Proficiency in Architecture in 1895. As an undergraduate, he served as treasurer and founder of the Architectural Alumni Society.[26]

Following graduation, he was employed for two years by Frank Miles Day, a successful Philadelphia architect producing two of his most well-publicized projects at the time: the American Baptist Publication Society Building (1896, Richardsonian Romanesque style) and with the Philadelphia firm Cope & Stewardson the Free Museum of Science and Art of the University of Pennsylvania (1895-1899, eclectic Richardsonian Romanesque style). In 1898 Hokanson worked for the Philadelphia firm Cope &

[25] Interview with owner, Kit Lorentz, 2-11-2014.
[26] Philadelphia Architects and Buildings Database, available on-line at http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25199

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Stewardson, called "one of the most influential and prolific Philadelphia firms to span from the nineteenth to the twentieth centuries."[27]

In 1897 Hokanson joined the T-Square Club, founded in 1883 by 13 Philadelphia architects as a meeting place for informal design competitions and professional fellowship, and the AIA in 1911. He was also a member of the Pennsylvania Academy of the Fine Arts.[28] In 1899 he and fellow University of Pennsylvania classmate J. Linden Heacock (1876-1971) established the firm of Heacock & Hokanson with offices at 931 Chestnut Street in downtown Philadelphia. In later years the partners were joined by Charles Scheuringer (1892-1970). After Heacock left the partnership in 1940, Hokanson and Scheuringer continued working together until Hokanson retired in January 1950.[29]

In the early years of his career, Hokanson received several honors. In 1896 he was awarded the silver medal in the prestigious Robert Clark Competition, an annual architectural drawing competition begun in 1899 and sponsored by the Chicago Architectural Sketch Club. He took second honors in the first J. Stewardson Scholarship of 1896 (sponsored by the University of Pennsylvania) and an honorable mention in that competition in 1898 when the design project was "A City Church for a Protestant Episcopal Congregation." In 1906 the firm Heacock & Hokanson won the competition for the design and construction of a 2-story school at Weldon, Montgomery County (PA), and in 1909 the firm took fifth prize in the competition for the Fulton Memorial in New York City.[30]

No partnership records survive to indicate which architect designed the various buildings the firm produced over the years. Similarly, examination of the drawings for 63 of the firm's projects held at the Athenaeum in Philadelphia also gives no clue to the architect in charge of design. There are scattered references, mostly found in newspapers, that cite individual responsibilities, but generally it is the firm's name, and not one of the partner's names, that is credited in newspaper accounts detailing individual projects. Those few projects known to have been designed by Hokanson are discussed below, and the work of the firm as a whole is also presented to develop significance under criterion C.

Hokanson's early interest in the Colonial Revival style is evident in his 5-page article, "Colonial Architecture of Norwich," [Connecticut] published in the August 1904 issue of *The Architects' and Builders' Magazine*. Hokanson writes "…in this town… are to be found examples of the 'Colonial' which are an inspiration alike to the student and historian." He comments on the town's gambrel-roofed buildings and the "air of refinement" found in the doorways "that might well serve as a model for our more pretentious entrances of to-day." The article was generously illustrated with residential photographs, mostly of front entrances, and included a measured line drawing of a doorway that caught his eye because of the "keen perception of line" its designer possessed.[31] [fig. 26]

Colonial Revival and Classical Revival styles served the firm of Heacock & Hokanson well in the opening years of their architectural practice. Although they often undertook alterations and additions to existing homes, the bulk of their residential work consisted of the design of new spacious, 2½-story houses (typically

[27] Ibid.
[28] Ibid.
[29] Philadelphia Architects and Buildings Database, available on-line at http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25199 and http://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A0305
[30] *General Alumni Catalogue of the University of Pennsylvania*, 1917, 91; *Philadelphia Inquirer*, 2-22-1906, 11.
[31] *The Architect' and Builders' Magazine*, vol. 5, No. 10, August 1904, 465-470.

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with servants' or maid's rooms) built of stone or brick for upper- and upper-middle class clients living in the Philadelphia suburbs.

Illustrated in the 1912 edition of *American Country Houses of Today*, Oscar Hokanson's own ca. 1910 house (extant) in Lansdowne, PA [fig. 19a and 19b] shows he combined elements of two styles-- Craftsman (exposed ceiling joists and rafter ends, fireplace with an inglenook) and Colonial Revival (side porch, rounded-headed door way, and turned balustrade on the front porch)--executed in brick. The firm's design of Lewis Harris' house in Aldan, PA, illustrated in the 1917 edition of that same book, similarly combines elements of both styles, featuring a full-width front porch with paired columns placed under the second story eaves, shingle-covered dormers, a Palladian window on the rear elevation, and a massive fireplace with an inglenook in the living room. [fig. 20] Another shown in the 1917 edition was the Colonial Revival style W.B. Cooke House in Jenkintown, PA.[32] Drawings on file at the Athenaeum for several houses the firm designed show that most were also in the Colonial Revival style.

Heacock & Hokanson were well-versed in other styles, as well. One of their first commissions in 1899 was the erection of four houses, built in pairs, at Wyncote, Pennsylvania. [fig. 18] The Wynecote houses, Tudor in style, were described as "three story structures built of stone and half-timber work with bay windows and front porches." These houses, along with several other single family dwellings, are within the Wyncote (PA) National Register Historic District where they are listed as contributing buildings. Shortly after that, the firm designed two three-story houses in Jenkintown, Pennsylvania.[33]

As they began to make a name for themselves, larger commissions were acquired. In June 1901, they began working on plans for alterations to the church and the design of a new parsonage for the Methodist congregation at Frackville (PA), and in July 1901, the local newspaper announced that the firm had designed the 1-story West Girard Avenue Baptist Church (if extant, highly altered) in Philadelphia.[34] By 1902, they were designing a cigar box and lumber warehouse, a new plant complex of six brick buildings with slate roofs for Henry A. Hitner's Sons salvage company in Philadelphia, and a hospital in Coatesville, Pennsylvania.[35]

Later commissions in the opening decade of the 20th century included Abington High School (National Register listed in 1985, demolished), the Calvin Presbyterian Church and Sunday School (Philadelphia), the First Baptist Church in Glenside (PA), a 2-story school in Cheltenham (PA), the Phoenixville (PA) Trust Company, and the Jenkintown (PA) National Bank among others.[36]

During the 1910s and 1920s the firm prospered with commissions serving a variety of public and private clients. Projects undertaken at this time show Heacock & Hokanson at the height of their careers. In 1911, the firm designed the Twentieth Century Club building in the borough of Lansdowne, a Tudor-style building that is listed in the National Register.[37] [fig. 21] The 1914 Classical Revival style Bristol (PA) post office, determined eligible for listing in the National Register of Historic Places, shows a mastery of scale

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[32] Cram, Ralph Adams, comp., *American Country Houses of Today* (NY: Architectural Book Publishing Co., 1912), 57-58; 1917. edition, 55-56; as found at the Philadelphia Architects and Buildings website: www.philadelphiabuildings.org/pab
[33] *Philadelphia Inquirer*, 8-2-1899, 5; 9-22-1899.
[34] Ibid., 6-11-1901, 9; 6-13-1901,15.
[35] Ibid., 2-21-1902, 7; 6-20-1902, 7; 6-30-1902.
[36] Ibid., 1-6-1904; 8-17-1904.
[37] https://www.dot7.state.pa.us/ce_imagery/phmc_scans/H000694_01H.pdf

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and proportion in a 2-story stone building. [fig. 22] The Mutual Trust Company building (1924) and the new Kensington Trust Building (1928), both in Philadelphia, show their use of the Classical Revival style to invest bank buildings with an aura of safety and permanence.[38] [fig. 23a and b]

Their design in 1911 of a totally-fireproof, 7-story spinning mill building (Building #12, 82' x 252') in Bristol, PA displayed their adeptness at using modern materials for an industrial building whose utilitarian design was in stark contrast to their customary work of schools, churches, and residences. [fig. 24] This bland building, enhanced only by a steel clock tower with Italianate detailing, provided a safe working environment at Grundy Mills with sprinkler systems, exit staircases, and "continuous natural lighting." The mill complex is listed in the National Register of Historic Places and the firm-designed spinning mill building is noted for its significance as an early 20th-century "modern" fireproof mill of masonry and reinforced concrete.[39]

Against this backdrop of prestigious commissions for the firm, Hokanson proved skillful at designing smaller buildings, as well. Around 1916, he was credited with the design of a simple 4-room bungalow [fig. 27a and b] that became the basis of a "bungalow colony" in Stone Harbor.[40] Eighty-four of these 1-bedroom dwellings were originally built as summer rentals by the Stone Harbor Bungalow Colony, which incorporated in 1916. [fig. 28] Fully furnished, they were called "the 'Ford Automobile' of seashore real estate, complete, practical and inexpensive" and were "built like a yacht for space conservation and utility."[41] Hokanson's design shows a 12' long by 24' deep footprint that included a 10'x 12' open air "living porch" in the front of the house with double-hung 4-light wood sash windows. Behind the porch in a very modest 12' x 14' footprint was a dining room with a bay window, a small kitchen with outside entrance, a full bath (shower only), and a tiny 6' x 8' bedroom. When first built, they were referred to as "Japanese bungalows" for the oriental-style flat, jigsaw-cut cresting along the roof ridge and in the lower four corners of the hipped roofs. [fig. 27a] The bungalow colony, which lines three narrow courts between 108th and 111th streets, is extant today, but none of the houses retain the Japanese detailing and only a few retain vestiges of their historic appearance. [fig. 29]

Hokanson also designed the Stonemen's Inn, a dormitory-like structure also in Stone Harbor in 1917; it is no longer standing and no historic photograph of it survives to inform its appearance.[42]

While the bulk of the firm's work was located in Pennsylvania, several commissions were for New Jersey projects. In 1901, they designed what appears to be their first summer cottage, this one a 2-story brick and frame structure in the seaside community of Longport (Atlantic County), New Jersey.[43] It is not known if it is still standing. Other New Jersey commissions include a masonic temple in Camden (1915, demolished), the Antlers Fishing Club house in Beach Haven, Ocean County (demolished), several houses (mostly in towns along the Delaware River), and a factory in Essex County (1903).

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[38] Philadelphia Architects and Buildings website.
[39] Grundy Mill Complex nomination to the National Register of Historic Places, 1985, as found at https://www.dot7.state.pa.us/ce_imagery/phmc_scans/H083399_01H.pdf, accessed 1-31-2014.
[40] Hokanson is mentioned as the architect in the *Cape May County Gazette*, 6-8-1917, 3. It is not clear what connection there may be between the design and construction of the Stone Harbor bungalow colony and Hokanson's decision to build his house there in 1917.
[41] From an auction ad as cited in Tom and Nancy Cope, *The Bungalow Colony* (Stone Harbor Historical Society, 2000), 3.
[42] *Cape May County Gazette*, 6-8-1917, 3.
[43] *Philadelphia Inquirer*, 1-24-1901.

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In 1906, the firm won the competition for the design and construction of a two-story, Tudor-style stone school in Weldon (Montgomery County, PA) and that building seems to have established their reputation for providing a quality building based on the latest concepts in school design. [fig. 30] The school included a "splendid assembly hall…designed that it can be easily transformed into two more large class rooms" if needed and "jet drinking fountain" that eliminated the "use of disease-carrying cups or glasses." The ventilating system, placed in a cupola, provided "1200 cubic feet of tempered or warmed fresh air each minute," its location making it "absolutely impossible for the pupils to get other than fresh air all the time."[44] Construction of this building was followed by the design of the Abington High School (PA) in 1908 (National Register listed, demolished) and the National Register-listed Colonial Revival-style Jefferson School [fig. 25] in Bristol (PA) also in 1908.[45]

Ultimately, the firm's school projects provided the bread-and-butter support of their business. Heacock's position as a trustee with both the Friends' Central School (Philadelphia) and the Elwyn Training School (Media, PA), likely helped the firm secure more than 60 known school projects in their four decades of practice. In fact, many of their commissions were for Friend's schools or meeting houses. In addition to primary, junior, and senior high school buildings, these projects also included numerous alterations and additions, a stadium, several gymnasia, locker houses, two kindergartens (one with a unique roof-top play area), and a principal's residence. When other firms faltered during the Depression, Heacock & Hokanson continued to design private and public school buildings, mostly in the greater Philadelphia suburban area.[46]

One late 20th-century researcher believed that by the end of their association in 1940, Heacock & Hokanson had carried out over 1500 commissions including those for about 350 schools.[47] The Philadelphia Architects and Buildings project[48] shows a total of 604 projects for which drawings and references in publications like the *Philadelphia Real Estate Record and Builders' Guide*, magazines, and books exist. Regardless of the exact number, the firm's projects show a mastery of scale, building materials, and design that reflected then-current practices and styles. Hokanson's design of Rufwud Cottage, without the intervention of a client, is a personal interpretation of the Craftsman style and significantly illustrates his skill as an architect, a skill that is also evident in the large body of work undertaken by his firm from 1899 until 1940.

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[44] *Philadelphia Inquirer*, 2-22-1906, 11; 6-23-1907, 5b.
[45] *Philadelphia Inquirer*, 4-2-1908, 9; 7-1-1908, 10.
[46] http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22156; drawings for the pre-kindergarten building of the Friends School in Philadelphia are on file in the Heacock & Hokanson collection at the Athenaeum.
[47] Doreen Foust, master's thesis, "Wyncote, Pennsylvania: the history, development, architecture and preservation of a Victorian Philadelphia Suburb," University of Pennsylvania, 1985,140.
[48] http://www.philadelphiabuildings.org

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Maps

Sanborn Insurance Company. *Stone Harbor*, 1917.

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Philadelphia Inquirer. Various. [available on-line at genealogybank.com]

Interviews

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Public Documents and Archives

Cape May County Deeds. Various. [Cape May County Clerk's Office]
Index to Building Contracts, Cape May County. [building contracts box, second floor storage, Cape May County Clerk's office]

Internet Resources

Pennsylvania Cultural Resources GIS
http://www.portal.state.pa.us/portal/server.pt/community/crgis/3802/user_login/418433
[searchable database for historic properties and full text National Register nominations]
Philadelphia Architects and Buildings Database, Heacock & Hokanson entries:
http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25199

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Geographical Data

Verbal Boundary Description

The boundary comprises block 92.04, lot 159 as shown on the current Borough of Stone Harbor tax map.

Verbal Boundary Justification

The boundary of the nominated property is the lot on which the house was built in 1917.

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NPS Form 10-900-a (3-86) OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
photographs

Rufwud Cottage
Cape May County, NJ

Typical Information for All Photographs

1. Name of Property	Rufwud Cottage
2. County and State	Cape May County, New Jersey
3. Photographer	Joan Berkey
4. Date of Photograph	October 2013
6. Location of Digital Copies	Joan Berkey NJ State Historic Preservation Office

Photo # and Description of View

1 of 19: streetscape, view southeast down 93rd street toward the Atlantic Ocean
2 of 19: façade (south elevation) and east side elevation, view northwest
3 of 19: rear (north)) and west side elevations, view southeast
4 of 19: front porch: view northeast
5 of 19: living and dining room, view west
6 of 19: living and dining room, view northeast
7 of 19: original wall-mounted drop-front desk in the living and dining room, view southeast
8 of 19: kitchen, view southeast
9 of 19: kitchen, view northwest
10 of 19: rear entry, view north towards back porch
11 of 19: maid's bedroom, view northwest
12 of 19: stairs to second floor, view west
13 of 19: bedroom #1, view southeast
14 of 19: bedroom #2, view northwest
15 of 19: second floor hallway, view north from main block to rear ell
16 of 19: bathroom, view west
17 of 19: bedroom #2, view northeast
18 or 19: dormitory, view northwest
19 of 19: dormitory, view south toward half-bath

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UTM Coordinates: Zone 18
520662mE
4323216mN

Location Map for: 394 93rd Street
Stone Harbor
Cape May County
New Jersey

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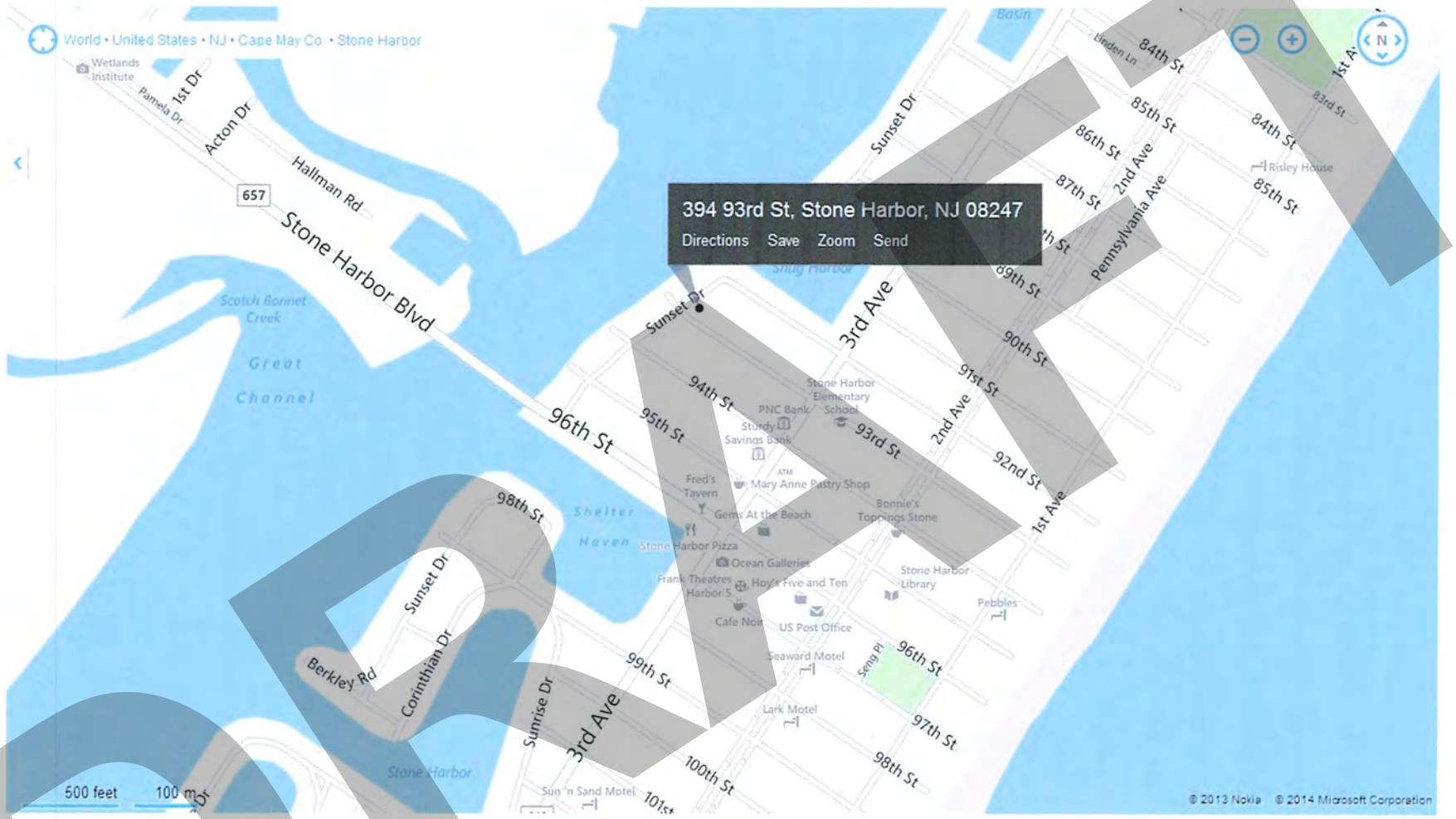

Location Map
394 93rd Street
Stone Harbor, NJ

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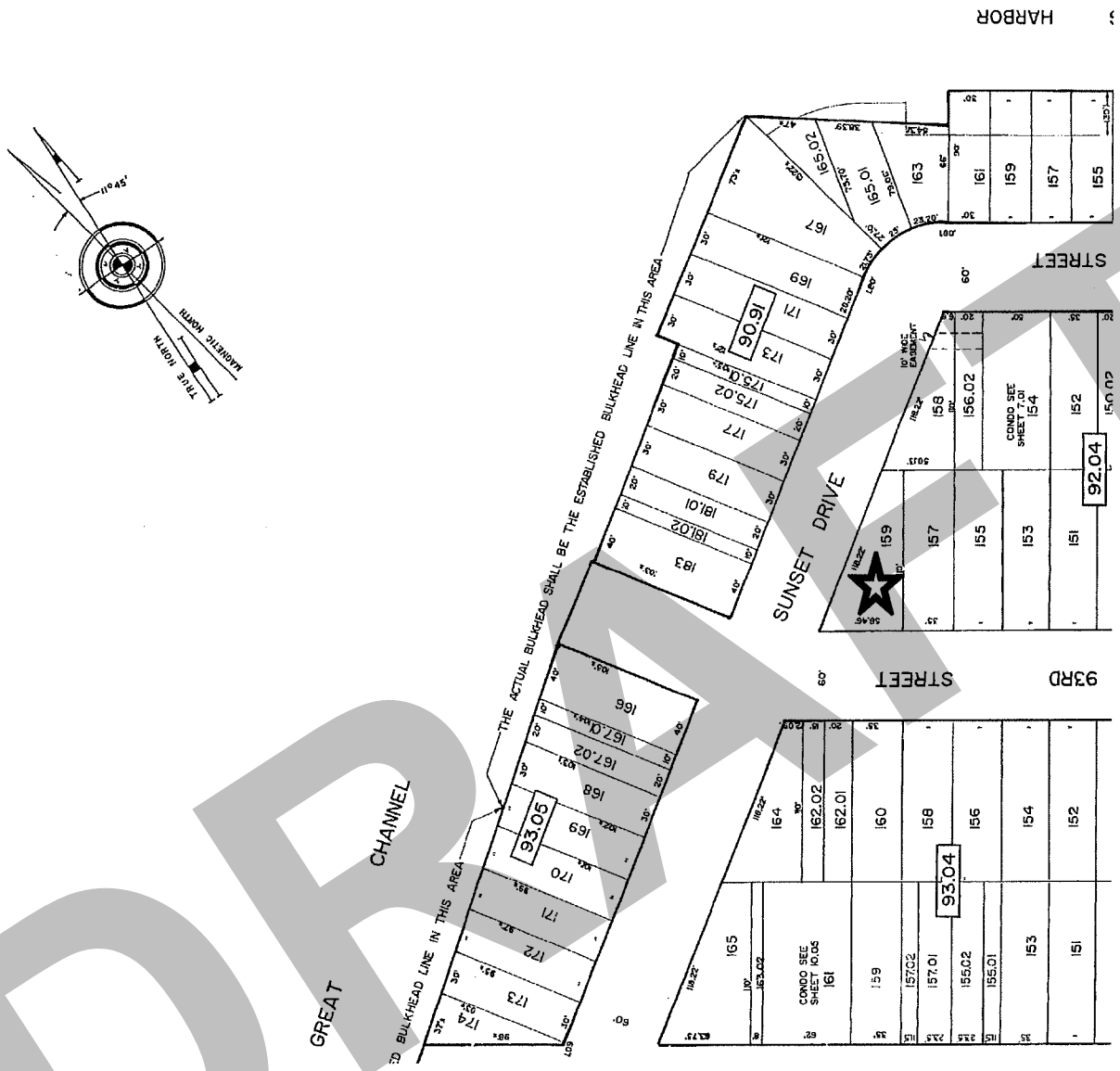

Rufwud Cottage

tax map annotated to show location

block 9204, lot 159
394 93rd Street
Borough of Stone Harbor, Cape May County, NJ

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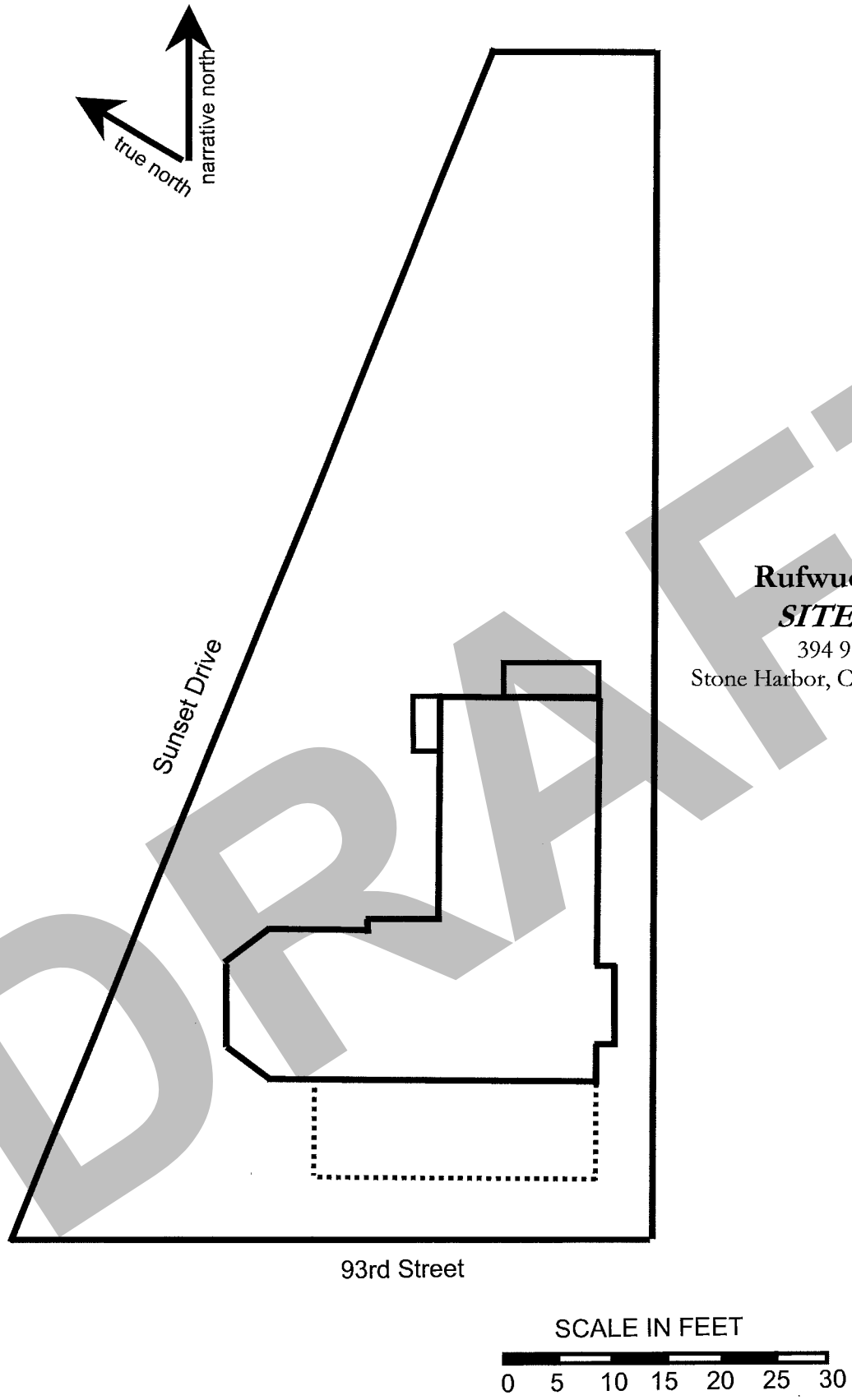
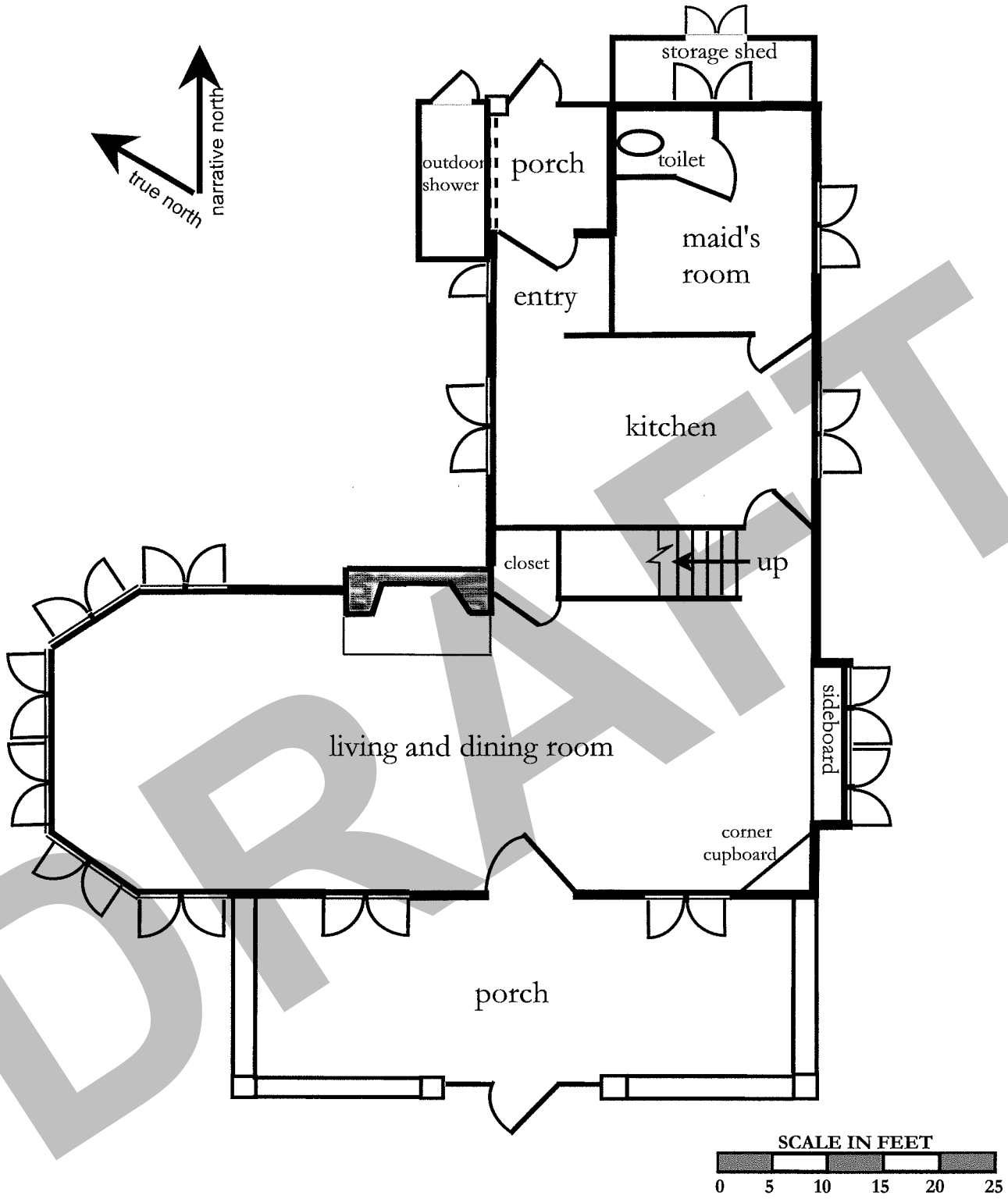


Rufwud Cottage
SITE PLAN
394 93rd Street
Stone Harbor, Cape May County, NJ

DRAFT

Joan Berkey 2-2014



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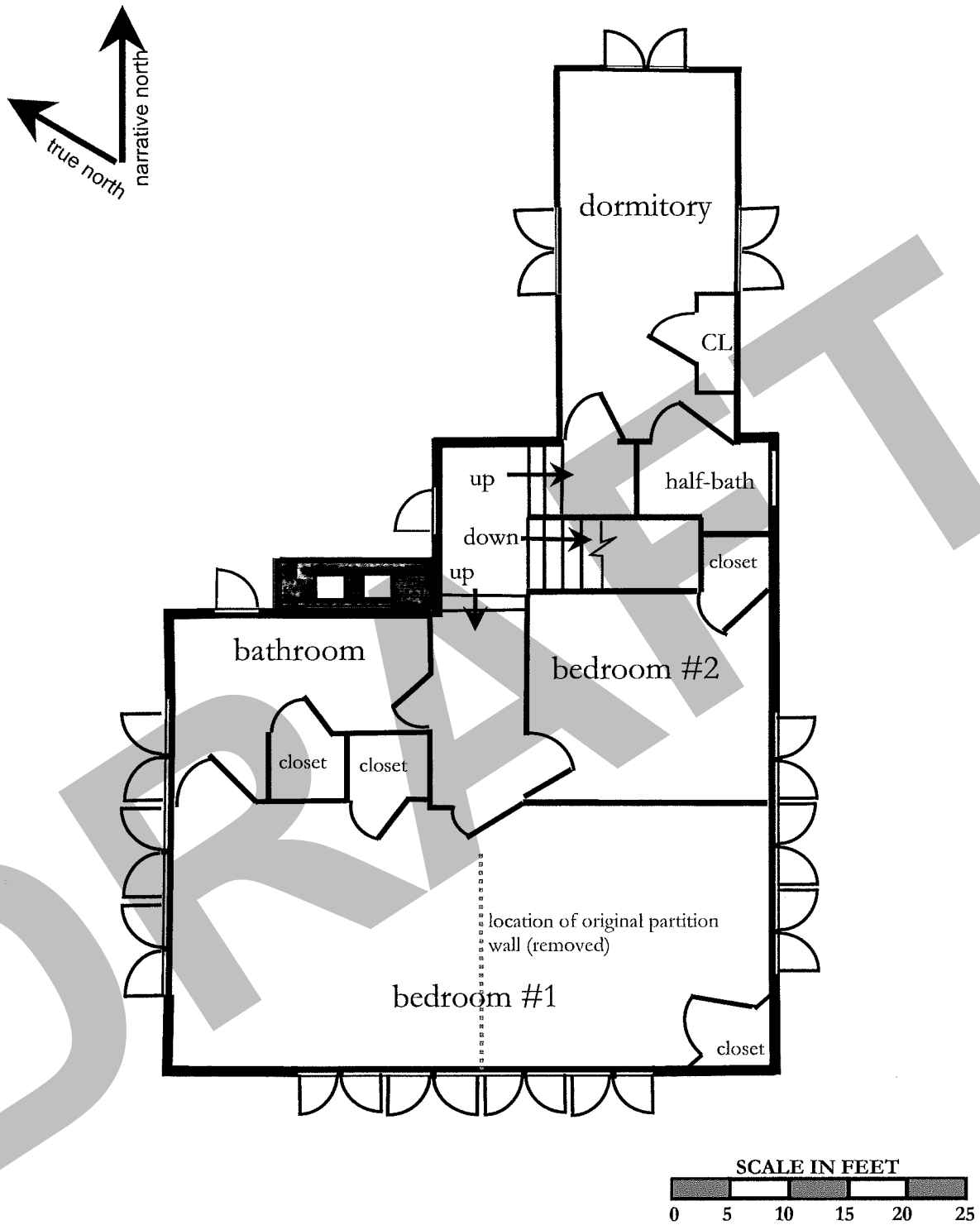
Rufwud Cottage
FIRST FLOOR PLAN

394 93rd Street
Stone Harbor, Cape May County, NJ

Joan Berkey 2-2014



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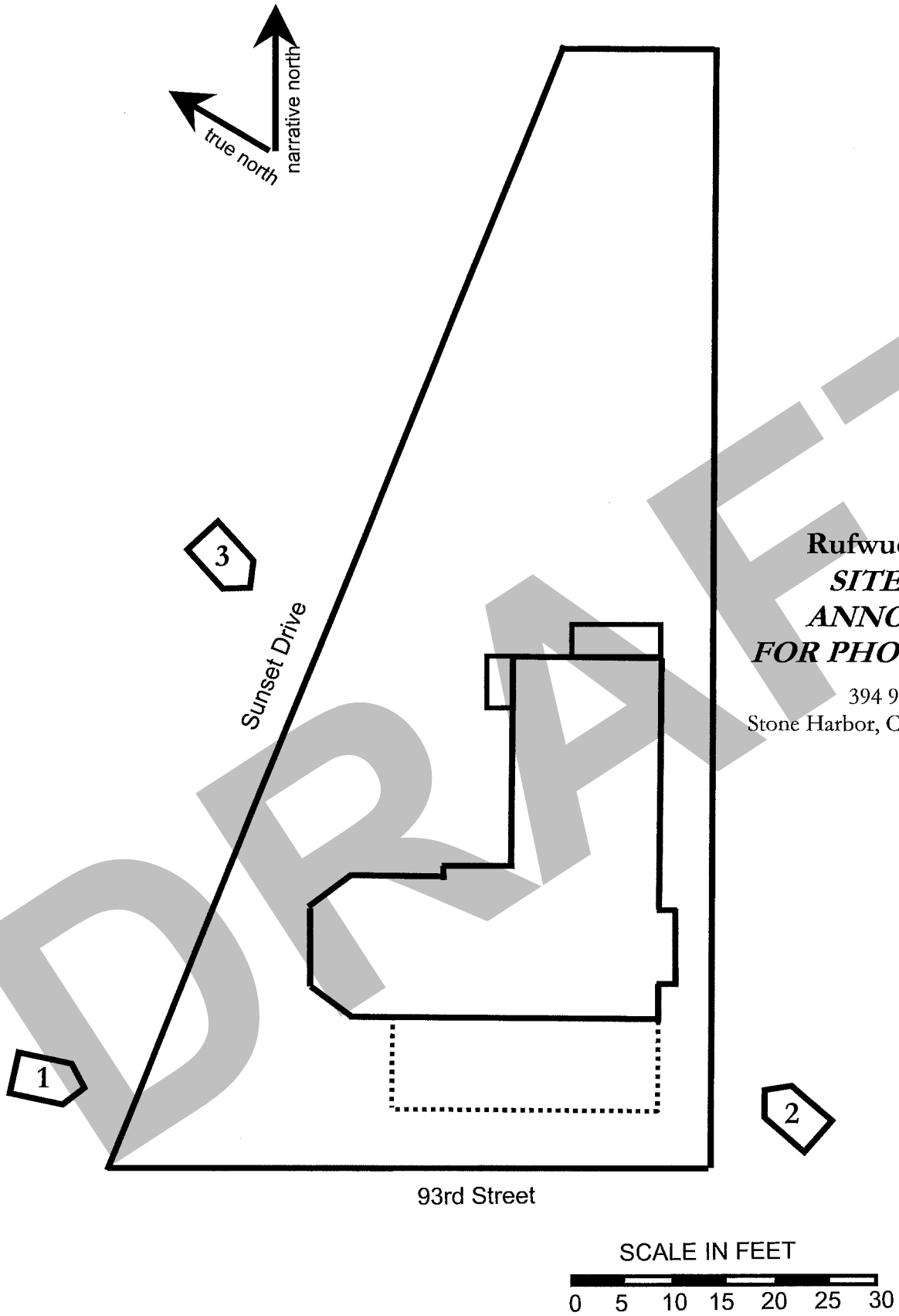
Rufwud Cottage
SECOND FLOOR PLAN

394 93rd Street
Stone Harbor, Cape May County, NJ

Joan Berkey 2-2014



Rufwud Cottage
SITE PLAN ANNOTATED FOR PHOTOGRAPHS

394 93rd Street
Stone Harbor, Cape May County, NJ

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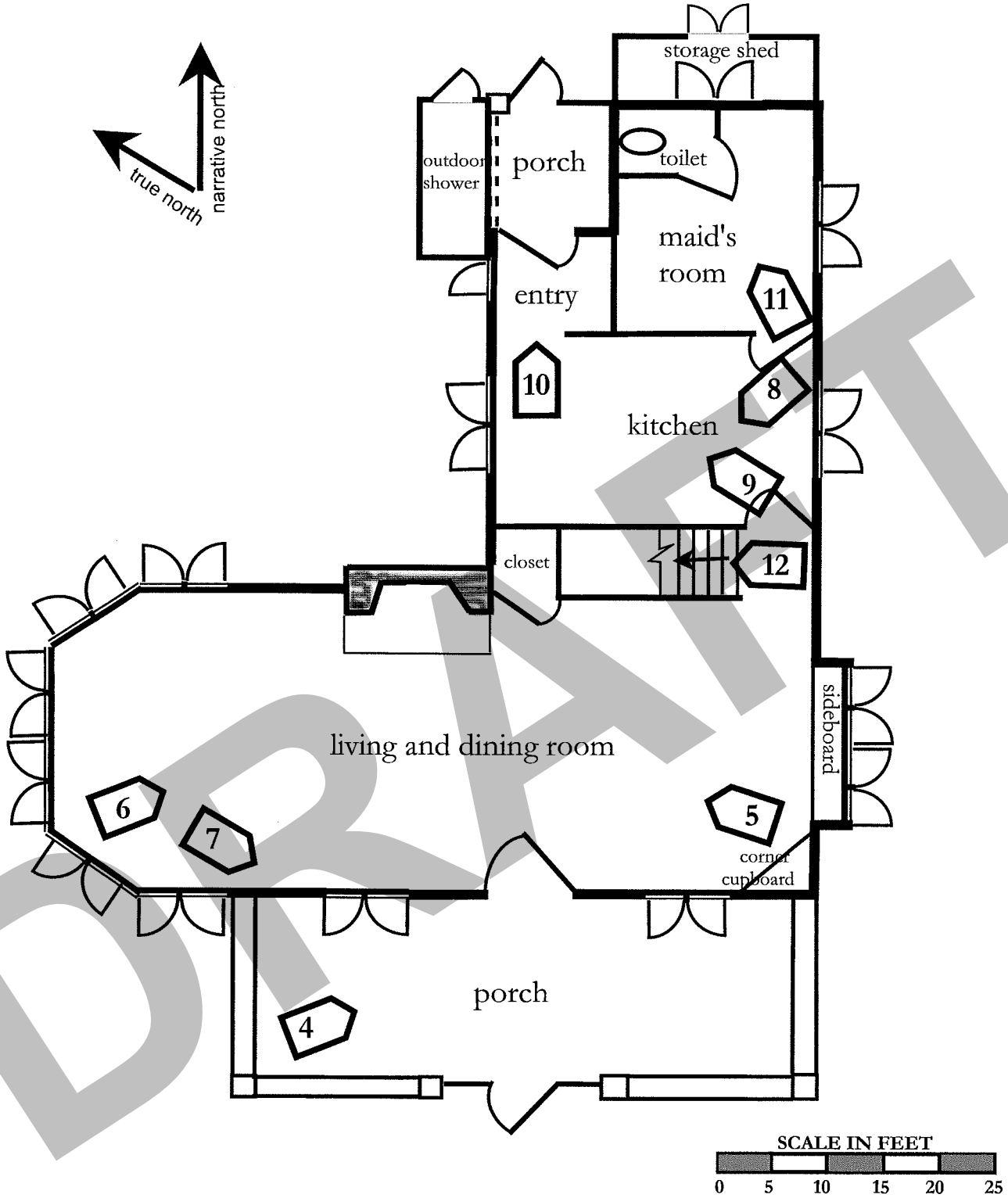
Joan Berkey 2-2014



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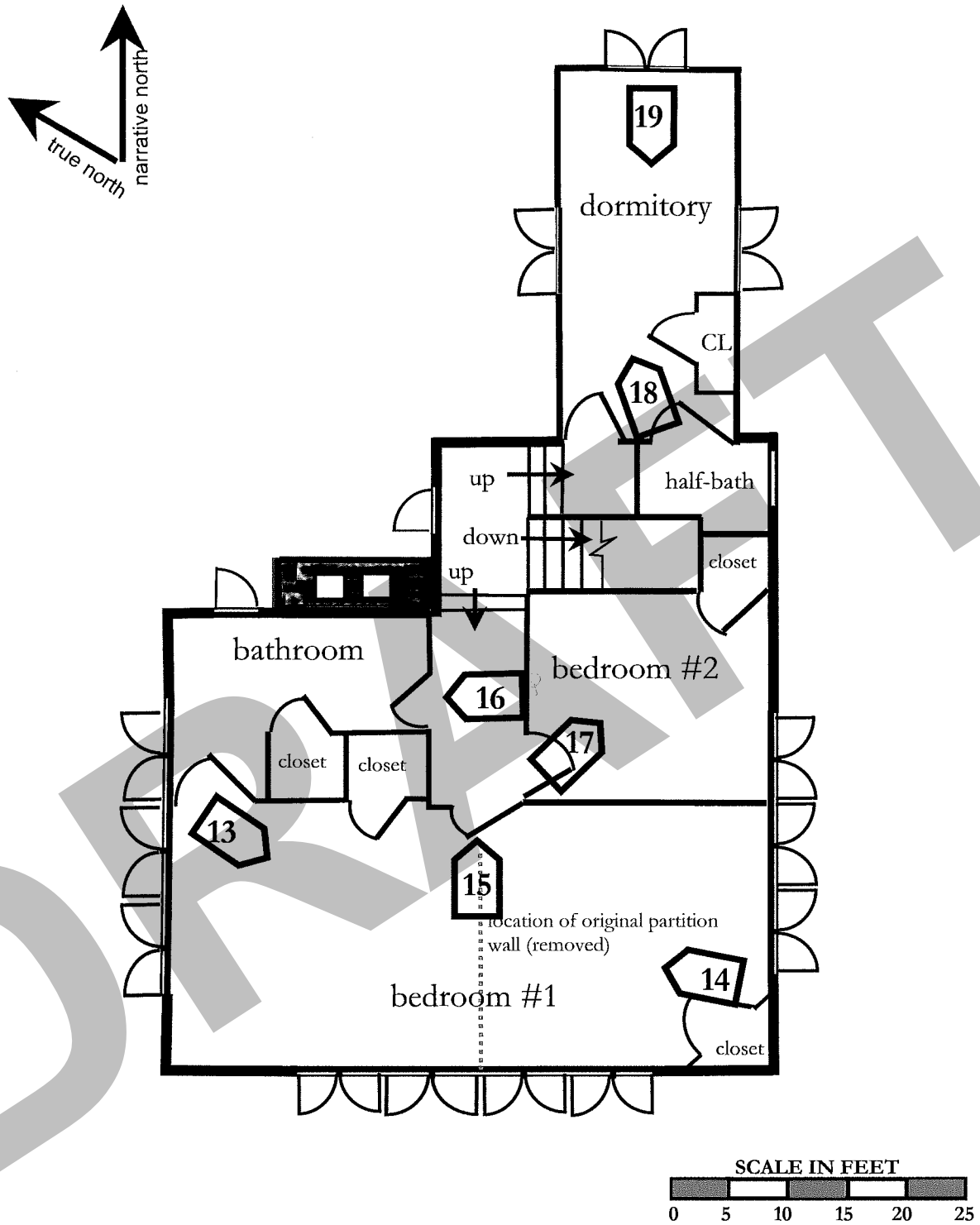
Rufwud Cottage
FIRST FLOOR PLAN
ANNOTATED FOR PHOTOGRAPHS
394 93rd Street
Stone Harbor, Cape May County, NJ

Joan Berkey 2-2014



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Rufwud Cottage

SECOND FLOOR PLAN

ANNOTATED FOR PHOTOGRAPHS

394 93rd Street

Stone Harbor, Cape May County, NJ

Joan Berkey 2-2014

Historic and Supplemental Images

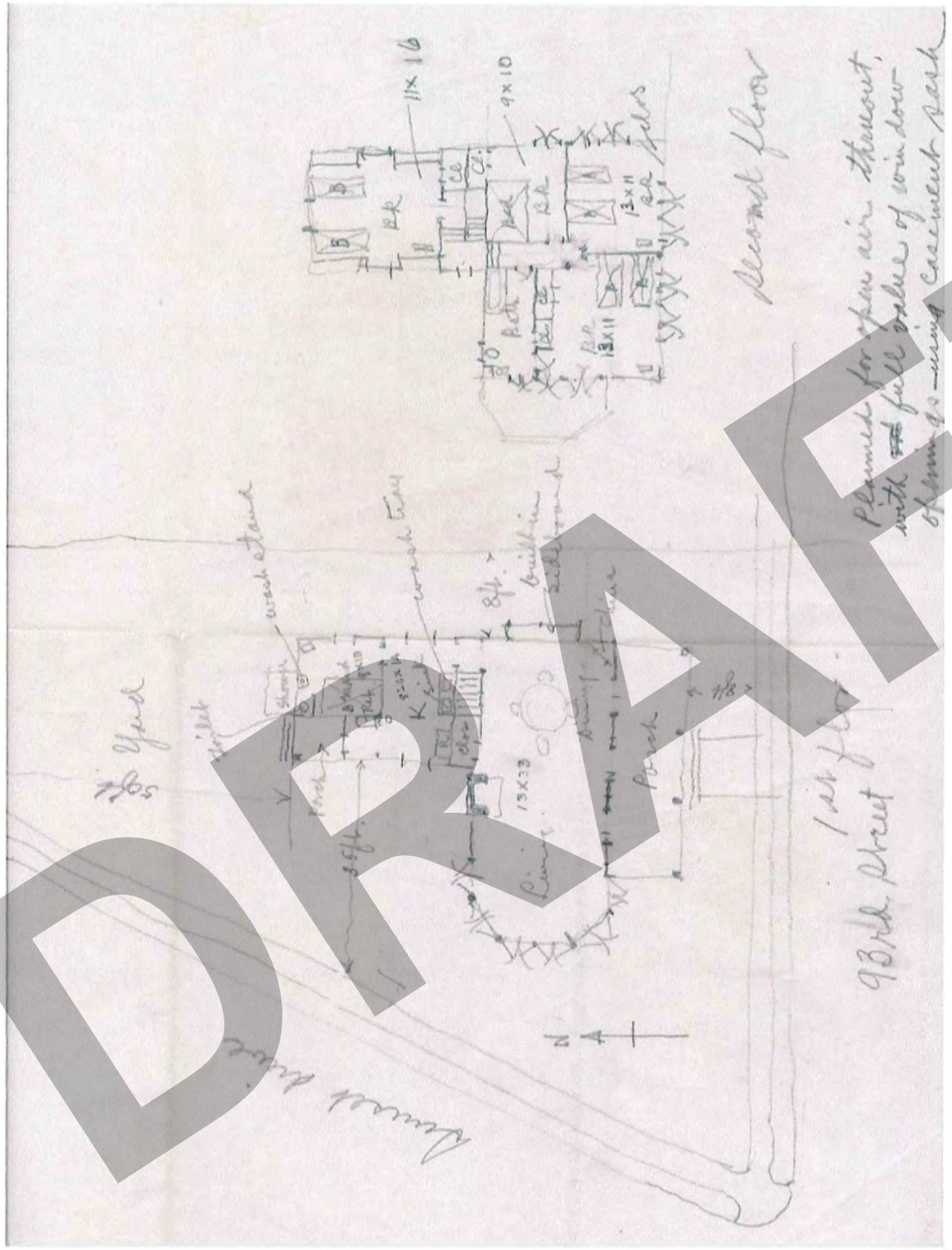

Fig. 1: hand-drawn sketch of Rufwud's floor plans by Oscar M. Hokanson, ca. 1915.

[courtesy of the owner]

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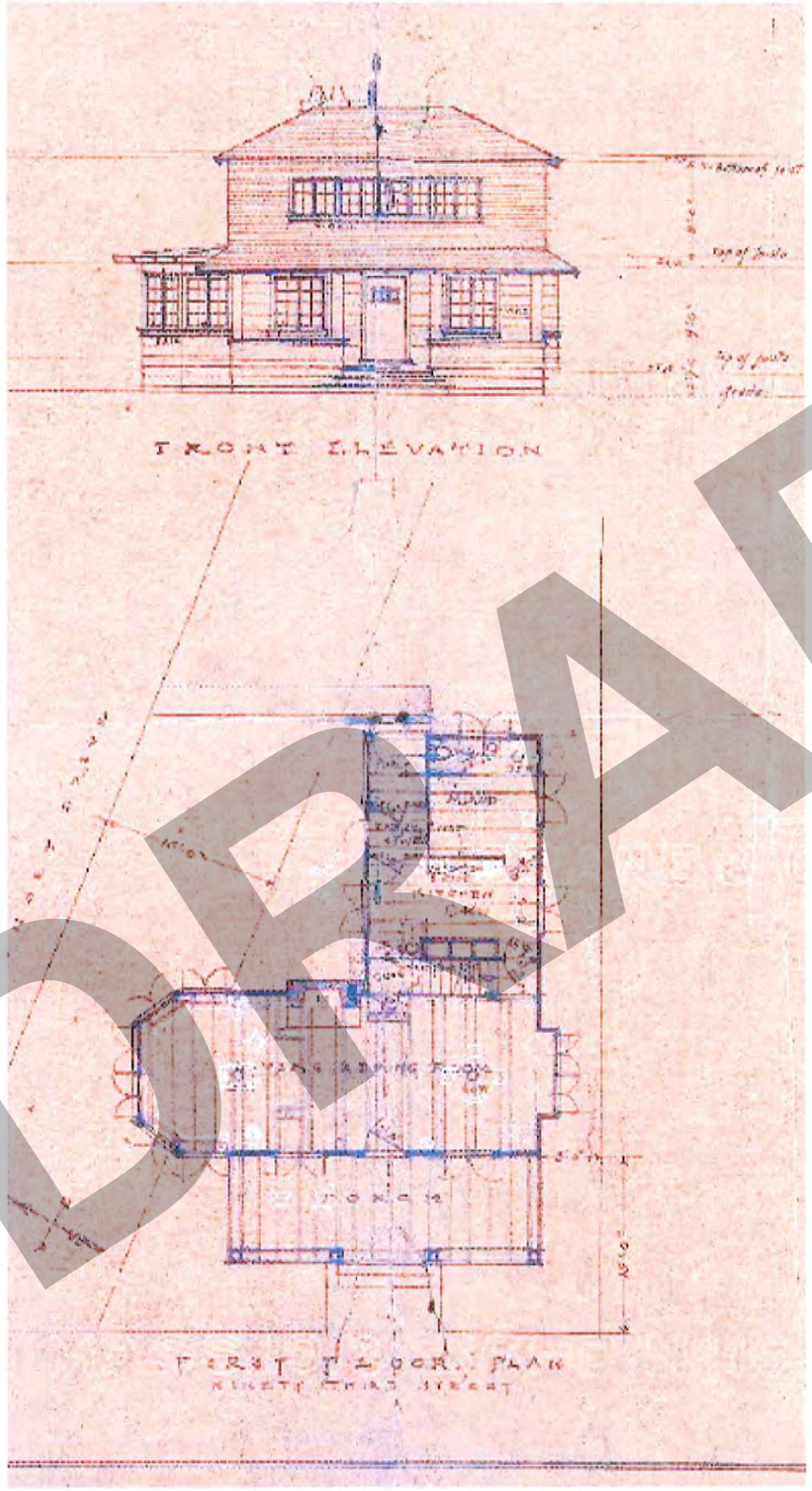

Fig. 2: Hokanson's front elevation and first floor plan.

[courtesy of the owner]

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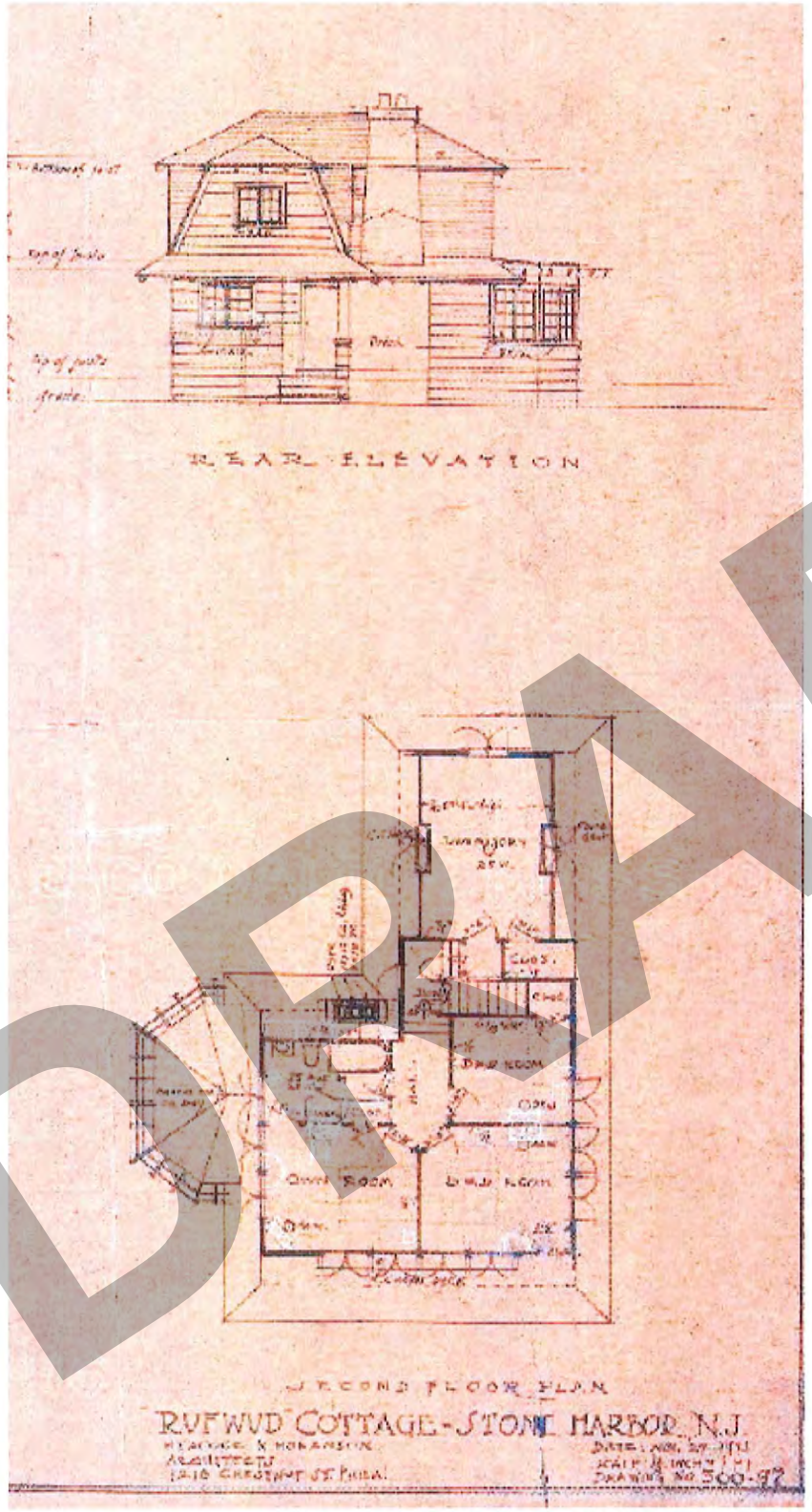

Fig. 3: Hokanson's drawing of the rear elevation and second floor plan.

[courtesy of the owner]

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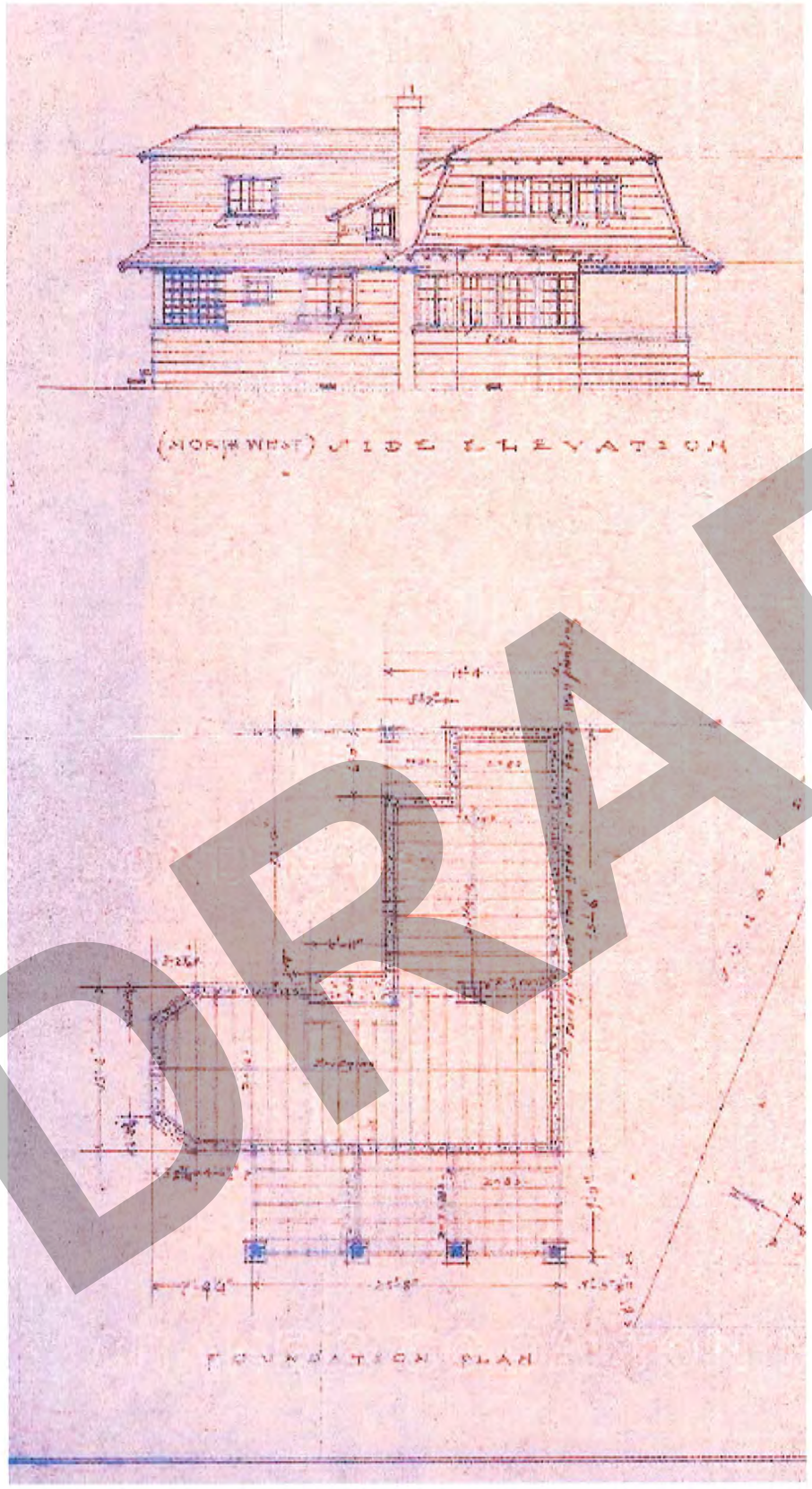

Fig. 4: Hokanson's drawing of the west (side) elevation and the foundation plan.

[courtesy of the owner]

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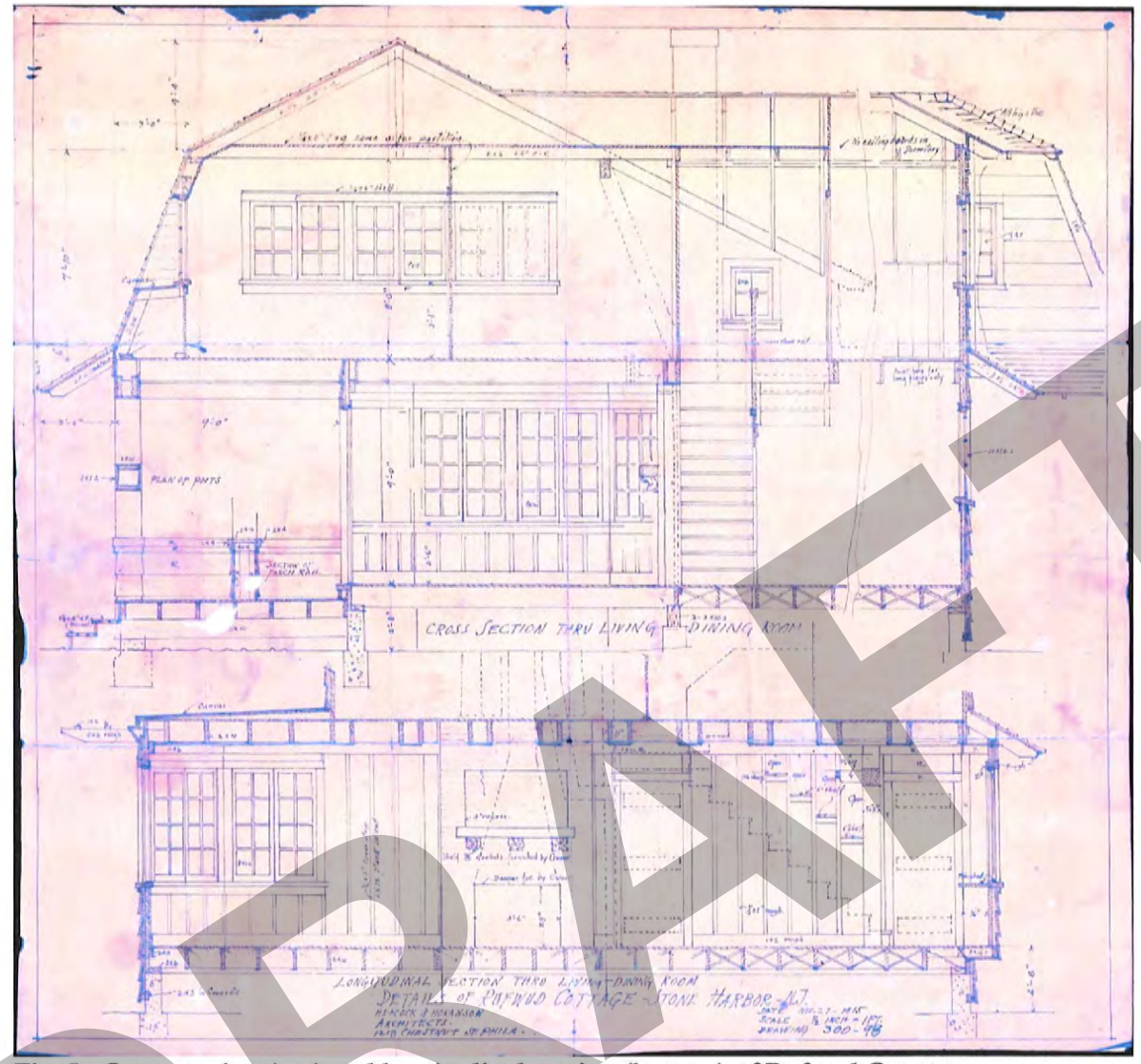

Fig. 5: Cross section (top) and longitudinal section (bottom) of Rufwud Cottage.

[courtesy of the owner]

DRAFT

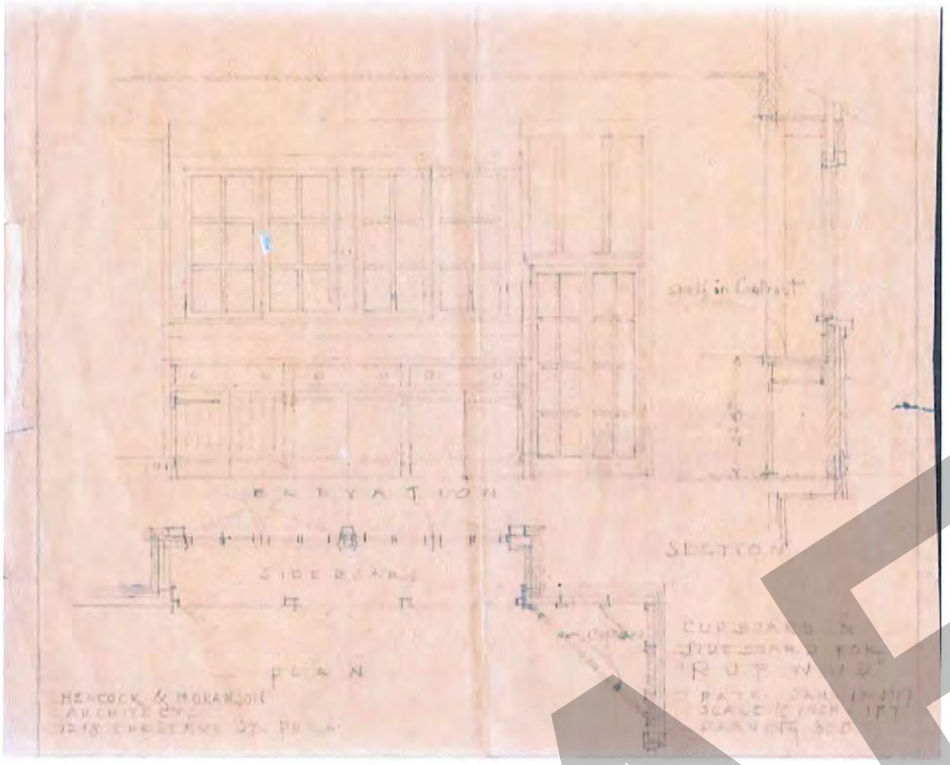

Fig. 6: drawings for the sideboard and corner cupboard in the dining area, dated January 1917.

[courtesy of the owner]

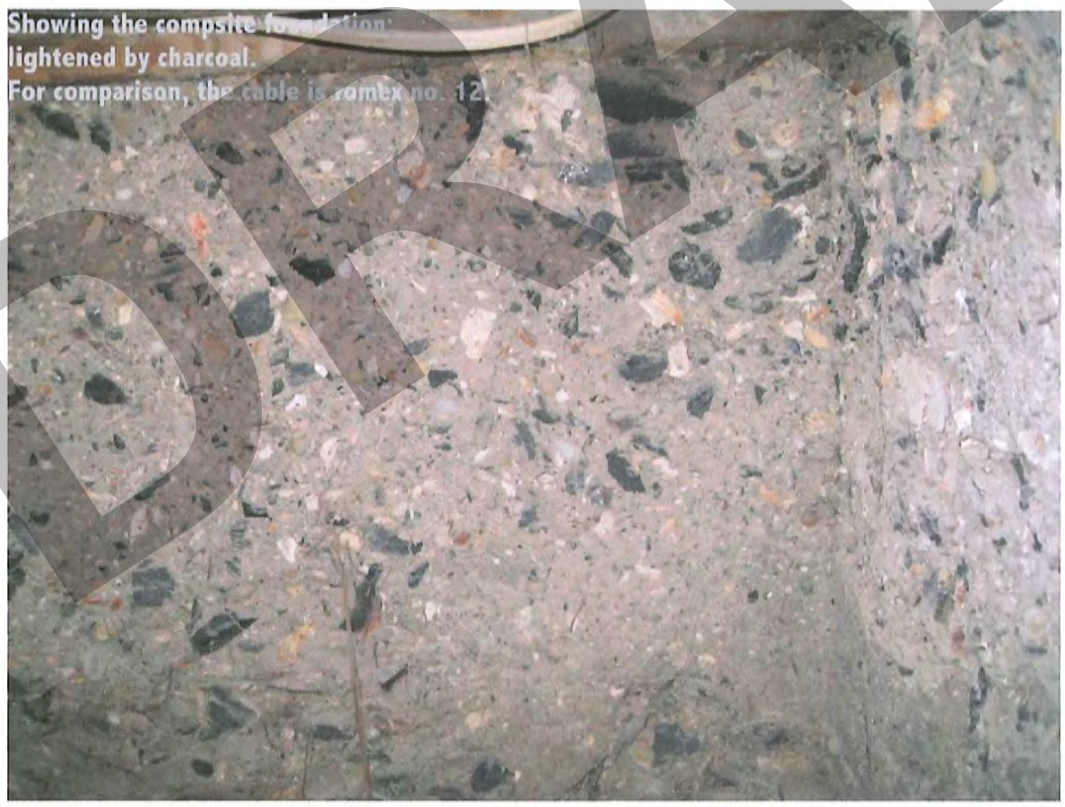

Fig. 7: lump coal as part of the aggregate in the foundation walls.
[courtesy of the owner]

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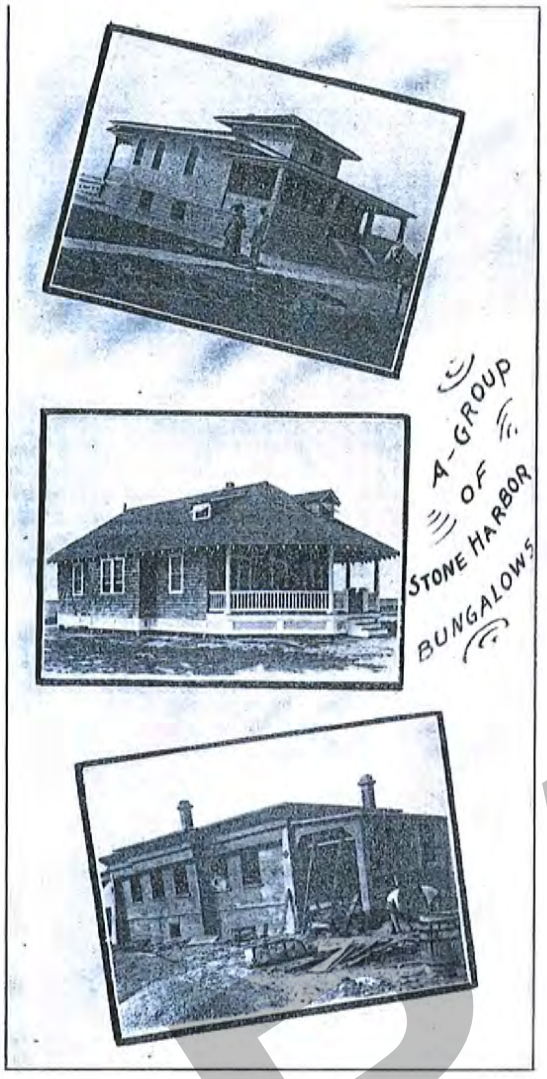


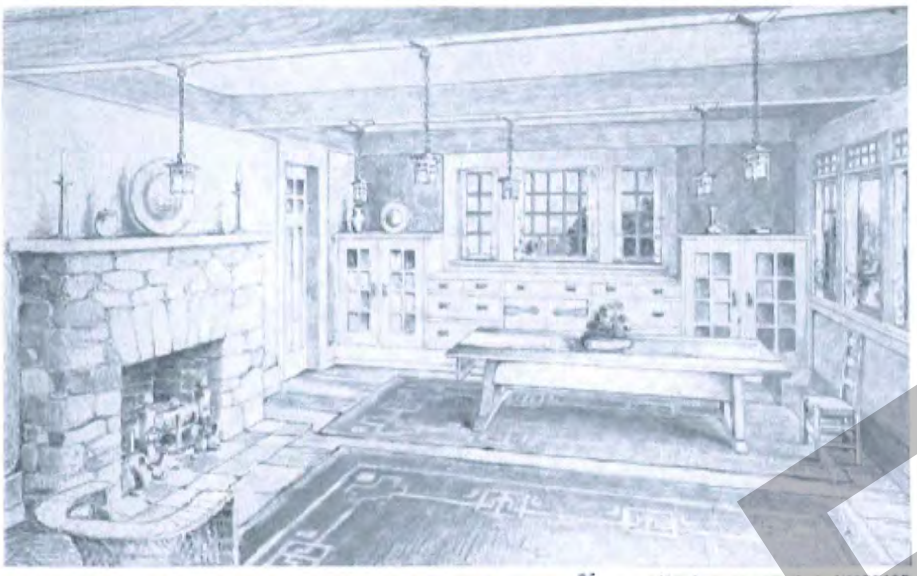
Fig. 8: These three bungalows appeared in a 1910 brochure advertising the benefits of living in Cape May County, particularly along the shore.

[*Cape May County: The Long Island of Philadelphia*, 16.]

DRAFT

Fig. 9: Cement house No. 12, first published in the December 1911 issue of *The Craftsman*, features elements common to the style: ribbon windows, exposed rafter ends, two porches and an exterior wall chimney.

[*The Craftsman*, January 1911, p. 311-313.]



LIVING ROOM IN BUNGALOW NO. 75: A HOMELIKE CRAFTSMAN INTERIOR.

Fig. 10: A typical living room, that included a dining area, as found in Stickley's *More Craftsman Homes* (1912), 101.

Fig. 11: Ca. 1920 photograph of the dining area in Rufwud, view southeast.

Note Hokanson's use of drawers and cabinets in the sideboard under the window and the glass-doored corner cupboard, similar to those in fig. 10, above. [photo courtesy of the owner]

DRAFT

Fig. 12: View southwest of the west end of the living room, ca. 1920. Note the hanging desk on the wall to the left, extant today. [courtesy of the owner]

Fig. 13: Close-up of the fireplace, ca. 1920.

[courtesy of the owner]

DRAFT

Fig. 14: ca. 1920 view northeast of the newly-built cottage.

[courtesy of the owner]

Fig. 15 (below): 1917 Sanborn Insurance Company Map showing Rufwud at the corner of 93rd and Sunset Drive.

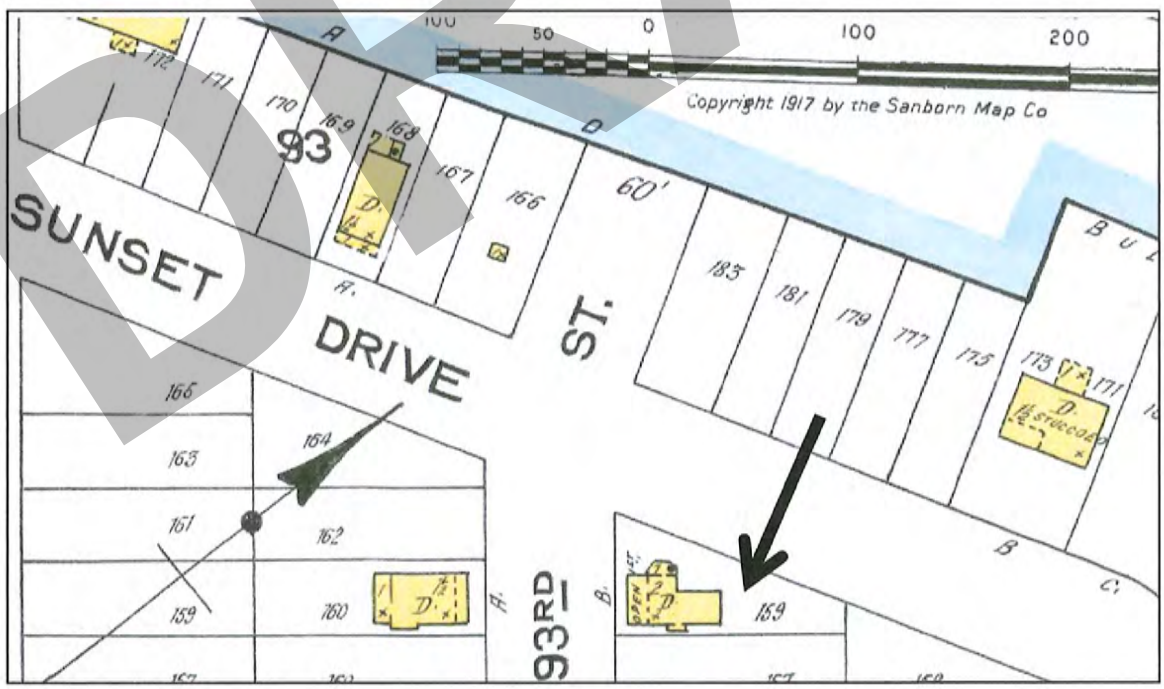


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Fig. 16: One of "Two unique and practical designs for Craftsman country bungalows," this house features an octagon, the form of which also penetrates the interior, enclosing the stairs and living/dining room.

[*The Craftsman*, March 1915, 686.]

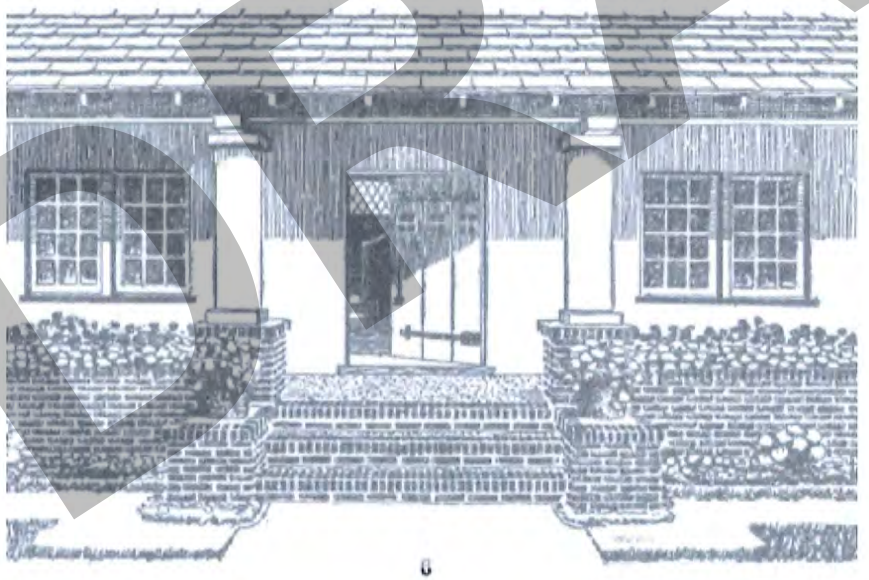

Fig. 17: A Stickley-designed front door that is almost identical to that on Rufwud.

[*More Craftsman Homes* (1912), 6]

DRAFT

Fig. 18: Double house at Wyncote (PA) designed in 1899 by Heacock & Hokanson. This was one of their first commissions.

[Doreen Foust, Wyncote, Pennsylvania: The History, Development, Architecture and Preservation of a Victorian Philadelphia Suburb (Masters' Thesis, University of Pennsylvania, 1985), 93]

FRONT. HOUSE FOR MR. O. M. HOKANSON. LANSDOWNE, PA.

HOKANSON HOUSE. THE HALL

Fig. 19a (left) and 19b (below left): Oscar Hokanson's residence(extant), built ca. 1910, in Lansdowne, PA, showing the façade (left) and the entrance hall (below left).

[*American Country Houses of Today,* 1912, as found on the Philadelphia Architects and Buildings website.]

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HOUSE AT ALDAN, PA., FOR MR. LEWIS D. HARRIS

Fig. 20: Lewis Harris House, ca. 1915, in Aldan, PA.

[*American Country Houses of Today,* 1917, as found on the Philadelphia Architects and Buildings website.]

Fig. 21: Twentieth Century Club, Lansdowne, PA, built in 1911.

[https://www.weddingwire.com/biz/twentieth-century-club-lansdowne/b5553447a09271f1.html]

Fig. 22: Bristol (PA) Post Office, built in 1914.

[http://www.panoramio.com/photo/7703122]

DRAFT

Fig. 23 a (left): Kensington Trust Building, under construction in 1928, and 23-b (below), the Mutual Trust Company in 1924. Both were in Philadelphia.

[Philadelphia Architects and Buildings website]

Fig. 24 (left): Grundy Mill Complex, Bristol Borough, PA. Heacock & Hokanson designed the building with its distinctive clock tower, seen to the far right. Ca. 1986.

[https://www.dot7.state.pa.us/ce/Application/ASP/Report/HistImage.asp?HistImage=H083399_01B.jpg]

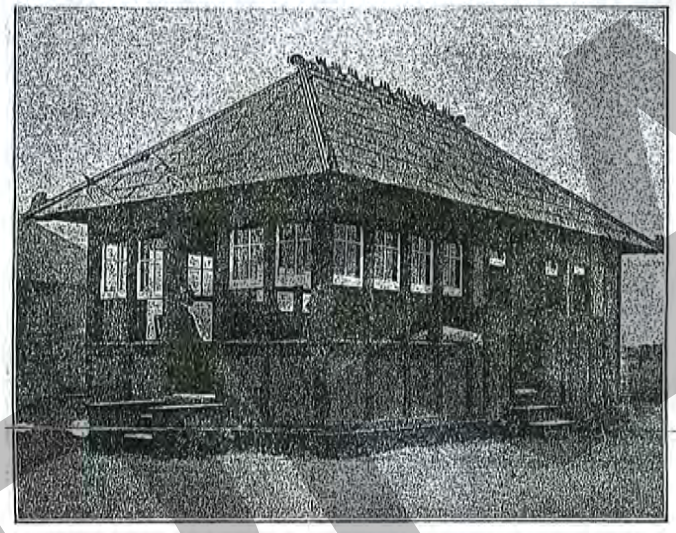
Fig. 25: Jefferson Avenue School, Bristol Borough, Pa.

[http://en.wikipedia.org/wiki/File:Jeff_School_Bristol.JPG]

DRAFT

Fig. 26: doorway in Norwich, CT drawn by Oscar Hokanson in 1904.

[*The Architect's and Builders' Magazine*, vol. 5, No. 10, August 1904, 467.]



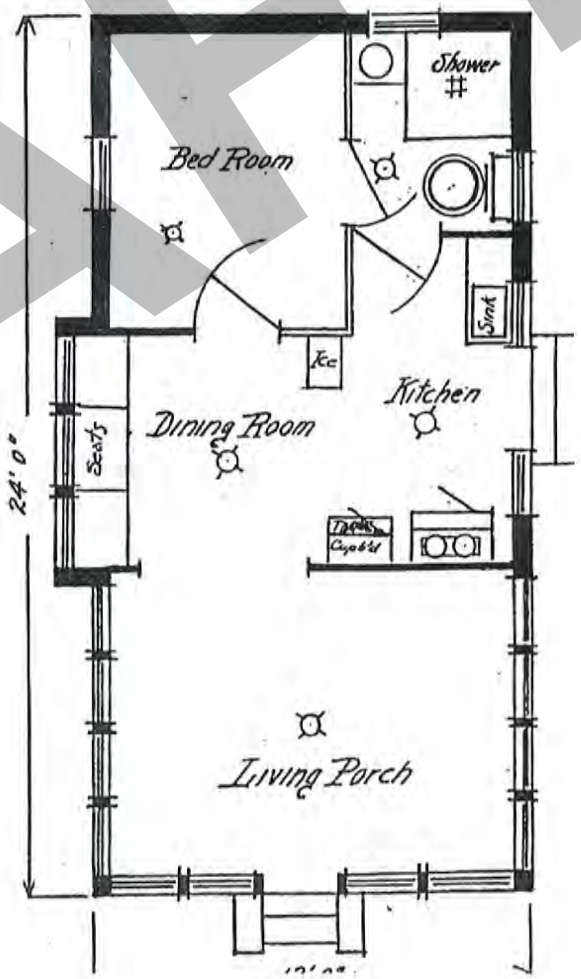


Fig. 27 a (above) and b (right): Japanese bungalow designed by Hokanson around 1916 and built in Stone Harbor's Bungalow Colony.

[from a 1917 advertisement brochure; courtesy of the Stone Harbor Museum]

DRAFT

Fig. 28: postcard view, ca. 1920, of one of the streets in Stone Harbor's Bungalow Colony.

[http://www.cardcow.com/419834/110th-st-bungalow-colony-stone-harbor-new-jersey]

Fig. 29: the Bungalow Colony today, view southeast down Weber Court.

Fig. 30: Elementary School, Weldon, PA. Slated for demolition in 2014.

[https://www.facebook.com/photo.php?fbid=390935031028196&set=pb.390931934361839.-2207520000.1392044707.&type=3&theater]

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Fig. 31: 1½-story Craftsman-style house built about 1930 in Stone Harbor at the south end of Gold Gate Road. It retains its original wood interior walls.

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NJ_CapeMayCounty_RufwudCottage_001

NJ_CapeMayCounty_RufwudCottage_002

DRAFT

NJ_CapeMayCounty_RufwudCottage_003

NJ_CapeMayCounty_RufwudCottage_004

DRAFT

NJ_CapeMayCounty_RufwudCottage_005

NJ_CapeMayCounty_RufwudCottage_006

DRAFT

NJ_CapeMayCounty_RufwudCottage_007

NJ_CapeMayCounty_RufwudCottage_008

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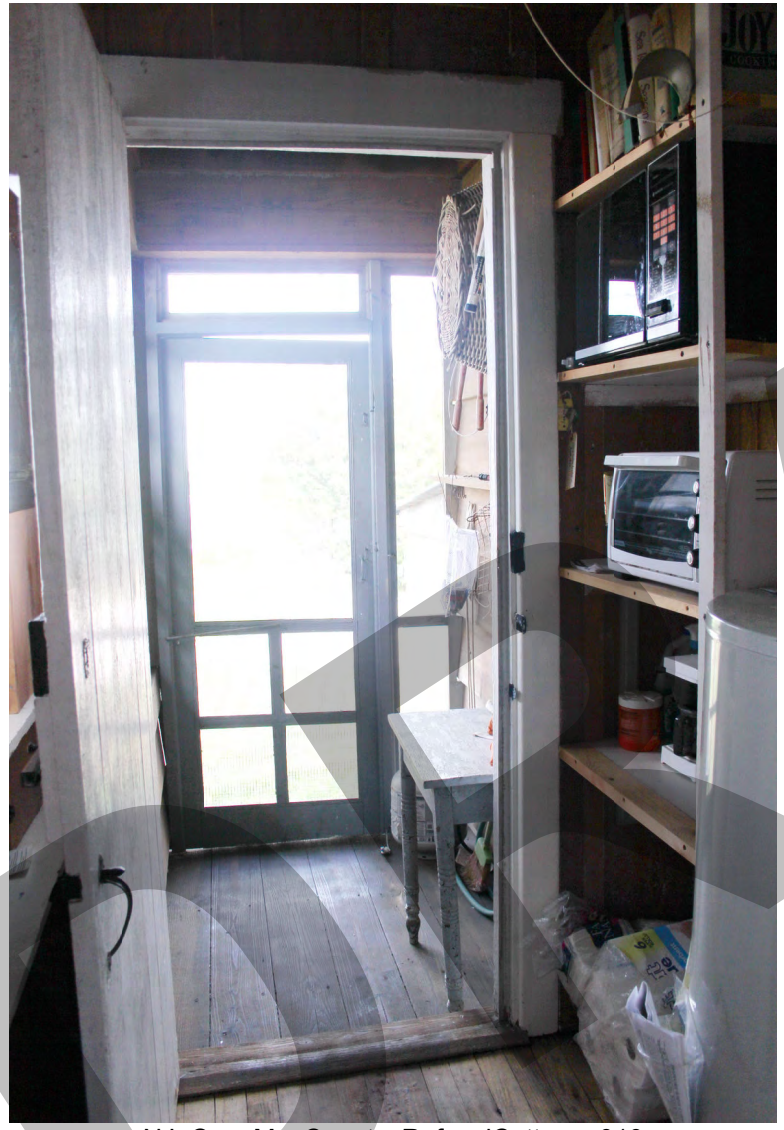

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NJ_CapeMayCounty_RufwudCottage_009

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NJ_CapeMayCounty_RufwudCottage_012

NJ_CapeMayCounty_RufwudCottage_011

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NJ_CapeMayCounty_RufwudCottage_013

NJ_CapeMayCounty_RufwudCottage_014

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NJ_CapeMayCounty_RufwudCottage_016

NJ_CapeMayCounty_RufwudCottage_015

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NJ_CapeMayCounty_RufwudCottage_018

NJ_CapeMayCounty_RufwudCottage_017

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NJ_CapeMayCounty_RufwudCottage_019

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