

**FINAL SURVEY REPORT
INTENSIVE-LEVEL HISTORIC ARCHITECTURAL
SURVEY OF THE
OCEAN CITY HISTORIC DISTRICTS
OCEAN CITY
CAPE MAY COUNTY, NEW JERSEY
VOLUME I: TECHNICAL REPORT**

Prepared for:

**State of New Jersey
Department of Environmental Protection
Historic Preservation Office**

and

**State of New Jersey
Department of the Treasury
Division of Property Management and Construction**

Project # P1164-00

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MANAGEMENT SUMMARY

This technical report describes the results of an Intensive-Level Historic Architectural Survey for 369 properties (the study area) in the City of Ocean City within and adjacent to two previously recognized historic districts: the Ocean City Historic District (locally designated on January 28, 1993) and the Ocean City Residential Historic District (listed on the New Jersey Register of Historic Places on January 15, 2003 and on the National Register of Historic Places on March 20, 2003). This survey was sponsored by the New Jersey Department of Environmental Protection, Historic Preservation Office (NJHPO) and the New Jersey Department of the Treasury, Division of Property Management and Construction in cooperation with the City of Ocean City. Funding was provided through the U.S. Department of Housing and Urban Development, Community Development Block Grant — Disaster Recovery, as a mitigation for undertakings associated with the response to Hurricane Sandy.

Principal work products of the survey are this summary report (Volume I) accompanied by NJHPO individual survey forms for 369 properties (Volume II). Volume I includes: an introduction and overview of the survey's goals (Chapter I); historical background assessing the context and significance of the study area (Chapter II); a summary of field work and data collected from exterior intensive-level architectural survey (Chapter III); and conclusions and recommendations (Chapter IV). Volume II's individual survey forms compile locational data, current physical description and narrative history, photographs and maps. The forms are generated from the NJHPO's MS-Access database. Other digital products include digital photographs and GIS mapping. Each form concludes with the survey team's professional opinion regarding the property's historical significance, historical integrity and current and recommended contributing/non-contributing status in the local Ocean City Historic District and the state/national Ocean City Residential Historic District.

The local and state/national districts cover the same core geographic area within two to three blocks north or south of the former Methodist camp meeting ground, presently occupied by the Ocean City Tabernacle of 1956-57 on the site of the original Auditorium of 1881. The camp meeting ground and the adjacent residential blocks were the foundation for the establishment of Ocean City as a resort community, although the city quickly outgrew and expanded beyond this area.

While both the local and state/national districts recognize the historical significance of Ocean City's historic core, there are some significant differences between the districts as presently designated. The local district encompasses a larger area and is inclusive of 297 properties while the state/national district is smaller and inclusive of 184 properties, 113 fewer than the local district. The local district has a period of significance of 1879 to 1940, while the state/national district has a period of significance of 1879 to 1929, a difference of about a decade. The local district designation report of the early 1990s relies on architectural style as an area of historical significance while the state/national nomination of the early 2000s relies on a pattern of historic events associated with community planning and development.

MANAGEMENT SUMMARY (CONTINUED)

A key recommendation of this survey is that the local and state/national historic districts be brought into closer alignment. Based on current conditions in 2018, the survey recommends that the local and state/national historic districts share the same boundaries inclusive of 248 properties. This represents a net decrease in the boundaries of the local district and an increase in the state/national district. It is recommended that the new aligned district use a revised period of significance of 1879 to 1956. Prior designations used national events to establish terminal dates, in this instance, the start of the Great Depression in 1929 for the state/national district and the onset of World War II in 1940 for the local district. The newly recommended terminal year of 1956 is based on a significant Ocean City event, the demolition and replacement of the original Auditorium. This event marked the end of an era and Ocean City's final transition from a Methodist camp meeting ground to a family-oriented secular resort. Both the local and state/national districts are currently significant at the local level (as opposed to the state or national level), which remains appropriate.

This survey has also brought to the fore some heretofore un-emphasized aspects of the district's historical significance. The principal observation is that prior considerations of architectural style (Queen Anne, Second Empire, etc.) have tended to overlook broader patterns related to the use of architectural space and well-defined physical interrelationships among building types. The district is composed of a limited range of building types including main dwellings, stables, garages, cottages and hotels, with a smattering of churches. These building types are combined in various ways on property lots with narrow frontages, as established in the original surveys of Ocean City by its founders, a group of development-minded Methodist ministers. With the exception of the camp meeting ground, this pattern of land use occurs within a rectilinear grid of dominant north-south avenues, east-west secondary streets and north-south alleys. Most properties consist of a main dwelling with its façade facing an avenue and then the rear adapted to seasonal cottages or stables/garages with upstairs living spaces. This is characteristic of a neighborhood designed to handle a seasonal influx of summer visitors. Review of historic Sanborn maps demonstrates that this pattern emerged early in the study area's history, no later than the first decade of the 20th century.

Other defining architectural attributes include a preponderance of facades dominated by full-height and full-width, deep, open porches, often with the porches sheltering a raised basement. Many porches wraparound side elevations to provide even more outdoor living space. While not unique to Ocean City, these porches are characteristic adaptations to a shore environment where fresh air and outdoor spaces are integral to the health and relaxation associated with a resort community. Many second-story porches initially served as sleeping porches since physicians and health advocates of the late 19th century encouraged sleeping outdoors as a way to promote health. Raised basements, often a full story above ground level, offered added protection against frequent flooding and poor drainage, a fact of living on a barrier island. Raised basements, what might today be termed elevating a building, are not new in Ocean City but associated with many buildings well over a century old. It is recommended that both the local and state/national districts be amended to acknowledge dual areas of significance under the National Register Criteria for Evaluation – Criterion A in the area of community planning and development, and Criterion C for architecture.

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With regard to Hunter Research staff involvement, the project was conducted under the overall direction of Patrick Harshbarger, Vice President/Principal Historian/Architectural Historian. Background research, field work and survey form preparation were carried out by Eryn Boyce and Rachel Craft, Architectural Historians. GIS and report graphics were produced by Evan Mydlowski, GIS Specialist. Graphic design work and report layout were completed by Patricia Madrigal, Vice President/Publications Director. This report was written by Eryn Boyce, Rachel Craft and Patrick Harshbarger.

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Principal/President

Chapter I

INTRODUCTION

A. PROJECT DESCRIPTION AND SCOPE OF WORK

This report describes the results of an Intensive-Level Historic Architectural Survey of 369 properties (the study area, as defined by tax lot ownership) within and adjacent to the New Jersey and National Register-listed and locally designated historic districts in Ocean City, Cape May County, New Jersey (Figures 1.1 and 1.2, Table 1.1). The Ocean City Historic District was locally designated on January 28, 1993, and the Ocean City Residential Historic District was listed on the New Jersey and National Registers of Historic Places on January 15, 2003 and March 20, 2003 respectively.¹ Although the federal/state and locally designated boundaries are centered on the same area, there are currently some significant variations in the boundaries (Figure 1.3).

Over the past 15 to 25 years, new physical developments and alterations within the designated local and state/national districts, many related to the impacts of clean-up, repair and reconstruction following Hurricane Sandy in October 2012, have created the need for a much-needed update to the existing historic architectural data. Among key considerations are amended boundaries, period of significance and updating of the lists of key contributing, contributing and non-contributing resources within the districts. Furthermore, local and state officials have deemed it desirable to bring the local and state/national districts into closer alignment. Hurricane Sandy federal relief funding, administered by the State of New Jersey, has been used to support the Intensive-Level Historic Architectural Survey.

Data collected by the consultant will be used by the Ocean City Historic Preservation Commission (HPC), the Ocean City Planning Board, the Ocean City Zoning Board of Adjustment and other city officials and staff to inform local planning and zoning under New Jersey's Municipal Land Use Law (MLUL) and the Ocean City Code Section 25-1800.1 et. seq. Data may also be used by New Jersey Historic Preservation Office (NJHPO) within the New Jersey Department of Environmental Protection (NJDEP) to evaluate municipal, state or federal government undertakings that could impact historic properties listed on or eligible for listing on the New Jersey and National Registers of Historic Places under the New Jersey Register of Historic Places Act (N.J.S.A. 13:1B-15.128 et. seq.) or Section 106 of the National Historic Preservation Act and its implementing regulations (36 CFR 800). The gathered data is designed to be accessible to a general audience so that it can be used to educate property owners about the history of their properties and neighborhood, encouraging good stewardship and support for historic preservation activities.

The local Ocean City Historic District and the state/national Ocean City Residential Historic District are within an irregular boundary roughly defined by East 3rd Street, Asbury Avenue, East 9th Street and Ocean Avenue. Property types are mostly residential although there are also inns, motels, small businesses and civic buildings, including the Ocean City Tabernacle. The districts include the core resort community from which Ocean City developed. While the historic districts, as established by prior nominations, have strong associations with the pattern of events that led to Ocean City's historical growth and development, a key issue at the present time is assessing changes in the aspects of integrity, both in terms of

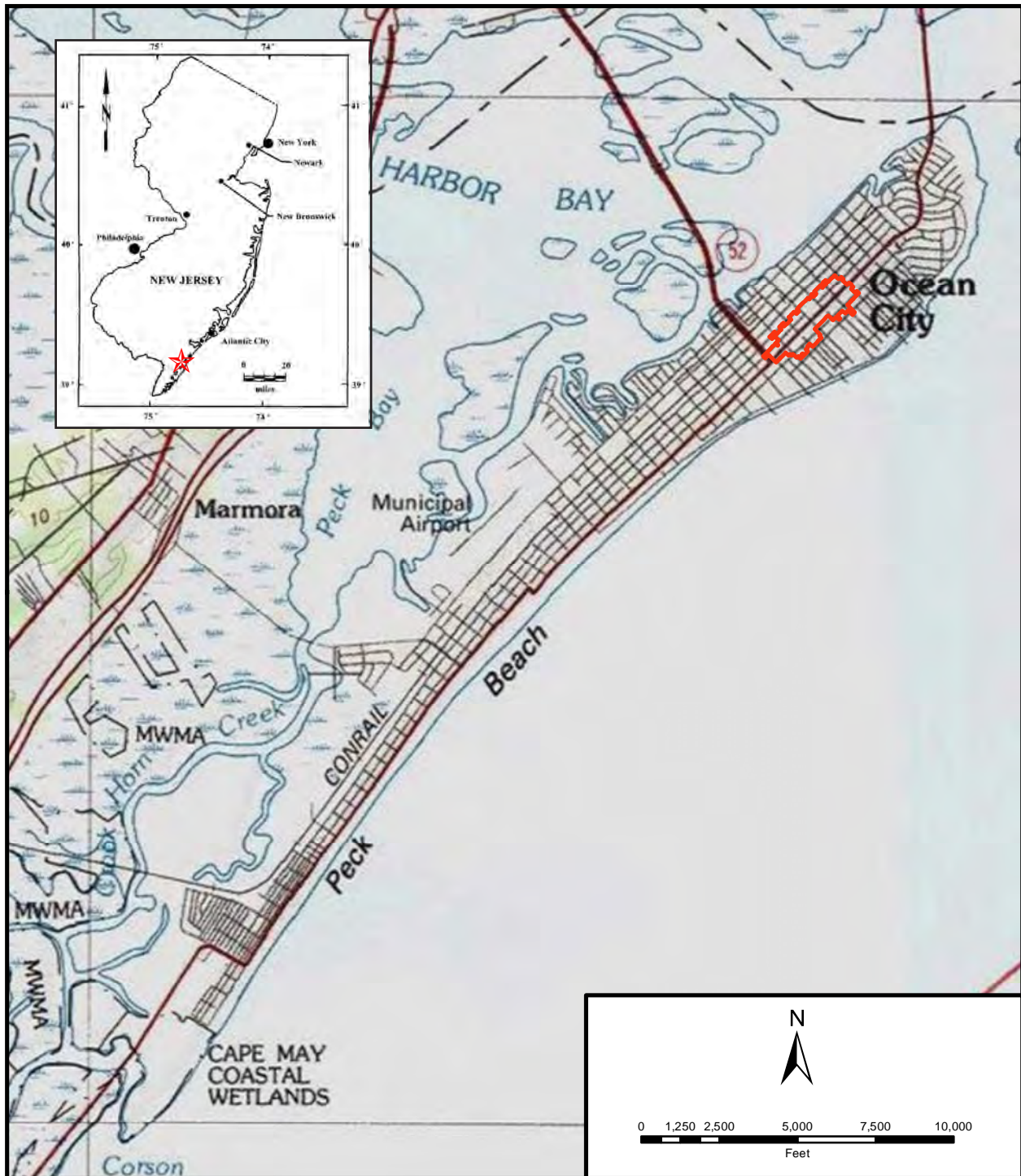


Figure 1.1. Location of Study Area, Ocean City, Cape May, County, New Jersey: Source: 7.5' USGS Ocean City, N.J. 1989 Quadrangle.

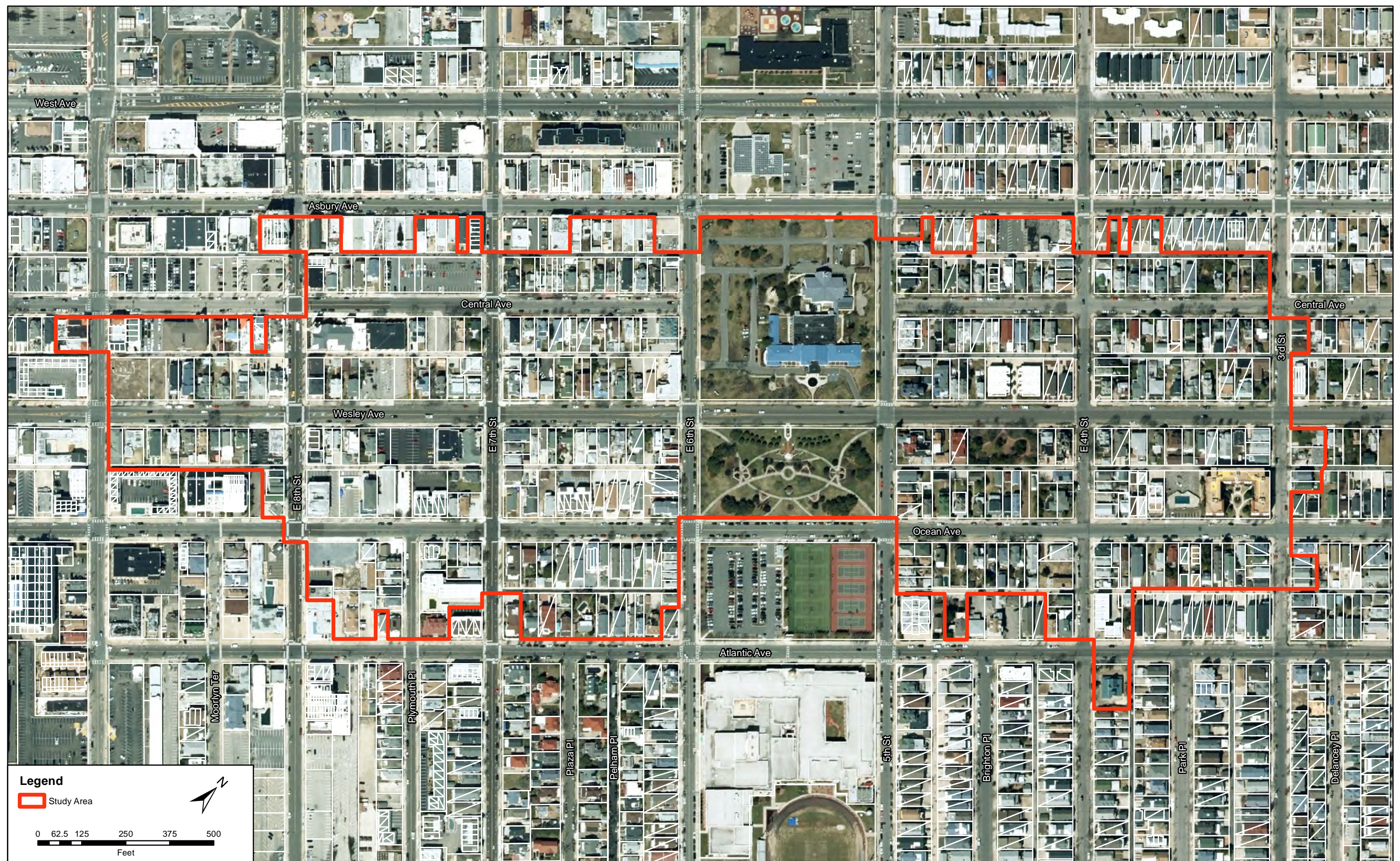


Figure 1.2. Location of Study Area, Ocean City, Cape May County, New Jersey. Source: Google Maps 2019.

Table 1.1. List of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
-1407779929	343 Asbury Ave.		
-1858644673	345-347 Asbury Ave.		
-193120108	349-351 Asbury Avenue		
1539893706	357-359 Asbury Ave.		
-1680802631	401-427 Asbury Ave. - old 401 Asbury Ave. (Thriftway Market)		
1244812566	429-431 Asbury Avenue		
-1844406764	433 Asbury Ave.		
549888844	447 Asbury Ave.		
-1868497827	609 Asbury Ave.		
-1697990433	615 Asbury Ave.		
-857586084	617 Asbury Ave.		
357034586	621 Asbury Ave.		
-1364128301	625 Asbury Ave.		
-485964329	629 Asbury Ave.		
1292497100	633 Asbury Ave.		
97432540	637 Asbury Ave.		
436012589	701 Asbury Ave.		
1565196312	709-711 Asbury Ave.		
-1262462587	713 Asbury Ave.		
1710048685	717 Asbury Ave.		
1330021354	721 Asbury Ave.		
845769763	755 Asbury Ave.		
2013962886	761 Asbury Ave. (The Bourse)		
762278952	801 Asbury Ave. (First National Bank Building)		
511523426	332-334 Atlantic Ave.	X	
1548951898	400 Atlantic Ave.		
-510743190	404 Atlantic Ave.		
-1438518310	424 Atlantic Ave.		
1447334969	604 Atlantic Ave.		
1954208052	608 Atlantic Ave.		
217534267	610 Atlantic Ave.		
-1637763165	612-614 Atlantic Ave.		
1663940947	616 Atlantic Ave.		
1617424224	620 Atlantic Ave.		
-1679181400	626-626B Atlantic Ave.		
727905679	628-630 Atlantic Ave.		
-2031971703	632 Atlantic Ave.		
-2078084048	710 Atlantic Ave. (Plymouth Inn)		
861386206	724 Atlantic Ave.		
-1115157391	728 Atlantic Ave.(Zenneth Manor Inn)		
1996416307	300 Central Ave.	X	X

Table 1.1. (Cont.) List of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
-383679247	301 Central Ave.	X	X
-754882151	304 Central Ave.	X	X
-2057370138	305 Central Ave.	X	X
-940433744	308 Central Ave.	X	X
-422598711	309-311 Central Ave.	X	X
1398878108	312 Central Ave.	X	X
-394324906	315 Central Ave.	X	X
-1298362582	317 Central Ave.	X	X
1532030740	320-322 Central Avenue	X	X
-1334735515	321 Central Ave.	X	X
1126030879	324 Central Ave.	X	X
-2036013469	325 Central Ave.	X	X
-740587923	328 Central Ave.	X	X
-726835274	329 Central Ave.	X	X
1603593310	330-332 Central Ave.	X	X
-829430412	334 Central Ave.	X	X
917407572	335 Central Ave.	X	X
-354323566	337-339 Central Ave.	X	X
691968194	340-342 Central Ave.	X	X
1643543723	341 Central Ave.	X	X
1861988057	346 Central Ave.	X	X
-88418282	405 Central Ave.	X	
1981450735	406 Central Ave.	X	X
-98343313	408 Central Ave.	X	X
2108110529	409-411 Central Ave.	X	X
349968828	412 Central Ave.	X	X
751791629	413-415 Central Ave.	X	X
1996536708	416 Central Ave.	X	X
963399859	417 Central Ave.	X	X
1673471515	420 Central Ave.	X	X
-233056481	421-423 Central Ave.	X	X
-1145474712	425-427 Central Ave.	X	X
-2070547264	426 Central Ave.	X	X
-771401057	428 Central Ave.	X	X
2133866116	429-431 Central Ave.	X	X
1862491573	432 Central Ave.	X	X
-1183568587	433 Central Ave.	X	X
1447756152	434-436 Central Ave.	X	X
-988280213	435-437 Central Ave.	X	X
1908849860	600 Central Ave.	X	X
1891279147	604 Central Ave.	X	X
1123333318	608-610 Central Ave.	X	X
981645137	611 Central Ave.	X	X

Table 1.1. (Cont.) List of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
-360233355	612-614 Central Ave.	X	X
-1064884889	613 Central Ave.	X	X
-992186415	617 Central Ave.	X	X
-1698803131	618 Central Ave.	X	X
698250274	622-624 Central Ave.	X	X
1988238476	623 Central Ave.	X	X
1597059395	625-627 Central Ave.	X	X
-1881291349	626 Central Ave.	X	X
2027398595	629 Central Ave.	X	X
-1169191475	631 Central Ave.	X	X
-581738224	632 Central Ave.	X	X
-1951336965	634-636 Central Ave.	X	X
2146645956	635 Central Ave.	X	X
-111708890	638 Central Ave.	X	X
174917018	639 Central Ave.	X	X
1931459503	640-642 Central Ave.	X	X
-1605780285	641 Central Ave.	X	X
696630003	644 Central Ave.	X	X
-1338495304	650 Central Ave.	X	X
142327775	700-724 Central Ave.	X	
-1855777921	701 Central Ave.	X	X
1782012437	705 Central Ave. (John Voss Residence)	X	X
-1333181924	715-717 Central Ave.	X	X
-1998384076	726 Central Ave.	X	
-2071414900	728 Central Ave.	X	
2021213190	732-734 Central Ave.	X	
-1143477755	736-738 Central Ave.	X	
2034902424	740 Central Ave.	X	
1047461238	744 Central Ave.	X	
-635691748	801 Central Ave.	X	X
260319846	805 Central Ave.		
566027813	809 Central Ave. (Godfrey Funeral Home)		
1626561289	813 Central Ave.		
1573858233	817-819 Central Ave.		
-2081531633	835 Central Ave. (Ocean City Public Safety Building)		
1263883233	841 Central Ave.		
1354125911	409-411 Eighth St.	X	
-1897468899	501 Eighth Street (St. Peter's United Methodist Church)	X	X
1037435620	511-519 Eighth St.	X	X
758820410	605 Eighth St. (Varsity Inn)	X	X
1085968831	612 Eighth St.		

Table 1.1. List (Cont.) of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
-1800396637	614-620 Eighth St.		
825214215	617 Eighth St. (Blue Water Inn)	X	X
-1759331267	701 Eighth St.		X
-823124588	707 Eighth Street		
936410870	715 Eighth St.		
1842502877	409 Fifth St.		
1283501423	411 Fifth St.	X	X
-310616247	413 Fifth St.	X	X
-1751355763	415 Fifth St.	X	X
-18175372	501 Fifth St.	X	X
-1600906438	515 Fifth St.	X	X
261178086	519 Fifth St. (Reverend William H. Burrell House)	X	X
-351440517	611-613 Fifth St.	X	X
-1659800416	615 Fifth St.	X	X
-1072329712	617 Fifth St.	X	X
-99601704	621 Fifth St.	X	X
828044944	701-703 Fifth St.	X	X
1986834155	705 Fifth St.	X	
-1562847012	707 Fifth St.	X	
-207036198	709 Fifth St.	X	
2026649608	406 Fourth St.		
2084212056	408 Fourth St.	X	X
-1852068888	410 Fourth St.	X	X
2054822904	411 Fourth St.	X	X
-282465220	412 Fourth St.	X	X
-53082642	501-503 Fourth St.	X	
70506054	507 Fourth St.	X	
2111641465	508 Fourth St.	X	
2017494465	509 Fourth St.	X	
1222328977	511 Fourth St.	X	
772282066	609 Fourth St.	X	
1281834818	610 Fourth St.	X	
1536751998	611 Fourth St.	X	
275963607	613 Fourth St.	X	
-1875048087	701 Fourth St.	X	
930835099	705 Fourth St.	X	
-2110193856	707 Fourth St.	X	
1901319806	708-710 Fourth St.	X	
-403576793	709 Fourth St.	X	
-1453826495	712 Fourth St.		
-1340695587	717-725 Fourth Street/340-342 Atlantic Avenue (Coastal Court)	X	

Table 1.1. (Cont.) List of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
347335180	801 Fourth Street (Ocean City NJ Life-Saving Station)	X	
-960333039	500 Ninth St. (The Chatterbox Restaurant)		
-816110711	501-507 Ninth St.		
977191159	300 Ocean Ave.	X	
487671077	305 Ocean Ave.	X	
-1819173084	307 Ocean Ave.	X	
-1918295644	309 Ocean Ave.	X	
1227216236	311 Ocean Ave.	X	
695509218	315 Ocean Ave.	X	
-627879595	317 Ocean Ave.	X	
859286002	319 Ocean Ave.	X	
1619743675	322-328 Ocean Ave.	X	
267665877	323 Ocean Ave.	X	
-261593726	325 Ocean Ave.	X	
1678549979	329-331 Ocean Ave.	X	
1173900171	330 Ocean Ave.	X	
-1384662560	332 Ocean Ave.	X	
1239167573	333 Ocean Ave.	X	
2100115186	334 Ocean Ave.	X	
409308157	335 Ocean Ave.	X	
-2034046738	340 Ocean Ave.	X	
-326441534	400 Ocean Ave.	X	X
1297412210	401-403 Ocean Ave.	X	
-783349312	408 Ocean Ave.	X	X
584062091	409-411 Ocean Ave.	X	X
-634215322	410 Ocean Ave.	X	X
256370809	412 Ocean Ave.	X	X
1337029807	413 Ocean Ave.	X	X
100095743	414 Ocean Ave.	X	X
-1719808001	415 Ocean Ave.	X	X
-627789274	416-418 Ocean Ave.	X	X
-30566923	417 Ocean Ave.	X	X
-928331953	419 Ocean Ave.	X	X
1231250644	420 Ocean Ave.	X	X
1141846341	424 Ocean Ave.	X	X
385710610	425 Ocean Ave.	X	X
-1690091067	428 Ocean Ave.	X	X
8847353	429 Ocean Ave.	X	X
271158690	430 Ocean Ave.	X	X
-744489263	433-435 Ocean Ave.	X	X
-516976768	600-602 Ocean Avenue/616-618 Sixth St.	X	
-1752852733	601 Ocean Ave.	X	

Table 1.1. (Cont.) List of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
1249161227	605 Ocean Ave.	X	
-1127711120	607 Ocean Ave.	X	
64034454	608 Ocean Ave.	X	
-1126770255	609-611 Ocean Ave.	X	
-1337378431	610 Ocean Ave.	X	
1502443188	612 Ocean Ave.	X	
1539955444	613 Ocean Ave.	X	
-538620784	614-616 Ocean Ave.	X	
-1114915745	615 Ocean Ave.	X	
-127085584	617 Ocean Ave.	X	
-8153691	620-624 Ocean Ave.	X	
-867948176	621 Ocean Ave.	X	
-1114971855	625-627 Ocean Ave.	X	
-17456000	629-631 Ocean Ave.	X	
655027297	630 Ocean Ave.	X	
1362487473	632-634 Ocean Ave.	X	
-258389474	635 Ocean Ave.	X	
1407117690	636 Ocean Ave.	X	
315853826	637-639 Ocean Ave.	X	
788241310	641-643 Ocean Ave.	X	
482147943	701 Ocean Ave. (7th and O'Rourke)	X	X
-432330208	703 Ocean Ave.	X	X
1639821795	704 Ocean Ave.	X	X
-485626930	705 Ocean Ave.	X	X
-1103293730	708 Ocean Ave.	X	X
-428022358	710-712 Ocean Ave.	X	X
1640563118	718 Ocean Ave.	X	X
-1192427714	720 Ocean Ave. (The Scarborough Inn)	X	X
-575128532	724 Ocean Ave.	X	X
-2139969933	725-727 Ocean Ave.		
-1710739800	800 Ocean Ave.		
1188227477	701 Plymouth Pl.	X	X
-1343036026	705 Plymouth Pl.	X	
892973698	706 Plymouth Pl.		
1802026127	708-710 Plymouth Pl.		
983295118	712A-712B Plymouth Place		
1640211492	714 Plymouth Pl.		
-266413416	715 Plymouth Pl. (Legacy Motor Inn)		
-939184933	716 Plymouth Pl.		
1127256998	501 Seventh St.	X	X
1410876909	508-510 Seventh St.	X	X
-1397598189	509 Seventh St.	X	X
-2009127007	605-607 Seventh St.	X	X

Table 1.1. (Cont.) List of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
827799722	609 Seventh St.	X	X
-1543700380	610 Seventh St.	X	X
159389385	611 Seventh St. (Crescent Lodge)	X	
-208990425	704 Seventh St.	X	
1429186338	408 Sixth St.	X	X
-682327918	500 Sixth St.	X	X
1519605370	606 Sixth St.	X	X
-116316887	608 Sixth St.	X	X
-637410992	612-614 Sixth St.	X	
1576257197	702 Sixth St.	X	
-1712833144	704 Sixth Street	X	
880211822	706 Sixth St.	X	
1864040681	708 Sixth St.	X	
53699155	710 Sixth St.		
-526807499	501-503 Third St.		
-2028222476	507 Third St.		
-1258185390	600 Third St.	X	
-737010486	602-604 Third St.	X	
791084516	605-609 Third St.		
52399695	608 Third St.	X	
1458927893	611 Third St.		
1066796618	613 Third St.		
1301056387	700 Third St.	X	
1882138290	702 Third St.	X	
2132824939	705-707 Third St.		
-947013301	708-710 Third St.	X	
1734396880	709-711 Third St.		
-293118491	712 Third St.	X	
119583633	713-715 Third St.		
751365406	233 Wesley Ave.		
-1584771385	300 Wesley Ave.	X	
-1227447556	304-306 Wesley Ave.	X	
1963522887	305 Wesley Ave.	X	
863147064	308-308B Wesley Ave.	X	
-1780833721	309-311 Wesley Ave.	X	
-229745191	313-315 Wesley Ave.	X	
-713463717	314 Wesley Ave.	X	
-852947379	316 Wesley Ave.	X	
586738305	317 Wesley Ave.	X	
-1601522930	319 Wesley Ave.	X	
702093824	320 Wesley Ave.	X	
-759165577	321 Wesley Ave.	X	
-1548673362	326 Wesley Ave.	X	

Table 1.1. List (Cont.) of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
-493139988	327 Wesley Ave.	X	
-393899519	328-330 Wesley Ave.	X	
1393948028	331 Wesley Ave.	X	
468160558	332 Wesley Ave.	X	
872042620	335-337 Wesley Ave.	X	
-1226199939	336 Wesley Ave.	X	
-1389184873	341 Wesley Ave.	X	
1214877389	400-402 Wesley Ave.	X	
-1803480551	401 Wesley Ave.	X	X
-1732400105	404-406 Wesley Ave.	X	
1406703751	405 Wesley Ave.	X	X
-1581754922	407-421 Wesley Ave. (Wesley Park)	X	X
52054026	408-414 Wesley Ave.	X	
-28733358	420 Wesley Ave.	X	X
-1902413244	423-425 Wesley Ave.	X	X
39188176	424 Wesley Ave.	X	X
-43766171	426 Wesley Ave.	X	X
-2057916645	428-430 Wesley Ave.	X	X
946494646	429 Wesley Ave.	X	X
-876571834	435 Wesley Ave.	X	X
1220323796	502 Wesley Avenue (War Memorial Park)	X	X
1654110873	550 Wesley Ave. (Ocean City Tabernacle)	X	X
1364168894	600 Wesley Ave. (Fleetwood Hotel)	X	X
-1739015117	603 Wesley Ave.	X	X
562351261	605 Wesley Ave.	X	X
1182100926	606 Wesley Ave.	X	X
-856060134	608 Wesley Ave.	X	X
-1982232999	609-611 Wesley Ave.	X	X
799529672	612 Wesley Ave.	X	X
-560638648	615 Wesley Ave. (Genevieve Guest House)	X	X
1805785866	616 Wesley Ave.	X	X
1822842422	617 Wesley Ave.	X	X
-1615783889	619 Wesley Ave.	X	X
49251219	620-622 Wesley Ave.	X	X
239951944	623 Wesley Ave.	X	X
517662069	624 Wesley Ave.	X	X
-1306878807	625 Wesley Ave.	X	X
887008681	628 Wesley Ave.	X	X
1122612146	629 Wesley Ave.	X	X
271210657	631 Wesley Ave.	X	X
135778163	632 Wesley Ave. (The Luray Hotel)	X	X
-1392082357	633 Wesley Ave.	X	X
1928178383	637 Wesley Ave.	X	X

Table 1.1. (Cont.) List of Surveyed Properties in Study Area

NJHPO Property ID#	Property Name	Currently in Designated Local Historic District?	Currently in Listed NR/SR District?
-1370437320	638 Wesley Ave.	X	X
-1504560562	700-702 Wesley Ave.	X	X
-961413775	701 Wesley Avenue (First Presbyterian Church)	X	X
-1628157648	704-706 Wesley Ave.	X	X
1418053357	708 Wesley Ave.	X	X
1389969441	712 Wesley Ave.	X	X
1658502944	725 Wesley Ave.	X	X
1745415419	729-731 Wesley Ave.	X	X
-1437183049	730 Wesley Ave.	X	X
871669070	732 Wesley Ave.	X	X
886291127	733-735 Wesley Ave.	X	X
-657619145	737 Wesley Avenue	X	X
1161598806	738 Wesley Ave.	X	X
-1835443606	800 Wesley Ave.	X	X
-1044850600	801 Wesley Ave.	X	
-1368253507	804 Wesley Ave.	X	X
455287084	807 Wesley Ave.	X	X
758050098	808 Wesley Ave.	X	X
1685710010	811 Wesley Ave.	X	X
-1101254996	812 Wesley Ave.	X	X
-1007002435	815 Wesley Ave.	X	X
1389042403	816 Wesley Ave. (Thomas S. Simmons House)	X	X
-2005233177	819 Wesley Ave.	X	X
-438232934	820-822 Wesley Ave.	X	
-437635352	821-823 Wesley Ave.	X	X
1206913949	824-826 Wesley Ave.	X	
-321217077	825 Wesley Ave.	X	X
1539023216	828 Wesley Ave.	X	
1227599635	829-831 Wesley Ave.	X	
-637474818	832-842 Wesley Avenue	X	
-2041864198	833-837 Wesley Ave.	X	
1297588119	839 Wesley Ave./601 Ninth St.	X	

identifying individual key contributing, contributing and non-contributing properties and establishing boundaries that are justifiable based on historic patterns of development and transitions to adjacent non-designated areas.

The proposed survey work is designed to be in conformance with the NJHPO's *Guidelines for Architectural Survey* and the *Secretary of the Interior's Standards and Guidelines for Architectural and Engineering Documentation*.² The primary work products are NJHPO Intensive-Level Survey Forms generated from the NJHPO's MS-Access 2003 database application, digital photographs of each property (general views, elevations and details), digital GIS mapping of each property, and this Final Survey Report with historic overview, synthesis of data, maps, photographs, tables and supporting illustrations. The survey will incorporate previous historic architectural data collected by the City of Ocean City and the New Jersey Historic Preservation Office (NJHPO), supplemented by additional research and analysis of historical data and assessments of current conditions based on field work. The report's conclusions will offer recommendations for advancing and prioritizing preservation activities in support of Ocean City's land-use decision making and the community's social and economic goals.

Principal Historian/Architectural Historian Patrick Harshbarger directed the work and was assisted by Architectural Historians Eryn Boyce and Rachel Craft (see Appendix F for resumes). All three meet the Secretary of the Interior's Professional Qualifications for historians and architectural historians (36 CFR 61).

B. Research Design

The research design for this project was developed initially by the NJHPO based on a Request for Proposals and the office's *Guidelines for Architectural Survey* (Appendix A). The scope-of-work was based on the perceived need to update historic architectural survey data for the Ocean City Historic District based on the experience of recent Section 106 reviews related to Hurricane Sandy relief and discussions with local officials. Following field visits, NJHPO staff developed the boundaries of the study area, which were ultimately determined to contain 369 properties (as defined by tax block/lot). The study area was determined by the existing historic district boundaries plus outlying adjacent properties to offer the consultant "a buffer" and comparative data that might assist with revised boundary justifications. The consultant was provided the opportunity to make slight adjustments to expand the study area if survey and further research justified it.

In March 2018, Hunter Research, Inc. was retained by the State of New Jersey to complete the Intensive-Level Historic Architectural Survey. Hunter Research coordinated and held a kick-off meeting with NJHPO staff who provided the study area boundaries and a preliminary MS-Access project database. Staff expectations for the scope and quality of data content were also discussed and agreed upon. Hunter Research, Inc. followed up by collecting locational information on properties, including verifying street addresses and tax lot and block numbers, and cross-referenced the information against current tax maps obtained from the City of Ocean City Tax Assessor's office and digital spatial data (NJDEP GeoWeb GIS) and Google maps.

Hunter Research entered spatial data into ArcGIS software to create site location maps and verify the property name and location in the MS-Access NJHPO project database that was to be used to compile data

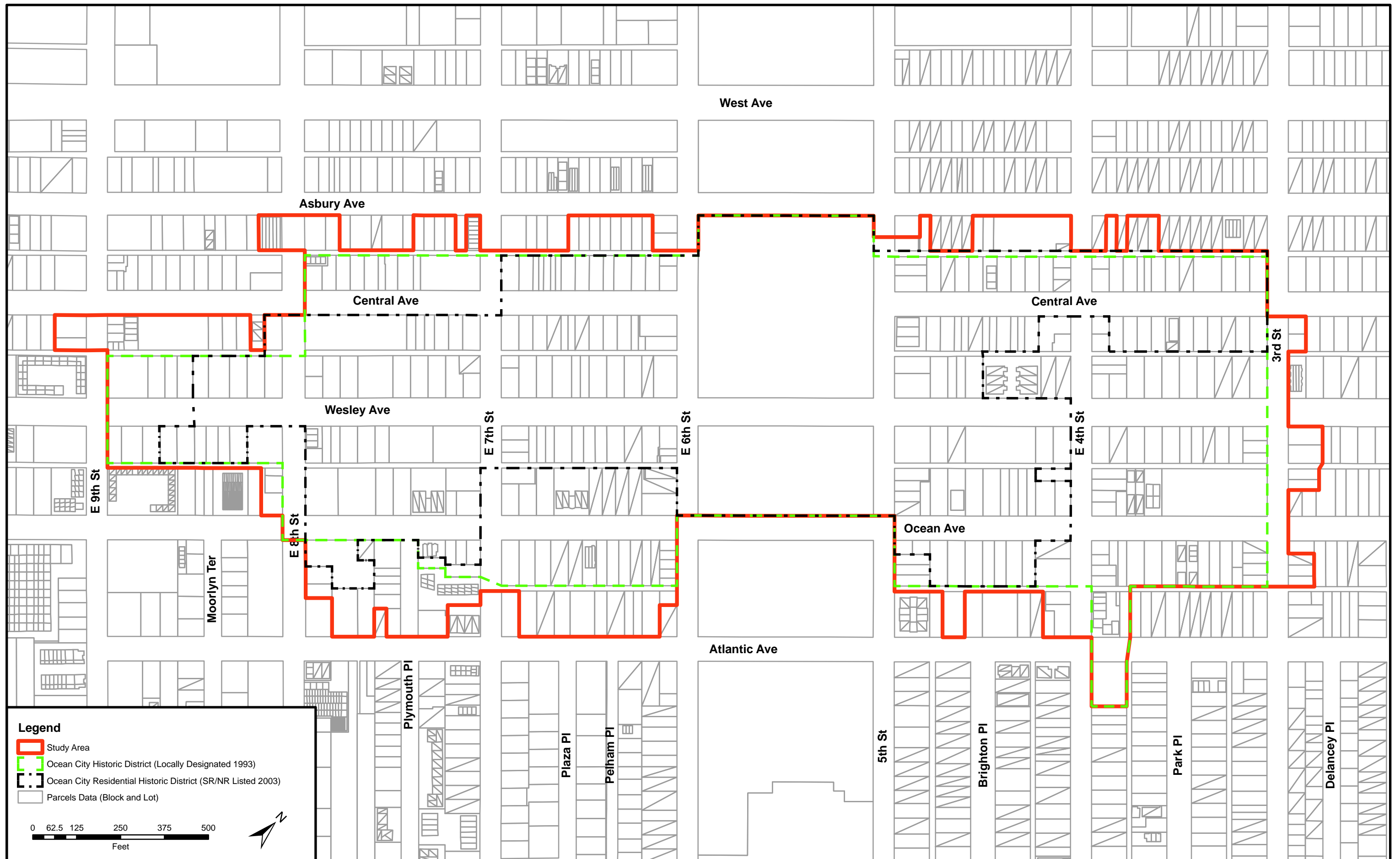


Figure 1.3. Study Area Map Showing Study Area and Current Historic Districts Boundaries.

and generate survey forms. The metadata description of Cape May County tax parcels was acquired from the New Jersey Geographic Information Network (NJGIN).

From March to April 2018, Hunter Research, Inc. contacted Ocean City officials to discuss the project in general, and alert them to plans for field work. A field work procedure, addressing safety and public interactions, was reviewed by NJHPO and Ocean City officials. An introductory letter was drafted for surveyors to hand to local residents during field work if questions arose about the purpose of the survey.

Beginning in May 2018, Hunter Research, Inc.'s architectural historians conducted field work to document every property on the study list. The goal was to work efficiently to collect all field data required to fill out the NJHPO Intensive-Level Survey Forms, for example, data physically describing a presently existing building's plan, style and materials. During field work historians checked the existing resources against prior survey data, particularly the surveys upon which the local and state/national historic district designations are based, as well as tax maps and Sanborn insurance maps. This was to document changes within the district over the past 15 to 25 years and to ensure that all historically related resources were identified and that each property's surveyed boundaries as reflected in the GIS parcels were historically appropriate and justified.

Field work consisted of digital photography using Nikon D3000 or newer digital 35 mm cameras. All photographs were taken at 4000 x 6000 pixels, exceeding the NJHPO requirement of 1200 by 1800 pixels (4" by 6" 300 dpi). An overview photograph was taken of the primary elevation of each property and attached to the Base Form. Additional photographs were taken, as necessary, to document secondary elevations, architectural details and outbuildings and attached to Continuation Sheets. Photography

also was acquired to document overall settings and streetscapes in which the properties are located for use in the Final Survey Report.

Hunter Research conducted field work from the public right-of-way and did not enter private property without permission. Interiors of buildings were not inspected except where they were publicly accessible.

During and following field work, background research was conducted to develop neighborhood and individual property histories. Background research consisted initially of a thorough review of all previous survey data. The two principal sources were the Ocean City Division of Planning's Historic Resources Survey, conducted in 1991, the Ocean City Residential Historic District National Register of Historic Places Nomination, prepared in 2001. A particular focus of the research was review and analysis of past survey photography to address questions regarding recent repairs and improvements that may have impacted design or material integrity of various properties.

Review of existing survey data was followed by supplementary research. This included making use of primary and secondary source materials on file at the Cape May County Genealogical Library, the Ocean City Historical Museum, the New Jersey State Library (Jerseyana Collection). Research was supplemented by on-line resources such as Ancestry.com (census records and city directories), GenealogyBank.com (historic newspapers) and other databases.

Researchers found early on that among the most useful historical data were a series of atlas and insurance maps documenting the development of the study area from *circa* 1890 to 1937, and aerial photography dating from *circa* 1920 to the present. This cartographic data was used to judge a building's age and evolution, including determining if an existing building matched or deviated from the plan and form documented by archival map and aerial photography. Most of the

survey forms reference this historically derived cartographic data to justify dates of construction, alteration or replacement.

Following completion of field work and background research, data was entered into the MS-Access database from which survey intensive-level survey forms were to be generated. Each property's Intensive-Level Survey Form consists of the NJHPO's Base Form plus Continuation Sheets (Appendix B). The forms for each of the 369 properties offer a narrative describing each property's physical characteristics, its setting, its history and significance, historical integrity, and justification of its key contributing/non-contributing status if determined to be within the boundaries of the historic district. The description includes the main building(s), outbuildings and landscapes, including relationship to streetscape and neighboring properties. The forms are the "heart" of the survey and provide the data upon which assessments and recommendations have been made.

Research biases encountered during the work were minimal, and mostly a result of constraints presented by budget and time. In-depth original archival research into individual properties was limited unless a property appeared to have some significant historical associations particularly worthy of such effort. A handful of properties appear to be worthy of future research endeavors, particularly closer examination of deeds, local building codes, newspapers, and oral history with long-time residents. These properties have been noted by checking the further research box on the survey forms.

C. DEFINITIONS

The information generated by this survey was considered in terms of the Criteria of Evaluation, the guidelines established for making determinations concerning National Register eligibility, as outlined

by the U.S. Department of the Interior, National Park Service, National Register Program in 36 CFR 60.4, and as referenced by the New Jersey Register Act (N.J.A.C. 7:4-2.3):

"The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

A. that are associated with events that have made a significant contribution to the broad patterns of our history; or

B. that are associated with the lives of persons significant in our past; or

C. that embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. that have yielded, or may be likely to yield information important in prehistory or history."³

Ordinarily, cemeteries, birthplaces or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

A. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or

B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or

C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his productive life; or

D. a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or

E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

F. a property primarily commemorative in intent of design, age, tradition, or symbolic value has invested it with its own historic significance; or

G. a property achieving significance within the past 50 years if it is of exceptional importance.”⁴

In addition to having historical significance under the Criteria for Evaluation, a property to be designated must have historic integrity, which is defined by the New Jersey and National Registers of Historic Places “as the ability of a property to convey its significance.” Integrity is embodied by the seven aspects of integrity – location, design, setting, materials, workmanship, feeling and association. To retain historic

integrity a property will possess several, and usually most, of the aspects. The seven aspects of integrity are defined as follows:

“Location is the place where the historic property was constructed or the place where the historic event occurred.

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

Setting is the physical environment of a historic property.

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

Feeling is a property’s expression of the aesthetic or historic sense of a particular period of time.

Association is the direct link between an important historic event or person and a historic property.”⁵

The New Jersey and National Registers of Historic Places classify historic properties as buildings, structures, objects, sites or districts. This is because the registers are oriented to recognizing physically concrete properties that are relatively fixed in location. They are not oriented to recognizing intangible cultural values, traditions or individuals that cannot be directly and significantly associated with a specific and discretely identifiable property. The following definitions are used for property categories:

“Building – A building such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity. “Building” may also be used to refer to a historically and functionally related unit, such as a courthouse and jail or a house and barn.

Structure – The term “structure” is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter.

Object – The term “object” is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment.

Site – A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure.

District – A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development.”

Buildings, structures, objects and sites located within historic districts are defined by the National Register of Historic Places as contributing or non-contributing.

“A contributing building, site, structure, or object adds to the historic associations, historic architectural qualities, or archeological values for which a property is significant because: it was present during the period of significance, relates to the documented significance of the property, and pos-

sesses historic integrity or is capable of yielding important information about the period; or it independently meets the National Register Criteria.

A noncontributing building, site, structure, or object does not add to the historic associations, historic architectural qualities, or archeological values for which a property is significant because: it was not present during the period of significance, or does not relate to the documented significance of the property; due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period; or it does not independently meet the National Register Criteria.”⁶

Key-contributing buildings, structures, objects or sites are defined as properties within historic districts that are judged to independently meet the National Register Criteria. These properties may already be listed on their own merits, have formal opinions of eligibility from the NJHPO or be judged by surveyors to potentially meet one or more of the criteria.

The definitions and procedures for local designation of historic landmarks and districts in the City of Ocean City are contained in Chapter 25-1800.4 of the city’s ordinances (Ordinance 89-24). The city’s Criteria for Designation are as follows:

“The Commission shall consider for designation districts and sites that have integrity of location, design, setting, materials, workmanship, and association, and that meet one (1) or more of the following criteria:

a. Character, interest, or value as part of the development, heritage, or cultural characteristics of the City, State, or Nation;

- b. Identification with a person or persons who significantly enriched the City, State, or Nation;
- c. Site of an historic event which had significant effect on the development of the City, State, or Nation;
- d. Embodiment of distinguishing characteristics of a type, period, or method of construction, architecture, or engineering;
- e. Identification with the work of a builder, designer, artist, architect, or landscape architect whose work has influenced the development of the City, State, or Nation;
- f. Embodiment of elements of design, detail, materials or craftsmanship that render a site architecturally significant or structurally innovative;
- g. Unique location of singular physical characteristics that make a district or site an established or familiar visual feature;
- h. Likely to yield information important in prehistory or history.”⁷

D. SURVEY BOUNDARIES

The Ocean City Historic District study area is located within the limits of the City of Ocean City, Cape May County, New Jersey. The study area’s outer limits are roughly defined by a 24-square block area bounded to the west by Asbury Avenue, to the north by Third Street, to the east by Atlantic Avenue and to the south by Ninth Street (see Figures 1.2 and 1.3). The study area’s boundaries jog in and out along these streets, mostly to avoid obvious modern intrusions and form a buffer to the local and state/national historic districts.

The study area, as is most of Ocean City, is laid out on a rectilinear street grid. The north-to-south avenues – Asbury Avenue, Central Avenue, Wesley Avenue, Ocean Avenue and Atlantic Avenue – form the long axes of most blocks and have prominence with approximately 70-foot-wide right-of-ways. The east-to-west streets – Third through Ninth streets – form the short axes of most blocks and are somewhat narrower with approximately 60-foot-wide right-of-ways. Service alleys parallel the named avenues with access from the numbered streets. The alleys divide most blocks in half with the fronts of most buildings facing the avenues and access to garages and small cottages from the alleys.

The study area is divided east-to-west between Fifth and Sixth Street by War Memorial Park and the Ocean City Tabernacle, a relatively open space that historically was used as Ocean City’s Methodist Camp Meeting ground. By the mid-20th century, however, this space had taken on more secular functions including use as a park and site for various public services including the high school and, more recently, the fire station and the tabernacle, which is an ecumenical community meeting space and pre-school.

The study area is from 1,000 to 1,900 feet west of the Atlantic Ocean shore and the attractions of Ocean City’s boardwalk, although when Ocean City began developing in the late 19th century the shore was much closer to the district, basically following a line that today lies just to the east of Atlantic Avenue.

E. CURRENT HISTORIC DESIGNATION STATUS

Local Ocean City Historic District – The City of Ocean City formally established the local Ocean City Historic District on January 8, 1993 by Ordinance 93-2. This designation followed a process established by Ordinances 87-17 and 89-24 and Section 1800

of the Zoning and Land Development Ordinance.⁸ The decision to designate the historic district followed a historic resources survey completed in 1991 by the City's Division of Planning and Community Development. This survey consisted of the completion of a two-page survey form for each property. The form captured a basic architectural description, an estimated date of construction and a photograph. The survey covered a large swath of Ocean City from First to Eighteenth Streets and its initial recommendations, as recorded on the individual survey forms, contemplated a much larger historic district than was ultimately designated. An outline of the history of Ocean City and the justification for designation, as published in the City's Guidelines and Recommendations for Architectural Review in the Ocean City Historic District, are included as Appendix C of this report.⁹

The local Criteria for Designations that were used to justify designation of the Ocean City Historic District were primarily architectural in nature. The district was described as "historically significant since it retains much of the architectural and environmental quality that existed during the period of its historical significance, specifically 1879 through the 1930's, by which time the area was substantially developed."¹⁰ The significance statement goes on to specifically cross-reference National Register Criterion C, the criterion also used to recognize architectural significance based on the distinctive characteristics of a type, period or method of construction.

More recently, the City of Ocean City sponsored the development of a Historic Preservation Plan through a Post-Sandy Planning Assistance Grant administered by the New Jersey Department of Community Affairs. This plan, completed in 2017, offered recommendations and potential mitigation measures to protect historic properties from future flood and storm damage (e.g. elevation, flood proofing and relocation) and an

updated list of the properties in the local Ocean City Historic District.¹¹ A copy of the Historic Preservation Plan is attached to this report as Appendix E.

New Jersey and National Register Ocean City Residential Historic District – In 2001, the City of Ocean City sponsored the preparation of a nomination to list the Ocean City Historic District on the New Jersey and National Registers of Historic Places.¹² It is significant that the nomination, prepared by Meredith Arms Bzdak of Ford Farewell Mills and Gatsch, Architects, LLC, reached a somewhat different conclusion than the earlier local designation, differing on interpretation of the district's area of significance, period of significance and boundaries.

As ultimately listed on the New Jersey and National Registers on, respectively, January 15, 2003 and March 20, 2003, the district was named the Ocean City Residential Historic District, the word "residential" being added to stress that the boundaries of the district had been established to encompass an area "nearly entirely residential in character."¹³ The boundaries of the state/national district were considerably smaller than the local district, excluding the blocks north of Fourth Street between Wesley and Atlantic Avenues, the blocks between Fifth and Sixth Avenue on both sides of Ocean Avenue, the west side of Central Avenue south of Seventh Street and both sides of Wesley Avenue for the half block north of Ninth Street. Furthermore, the period of significance of the state/national district was defined as 1879 to 1929, approximately ten years shorter than the local designation, which included the 1930s.

The state/national designation varied from the local designation in its assessment of significance. The Ocean City Residential Historic District was listed under Criterion A, not Criterion C, and in the area of community planning and development, not architecture. The state/national district was described as eligible "under Criterion A as the well-preserved initial

settlement of Ocean City, New Jersey, founded as one of several religious resorts along the New Jersey coast in the late 19th century.”¹⁴ The nomination stressed the religious motivations of Ocean City’s founders, contrasting these motivations with other Cape May County barrier islands founded “purely as pleasure resorts.”¹⁵ While the quiet, religious resort community that Ocean City’s founders envisioned eventually became less focused on Methodism, it did result in a community with a reputation for its friendliness, especially to those seeking family-centered activities in a community with strict laws regarding the use of alcohol and “blue laws” prohibiting certain activities on Sundays. State/national register significance is at the local level.¹⁶

The state/national nomination discussed at some length architectural attributes characterizing the Ocean City Residential Historic District during its period of significance. It covers a variety of popular architectural styles, principally Queen Anne, Second Empire, Neoclassical Revival, Colonial Revival and Craftsman, however, these are not made central to the case for historical significance.

The complete text of the National Register nomination for the Ocean City Residential Historic District is attached to this report as Appendix D.

F. PREVIOUS RESEARCH AND PRINCIPAL SOURCES OF INFORMATION

The history of Ocean City has been previously covered in some depth, mostly in publications of a local nature. In addition to the National Register of Historic Places nomination (Bzdak 2001), basic starting points for understanding Ocean City’s heritage include Ocean City Association, *Ocean City Annual* (1881-82); Mary Townsend Rush, *Ocean City Guide Book and Directory* (1893); Clayton Haines Brick, *Ocean City, New Jersey: A Synopsis of Our History:*

Past, Present, Future (1930); Harold Lee, *A History of Ocean City, New Jersey* (1975); Harold Lee, *Ocean City Memories* (1979); Bridget Bell, *Ocean City: The Evolution of a Resort Community* (1989); William J. Luff, *The Story of the Ocean City Tabernacle* (1995); Frank J. Esposito and Robert J. Esposito, *Ocean City, New Jersey* (1996); Mark McLaughlin, *Ocean City, New Jersey* (1999); Frank J. Esposito and Robert J. Esposito, *Ocean City, New Jersey, Volume II* (2005); Fred Miller, *Ocean City, 1950-1980* (2006); Susan K. Miller, *Ocean City, N.J.: An Illustrated History* (2007); Fred Miller and Susan Miller, *Legendary Locals of Ocean City, New Jersey* (2011); Fred Miller and Susan Miller, *Ocean City’s Historic Hotels* (2014); and Tim Cain, *Peck’s Beach: A Pictorial History of Ocean City, New Jersey* (2016). A somewhat broader view of Ocean City in comparison to neighboring communities is offered by Jeffery M. Dorwart, *Cape May County, New Jersey: The Making of an American Resort Community* (1992).

The historic architecture of Ocean City is reasonably well documented by prior cultural resources surveys in 1991 and 2001, but synthetic works placing this architecture in broader perspective are somewhat more elusive. A useful starting point is Robert W. Craig, et al., *Down Jersey: From Bayshore to Seashore, a Guidebook for the Annual Conference of the Vernacular Architecture Forum* (2014). Another useful reference is Robert P. Guter and Janet W. Foster, *Building by the Book: Pattern Book Architecture in New Jersey* (1992), which reflects many of architectural details and design ideas associated with the contractor-built houses in Ocean City’s historic districts. Some useful comparisons with neighboring communities may also be drawn from George E. Thomas and Carl Doebley, *Cape May, Queen of Seaside Resorts: Its History and Architecture* (1998) and Taylor Henry, *Wildwood Houses through Time* (2018).

Cartographic materials are a rich resource for understanding the patterns of resort development in Ocean City. Particularly useful are the sequential maps published by the Sanborn Map Company in 1890, 1909, 1923 and 1937. These maps, supplemented by data gleaned from municipal property tax records, have been the principal sources of information for establishing dates of construction and ownership of the properties in the survey. Historic aerial photographs have also provided important information for dating properties and observing changes in the landscape from the early 1920s to the present.¹⁷

¹City of Ocean City, Ordinance 93-2, An Ordinance Amending Portions of Section 1800 of Ordinance 87-17, Volume II “Historic Preservation” of the Revised General Ordinances of the City of Ocean City, January 28, 1993; Meredith Arms Bzdak, Ocean City Residential Historic District, National Register of Historic Places Registration Form, October 2001, executed January 15, 2003 (New Jersey Register of Historic Places) and March 20, 2003 (National Register of Historic Places).

²Shelby Weaver Splain, *Guidelines for Architectural Survey: Guidelines for Historic and Architectural Surveys in New Jersey*, prepared for NJ Department of Environmental Protection, Natural & Historic Resources, Historic Preservation Office, Trenton, New Jersey, n.d.; U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, 1990 (Revised 1991, 1995, 1997, Revised for Internet 1995, 2001, 2002), accessed March 2019, www.nps.gov/nr/publications/bulletins/nrb15.

³U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, 1990.

⁴*Ibid.*

⁵*Ibid.*

⁶U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Complete the National Register Registration Form*, 1997, accessed March 2019, www.nps.gov/nr/publications/bulletins/nrb16a/index.htm.

⁷City of Ocean City, City Clerk, Article 1800 Historic

Preservation, accessed March 2019, www.clerkshq.com/content/OceanCity-nj/books/code/ocitya18.htm.

⁸City of Ocean City, Ordinance 93-2, January 28, 1993.

⁹City of Ocean City, Division of Planning & Community Development, Historic Resources Survey, 1991.

¹⁰Rothe Partnership, *Guidelines and Recommendations for Architectural Review in the Ocean City Historic District*, prepared for the City of Ocean City, 1992, p. 4.

¹¹City of Ocean City, Historic Preservation Plan, 2017.

¹²Bzdak 2001.

¹³*Ibid.*, p. 7-1.

¹⁴*Ibid.*, p. 8-1.

¹⁵*Ibid.*

¹⁶*Ibid.*, pp. 8-5, 6.

¹⁷Nationwide Environmental Title Research, Historic Aerials [historic aerial photographs of Ocean City, New Jersey, 1920-2015], last modified 2018, accessed March 2018, <https://www.historicaerials.com>.

Chapter II

HISTORIC CONTEXT

A. WHAT IS A HISTORIC CONTEXT?

According to *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*,

“The significance of a historic property can be judged and explained only when it is evaluated within its historic context. Historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear. Historians, architectural historians, folklorists, archeologists, and anthropologists use different words to describe this phenomena [sic] such as trend, pattern, theme, or cultural affiliation, but ultimately the concept is the same.”¹

Historic context statements are essential to application of the National Register Criteria for Evaluation. The specific purpose of a historic context therefore is to provide a tool that will be useful to federal, state and local agencies and officials, consultants and others who have a need to evaluate the significance and integrity of the Ocean City national/state and local historic districts. The context’s primary goal is to provide a framework that will be relevant in making the sometimes difficult decisions that separate historically significant properties from those that are not. Information in this context can be used to inform and educate property owners, residents and the general public about the significance of the historic districts.

The Ocean City study area’s historic context has already been established due to the prior national/state and local historic district designations. Specifically, the National Register of Historic Places Registration

Form, prepared for the Ocean City Residential Historic District by Meredith Arms Bzdak in 2001, lays out this context in some detail in the nomination’s Section 8 (see Appendix D) while the earlier local Ocean City Historic District designation report of 1992 provides a somewhat shorter summary history (see Appendix C).² Readers are referred to these documents for additional historical data and the contextual foundations upon which the existing national/state and local districts’ were designated.

The purpose of the following sections of this chapter therefore is not to repeat the history contained in prior designation reports but to summarize it with some additional insights based on new research. This research was undertaken to address specific questions of concern to the survey update in 2018-2019. In particular, there were significant questions raised about the viability of the districts’ boundaries and research was undertaken to better understand the actual historical patterns of residential development. There were also some questions about the relative strengths and merits of the Criterion A and Criterion C arguments that had been used respectively to justify the national/state and local historic designations (see Chapter 1.E).

B. OVERVIEW HISTORY OF THE STUDY AREA

Ocean City is located at the northern tip of an approximately 8-mile-long Atlantic Ocean barrier island historically known as Peck’s Beach. From the time of first European occupation, likely in the early 17th century, Peck’s Beach was regarded as an isolated and climatically exposed location, visited seasonally for the purposes of fishing, whaling and grazing cattle.

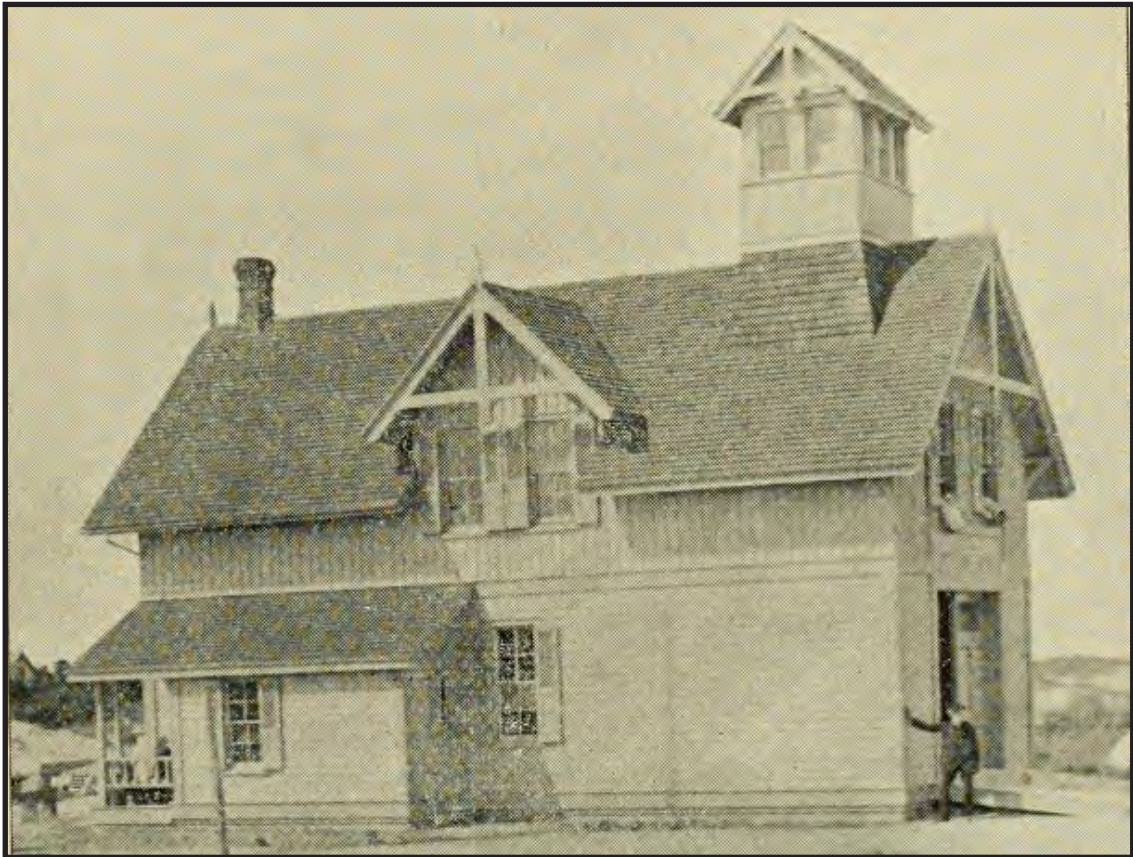
Peck's Beach is bound to the north by the Great Egg Harbor Inlet and was chosen as the northernmost point in Cape May County, established in 1685. Officially, the island became part of Upper Township in 1723. The early history of Peck's Beach is bound tightly to the history, some factual, much rumored, surrounding historical coastal activities of smuggling, pirating and privateering. Peck's Beach, however, likely takes its name from John Peck, a whaler who began using the island as a storage and staging area around 1700. Richard Somers, a farmer who resided on the mainland in Upper Township, had acquired most of Peck's Beach by 1750. For the next 100 to 130 years the Somers family used the island to graze livestock.³

Peck's Beach retained a very isolated character until the middle decades of the 19th century when a few permanent residents began to make the island home. Important to establishing the community were activities centered on protecting maritime shipping and shipwrecks. Parker Miller, regarded as one of the island's first permanent residents, was appointed around 1850 to serve as an agent for marine insurance companies, standing watch to protect stranded and wrecked vessels. Miller built a home (non-extant) near the intersection of what later would be Seventh Street and Asbury Avenue on the northern edge of the study area. In the mid-1850s, the federal government established a life-saving station at Peck's Beach, one of twenty-eight stations along the Jersey Shore to house personnel and equipment used in rescuing life and property from shipwrecks. The first Peck's Beach station was located at the northeast corner of 36th Street and Wesley Avenue but in 1872 a new station was built further north at Fifth Street and Ocean Avenue. Neither of the first two stations have survived but an extant third station was constructed in 1886 at the northeast corner of Fourth Street and Atlantic Avenue, located at the northeast corner of the study area (Photograph 2.1). The Ocean City Life-Saving Station is individually listed on the National Register of Historic Places.⁴

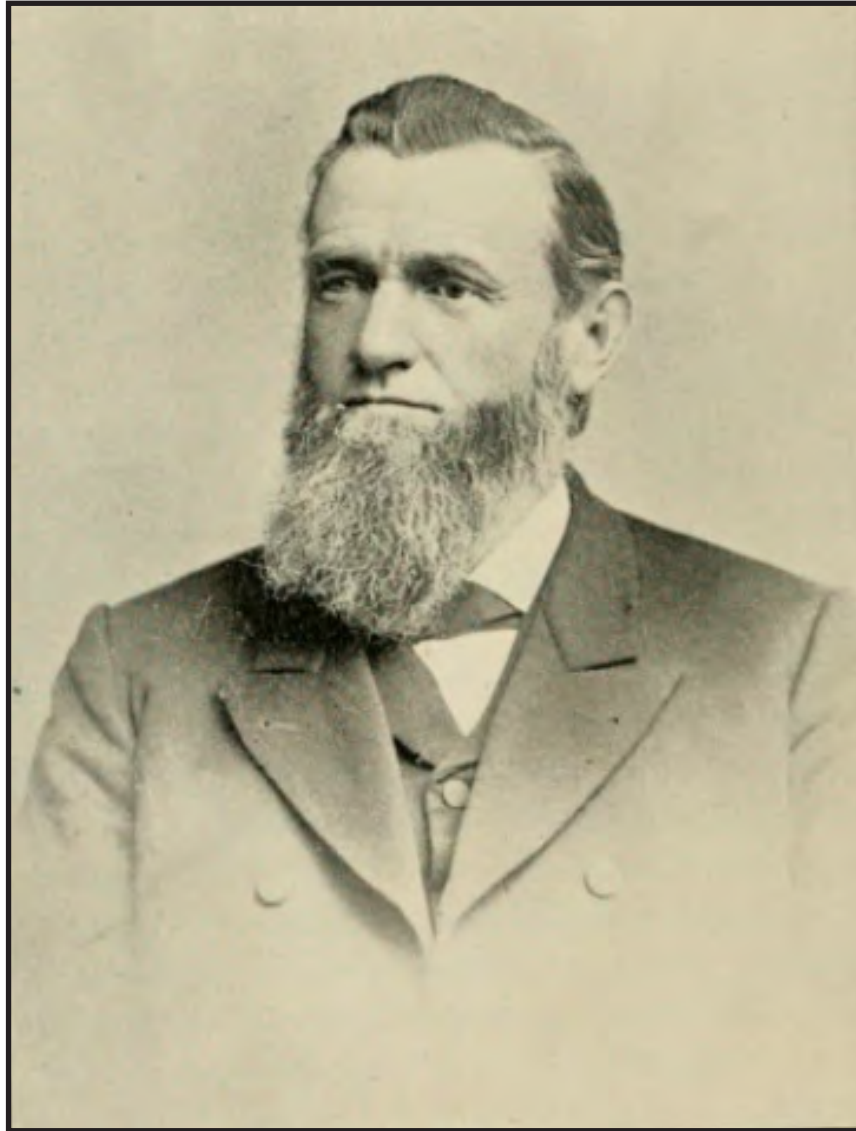
The Founding of Ocean City, 1879-1897 – By the time the third life-saving station opened in 1886, Peck's Beach was in the midst of rapid change. The founding date of Ocean City is usually taken as October 20, 1879 when a group of Methodist ministers from the Philadelphia and Camden area officially incorporated in New Jersey as the Ocean City Association for the purposes of land improvement and holding religious camp meetings. The association's principal founders were Simon Lake and his sons the Reverends S. Wesley, James E. and Ezra B. Lake, although they were also joined by several non-family members who would play prominent roles, including the Rev. William H. Burrell. The Ocean City Association purchased Peck's Beach, chiefly from the Somers family, surveyed the island and began laying out, clearing and grading streets and building lots in advance of constructing a new community around a centrally located camp meeting ground.⁵

Reverend Ezra B. Lake was appointed Superintendent of the Ocean City Association (Photograph 2.2). The Lake family, in their official genealogy published in 1915, thought it worth stating that "one may say without fear of contradiction that the phenomenal success of the undertaking [Ocean City] was due more to the energy, ability, and persistence of Ezra B. Lake than to any other factor."⁶ Ezra not only played an important role in promoting Ocean City, he also was instrumental over the community's first 15 years in organizing an electric light company, an electric railway (street-car) company, a sewer company and a water company, creating the infrastructure necessary to the health and growth of the resort.⁷

The Ocean City Association combined two long-standing, sometimes contradictory, trends in New Jersey and American history when settling "new land" – religious ideals and financial success. Although the association did not obviously draw upon America's Puritan inheritance or more close at hand the Quaker idealism of William Penn, the association's founders



Photograph 2.1. Ocean City Life-Saving Station. *Circa 1892.* Source: Rush 1892.



Photograph 2.2. Reverend Ezra B. Lake, Superintendent of the Ocean City Association. *Circa* 1892. Source: Rush 1892.

explicitly desired to create a resort that followed the religious tenets of the Methodist Episcopal Church. The Methodists of the late 19th century stressed temperance, marriage, Christian education (particularly of children and young adults), traditional roles for men and women, and refraining from secular non-religious activities on Sundays. Peck's Island appealed to the association's founders, they said, because separation from the main land gave them "perfect control" over establishing rules, written into deed restrictions, as well as municipal ordinances, that reflected their moral outlook. Ocean City was not, however, restricted to Methodists.⁸

This is not to say that the original Ocean City associates were utopians or isolationists, trying to create an ideal community on earth; they were fully engaged in economic, political and social pursuits and Ocean City's residents came mostly from the middle and upper-middle classes who made a living in trades and small to mid-size businesses. Methodism had boomed during the Second Great Awakening of the 1790s to the 1830s, appealing particularly to a broad swath of America's working and middle classes. By the late 19th century, Methodism was solidly in the mainstream of American Protestantism and many second and third-generation Methodists had profited from America's remarkable industrial and financial growth. The Lake family ministered to a flock of very practical and ideally very sober individuals.

In terms of economic success, the Ocean City Association adopted a tried-and-true approach to land development, which was the idea of buying undeveloped land, laying in improvements and dividing the land into lots to be sold to prospective owners or home builders. A key to this type of development had always been location and access. A primary fact for new resort communities on the Jersey Shore was that railroads had finally made it possible for the growing urban middle-class populations of the Philadelphia and New York City metropolitan areas to travel to

the shore for health and relaxation, particularly during the hot summer months. The Camden & Atlantic Railroad had reached from Camden to Cape May on the eve of America's Civil War, and the Atlantic City Railroad began offering competition in the 1870s. Still, Ocean City remained somewhat distant from the railroad's mainland stations, but within reach by steamer service, until 1885 when the Pleasantville and Ocean City Railroad Company began bringing visitors across the bay from Tuckahoe and then northward up the spine of the island parallel to West Avenue.⁹

The blending of religious and financial ideals was reflected in Ocean City's physical plan. On the whole the city plan followed a common rectilinear grid based on north-to-south avenues and east-to-west cross streets with the blocks having their long axis parallel to the avenues. The north-to-south avenues actually trended northeast-to-southwest parallel to the spine of Peck's Beach, thus facilitating travel the length of the island. Most blocks were laid out as 500 feet by 250 feet rectangles. The principal advantage of Ocean City's grid plan, in addition to its orderliness, is that it yielded regular building lots in well-packed sequences that maximized the number of lots fronting the north-to-south avenues. As many as forty, 25 foot by 100 foot lots could be packed into an Ocean City block, although many purchasers acquired lots with longer frontages reducing the typical number of properties per block to about ten to twenty. The grid plan is to the advantage of developers since it facilitates buying, selling and improving real estate. Grid plans were the dominant plan used by the Jersey Shore's developers and are found in all but a few communities. Within Cape May County, shore municipalities with rectilinear street grids include Sea Isle City (incorporated 1882), Ocean City (incorporated 1884), Avalon (incorporated 1892), Wildwood (incorporated 1895) and Stone Harbor (incorporated 1914). The only real exception to the grid plan is Cape May City (incorporated 1848), where the oldest streets date to the colonial period. There the older part of town grew

more organically as an asymmetrical pattern of streets avoiding natural obstacles and facilitating travel along roads leading to bridges and nearby farms and cross-roads. Yet, even in Cape May City, the oldest of Cape May County's resorts, a rectilinear grid was applied by developers during the second half of the 19th century and is clearly evident in the later eastern sections of town.

In contrast to the developer friendly street grid, the religious motivations of Ocean City's founders were manifested in the city's plan by the establishment of a camp meeting ground. This outdoor gathering space was designated as a one-block-wide swath of land between Fifth and Sixth streets stretching east-to-west across the island from the ocean to the bay. The most desirable building lots were initially near the camp meeting ground, and the popularity of the idea was demonstrated by the Ocean City Association's success at selling over 500 lots during 1880, its first season on the island. Lots that were sold in those early years were not necessarily built upon right away, and some owners bought multiple lots and longer frontages in order to enlarge their holdings for gardens, yards and stables.

The camp meeting was a Methodist tradition dating to the First and Second Great Awakenings where itinerant ministers held outdoor services as a device for bringing souls into the Methodist fold. Up until the American Civil War, the camp meetings were known to be emotionally enthusiastic events, often attended by thousands. Over time camp meetings became institutionalized, occurring year after year and often held at camp grounds where the faithful pitched tents for a week, usually in August, and spent their days and nights attending preaching services. Over time, however, the camp meeting, which had traditionally been a rural phenomena held in a farm field or wooded clearing, transformed itself to appeal principally to an urban middle class. In these instances, Methodist clergy chartered associations and purchased land in

rural or coastal areas that were accessible by steamer or train. They planned meeting spaces, often with a central auditorium, pavilion or open air amphitheater, and then leased or sold land to shareholders who in turn constructed cottages on them. Likely the earliest of this style of camp meeting was the one established on Martha's Vineyard, Massachusetts in 1835, but most were established after the Civil War.¹⁰

In New Jersey, camp meetings were established at South Seaville (Dennis Township, Cape May County) in 1863, Ocean Grove (Neptune Township, Ocean County) in 1869, West Jersey Grove (Franklin Township, Gloucester County) in 1869, Mount Tabor (Parsippany Troy Hills, Morris County) in 1869, and Pitman Grove (Pitman Borough, Gloucester County) in 1871. Of these other New Jersey camp meetings, the one with the most in common with Ocean City is Ocean Grove since it too developed as a shore resort and eventually grew into a community with an identity built around both religious and secular shore activities such as bathing, boating, fishing and amusements. In Ocean Grove's case, however, the amusements were mostly next door in Asbury Park, which although founded as a Methodist temperance town slowly gained a reputation as a place to shed some of the prevailing social conventions of Ocean Grove. Ocean City, in contrast to Ocean Grove, became its own incorporated borough in 1884 and a city in 1897, while Ocean Grove remains to this day an unincorporated place. Also at over ten square miles and bounded on all sides by water, Ocean City's geography limited the ability of neighboring municipalities to offer attractions (and temptations) that went against the grain of the founders' moral ideals. South Seaville, West Jersey Grove, Pitman Grove and Mount Tabor, inland camp meetings, retained a rural character, essentially as a collection of cottages built around a central auditorium and meeting space, while Ocean Grove eventually grew into a town with a permanent population of about 3,000. By 1950 Ocean City had eclipsed all of New Jersey's former camp meeting

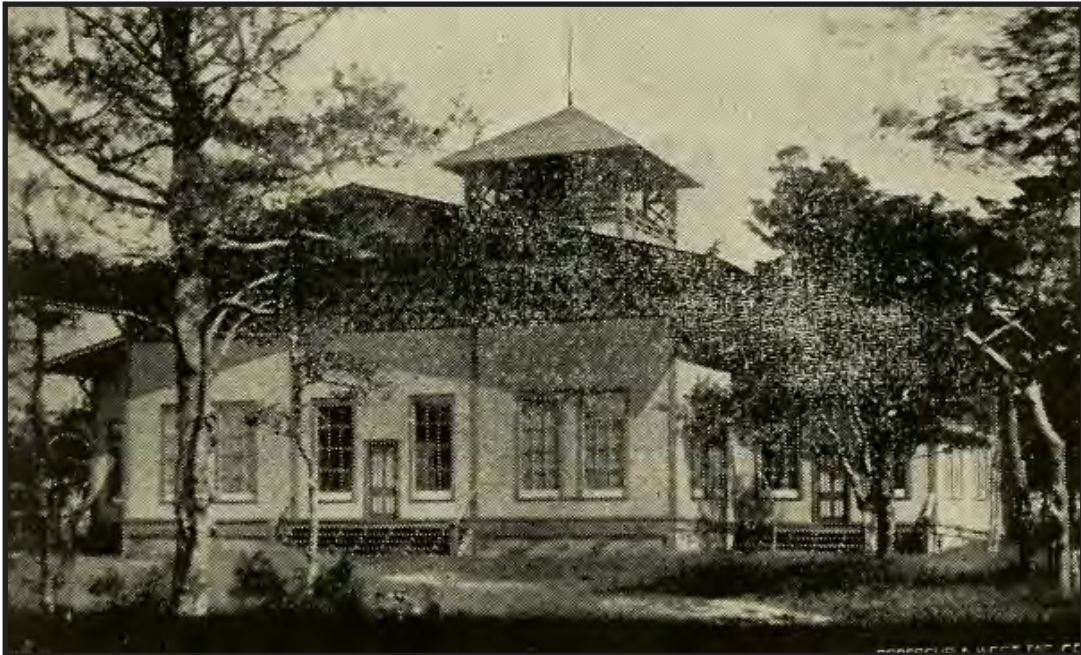
communities morphing into a city with a permanent population of over 6,000. In this respect, Ocean City was a singular example of the results of the Methodist camp meeting phenomena in New Jersey.

In keeping with Methodist camp meetings elsewhere in New Jersey, the Ocean City Association erected an open-air pavilion, initially named the Auditorium, and later called the Tabernacle, near the center of the camp meeting ground (Photograph 2.3). According to the Reverend William B. Wood, “the space allotted to the encampment is 500 feet wide, from the thoroughfare to the ocean, with plenty of tenting ground.”¹¹ The Auditorium was completed in June 1881 and initially consisted of an altar and choir platform beneath an 80-by-90-foot roof. Some years later, the building was enclosed, enlarged and renamed the Tabernacle, continuing to house religious meetings and conventions. The building remained standing until 1956 when it was demolished to be replaced by a larger brick structure. By this time the camp meeting ground had also long ceased to be a place to pitch tents having been repurposed by the City as a location for a public high school, tennis courts and a war memorial park.

While Ocean City’s camp meeting ground and moral underpinnings distinguished it from most other shore resort communities, its actual physical development pattern was not that unusual. The Ocean City Association was the City’s principal land holder well into the first decade of the 20th century. The Reverend Ezra B. Lake as the association’s Superintendent and Real Estate Agent held forth from his home and offices at 601 Asbury Avenue advising, “All persons desiring to BUY, or SELL, or EXCHANGE property, would do well before closing any transaction to call on or address E.B. Lake.”¹² As late as 1892, Lake noted, “Thousands of lots for sale at various prices, located in all parts of the city”¹³ (Figure 2.1). The Ocean City Association in this respect acted as a typical land developer of the period, platting and selling lots to individual property owners who then contracted to

have their houses built. Many of Ocean City’s permanent residents fell into the category of contractors, builders and suppliers of the services and materials needed for the construction business. The city directory of 1892, for instance, contains advertisements for Abel D. Scull, Architect and Builder; B.R. Smith, “The Pioneer Paper Hanger, Decorator, Grainer and Sign Writer of Ocean City”; R. Howard Thorn, “Dealer in Hardware, House-Furnishing Goods, Furniture, Stoves, & c.”; Stonehill & Adams, “Plastering, Range Setting, Bricklaying, & c.”; William Lake, “Surveyor and Conveyancer”; J. Conner, “Manufacturer and Dealer in Stoves, Heaters and Ranges”; and J.S. Rush, house and sign painter. There was also by this time, in addition to the Reverend Lake, at least a half-dozen other real estate agents specializing not only in sales but facilitating seasonal rentals.¹⁴

Ocean City’s housing stock ranged from small seasonal cottages to large permanent dwellings many of which also served as guest houses in season. Photographic and cartographic sources, combined with the physical evidence of extant buildings, offers sufficient evidence to be relatively certain that most buildings were built using the methods and styles most commonly employed by New Jersey contractors and owners of the period. Most of Ocean City’s buildings were wood balloon frame, and from one to three stories. The builders likely relied on pattern books for floor plans, elevations and stylistic references, adjusting to individual needs and tastes, while ordering machine-produced building components – trim, windows and doors, and siding – from factories and suppliers that shipped the materials to Ocean City by rail or steamer. While many houses were vernacular forms including gable front, side gable and gable end, the Queen Anne style, and to some lesser degree the Second Empire style, characterized many of the houses of the 1880s and 1890s (Photographs 2.4 to 2.6).



Photograph 2.3. Ocean City Auditorium. *Circa* 1892. Source: Rush 1892.

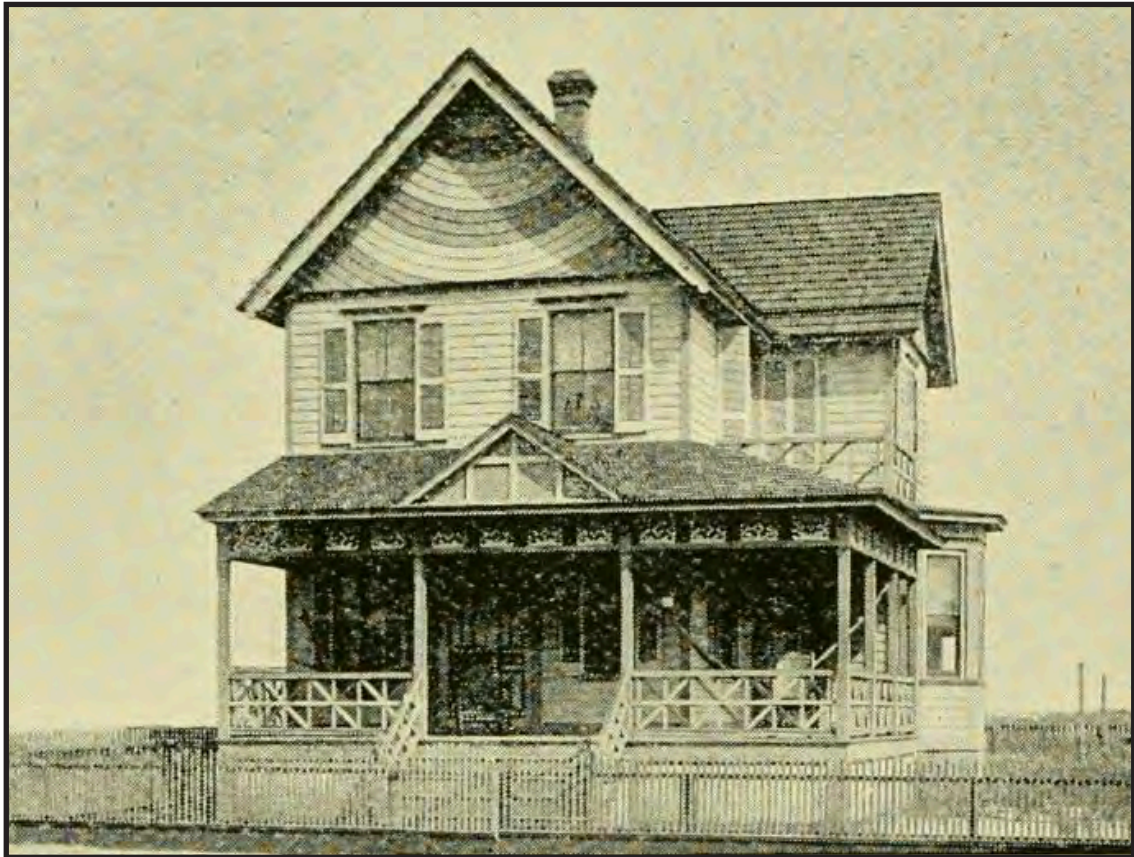
OCEAN CITY GUIDE BOOK. 49

SUPERINTENDENT OF
OCEAN CITY ASSOCIATION
FROM ITS ORGANIZATION, AND ALSO
REAL ESTATE AGENT,

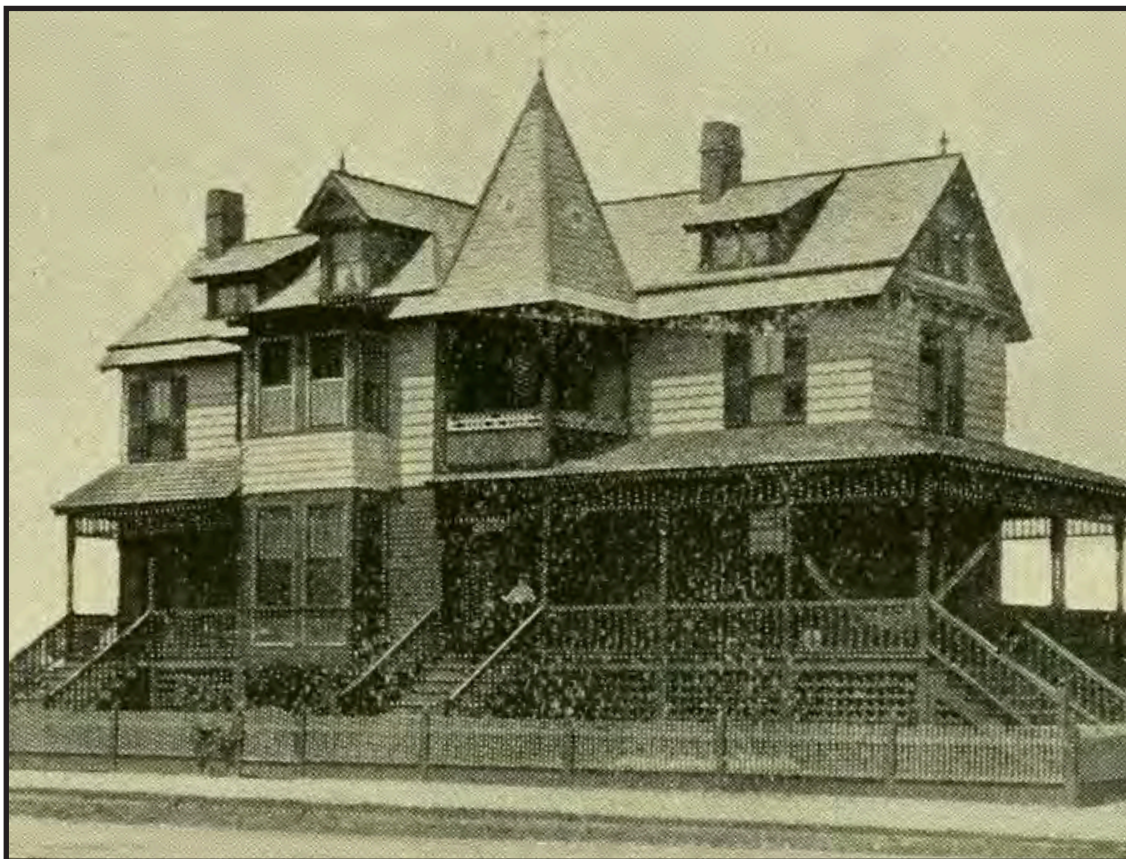
Having thousands of building lots for sale at various prices, SOME VERY CHEAP, and located in all parts of Ocean City.
Now is the time to purchase property, before the SECOND RAILROAD comes, as then property will greatly advance.
I have a good many INQUIRIES FOR PROPERTY between Sixth and Twelfth streets. Any one having property for sale might do well to give me their prices.
All persons desiring to BUY, or SELL, or EXCHANGE property, would do well before closing any transaction to call on or address

E. B. LAKE,
No. 601 ASBURY AVE., OCEAN CITY, N. J.
Association office.

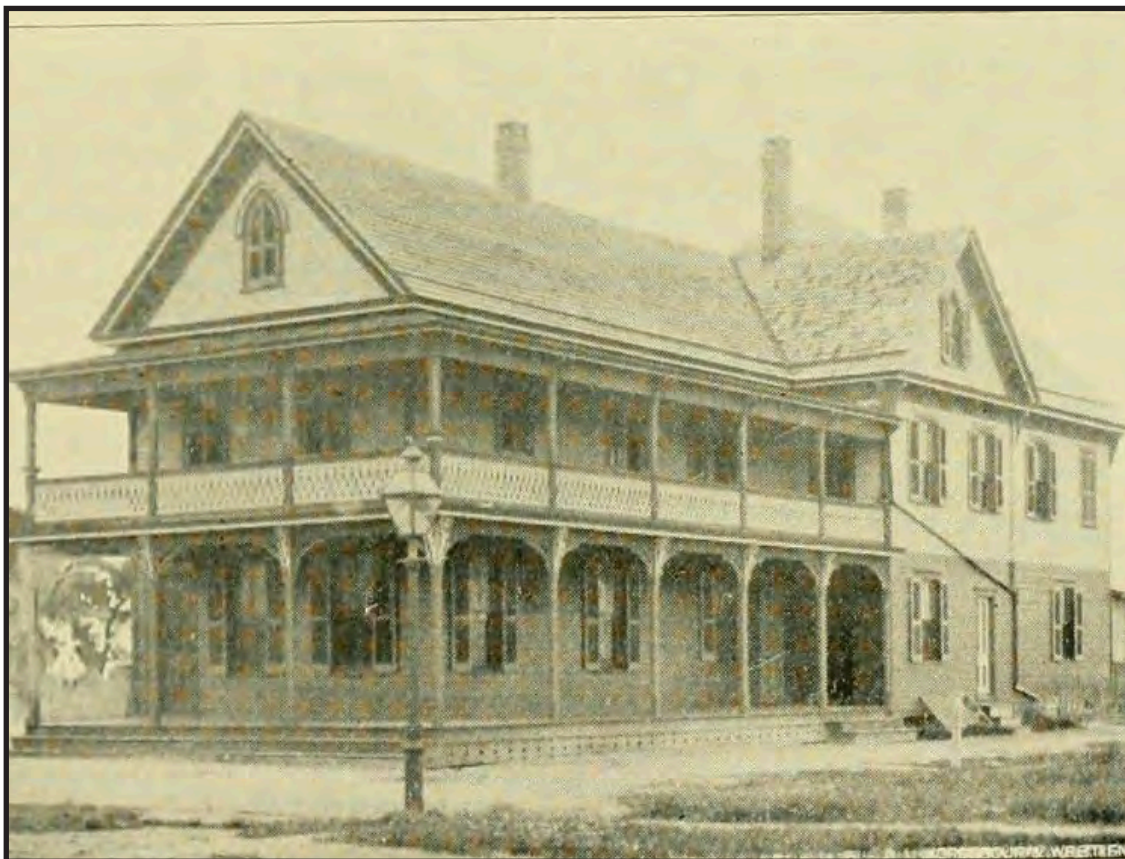
Figure 2.1. Real estate advertisement for Ezra B. Lake, Superintendent of the Ocean City Association. 1892.
Source: Rush 1892.



Photograph 2.4. Mr. C.H. Schermerhorn's Cottage. *Circa 1892. Source: Rush 1892.*



Photograph 2.5. R. Fisher's Residence. *Circa* 1892. Source: Rush 1892.



Photograph 2.6. "The Illinois," Mrs. H.D. Canfield, Proprietress. *Circa 1892*. Source: Rush 1892.

The Maturing of the City, 1898-1956. The elevation of the status of Ocean City from a borough to a city form of government in 1897 marked a milestone in the community's maturation. New Jersey's city charter law of 1897 applied to municipalities with a population under 12,000, and provided for a directly elected mayor, who served a two-year term and had strong executive powers. The city charter marked a diminishing in the influence of the Ocean City Association and the growing influence of more traditional secular centers of power and influence. While the association had relied on attracting property owners and visitors who desired to socialize, worship and recreate with other like-minded individuals and families, the city relied more heavily on the establishment of ordinances and the regulatory powers granted it under state law to maintain the social and political order, which eventually included such services as police, fire, sanitation and public works, as well as life guards.

The Ocean City Association had nonetheless left an indelible print on the municipality, which continued to promote itself as the southern Jersey Shore's premier resort for temperance and family-oriented activities. At the same time, Ocean City became more open to ever-larger and more numerous hotels and amusements, which tended to congregate along the boardwalk and on prime oceanfront lots. By the first decade of the 20th century, oceanfront property was in such demand that the city north of Fourteenth Street had been extended from one to three blocks eastward from the original beachfront, building on "made" land. Ocean City's two-mile-long boardwalk opened in 1905, replacing earlier boardwalks, attracting a range of amusements and retail shops designed to appeal to vacationers. Larger hotels, guest houses and new developments, like Brighton Estates and Plymouth Place, occupied lots just to the west of the boardwalk giving way to older summer guest houses and residential properties to the west of Atlantic Avenue.

The city's commercial and civic center also became more defined during the first decades of the 20th century concentrating on the west side of the island in the area bound by Sixth Street, Asbury Avenue, Fifteenth Street and West Avenue. This area was the disembarkation point for rail travelers with the opening of the Tenth Street Station in 1898. Asbury Avenue, which had been partly, if not mostly, residential in the 1880s and 1890s became Ocean City's *de facto* "main street" with a concentration of banks, stores and offices (Photograph 2.7). Streetcars had run on Asbury Avenue since 1893, making it the island's most traveled north-to-south thoroughfare. In 1914, city government moved from rented space to City Hall, completed in 1914, at the northeast corner of Asbury Avenue and Ninth Street, just outside the study area (Photograph 2.8). The Beaux Arts-style City Hall was listed on the New Jersey and National Registers of Historic Places in 1997.¹⁵ The same year that City Hall opened the Ninth Street Causeway over Great Egg Harbor Bay was opened as the Somers Point Boulevard Bridge connecting the northern part of Ocean City with the mainland (Photograph 2.9). The expressed purpose of the bridge was to improve automotive access. By 1933, the original two-lane bridge had to be replaced with a new four-lane bridge due to the heavy traffic volumes during the summer season. As a result of the causeway, Ninth Street became the principal east-to-west arterial street between the bridge and the boardwalk. Consequently, Ninth Street, which had been residential, evolved into a commercial street with stores, restaurants, hotels and parking areas.¹⁶

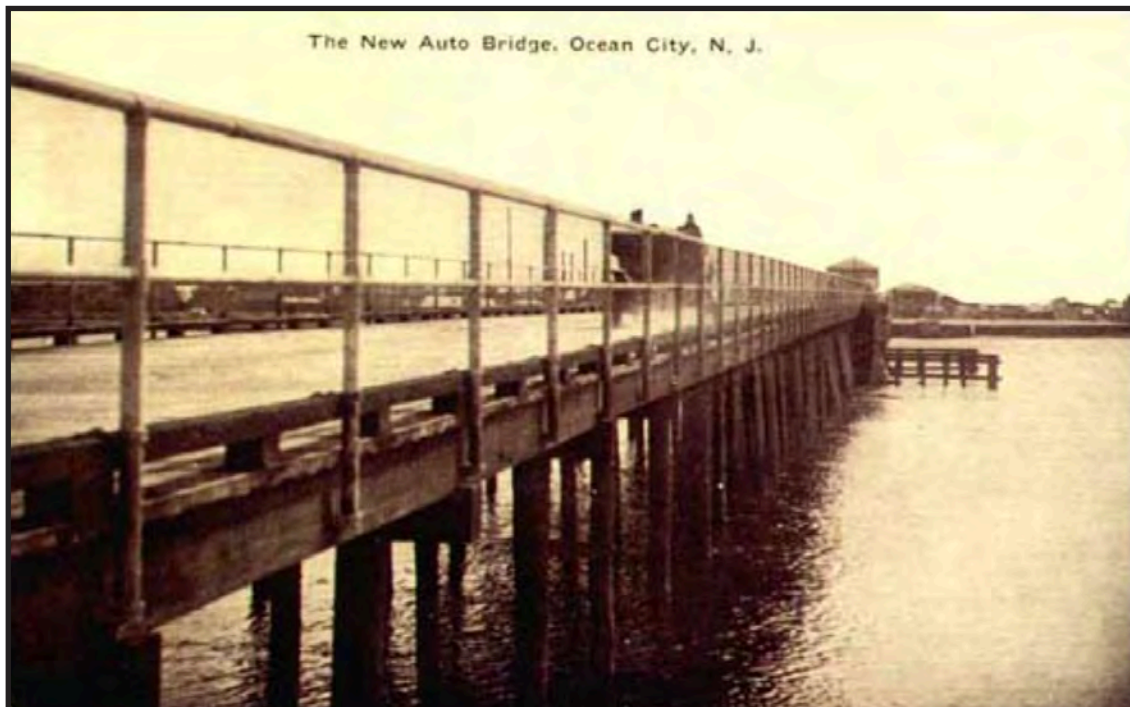
The residential blocks to the east of Asbury Avenue and to the north of Ninth Street, closest to the camp meeting ground, remained at the heart of the quiet, religious resort community within easy walking distance of the Auditorium at Fifth Street and Wesley Avenue. The development pattern in this area had not been particularly dense during Ocean City's formative decades but became increasingly so from the 1910s through the 1920s. It was during these two decades



Photograph 2.7. Asbury Avenue, Looking South from Eighth Street. Postcard. *Circa* 1920. Source: West Jersey History Project 2019.



Photograph 2.8. City Hall. Postcard. *Circa 1930*. Source: West Jersey History Project 2019.



Photograph 2.9. Ninth Street Causeway. Postcard. *Circa* 1915. Source: West Jersey History Project 2019.

that many of the Four Square, Craftsman and Colonial Revival-style dwellings were built, replacing the Queen Anne-style influences that had remained quite persistent even into the early 1910s (Photographs 2.10 to 2.12). Possibly the persistence reflected the conservative nature of local contractors, many of whom had established their businesses during the 1880s and 1890s when the Queen Anne-style was at its height. The pattern of development was mostly one of infilling empty lots between existing houses, subdividing larger properties (often with the result of giving up a side yard) or demolishing smaller cottages to replace them with larger homes.

Transition to an increasingly dense arrangement of housing reflected the need to accommodate a seasonal influx of visitors, with many houses serving as permanent homes for owners who also rented out guest rooms and cottages during the summer. In the initial Ocean City grid plan, the alleyways had been reserved for stables and the collecting of garbage and other services. Many stables naturally converted to automobile garages in the early decades of the 20th century. Even more prevalent, however, was construction of a secondary dwelling at the rear of the long lots against the alleyways. The typical form of building was a vernacular, gable-front cottage of one or two stories, sometimes with a garage on the first story and an apartment above. These cottages may have provided separate living space for servants and seasonal help or been rented out for extra income.

Ocean City's period of most rapid growth was the prosperous 1920s when the permanent population more than doubled from about 2,500 to 5,500. The Great Depression of the 1930s saw a slight decline in permanent population, but the post-World War II 1940s saw population increase to 6,000 and the 1950s an increase again to more than 7,600. A review of U.S. Census of Population schedules and city directories provides some useful data on the social composition of the study area's permanent residents.

Up until the 1950s, Ocean City's was predominantly a white, American-born and middle-class community. Male occupations were mostly those of shopkeepers, real estate agents, salesmen, clerks, bankers and building trades. An unusually high proportion of the households in the study area (perhaps as much as 20 percent) were headed by single women, sometimes living with other women who served as housekeepers. Many households were not composed of traditional married couples but of various family groupings composed of a female head living with a sister, brother, adult children or unrelated adults. This is believed to reflect the large number of summer guest houses that were owned and operated by women. Ocean City's reputation as a quiet and upright resort made it a very attractive location for unmarried or widowed women who had the means to purchase property and operate a "reputable" guest house (Photograph 2.13).¹⁷

Of all the properties within the study area, the camp meeting ground was the one that defined Ocean City's roots and reflected its evolving relationship to its Methodist moral underpinnings. The Reverend Ezra B. Lake began holding regular services in the Ocean City Association's Association Hall (non-extant) at Seventh Street and Asbury Avenue in the early 1880s, while larger services, particularly in the summer season, were held at the Auditorium at the camp meeting ground. In 1891, the First Methodist Episcopal Church, now known as St. Peter's United Methodist Church, was built at the corner of Eighth Street and Central Avenue. The present Gothic Revival-style stone church was built in 1908 (Photograph 2.14).¹⁸ The construction of the new church more or less coincided with the decline of camp meetings. In 1903, the new Chalfonte Hotel occupied one corner of the camp ground at Sixth Street and Ocean Avenue. Around 1907, the Auditorium was renamed the Tabernacle and taken over by the Ocean City Tabernacle Association. The association sponsored non-denominational reli-



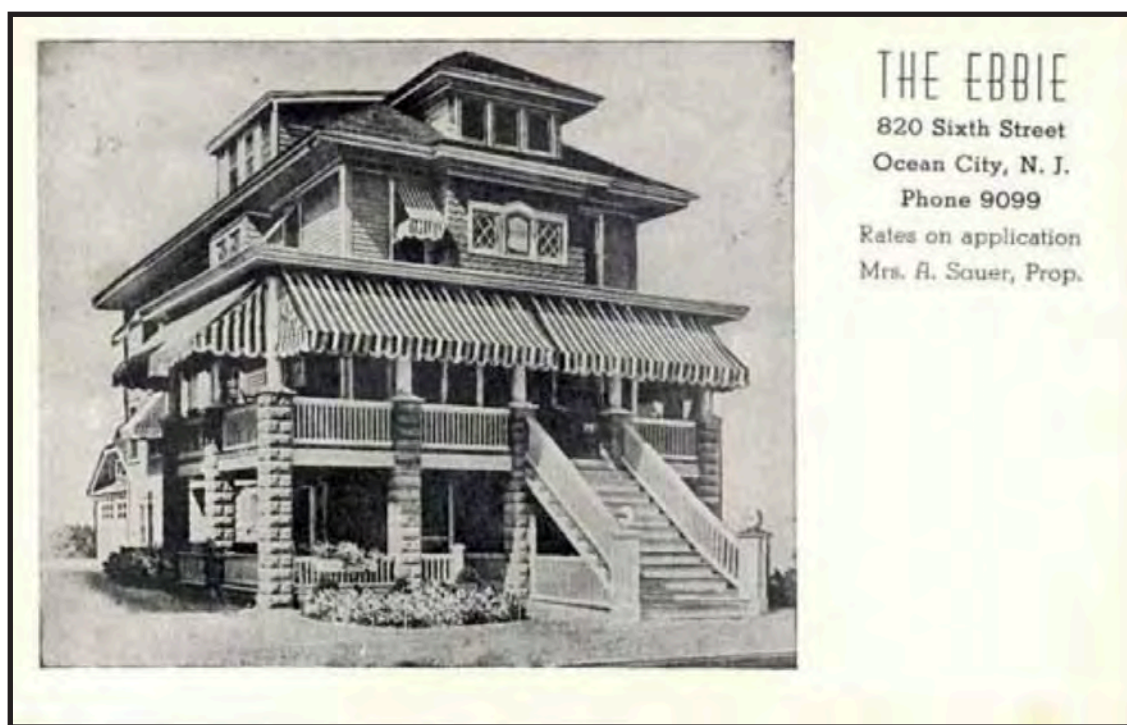
Photograph 2.10. Ocean City Cottage. Postcard. *Circa* 1940. Source: West Jersey History Project 2019.



Photograph 2.11. Central Avenue Street View from Fourteenth Street. Postcard. *Circa 1910*. Source: West Jersey History Project 2019.



Photograph 2.12. Fourth Street Street View. Postcard. *Circa* 1909. Source: West Jersey History Project 2019.



Photograph 2.13. "The Ebbie" Guest House, Mrs. A. Sauer, Prop. Postcard. *Circa 1930*. Source: West Jersey History Project 2019.



Photograph 2.14. First Methodist Episcopal Church. Postcard. *Circa* 1940. Source: West Jersey History Project 2019.

gious services and events, including playing to many famous ministers, as well as offering concerts and educational conferences and retreats.

The decline of the camp meeting also meant that the surrounding grounds ceased to be used for tent camping. This space eventually came under the control of the city government, which gradually reduced the size of the grounds to meet other public needs. To relieve classroom overcrowding at the Central Avenue School built in 1906, the Ocean City High School opened in 1924 at the eastern end of the camp meeting ground, occupying the entire block between Fifth and Sixth Streets east of Atlantic Avenue (the building of 1924 was demolished and replaced in 2004) (Photograph 2.15). Also during the 1920s, the area between Atlantic and Ocean avenues was given over to public tennis courts. The next block to the west, between Ocean and Wesley avenues, was dedicated as War Memorial Park in 1947, by which time the Chalfonte Hotel was removed. The park had for several decades already been the site of World War I memorial (extant), and to complement the monument the city planted rows of trees arcing toward Wesley Avenue and bounding all four sides of the block.¹⁹

After the Great Depression of the 1930s and the national watershed of World War II from 1941 to 1945, Ocean City emerged like much of the country into a period of sustained economic prosperity and growth. Within the study area, the final few undeveloped lots saw the construction of as many as a dozen houses in the postwar Ranch and Cape Cod styles, while a few older dwellings were demolished for postwar apartment blocks. Generally, however, the study area settled into what would be a sustained period of stability from the 1950s to the mid-1980s.

If any event marked the postwar transition and the shedding of older sensibilities, it was the demolition of the Tabernacle, the original Ocean City Association's Auditorium of 1881. The non-denominational Sunday

services at the Tabernacle saw a surge in popularity during the early 1950s prompting the Ocean City Tabernacle Association's decision to tear down the original building. A new building in the postwar International style was constructed on the site of the original Auditorium in 1956-57. The new Tabernacle featured a seating capacity of 1,400 people. This building remains in use although having been enlarged for additional functions such as a pre-school and youth center, in 2004 and 2008.²⁰

From 1957 to Present. From the point of view of physical and architectural development, the study area saw very little new construction from the late 1950s to the mid-1980s. The 1970s, however, marked a major shift in other parts of the city with developers constructing more new dwellings than any time since the 1920s.²¹ New construction was dominated by high rises and condominiums. Within and adjacent to the study area, the first signs of a new building boom became apparent during the mid-1980s, when several lots witnessed tear downs for redevelopment (e.g. 345-351 Asbury Avenue, 432 Central Avenue, 606 Wesley Avenue) or the construction of parking lots (e.g. 726 Central Avenue). Push back against redevelopment and a desire to preserve the historic character of the study area eventually resulted in a city-sponsored cultural resources survey between First and Eighteenth Street completed in 1991 and the designation of a local Ocean City Historic District, between Third and Eighth Street, in early 1993.²² This was followed about a decade later by the survey and designation of a somewhat smaller New Jersey and National Register Historic District in 2001-03.²³

Rising property values, the need to draw revenue from seasonal properties and changing social attitudes toward the necessary level of comfort and convenience in domestic spaces has continued to place pressure on the study area to modernize its housing stock, either through outright replacement or improvements. While historic designation provided some measure of protec-



Photograph 2.15. Ocean City High School. Postcard. *Circa* 1945. Source: West Jersey History Project 2019.

tion for contributing properties, it has not always been able to direct investment in ways that are entirely compatible with historic preservation values. While the 1980s and 1990s tended to see new construction that reflected relatively unadorned Modernist architecture, the 2000s and 2010s saw a major shift toward Post-Modern eclecticism with new construction borrowing from the past, particularly asymmetrical Queen Anne massing and towers, and replication of late-19th-century ornamentation such as molded synthetic cornices, revival-style windows and decorative porch brackets and railings. Hurricane Sandy, which pounded the East Coast in October 2012, created significant damage in the study area, prompting many property owners to undertake major repairs to roofs, siding and windows, as well as in some cases making a decision between repair or replacement.²⁴

C. HISTORIC MAP ANALYSIS

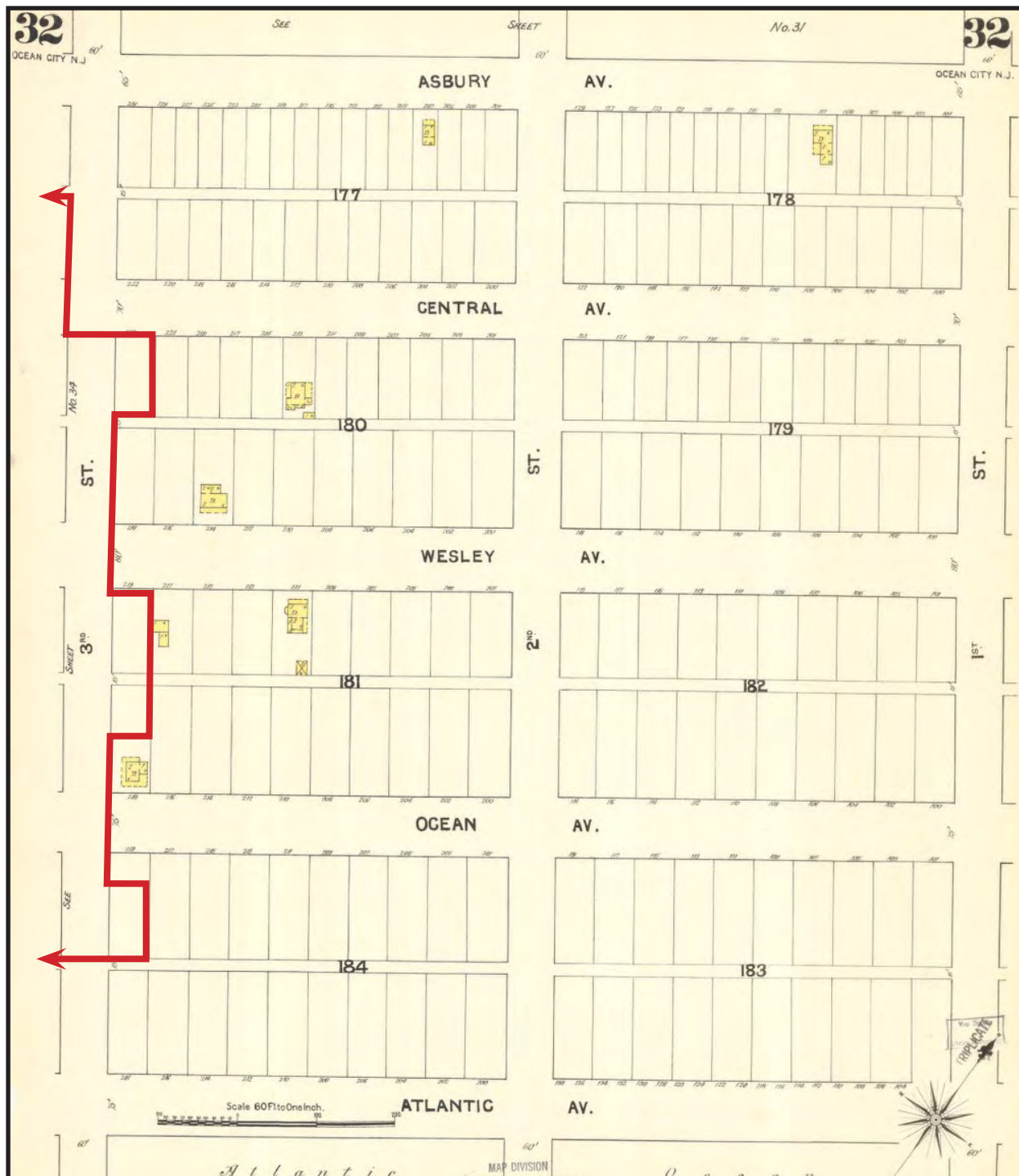
As part of the historic background research for the survey update, Hunter Research undertook a historic map analysis to gain an understanding of Ocean City's physical development. One of the challenges of the study area is definition of appropriate boundaries based on historic development patterns.

The principal sources of historic map data for Ocean City are Sanborn Map Company fire insurance maps published in 1890, 1909, 1923 (partial) and 1937, supplemented by a series of aerial photographs of 1920, 1931, 1933, 1956, 1957, 1963, 1970, 1987, 1991, 1995, 2002, 2006, 2007, 2008, 2010, 2012, 2013 and 2015. These provide a significant level of coverage for evaluating the physical development of the study area and the areas adjacent to it. Sanborn maps also offer specific data about the plan, height and material composition of individual buildings.

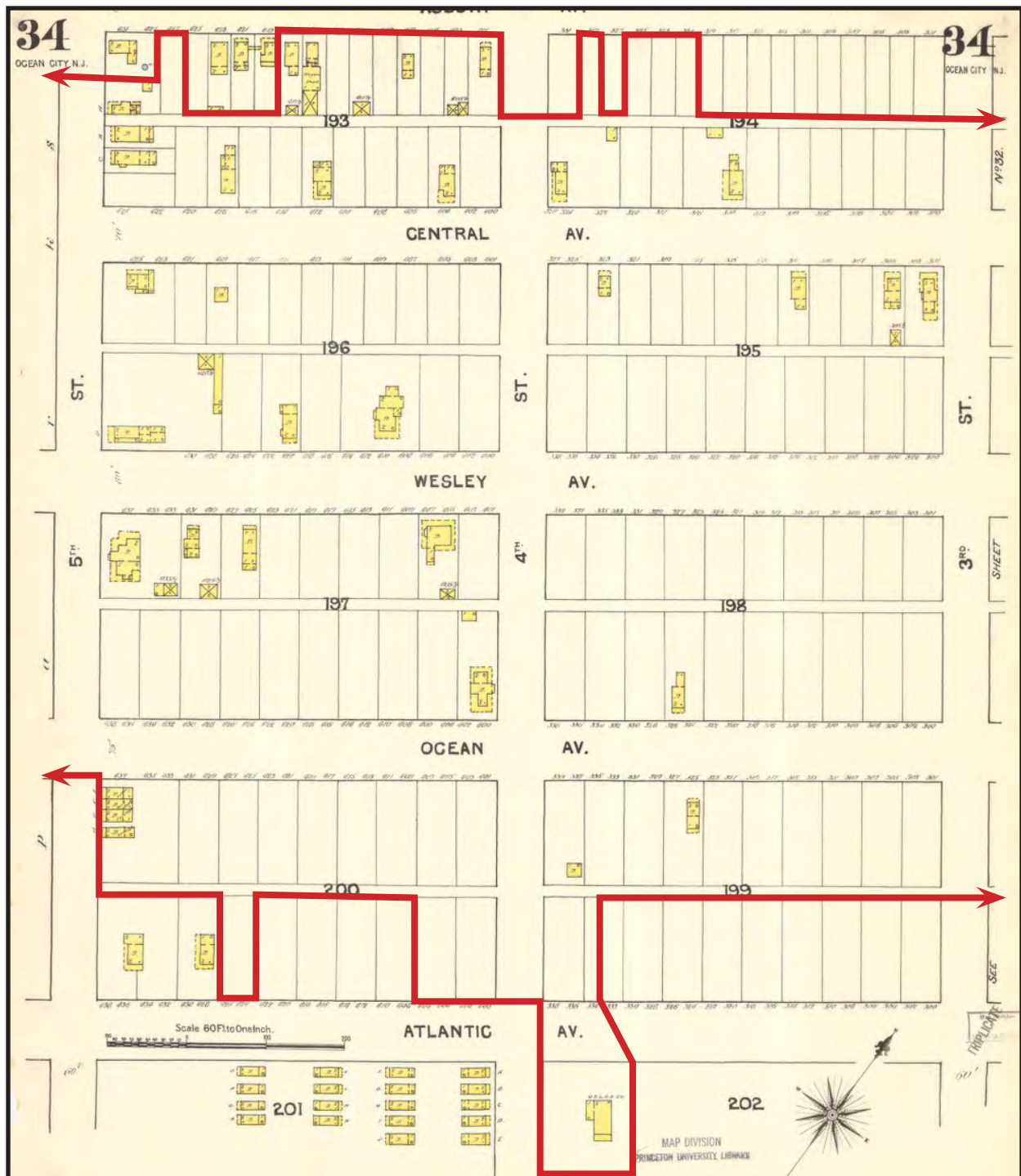
Ocean City's earliest Sanborn maps were published in 1890 and offer a snapshot of the study area during the first decade of the Ocean City Association (Figures 2.2a-d). A principal insight from these maps is that Ocean City's residential development had by 1890 pretty much filled the study area, except for the northeast corner, north of Fourth Street and east of Ocean Avenue. Furthermore, the developed area extended beyond the study area west to West Street and south along Asbury Avenue to Eleventh Street, some two to three blocks beyond the current boundaries of the historic districts. The Asbury Avenue properties tended to be mixed-used shops and residences but the street had yet to take on the character of a commercial "main street." A secondary late Victorian residential neighborhood had also taken shape along Asbury and Central avenues between Twelfth and Fourteenth streets.

The progression of residential development from 1890 to 1909 is reflected in the next set of Sanborn maps (Figures 2.3a-e). These maps illustrate, first, that the areas developed in 1880s continued to be the focus of much new construction, in-filling between the older houses. The development of new areas extended outward in all directions from the study area filling all of the neighboring blocks but principally followed the axis of Asbury Avenue north to First Street and south to Seventeenth Street. For the first time, a new residential area appears on the bayside of the island, west of Bay Avenue between Tenth and Fourteenth Streets.

The Sanborn maps of 1937 (Figures 2.4a-e), combined with the aerial photographs of 1920, 1931 and 1933, document the phenomenal residential growth and changing land uses that mostly took place during the mid-1910s to the 1920s, following the opening of the Ninth Street Bridge. This growth can largely be attributed to the prosperity of the 1920s and the access provided by automobiles. During this period, Ocean City's older residential areas continued to in-fill but they also extended northward to First Street,



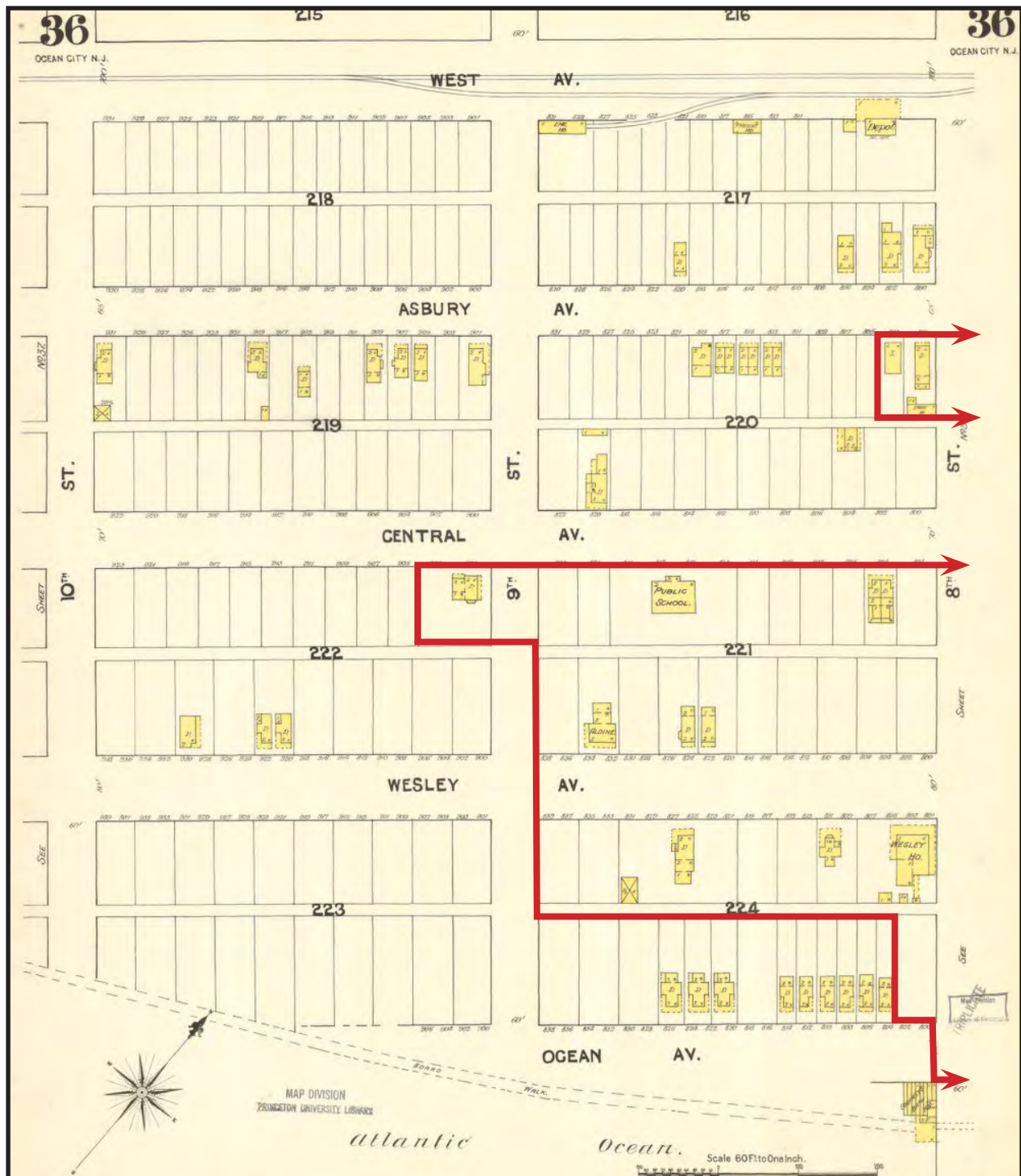
2.2a. Sanborn Map Company. Sheet 32 of *Ocean City, Cape May Co., N.J.* 1890. Sanborn-Perris Map Co., New York. Scale: 1 inch = 230 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.2b. Sanborn Map Company. Sheet 34 of *Ocean City, Cape May Co., N.J.* 1890. Sanborn-Perris Map Co., New York. Scale: 1 inch = 225 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.2c. Sanborn Map Company. Sheet 35 of *Ocean City, Cape May Co., N.J.* 1890. Sanborn-Perris Map Co., New York. Scale: 1 inch = 220 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.2d. Sanborn Map Company. Sheet 36 of *Ocean City, Cape May Co., N.J.* 1890. Sanborn-Perris Map Co., New York. Scale: 1 inch = 230 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.

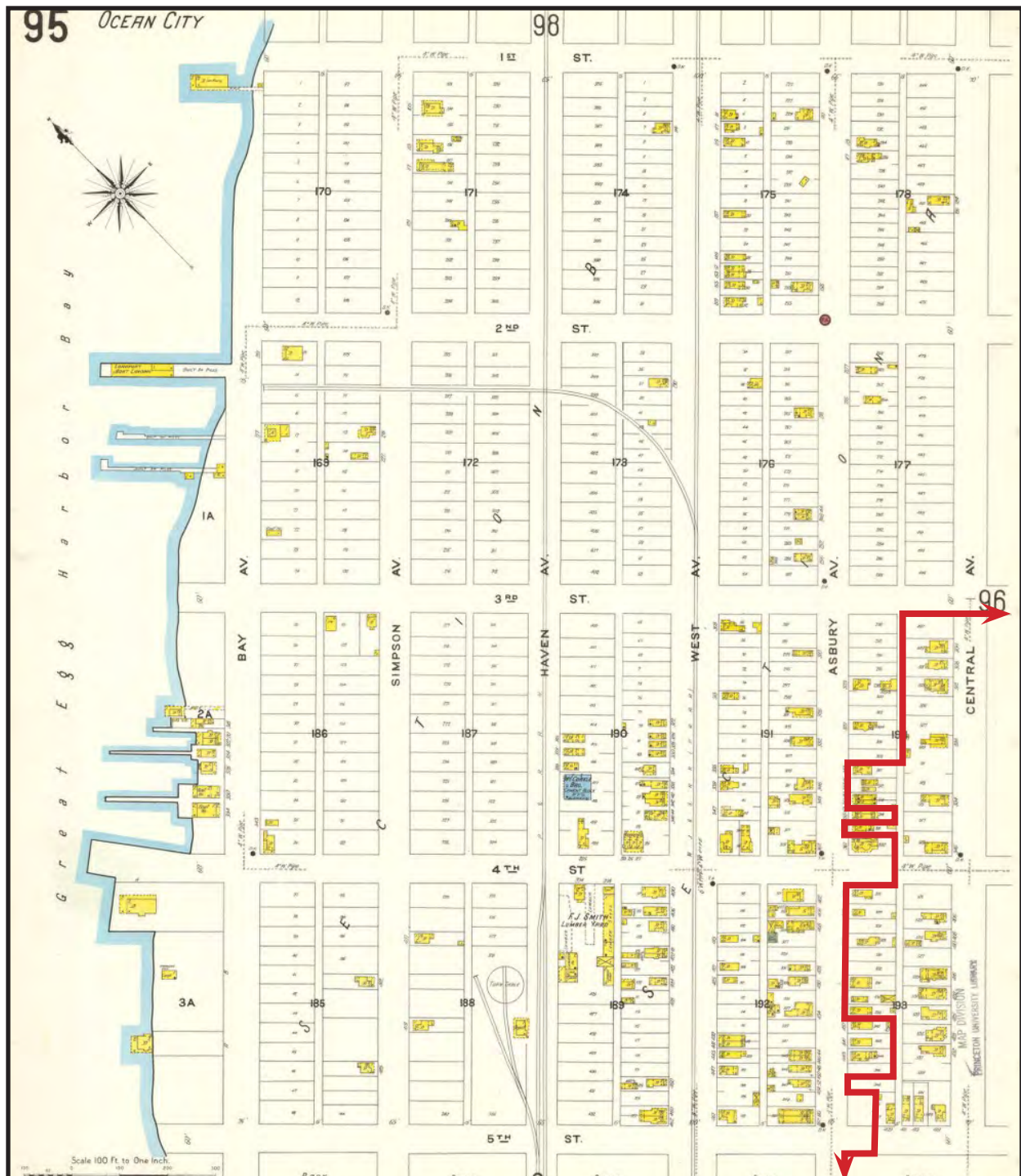


2.3a. Sanborn Map Company. Sheet 89 of *Ocean City, Cape May County, New Jersey*. 1909. Sanborn Map Company, New York. Scale: 1 inch = 190 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.

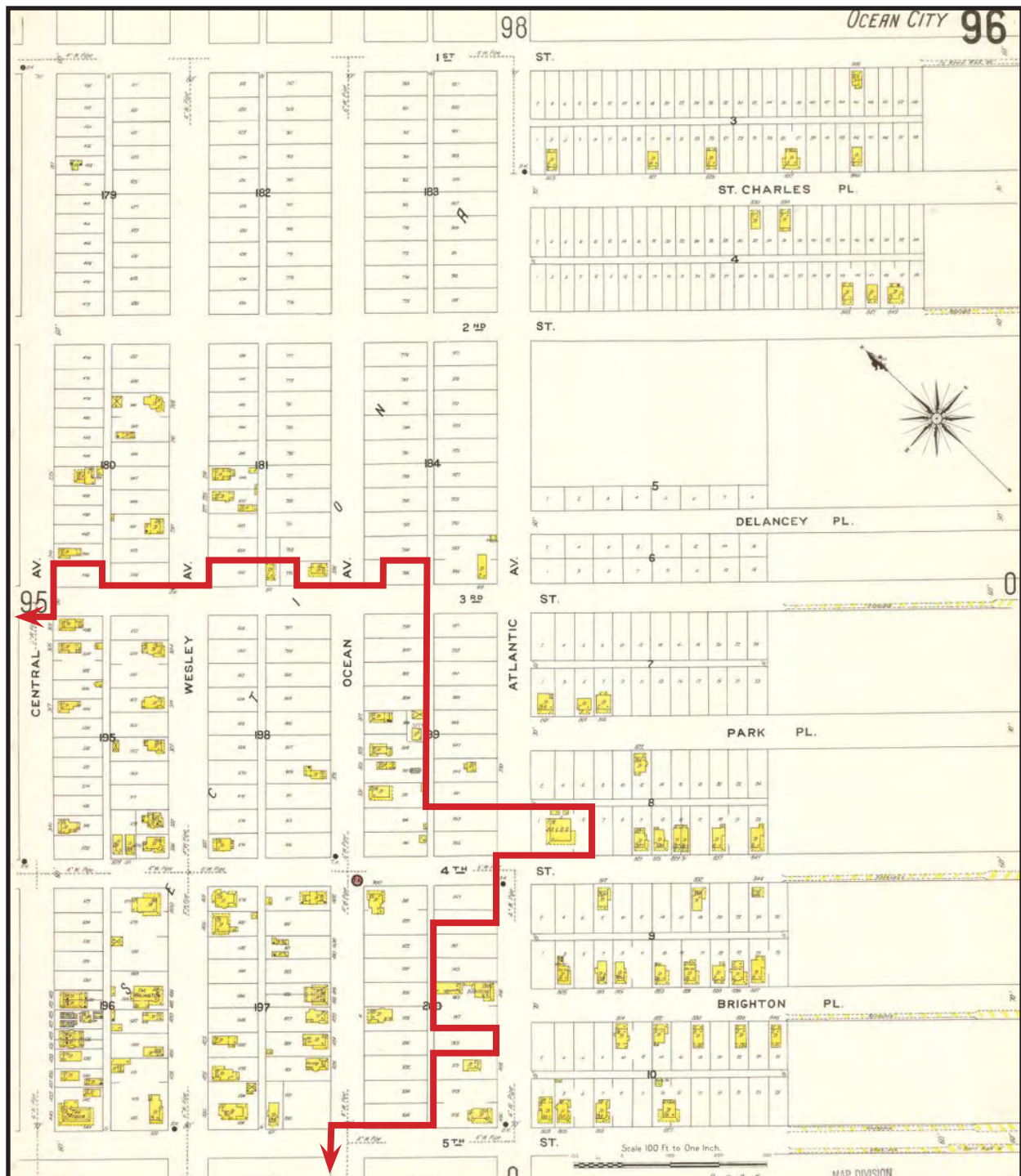
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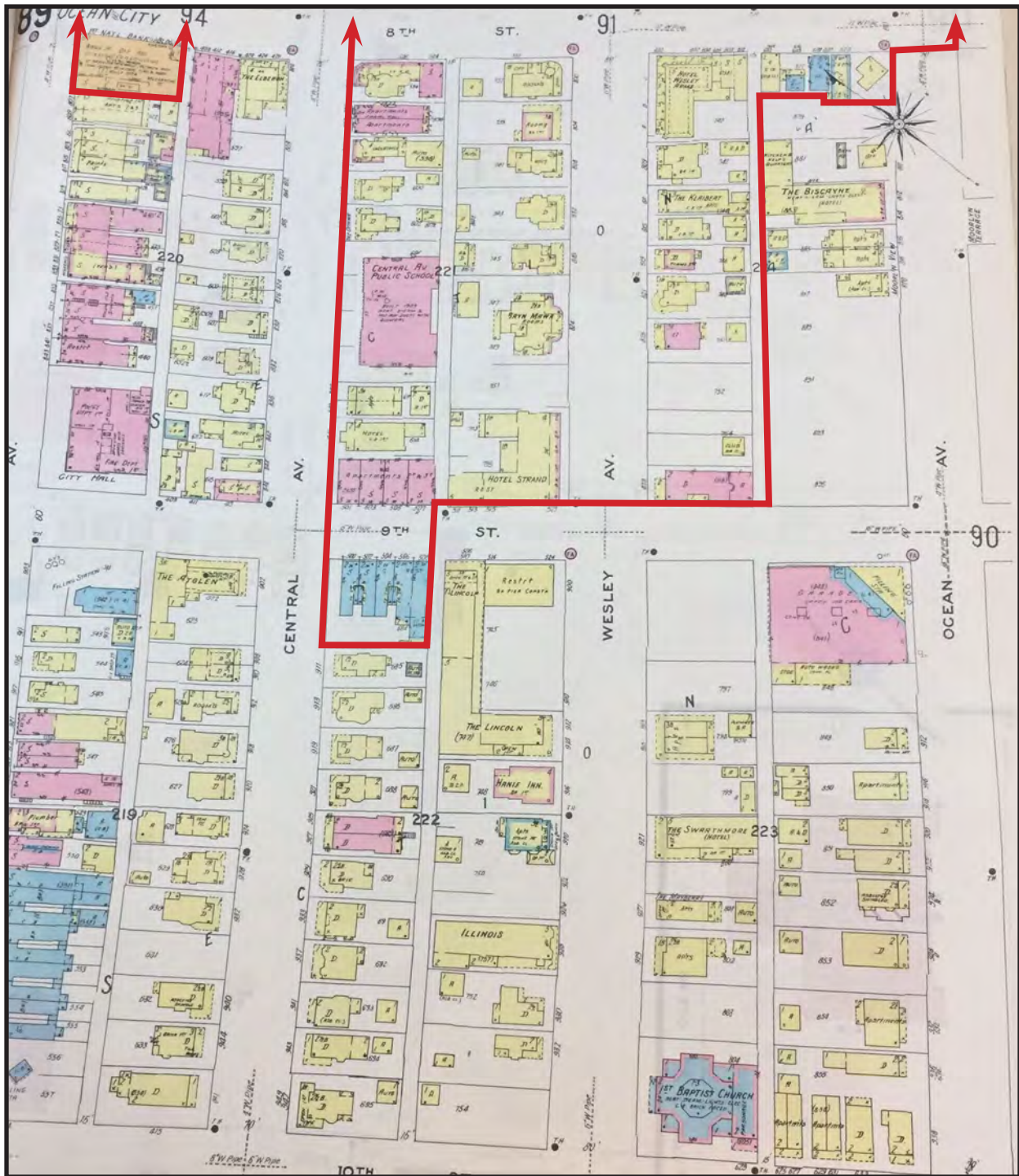
2.3c. Sanborn Map Company. Sheet 94 of *Ocean City, Cape May County, New Jersey*. 1909. Sanborn Map Company, New York. Scale: 1 inch = 190 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.3d. Sanborn Map Company. Sheet 95 of *Ocean City, Cape May County, New Jersey*. 1909. Sanborn Map Company, New York. Scale: 1 inch = 395 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.3e. Sanborn Map Company. Sheet 96 of *Ocean City, Cape May County, New Jersey*. 1909. Sanborn Map Company, New York. Scale: 1 inch = 370 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



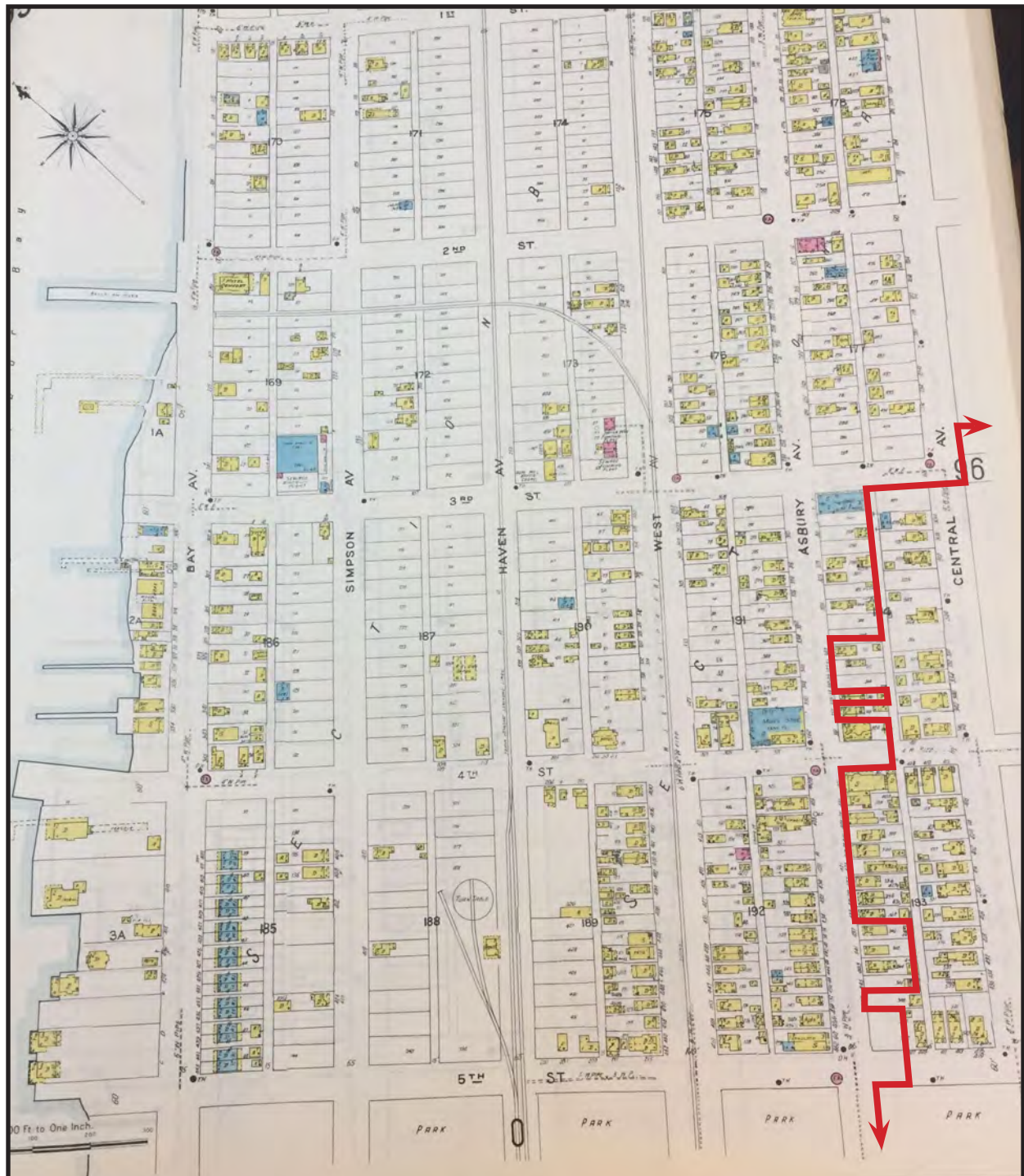
2.4a. Sanborn Map Company. Sheet 89 of *Insurance Maps of New Jersey Coast, New Jersey, Volume 4, Cape May Co. Edition*. 1937. Sanborn Map Company, New York. 1 inch = 185 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



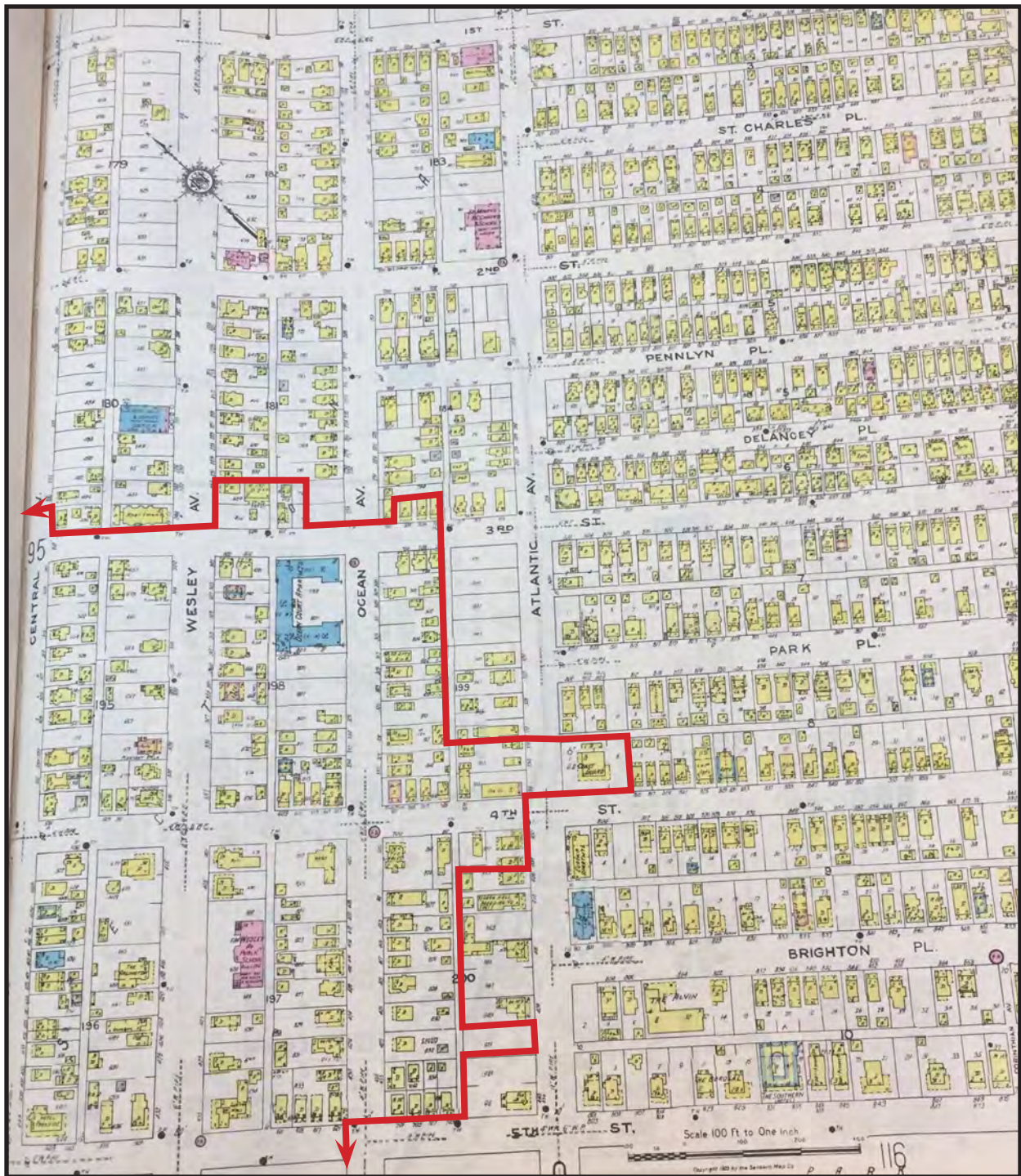
2.4b. Sanborn Map Company. Sheet 91 of *Insurance Maps of New Jersey Coast, New Jersey, Volume 4, Cape May Co. Edition*. 1937. Sanborn Map Company, New York. 1 inch = 155 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.4c. Sanborn Map Company. Sheet 94 of *Insurance Maps of New Jersey Coast, New Jersey, Volume 4, Cape May Co. Edition*. 1937. Sanborn Map Company, New York. 1 inch = 175 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.4d. Sanborn Map Company. Sheet 95 of *Insurance Maps of New Jersey Coast, New Jersey, Volume 4, Cape May Co. Edition*. 1937. Sanborn Map Company, New York. 1 inch = 410 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.



2.4e. Sanborn Map Company. Sheet 96 of *Insurance Maps of New Jersey Coast, New Jersey, Volume 4, Cape May Co. Edition*. 1937. Sanborn Map Company, New York. 1 inch = 310 feet (approximately). On file at Princeton University Libraries, Princeton, N.J.

eastward to Corinthian Avenue north of Fifth Street, westward to the bayside, and south to Twentieth Street. The Sanborn maps document some significant changes in land use within former residential areas, particularly the intense commercialization of Asbury Avenue south of Sixth Street as a main street and civic center, and to a lesser degree the commercialization of Eighth and Ninth streets as the corridor to the boardwalk. East of Atlantic Avenue south of Fifth Street also becomes clearly demarcated as an area oriented more toward the boardwalk than the residential areas to its west.

Figure 2.5 is a representation of data from the Sanborn maps of 1890 through 1937 superimposed with study area boundaries. The principal takeaway from this analysis is that the study area, while offering a reasonable approximation of Ocean City's residential area as of 1890, in very few ways represents the way the city's residential area expanded after that date. This suggests that the historic district boundaries will appear porous since buildings constructed from the 1890s and later can be anticipated on almost all of the adjacent streets outside the study area. While the Asbury Avenue and Eighth and Ninth Street commercial corridors that developed in the mid-1910s to the 1920s help to set the western and southern edges of a residential district, these more commercial streets may also contain residential buildings that were converted into shops at a later date. Strictly speaking, if a cultural resources survey wanted to capture Ocean City's residential area as it existed about 1930, it would look at the area between First and Twentieth streets, which is essentially what the cultural resources survey of 1991 undertook. Notes in this survey suggest that the surveyors contemplated a much larger historic district since all buildings were assessed as contributing or non-contributing. The establishment of a smaller historic district in 1993, focused around the camp meeting ground, captured most of the city's remaining pre-1890 buildings but it resulted in boundaries where

post-1890 buildings of similar architectural character would likely exist on all sides of the boundaries no matter where they were drawn.

¹U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, 1990 (Revised 1991, 1995, 1997, Revised for Internet 1995, 2001, 2002), accessed March 2019, www.nps.gov/nr/publications/bulletins/nrb15.

²City of Ocean City, Ordinance 93-2, An Ordinance Amending Portions of Section 1800 of Ordinance 87-17, Volume II "Historic Preservation" of the Revised General Ordinances of the City of Ocean City, January 28, 1993; Meredith Arms Bzdak, Ocean City Residential Historic District, National Register of Historic Places Registration Form, October 2001, executed January 15, 2003 (New Jersey Register of Historic Places) and March 20, 2003 (National Register of Historic Places).

³Tim Cain, *Peck's Beach, A Pictorial History of Ocean City, New Jersey*, 1988, pp. 20-22; Bzdak 2001, Section 8, pp. 1-2; Fred Miller, *Ocean City, America's Greatest Family Resort*, 2003, pp. 9-12.

⁴Cain 1988, pp. 23-24; Miller 2003, pp. 13-17; Wick York, Ocean City, NJ Life-Saving Station, National Register of Historic Places Registration Form, 2011, executed April 8, 2013 (New Jersey Register of Historic Places) and June 14, 2013 (National Register of Historic Places).

⁵Cain 1988, pp. 26-27; Bzdak 2001, Section 8, pp. 2-3.

⁶Arthur Adams and Sarah A. Risley *Genealogy of the Lake Family*, 1915, p. 128.

⁷Ibid.

⁸Reverend William B. Wood as quoted in Cain 1988, p. 30.

⁹Cain 1988, pp. 79-81.

¹⁰Charles H. Lippy, "The Camp Meeting in Transition: The Character and Legacy of the Late Nineteen Century," *Methodist History*, Volume 34, No. 1, October 1995, pp. 3-17.

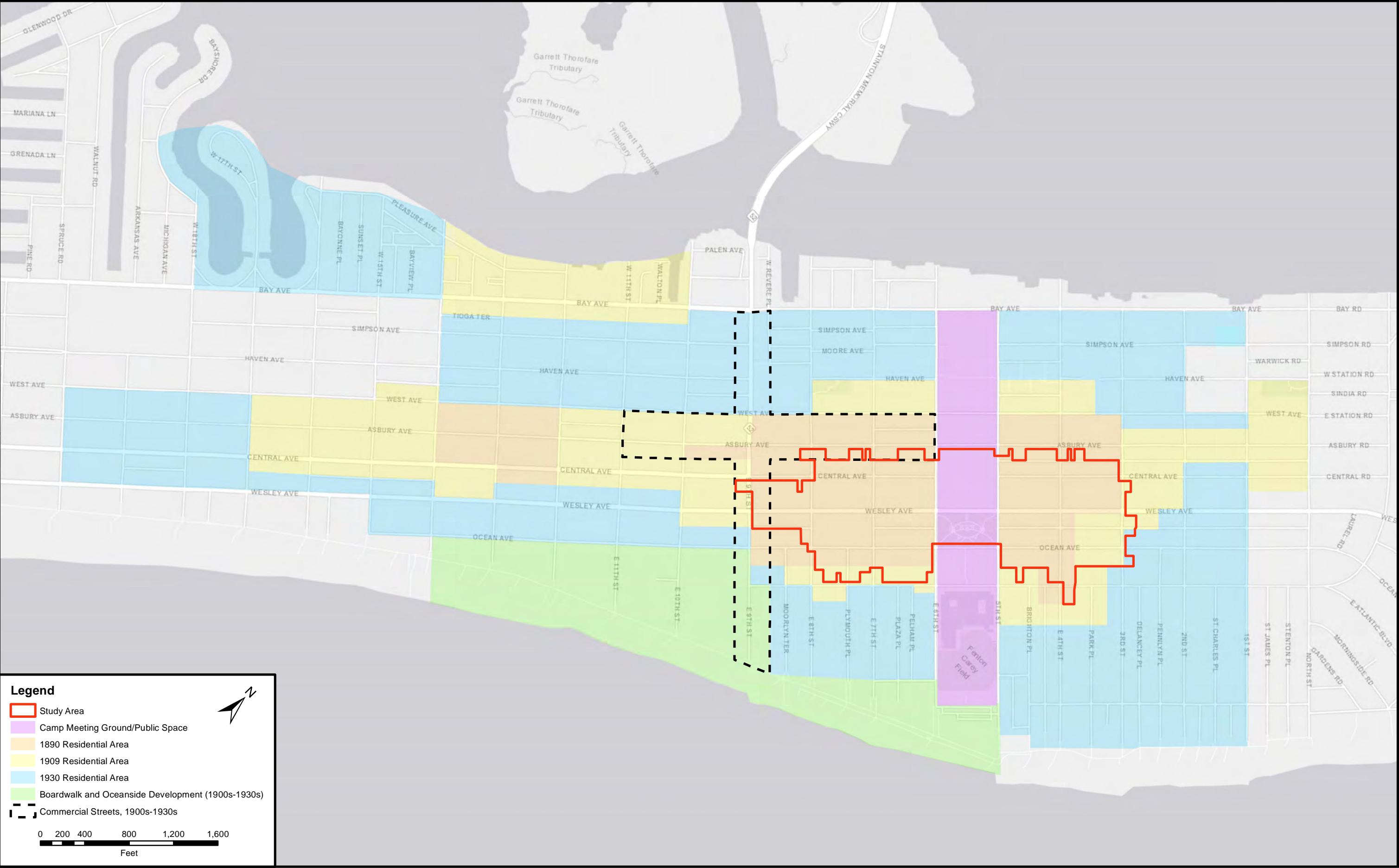


Figure 2.5. Ocean City Historical Development Patterns. Hunter Research, Inc. 2019.

¹¹Reverend William B. Wood as quoted in Cain 1988, p. 28.

¹²Mary Townsend. Rush, *Ocean City Guide Book and Directory: Containing a List of Permanent and Temporary Residents, Street Directory, Historical and Biographical Sketches, Wrecks, etc.*, 1892, p. 49.

¹³*Ibid.*, p. 51.

¹⁴*Ibid.*

¹⁵Michael F. Sullivan, Ocean City City Hall, National Register of Historic Places Registration Form, 1997 executed April 21, 1997 (New Jersey Register of Historic Places) and June 13, 1997 (National Register of Historic Places).

¹⁶Fred Miller, *Ocean City, America's Greatest Family Resort*, 2003, pp. 46-47.

¹⁷U.S. Bureau of Census, Population Schedules, Ocean City, Cape May County, 1890-1940.

¹⁸Frank J. Esposito and Robert J. Esposito, *Ocean City*, 1996, p. 39.

¹⁹Miller 2003, pp. 154-55.

²⁰*Ibid.*, p. 122.

²¹*Ibid.*, p. 130.

²²City of Ocean City, Division of Planning & Community Development, Historic Resources Survey, 1991; City of Ocean City, Ordinance 93-2, An Ordinance Amending Portions of Section 1800 of Ordinance 87-17, Volume II "Historic Preservation" of the Revised General Ordinances of the City of Ocean City, January 28, 1993.

²³Bzdak 2001.

²⁴Anthony Bellano, "Superstorm Sandy: Two Years Later in Ocean City," *Patch*, October 28, 2014.

Chapter III

DATA SUMMARY

A. FIELDWORK METHODOLOGY

In May and June 2018, with some follow-up throughout the remainder of the year, Hunter Research architectural historians made field visits to the Ocean City study area. Data was collected on a total of 369 properties (as defined by tax blocks/lots), as well as on the general setting and historical character of the study area. During these visits, notes and photographs were taken. Property locations and boundaries were verified against GIS site maps that had been produced using street address and tax lot/block numbers from current tax maps.

Data collected in the field were compiled and entered into the project's MS-Access database. At the same time, data were compared with historical documentation, particularly historic cartographic sources (see Chapter 2) used to assist with the identification of buildings and confirm dates of original construction and alteration. These data were also compared against prior field data from the Ocean City Division of Planning and Community Development survey of 1991 and the New Jersey and National Register Historic District survey data of 2001 to determine if there had been substantial changes in the state of historic preservation.¹ Current physical descriptions of each property were completed to the extent possible and only omitted when such data were unavailable or inaccessible, such as for roof materials or foundations when not visible from the public right-of-way. The survey team did not enter private property and some limitations in data collection were encountered due to vegetation and distance from the street.

A New Jersey Historic Preservation Office (NJHPO) base form was produced for each property (see Appendix B, Volume II). The typical site form is from 4 to 6 pages and includes a photograph, tax map, aerial photograph site map (with tax parcel outlined), property description, brief property history and significance statement, assessment of integrity, setting description, bibliography and eligibility recommendation. Particular attention was made to determining whether the property was within or without the recommended updated and revised historic district boundaries, and if within the district whether the property was key contributing, contributing or non-contributing based on age and integrity.

B. RESULTS OF FIELDWORK

A total of 369 individual properties were surveyed in the Ocean City study area. These 369 properties contain a total of 505 surveyed buildings since many properties contain more than one building. Property types identified included 306 primary dwellings, 60 garages (a handful of which were built as stables in the 1880s to 1890s and later converted to garages), 36 cottages (defined as smaller secondary dwellings on the same lot as a primary dwelling), 29 sheds, 21 commercial buildings, 17 mixed-use commercial/residential buildings (usually with commercial on first floor, apartments above), 17 apartment or larger condominium-style buildings, 11 hotels, 4 miscellaneous outbuildings, 3 churches/religious assembly and 1 government building (former school, now public safety building). There were also 2 parks, 5 properties serving as surface parking lots and 2 vacant properties (Table 3.1). Property type analysis confirms that the study area's character is residential,

Table 3.1. Property Types in the Study Area

Main Dwellings	306
Garages	60
Cottages	36
Sheds	29
Commercial Buildings	21
Mixed-Use Residential/Commercial Buildings	17
Apartments/Condominiums	17
Hotels	11
Miscellaneous Outbuildings	4
Churches/Religious Assembly	3
Parks	2
Surface Parking Lots (Occupying Entire Lot)	5
Vacant Lot	2
Government Building	1
Total	514

with approximately 75 percent of all buildings serving that purpose. Many non-residential buildings, such as home owner's garages and outbuildings, are in direct support of residential properties. Only about seven percent of the buildings are classified commercial or mixed use, and most of these are concentrated in the southern and southwestern section of the study area near Asbury Avenue and Eighth and Ninth streets.

Plan of the Study Area – The study area reflects the original Ocean City Association's rectilinear grid plan incorporating a portion of the original camp meeting ground. This plan remains in many respects among the study area's strongest historical attributes, especially since the area designated as the original camp meeting ground between Fifth and Sixth Streets remains in uses distinctively different from the residential blocks to its north and south. The camp meeting ground is dominated by the Ocean City Tabernacle, built in 1956-57 on the site of the original auditorium (Photograph 3.1). The Tabernacle is surrounded by surface parking and casually landscaped park grounds that maintain a sense of the original open space (Photograph 3.2). Just outside the study area, the camp meeting ground is truncated to the east by the Ocean City High School

(Photograph 3.3), which was constructed in 2004 to replace an earlier high school of 1924, and to the west by the Ocean City Fire Station.

The rectilinear street grid is defined by blocks approximately 500 feet north-to-south along the avenues and 250 feet east-to-west along the streets. Service alleyways run parallel to the avenues and divide the blocks (Photograph 3.4). The only noticeable deviation to the original street plan is Plymouth Place, an early 20th century subdivision that extends eastward from Atlantic Avenue mid-block between Seventh and Eighth streets (Photograph 3.5).

Most properties within the study area are long and narrow lots fronting the main north-to-south avenues. Ocean and Wesley Avenues serve as broad uninterrupted thoroughfares, fronted by the study area's greatest concentration of houses dating from the *circa* 1880s to the 1920s. Central Avenue is similarly situated, although interrupted between Fifth and Sixth streets by the Tabernacle and a large surface parking lot south of Eighth Street.

The streetscape of the north-to-south avenues is typically defined by broad asphalt roadways flanked by parallel parking and concrete sidewalks. The avenues are casually landscaped with street trees and most houses are set back from the street by small yards, sometimes enclosed by fences (Photographs 3.6 to 3.8). The streetscape of the east-to-west streets is less defined, largely because the blocks are shorter and interrupted by alleyways (Photographs 3.9 and 3.10). The east-to-west streets are asphalt paved and have concrete sidewalks. Most corner lots have buildings oriented to the avenues rather than to the streets. The streetscapes typical of the study area are in large measure no different from the streetscapes of residential areas located beyond the study area. There are currently no uses of material or landscape/street design elements to differentiate the historic district, which was the case historically as well as today. There are



Photograph 3.1. Ocean City Tabernacle, view looking west (photographer Rachel Craft, May 2018; HRI Neg.#18015/D12_RC:0006).



Photograph 3.2. Veterans Memorial Park, view looking south. Veterans Memorial Park is on the site of the former camp meeting ground (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D11_EB:0011).



Photograph 3.3. Ocean City High School, view looking northeast (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D11_EB:0198).



Photograph 3.4. View of the alley extending from Fifth Street to Sixth Street between Central Avenue and Wesley Avenue, view looking northeast towards the Ocean City Tabernacle. Note the garages and sheds fronting on the alley (photographer Patrick Harshbarger, May 2018; HRI Neg.#18015/D14_PH:0020).



Photograph 3.5. Plymouth Street streetscape, view looking south from Ocean Avenue (photographer Rachel Craft, May 2018; HRI Neg.#18015/D12_RC:0199).



Photograph 3.6. Wesley Avenue streetscape, view looking southwest from Sixth Street (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D11_EB:0146).



Photograph 3.7. Central Avenue streetscape, view looking north from Fourth Street (photographer Rachel Craft, May 2018; HRI Neg.#18015/D12_RC:0127).



Photograph 3.8. Ocean Avenue streetscape, view looking southwest from Fourth Street (photographer Rachel Craft, May 2018; HRI Neg.#18015/D12_RC:0220).



Photograph 3.9. Fourth Street streetscape, view looking northwest (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D11_EB:0237).



Photograph 3.10. Seventh Street streetscape, view looking southeast (photographer Patrick Harshbarger, May 2018; HRI Neg.#18015/D14_PH:0017).

markers and signs identifying the historic district in the Veterans Memorial Park and at some intersections (Photographs 3.11 and 3.12).

Use of Space on Individual Residential Property Lots

– There are four common residential property type arrangements in the study area, which may be classified as 1) main (primary) dwelling, 2) main dwelling-stable/garage, 3) main dwelling-cottage and 4) multi-unit apartment block or hotel.

About two-thirds of the residential properties may be characterized as stand-alone buildings maintaining the form of a single-family or two-family (duplex) residence, although they may actually be subdivided into a number of smaller units to accommodate the greatest number of seasonal renters (Photographs 3.13 and 3.14). The main dwelling is almost always set within a narrow lot with its façade facing an avenue or street as is typical in most American cities. A handful of these properties are on “double lots” with the second lot serving as a side yard, but most have shallow front yards. Additions and decks frequently extend from the rear elevations toward the alleys.

Roughly one-fifth of the residential properties are a variation of the stand-alone main dwelling with the addition of a stable or garage to the rear of the lot (Photograph 3.15). The stables are relatively few in number, date to the 1880s or 1890s, and can be distinguished by second stories that functioned as hay lofts. Most have been converted into cottages or garages. The stables and garages are usually oriented with their vehicular bays to the alleyway.

About ten percent of the properties consist of a main dwelling with a secondary cottage (Photograph 3.16). The cottages, like the garages, are usually set to the rear of the lot, although unlike garages, the principal facades usually face away from the alley and into the rear or narrow side yards of the main dwelling. These cottages appear to have served as seasonal rentals and

possibly as quarters for families or employees who were operating the main dwelling as a guest house during the summer season. The uses of the cottages is deserving of further research.

About ten percent of the residential properties began as hotels or apartment buildings, although typically are now subdivided as condominiums (Photograph 3.17). These buildings tend to occupy larger lots, likely a combination of two or more lots from the original Ocean City grid, and many instances can be documented to have replaced one or more single-family dwellings. They are the largest buildings in the study area, aside from churches and a few commercial buildings. While some of the hotels pre-date the automobile era, they tend to have accommodated the automobile by the acquisition of neighboring lots that now serve as surface parking.

Architecture of the Study Area – The architecture of the study area is principally residential with a smattering of commercial and civic architecture, mostly at the margins along Asbury Avenue and Ninth Street (Photographs 3.18 and 3.19). These two streets, although having had a residential character up until the early 1900s, underwent significant changes during the 1910s and 1920s becoming Ocean City’s *de facto* “main street” and commercial and civic center dominated by City Hall at the corner of Ninth Street and Asbury Avenue. Architecturally, the demarcation between the residential streets and the commercial/civic streets is evident in early-20th-century commercial styles of architecture. The demarcation does become somewhat muddled in a few blocks where pre-1910 residential buildings have been converted to commercial uses (e.g., the 600 block of Asbury Avenue).

Buildings in the study area range in age from the 1880s to the 2010s (Table 3.2). Buildings built prior to 1900 are relatively low in number, representing 11 percent of the building stock. Far more common are



Photograph 3.11. View of one of the signs identifying the Ocean City Historic District (photographer Rachel Craft, May 2018; HRI Neg.#18015/D1_RC:0058).



Photograph 3.12. View of one of the street signs identifying the Ocean city Historic District (photographer Rachel Craft, May 2018; HRI Neg.#18015/D12_RC:0178).



Photograph 3.13. 619 Wesley Avenue, view looking southeast. This is an example of a single-family dwelling (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D8_EB:0120).



Photograph 3.14. 330-332 Central Avenue, view looking southeast. This is an example of a duplex (photographer Rachel Craft, May 2018; HRI Neg.#18015/D1_RC:0018).



Photograph 3.15. Stable/garage at 710 Central Avenue, view looking southwest. This is a very complete and ornate example of a stable that was converted into a garage (photographer Rachel Craft, May 2018; HRI Neg.#18015/D3_RC:0124).



Photograph 3.16. Cottage at 409 Central Avenue, view looking west. This is an example of the cottages that are located to the rear of some of the properties in Ocean City (photographer Rachel Craft, May 2018; HRI Neg.#18015/D10_RC:0093).



Photograph 3.17. 600 Wesley Avenue, view looking northwest. This is an example of a hotel that has been converted into apartments (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D8_EB:0003).



Photograph 3.18. Asbury Avenue streetscape, view looking north from Eighth Street (photographer Rachel Craft, May 2018; HRI Neg.#18015/D13_RC:0064).



Photograph 3.19. Ninth Avenue streetscape, view looking northwest from Wesley Avenue (photographer Rachel Craft, May 2018; HRI Neg.#18015/D13_RC:0123).

Table 3.2. Buildings by Decade Built

Decade	Number of Buildings	Percentage of Total
1880s	35	7%
1890s	22	4%
1900s	88	17%
1910s	87	17%
1920s	95	19%
1930s	36	7%
1940s	4	1%
1950s	16	3%
Post-1960	122	24%
Total	505	100%

buildings dating from the 1900s to the 1920s with roughly 90 buildings representative of each decade and suggesting a steady pattern of replacement and in-filling around the pre-1900 late Victorian buildings. The Great Depression decade of the 1930s is generally thought of as a low point in new construction but the study area has 36 buildings of this decade, roughly the same number as survive from the 1880s, indicating the 1930s were not as deprived of new development in Ocean City as conventional wisdom might suggest. New construction in the period from 1940 to 1960 is represented by just 20 buildings. Approximately one-quarter of all buildings surveyed date to the 1960s or later, with the majority of these being post-1985.

Residential buildings, no matter the age, are with few exceptions wood balloon-frame structures. Buildings range from one to three stories, although two or two-and-one-half story dwellings are most typical. A high proportion of buildings stand on raised basements from one-half to a full-story in height (Photograph 3.20). Approximately 149 of 306 main dwellings, or nearly half, are on raised basements. Raised basements are associated equally with houses of all ages, including those from Ocean City's earliest decades. Many houses feature basements composed of brick or rusticated concrete block, the latter in use from the 1910s to the 1950s. Raised basements served several

functions. They raised a building's first floor well above areas prone to flooding, a perennial concern on barrier islands. They also provide service areas that were often multi-purposed as small shops, offices or apartments.

The raised basements also serve to accentuate porches, frequently located atop brick or concrete piers with the porch deck serving to shelter basement windows and doors. Porches dominate the facades of many dwellings. Approximately 122 of 306 main dwellings, roughly 40 percent, have porches that are the full width and height of the façade, while partial width porches or balconies are nearly universal on the remaining dwellings (Photograph 3.21). These porches, especially those on the two-story dwellings, are often accentuated with Doric columns or Victorian spindlework, even when the buildings are of recent construction.

Porches, of course, are a common feature of American houses, but they are an especially strong and persistent presence in seaside residential architecture. In some of Ocean City's older dwellings, the upstairs porches traditionally functioned as "sleeping porches" since it was commonly believed and promoted by physicians and architects that sleeping outdoors promoted good health. A combination of spiritual and physical well-being was one of the root motivations driving Ocean City's founders to establish a resort community. Some of Ocean City's dwellings of the 1880s to the 1910s have sleeping porches, open second-floor bedrooms in which could be placed a bed (Photograph 3.22). These porches often had a series of windows or screens that could be raised to regulate air flow and protect sleepers from wind or rain. Today, these porches may be perceived as "balconies" or simply as second-floor porches for sitting outdoors and enjoying the air or watching passersby.²



Photograph 3.20. 341 Wesley Avenue, view looking southeast. This is an example of a dwelling with a raised basement (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D6_EB:0064).



Photograph 3.21. 701 Fifth Street, view looking northeast. This is an example of a full-width, full-height porch (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D2_RC:0065).



Photograph 3.22. 816 Wesley Avenue, view looking northwest. This is an example of a dwelling with a sleeping porch (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D8_EB:0064_cropped).

Residential building forms in the study area include in descending order of prevalence gable front, side hall, duplex, Four Square, center hall, irregular, gable ell and Cape Cod (Photographs 3.23 to 3.29) (Table 3.3). The gable-front form, particularly well-suited to narrow and long lots, is the dominant form accounting for over one-quarter of the main dwellings. Side hall, duplex, Four Square and center hall forms each make up over ten percent of the study population, while irregular, gable ell and Cape Cod forms are also represented in smaller percentages. All of these forms are common American vernacular forms found throughout New Jersey.

There are very few “high style” architect-designed buildings in the study area. Most can be vernacular interpretations of prevalent period styles of the 1880s to the 1950s, likely contractor or architect-contractor built, probably based on period pattern books. Slightly less than half of the main dwellings in the study area can be assigned an architectural style, the other half having no discernible style either because they had none to begin with or because they have been stripped of all original materials and details that would have characterized a style (Table 3.4). Of those main dwellings that can be assigned architectural style, 58 houses (about a fifth) are Queen Anne style dating from *circa* 1880 to 1910 (Photograph 3.30). This style, which

relied on asymmetrical massing, varied roof lines and ornamentation borrowed from earlier Gothic Revival and Italianate influences, has a strong affinity with the Jersey Shore due to its picturesque qualities. The Second Empire style is a distant second to the Queen Anne, represented by 22 houses distinguished by their mansard roofs (Photograph 3.31). This style peaked nationally during the 1870s but persisted in Ocean City into the early years of the 20th century. Other late-19th-century styles represented by small numbers of houses are Gothic Revival (7 houses), Italianate (2 houses) and Shingle (1 house) (Photographs 3.32 to 3.34).

Colonial Revival is the principal early 20th-century architectural style found in the study area with 30 identified examples. Buildings of the Colonial Revival style most often feature an accentuated front door, usually decorated with a fanlight or sidelights, a symmetrical façade, and multi-pane glazed windows (Photograph 3.35). Running far behind Colonial Revival are Craftsman houses, with 15 examples, and Dutch Colonial Revival house, with 8 examples. Craftsman-influenced buildings, which emphasize horizontal construction as a reaction to the eclecticism and elaborations of 19th-century styles, are usually 1 or 1.5 stories (Photograph 3.36). Typical features are a low-pitched, gabled roof with a wide, unen-

Table 3.3. Architectural Forms of Main Dwellings

Form	Number	Percentage of Total
Gable Front	84	27%
Side Hall	49	16%
Duplex	49	16%
Four Square	37	12%
Center Hall	37	12%
Irregular	18	6%
Gable El	17	6%
Cape Cod	3	1%
Unclassifiable	12	4%
Total	306	100%

Table 3.4. Architectural Styles of Main Dwellings

Form	Number	Percentage of Total
Queen Anne	58	19%
Colonial Revival	30	10%
Second Empire	22	7%
Craftsman	15	5%
Dutch Colonial Revival	8	3%
Gothic Revival	7	2%
Italianate	2	1%
Shingle	1	0%
Post-Modern	48	16%
No Style	115	38%
Total	306	100%



Photograph 3.23. 629 Wesley Avenue, view looking southeast. This is an example of a gable-front dwelling (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D8_EB:0132).



Photograph 3.24. 605 Wesley Avenue, view looking southeast. This is an example of a side-hall dwelling (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D8_EB:0011).



Photograph 3.25. 725 Wesley Avenue, view looking southeast. This is an example of a Foursquare dwelling (photographer Eryn Boyce, May 2018; HRI Neg.#18017/D7_EB:0089).



Photograph 3.26. 341 Central Avenue, view looking southeast. This is an example of a center hall plan dwelling (photographer Rachel Craft, May 2018; HRI Neg.#18015/D1_RC:0086).



Photograph 3.27. 332 Wesley Avenue, view looking northwest. This is an example of an irregular plan dwelling (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D5_EB:0037).



Photograph 3.28. 409 Fifth Street, view looking northeast. This is an example of a gable-ell dwelling with rear garage converted to a acottage (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D11_EB:0093).



Photograph 3.29. 300 Central Avenue, view looking southwest. This is an example of a Cape Cod dwelling (photographer Rachel Craft, May 2018; HRI Neg.#18015/D1_RC:0001).



Photograph 3.30. 401 Wesley Avenue, view looking south. This is an example of the Queen Anne style (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D5_EB:0141).



Photograph 3.31. 617 Central Avenue, view looking southeast. This is an example of the Second Empire style (photographer Rachel Craft, May 2018; HRI Neg.#18015/D3_RC:0086).



Photograph 3.32. 403-405 Wesley Avenue, view looking southeast. This is an example of the vernacular Gothic Revival style (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D5_EB:0135).



Photograph 3.33. 435 Wesley Avenue, view looking northeast. This is an example of the vernacular Italianate style (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D5_EB:0106).



Photograph 3.34. 334 Central Avenue, view looking northwest. This is the only example of the Shingle style in the study area (photographer Rachel Craft, May 2018; HRI Neg.#18015/D1_RC:0019).



Photograph 3.35. 616 Atlantic Avenue, view looking northwest. This is an example of the Colonial Revival style (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D9_EB:0045).



Photograph 3.36. 233 Wesley Avenue, view looking south. This is an example of the Craftsman style (photographer Rachel Craft, May 2018; HRI Neg.#18015/D2_RC:0076).

closed eave overhang, exposed rafters, and decorative beams, along with tapered square columns on piers. Dutch Colonial Revival-style houses are a subset of Colonial Revival, usually distinguished by gambrel roofs (Photograph 3.37).

Modern Intrusions – The survey update conducted in 2018 was charged with identifying changes within the study area, particularly with assessing the impact of new construction since *circa* 2001. Within the study area, there are 131 properties (roughly 35 percent) of the total of 369 properties that are not 50 years old, the minimum age for listing on the New Jersey and National Registers of Historic Places. Of these 77 are located within the boundaries of the local historic district and 19 properties are located within the boundaries of the state/national district. The remaining 35 properties are located outside both districts as currently listed.

Within the state/national district boundaries, the increase in the number of intruding modern properties is relatively slight, an increase from 14 non-contributing resources to 19 non-contributing resources related to tear downs and replacements. This suggests that at least in terms of tear downs the state/national district fared very well following Hurricane Sandy. Many of these newer dwellings in the local and state/national districts may be classified as Post-Modern interpretations of Queen Anne or other period styles (Photograph 3.38).

The number of intruding modern properties within the local historic district is more difficult to gauge based on the available data but it appears to have more than doubled from about 30 non-contributing properties in 1993 to 77 non-contributing properties today. Intruding properties are scattered throughout the study area. There are very few blocks where there is not at least one intruding property from a tear

down, although a very intact block is the 600 block of Wesley Avenue, which centers both the local and state/national districts.

Demolition and new construction in the local district has tended to concentrate in a few areas, specifically almost the entirety of the 600 block of Ocean Avenue, the west side of the 700 block of Central Avenue, the west side of the 900 block of Wesley Avenue, the northeast end of the 300 block of Ocean Avenue and the northwest end of the 300 block of Wesley Avenue.

Assessment of Historical Integrity. Taken as a whole, and with the exception of the blocks identified above, the local and state/national historic districts maintain most of the aspects of integrity.

Location – Integrity of location has not changed and there are very few buildings that can be demonstrated to have been moved, at least since the districts achieved their significance.

Setting – Integrity of setting is maintained, although as noted there have been modern encroachments within specific blocks mostly on the margins of the local district, specifically its eastern edges along Atlantic and Ocean avenues.

Design – Overall integrity of design of the study area is maintained in the street grid, pattern of land use and proximity to the camp meeting ground, although as noted the camp meeting ground's use has changed over time. Many buildings maintain historic design, as expressed in form and massing, although modern additions are numerous. These additions, however, tend to be located toward the less visible rear elevations due to the long and narrow nature of the original lots. Loss of integrity of design becomes more evident in instances where there have been tear downs to create surface parking lots and the rears and side additions become clearly visible from the street.



Photograph 3.37. 425 Ocean Avenue, view looking east. This is an example of the Dutch Colonial Revival style (photographer Rachel Craft, May 2018; HRI Neg.#18015/D3_RC:0018).



Photograph 3.38. 423-425 Wesley Avenue, view looking southeast. This is an example of a modern intruding property located within the boundaries of the state/national historic district. Note that it's form, massing and decorative details are evocative of the district's Victorian architecture (photographer Eryn Boyce, May 2018; HRI Neg.#18015/D5_EB:0117).

Integrity of design is also largely maintained in the relationship of buildings to each other, particularly the interplay of main dwellings, stables/garages, cottages and apartments/hotels. This interplay of massing of building types and use of space is one of the study area's most historically interesting and character-defining features.

Materials – The study area has very poor integrity of materials, both on an overall and individual basis. Ocean City was historically dominated by wood exteriors and finishes – shingles, clapboards, trim, windows, doors and porches. Wood is now rarely seen in the study area with vinyl, metal and newer composite materials forming most finishes and details. Some few individual buildings retain appropriate materials. Original brick or rusticated concrete block is prominent as a historic foundation material due to raised basements. Several dozen buildings retain asbestos shingle siding, which was available in the early decades of the 20th century and promoted as a fire-resistant, low-maintenance material. It seems to have been used frequently as a residential replacement siding material from the late 1920s to the 1950s. This may have been a reaction to devastating fires near the boardwalk in the late 1920s.

Workmanship – Evidence of workmanship is similarly impacted as described above for materials. Only a small handful of houses retain sufficient original exterior materials to offer evidence of the machine-production techniques of the late Victorian era.

Association – The study area retains a historic association with Ocean City's historical pattern of community development and the pattern of events that shaped the community's evolution from a Methodist camp meeting to a family-oriented resort community.

Feeling – The study area's integrity of feeling remains, being a combination of the other aspects of integrity, although a principal concern is that it is very difficult to "feel" where the historic districts begin and end. This is particularly true along boundaries where it is not always clear why one side of the street is within a local or state/national district or not since the older houses are similar in character. The confusion is fundamentally related to Ocean City's historic pattern of residential development, which by the 1890s encompassed an area far larger than the local historic district boundary that was established in 1993 (see Figure 2.5).

Impacts of Hurricane Sandy. The principal impact of Hurricane Sandy on the study area was flooding from the storm surge. Flooding was extensive due to the barrier island's low topographical relief and low vertical-profile storm drain system. The National Register-listed U.S. Life Saving Station, for instance, had considerable damage to the first floor from flood water. Most of the buildings in the Ocean City Historic District sustained some degree of water damage.

During field inspections for this project, nearly six years after Hurricane Sandy, the survey team identified very little exterior evidence of the damage from high water. The team judged that losses of historical integrity were primarily to be found in low material integrity since so much of the visible exterior fabric is modern synthetic material (principally vinyl, hardy board or asphaltic materials). Those materials pre-dating 1956 are for the most part masonry foundations (brick or rusticated concrete block) or asbestos shingle siding, which tend to withstand storm events. Nearly all original exterior wood fabric has been lost.

There are likely some historical factors contributing to an understanding of the Ocean City Historic District's vulnerability to storms. The district is located in the oldest part of the city and the founders naturally

gravitated toward one of the island's higher points, if only a few feet higher than some neighboring areas. As well, the founders and subsequent property owners acknowledged the island's exposed flood-prone location by constructing many buildings on raised masonry basements. Nearly half of the historic buildings are on raised basements. The basements place the first floors above most flood levels, as well as provide residents with comfortable porches and rooms to catch ocean breezes. The basements, while providing additional space for rentals or small businesses, also can be vacated during high water events, limiting damage to personal property.

During data collection, no contributing historic buildings were identified that have been recently elevated on open pilings or columns to protect the buildings from future storm events. While Hurricane Sandy contributed to the decision of some property owners to demolish and rebuild, tear downs in the National and New Jersey Register-listed Ocean City Residential Historic District have been relatively few. There have been more tear downs along the periphery of the local Ocean City Historic District, a combination of redevelopment pressure and the desire to construct new, more flood-resistant buildings.

¹City of Ocean City, Division of Planning & Community Development, Historic Resources Survey, 1991; Meredith Arms Bzdak, Ocean City Residential Historic District, National Register of Historic Places Registration Form, October 2001, executed January 15, 2003 (New Jersey Register of Historic Places) and March 20, 2003 (National Register of Historic Places).

²Charlie Hailey, "From Sleeping Porch to Sleeping Machine: Inverting Traditions of Fresh Air in North America," *Traditional Dwellings and Settlements Review*, Volume 20, Number 2, 2009, pp. 27-43.

Chapter IV

RECOMMENDATIONS

A. ALIGNING LOCAL AND STATE/ NATIONAL DISTRICTS

At present, there are some important differences between the local Ocean City Historic District (designated January 28, 1993) and the state/national Ocean City Residential Historic District (designated January 15, 2003 and March 20, 2003). The local historic district is considerably larger, comprising 296 properties, as compared to the state/national district's 171 properties. The boundaries of the local and state/national districts overlap in some areas but diverge by one or two blocks in others. The local district designation draws significance from its architecture under Criterion C while the state/national district is significant under Criterion A in the area of community planning and development. Both districts have periods of significance that begin in 1879 but the state/national district's period of significance ends in 1929 and the local district's period of significance ends in 1940. Within the current local or state/national districts there are 31 buildings constructed in the 1930s, meaning that these buildings would be found contributing to the local district, but non-contributing to the state/national district.

It is not required that local and state/national historic districts be aligned in terms of areas of significance, period of significance and boundaries. Local and state/national designations derive from different bases within the law. In New Jersey, local historic district designations are rooted in the zoning authority granted municipalities under the Municipal Land Use Law (N.J.S.A.40:55D-1 et. seq.), which gives considerable strength to local governments, specifically through planning boards and historic preservation commissions, to regulate private land use. The National

Historic Preservation Act of 1966 and the New Jersey Register of Historic Places Act of 1970 (N.J.A.C. 7:4) establish listings of buildings, districts, sites, structures and objects worthy of preservation based on application of the National Register Criteria for Evaluation. These laws also form the basis for regulatory and permitting reviews of governmental undertakings that may impact listed or eligible properties. Private property owners are not impacted by state/national register listings unless seeking public funding or certain state/federal permits.

That said, both local and state/national designations are, with some exceptions, based on similar technical criteria as discussed in Chapter I. There are no technical reasons why the local and state/national Ocean City historic districts should diverge as much as they do currently, except that the surveys and nominations prepared in 1991-93 and 2001-03 were developed ten years apart and used different interpretations of the criteria. This, in retrospect, has at times caused officials, property owners and residents to question, particularly, why some properties are treated differently by local as compared with state/national reviews. One of the key recommendations of the current survey is that strong consideration be given to amending both the local and state/national historic districts to bring them into closer alignment. The key technical areas requiring revision are discussed below.

B. UPDATED AND REVISED AREAS OF SIGNIFICANCE

The New Jersey and National Register-listed Ocean City Residential Historic District nomination makes a strong case for the district's significance in the area of

community planning and development under Criterion A. It describes how a largely undeveloped island was transformed into a religious resort community through a pattern of events associated with Methodist camp meetings, land development and investment in infrastructure and government. In particular, the case is made that this pattern of events resulted in a community that differed from other Cape May County barrier island communities that were “founded purely as pleasure resorts.”¹ This Criterion A argument is a strong one and the local historic district designation, which currently relies on Criterion C for architecture, would be well served with revision to reflect this more clearly.

While Criterion C is not the basis of the state/national listing, the nomination’s statement of significance cites the “range of architectural styles popular during the Victorian era” and the “Colonial Revival and Craftsman style structures joining the earlier dwellings” as part of the significant pattern of community development.² It is not exactly clear from the nomination why Criterion C was not more fully developed, but there appears to have been concern that the architecture was “somewhat retardataire,” meaning that new styles were rather late to infiltrate and that the stylistic vocabulary was not noteworthy within even the local context of Cape May County.³ This assessment that Ocean City’s builders were conservative, as defined as not being innovative or particularly up-to-date with then-current architectural styles, is an accurate characterization based on both the documentary and the physical evidence, as discussed in Chapters II and III.

Generally speaking, the argument that the Ocean City Historic District is not significant for its range of architectural styles holds weight based on both the observation that its range of styles was typical of the period in Cape May County and, for that matter, in most New Jersey towns and small cities that experienced growth from the 1880s to the 1920s.

Furthermore, integrity of materials and workmanship in Ocean City has been lost over time as most of the architecturally distinctive fabric has worn out or been removed, in part due to the harsh coastal environment. There are few buildings in the survey area that could hold their own as individually significant examples embodying a type, period or method of construction. In fact, this survey identified no “key contributing” properties in large part due to issues with individual buildings’ diminishment of integrity of design, materials and workmanship.

Criterion C arguments for historic districts, however, can also rely on identifying a “distinguishable entity whose individual components may lack individual distinction.”⁴ This survey update suggests that a traditional architectural history emphasis on style may have missed some unifying architectural attributes that have more to do with how buildings within the study area relate to one another than the individual stylistic attributes of the buildings themselves. Home builders within Ocean City were automatically constrained by the founders’ grid plan and the undevelopable “open space” of the camp meeting ground. The founders also did not identify a traditional “civic center” or “main street” for local government offices or businesses. Rather, the commercial and civic area along Asbury Avenue developed over time and more organically. The precedent of the grid plan, the proportions of its blocks, and the way the individual lots were sold off forced architecture into the grid with facades facing north-to-south avenues and service areas opening on to the rear alleys. The camp meeting ground provided an important public space for communal gatherings, separate from the beach, boardwalk and more traditional meeting spaces of churches, schools and civic buildings, all of which evolved at a later date.

The grid plan by itself is not unusual for a late 19th-century American city, but the seasonal patterns of a Jersey Shore community drew in other local architectural and spatial attributes. With due respect,

the National Register nomination is, in our opinion, misrepresenting the spatial attributes of the district where it states: “There are surprisingly few outbuildings within the district.”⁵ The update survey in 2018 identified 505 buildings on 369 properties, meaning there are 136 secondary buildings, most of which are garages, cottages or a combination of the two. There is a significant interplay between the front and the rear of property lots with the rear often featuring a building that provides secondary seasonal occupancy and storage, vehicular and otherwise, that are vitally important to property owners. There is considerable variability in how residents have decided to shape the alley-facing spaces to meet individual tastes and needs. Many secondary buildings mirror the style and form of the main dwelling, while others are purely utilitarian in nature. The interplay of the use of space is reflected in varying combinations of property types – single main dwellings, main dwellings combined with stables/garages, main dwellings combined with cottages, and larger hotels, guest houses and apartment buildings.

There are other uses of space that stand out as characteristic of Jersey Shore vernacular architectural forms, the most architecturally significant being porches and raised basements. Most dwellings, even the small cottages, have porches, and nearly half of the buildings have expansive full width or full height porches, or wrap-around porches, dominating facades and side elevations. This reflects both an orientation toward the outdoors and fresh air, as well as a semi-public space in which to sit, relax and interact with neighbors. Some second-story porches have origins as “sleeping porches.” The seasonal increase in population is also reflected in the architecture of the porches since in many instances they allow for guests on different floors or sides of a dwelling to have their own porches with separate entries. Raised basements occur with nearly half of the main dwellings, often sheltered by first-story porches supported on brick or rusticated concrete block piers. The raised basements are an original feature and serve a practical purpose of rais-

ing a building’s first floor above an environment prone to flooding, as well as providing a service space for storage, shops, offices and additional seasonal dwelling space.

In the opinion of the survey team, there is a good case to be made for the Ocean City Residential Historic District’s eligibility under Criterion C that is not based on the individual stylistic attributes of the buildings but on the district’s overall use and organization of architectural spaces from the combinations of dwellings, stables/garages, cottages and larger hotels and apartments, to the dominance of porch architecture and raised masonry basements.

C. UPDATED AND REVISED PERIOD OF SIGNIFICANCE

At present, the state/national Ocean City Residential Historic District’s terminal date of significance is 1929 and the local Ocean City Historical District’s terminal date is 1940. In the first instance, 1929 was chosen as coinciding with the market crash of October 1929, traditionally interpreted as the beginning of the Great Depression. In the second instance, 1940 was chosen as coinciding with the onset of World War II. These events are national watersheds but they do not necessarily relate to the physical resources of the study area. For example, there are as many buildings in the study area dating to the 1930s as there are from the 1880s. And while there is little evidence of new construction during the war years of 1941 to 1945, there was continued, if comparatively minor, in-fill in the decade after World War II.

In considering period of significance, the survey team looked at the resources and property types within the study area and also reviewed local Ocean City history to determine if there was an event that was not a national watershed but a local watershed that could represent the end of an era and the beginning of a new

one. Events were considered including the end of trolley service in 1930, the end of direct rail passenger service in 1932, and the Great Atlantic Hurricane of September 1944, which caused significant damage. One local event, however, stands out above the rest as a watershed. This event was the demolition in 1956 of the Ocean City Association's Auditorium of 1881 at the heart of the camp meeting ground and of the historic district.

The wood-frame Auditorium of 1881, later called the Tabernacle, was the architectural embodiment of the significant religious motivations of Ocean City's founders. It served for almost exactly 75 years before being replaced by a new facility, which opened in time for the 1957 summer season. The new Tabernacle was designed in a postwar International style and reflected an up-to-date image of Ocean City as a family resort with non-denominational religious and educational programs for families and youth centered at the new Tabernacle. Demolition of the original Auditorium and its replacement is in historical perspective a very appropriate point in time on which to draw to a close one period of the Ocean City Historic District's development, and to open the curtain on a new period which began in 1957 and extends into the 50-year cutoff for consideration of eligibility.

For the reasons stated above, the survey team recommends a revised local and state/national historic district period of significance of 1879 to 1956. Both the local and state/national districts are significant at the local level (as opposed to the state or national level).

D. UPDATED AND REVISED HISTORIC DISTRICT BOUNDARIES AND CONTRIBUTING/NON-CONTRIBUTING PROPERTY LIST

The survey team started with the goal of reviewing existing local and state/national historic district boundaries, taking into account changes in the districts since designation in 1993 and 2003 respectively. As the project progressed, it was also determined that the team's recommendation would be to bring the boundaries of the local and state/national historic districts into alignment.

As data was gathered, it became clear that there were some particular blocks where demolition and new construction had compromised historic character and left few buildings that could contribute to the historic districts. These areas were mostly within the local historic district and included most of the 600 block of Ocean Avenue, the northeast corner of the 300 block of Ocean Avenue, the west side of the 700 block of Central Avenue, the northwest corner of the 300 block of Wesley Avenue and the south end of the 800 block of Wesley Avenue. Within the state/national district boundaries only the southeast corner of the 700 block of Ocean Avenue was identified as having been compromised by demolition and new construction.

Another issue that arose during consideration of boundaries was the mounting evidence from historic map analysis and survey that the existing boundaries were not based on particularly strong historical or architectural attributes. It is clear that the historic district is located at the historic residential center of Ocean City, at least as it was defined in the 1880s. The district does contain the largest concentration of 1880s buildings in the city, but these represent only 7% of the buildings in the district. The remainder of the residential buildings are characteristic of a much larger area of Ocean City, which developed along almost the entirety of the island from First Street to Twentieth

Street after 1890. Residential areas with historically high concentrations of buildings from the 1890s to the 1920s exist across a broad area of Ocean City (see Figure 2.5). From a practical standpoint, this means that historic district boundaries, no matter where they are drawn within the study area, are likely to face at least a few architectural inconsistencies across boundaries, i.e. buildings of similar architectural character on both sides of the boundary. The strongest boundaries are where the district butts up against commercial areas (particularly the south end of Asbury Avenue), where it is not necessarily the age of the buildings, but their commercial use and style that creates a contrast. The boundaries are weakest where the historic district butts up against residential areas (Third Street, Ocean Avenue, north end of Asbury Avenue).

In thinking about a recommendation for revised boundaries that would bring the local and state/national historic districts into alignment, the survey team considered what was required to maintain visual continuity and historic spatial relationships among contributing properties. Where exactly did the historic district break down to a point that it was no longer justified to include an adjacent property? A series of boundary guidelines were created by the survey team to ensure consistency:

- Any area that has a commercial character that is stronger than its residential character (more than 50% commercial use) will not be within the boundaries because it is a residential historic district. This applies even if the buildings date to the period of significance and their original/historic use was residential. Commercial does not include hotels, guest houses, etc., which were generally for seasonal visitors.
- The continuity of the district is broken when there are more than three contiguous vacant lots or parking lots, or new construction. Lots are defined by the property boundaries and land use as established by 1956, not later development

and consolidation of small lots into larger lots. The justification for three lots is that it breaks the rhythm of the streetscape as seen by a pedestrian and thus represents a loss of integrity of feeling, setting, association and design.

- When there are non-contributing modern buildings on both sides of a street, directly opposite each other, that break up the historic district and are intrusive visual barriers to seeing the continuity of the historic streetscape, the boundary does not extend beyond those buildings.
- The numbered east-west streets are shorter blocks interrupted by alleys. Except on Fifth and Sixth Streets facing the camp meeting ground, they present a choppy historic streetscape because buildings at corners tended to be oriented to the more prominent north-south avenues exposing side elevations to the street and leaving usually only one to three buildings facing the east-west street. The streetscape on the numbered streets tends to be less architecturally cohesive because of a fewer number of buildings (and their orientation). The survival of a contributing corner property is important. On the edges of the district, particularly, the corner properties need to be anchored by contributing properties. The district boundary does not extend into new blocks when properties at two adjacent corners would be evaluated as non-contributing.

Additional guidelines were developed to judge if a building contributes to the historic district or not:

- A building must date from and have largely achieved its appearance during the recommended, revised period of significance of 1879 to 1956.
- Contributing buildings must, at a minimum, retain an identifiable massing and form achieved prior to 1956 with the greatest emphasis placed on the primary façade facing an avenue or street.

Additions to the rear or side elevations are less detracting, except when clearly visible from a street or avenue.

- Porch and fenestration patterns of the primary façade are significant. Major changes to the overall placement and patterns of porches, windows and doors detract from historical integrity and may be so critical as to make a building dating from the period of significance non-contributing.
- Exterior material integrity is not a major factor in determining contributing status. While it is desirable for contributing buildings to have material integrity, it is recognized that very few buildings retain original exterior materials including roof cladding, siding, porch deck, window sashes and frames, and doors.
- The spatial relationship on properties with main dwellings, garages and cottages is significant. This relationship is most evident along alleys and from the avenues into side yards. Secondary buildings dating from the period of significance and retaining attributes as described above are considered contributing.

Based on the above guidelines, the survey team has recommended a revised boundary for the local and state/national historic districts (Figure 4.1).

The recommended revised boundary will shrink the local historic district in specific areas where demolition and new construction has compromised the historic integrity and continuity of the district. Those areas recommended to be removed from the local historic consist principally of the following:

- the west side of the 700 block of Central Avenue (now largely parking lots)
- the south side of the 600 block of Eighth Street
- the 600 block of Ocean Avenue, excepting the southwest corner at the intersection of Seventh Street (now largely new construction)

- the northeast corner of the 300 block of Ocean Avenue (now largely new construction or highly altered pre-1956 construction)
- the south end of the 800 block of Wesley Avenue (surface parking lots and commercial in character)
- the northwest corner of the 300 block of Wesley Avenue (new construction)
- It is also recommended that the individually listed Ocean City Life-Saving Station at 801 Fourth Street be excluded from the local district. Including the station requires the creation of a “peninsula” boundary incorporating a large non-contributing condominium at 717-725 Fourth Street/340-342 Atlantic Avenue (Coastal Court) that separates the station from the district.

The recommended revised boundary will expand the state/national district where there are concentrations of contributing buildings dating from the recommended updated period of significance. Those areas to be included in the recommended expansion of the state/national district consist of the following:

- the previously excluded sections of the local historic district from Fifth Street north to Third Street along Central, Wesley and Ocean avenues (excepting those areas listed as excluded above)
- the southwest corner of the 700 block of Ocean Avenue

Both the local and state/national districts merit some adjustments on a lot-by-lot basis near the intersections of Plymouth Place and Ocean Avenue, Eighth Street and Ocean Avenue, Eighth Street and Wesley Avenue, and the east side of Central Avenue south of the Eighth Street intersection. These adjustments are to exclude commercial or non-contributing post-1956 buildings or to include contiguous contributing residential buildings from the recommended updated period of significance.



Figure 4.1. Recommended Updated Historic District Map with Contributing/Non-contributing Properties. Hunter Research, Inc. 2019.

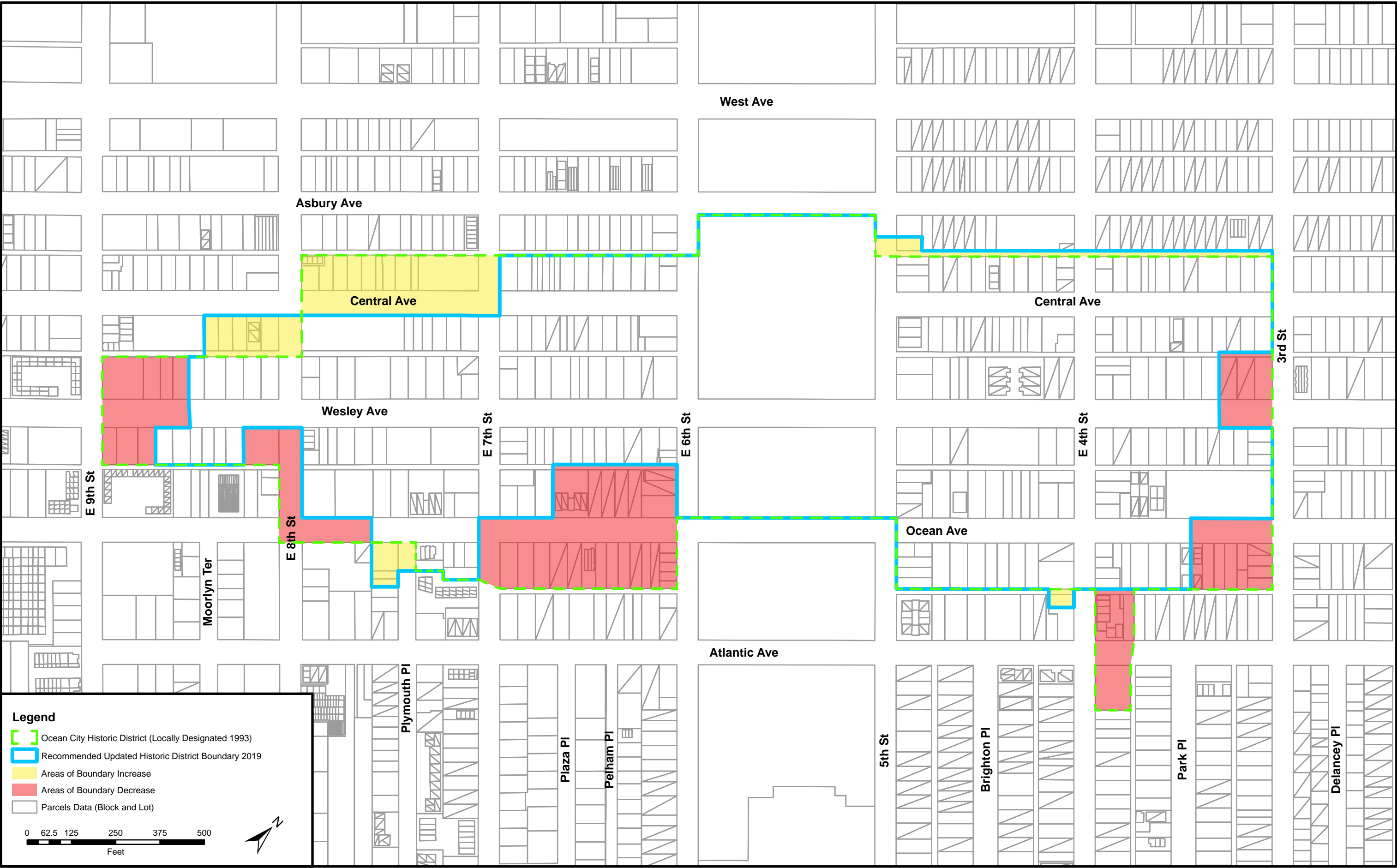


Figure 4.2. Recommended Boundary Increase/Decrease of the Local Ocean City Historic District. Hunter Research, Inc. 2019.

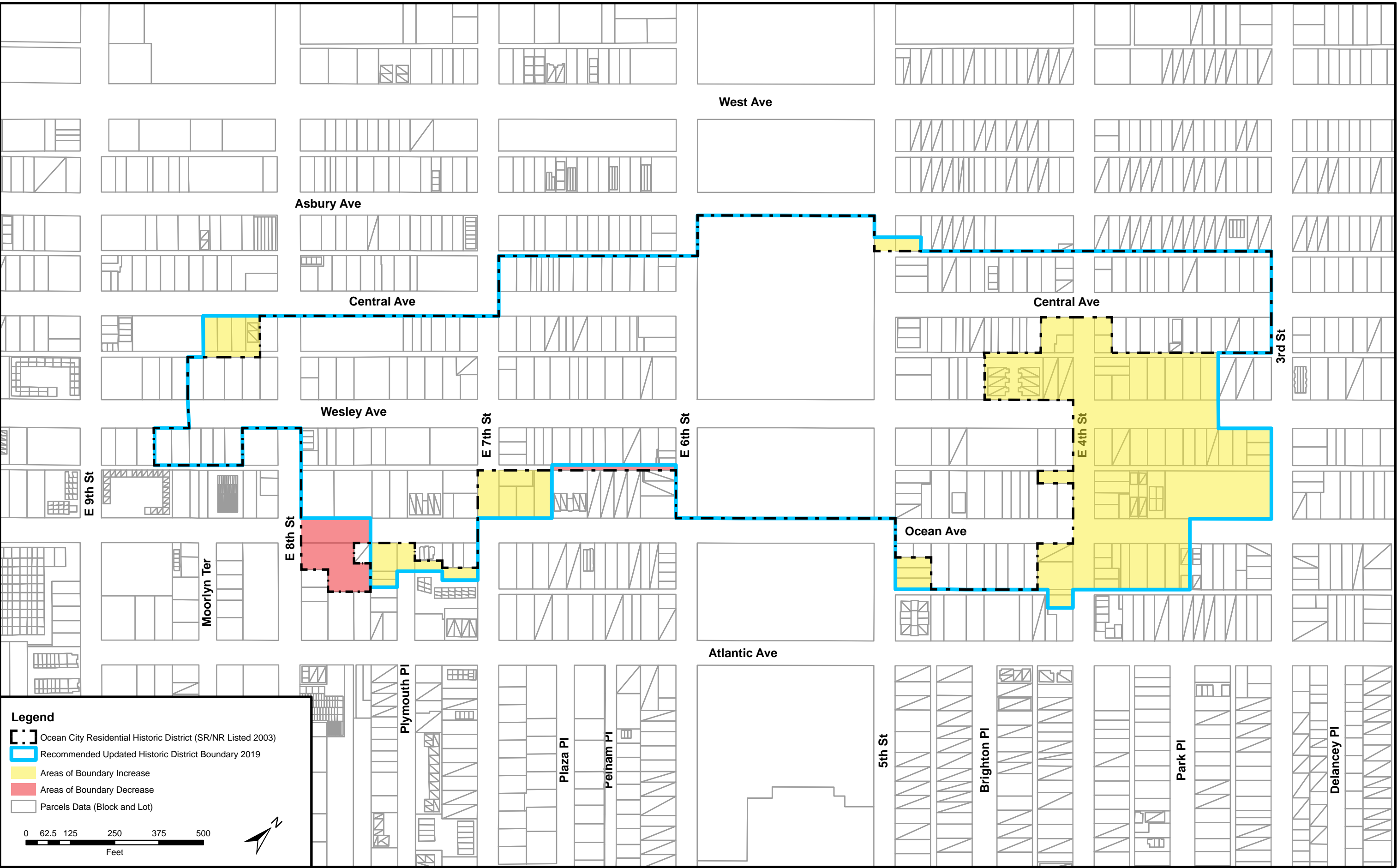


Figure 4.3. Recommended Boundary Increase/Decrease of the State/National Ocean City Residential Historic District. Hunter Research, Inc. 2019.

Figure 4.1 is a map showing the recommended revised boundaries and the distribution of contributing and non-contributing properties. Figure 4.2 is a map showing recommended boundary expansion and reduction for the local historic district. Figure 4.3 is a map showing the recommended boundary expansion and reduction for the state/national district.

Based on the recommended revised boundaries, the updated local and state/national historic districts will include 248 properties. Of the 248 properties, 208 are rated contributing and 40 are rated non-contributing. Table 4.1 is an updated list of contributing and non-contributing properties by address within the recommended updated boundaries of the historic district. Table 4.2 is a count of the resources within the updated district.

E. ADDITIONAL RESEARCH AND CONCLUSIONS

Recommended next steps are for the Ocean City Historic Preservation Commission (OCHPC) and the New Jersey Historic Preservation Office (NJHPO) to review and consider the results of this intensive-level architectural survey update. The most immediate consideration will be whether to take official action to update and revise the local and state/national designations. This requires careful consideration since it will result in reducing the size of the local historic district and increasing the size of the state/national district. There will be a net impact of dropping 58 properties from the local historic district and adding 55 properties to the state/national district. The OCHPC and the NJHPO will wish to discuss and coordinate their actions if the districts are to be brought into alignment. The local and state/national district amendment processes follow different paths, the one through a local ordinance and zoning process and the other through

the procedures governing eligibility for and listing on the New Jersey and National Registers of Historic Places.

At the local level, the OCHPC may wish to consider updating its “Guidelines and Recommendations for Architectural Review in the Ocean City Historic District” (Appendix C).⁶ This effort might be combined with implementation of flood risk management recommendations in the Ocean City Historic Preservation Plan, prepared post-Hurricane Sandy (Appendix E). The existing guidelines were adopted in 1993 and are over 25 years old. A cursory reading by the survey team suggests they are in need of review in light of present-day construction practices, materials and methods, as well as the needs of current residents and property owners. Issues of exterior material are paramount since the buildings in the historic district have in most cases lost exterior material integrity. It would be desirable to direct repairs in ways that restored old or substituted appropriate modern materials in more consistent ways. This could occur through a combination of zoning and voluntary owner participation and education. Over time, restoration to an appropriate level of material integrity would go a long way toward strengthening the district’s historic character.

From the standpoint of the survey team’s architectural historians, another consideration for the OCHPC is one of preservation philosophy in practice and application of the Secretary of the Interior’s Standards for the Treatment of Historic Properties. Specifically, the team had concerns regarding how closely new additions and construction in the district hewed to historic building patterns. For instance, there are currently several new buildings in the study area that mimic Queen Anne massing and asymmetry (see Photograph 3.38). This new construction may be interpreted by some as creating a “false sense of history,” i.e. confusing what is truly old and historic with something that is not. The Standards state that “New additions, exte-

Table 4.1. Properties within the Recommended Revised Boundaries of the Ocean City Historic District

NJHPO Property ID	Property Name	Recommended Status
1996416307	300 Central Ave.	Contributing
-383679247	301 Central Ave.	Contributing
-754882151	304 Central Ave.	Contributing
-2057370138	305 Central Ave.	Contributing
-940433744	308 Central Ave.	Contributing
-422598711	309-311 Central Ave.	Non Contributing
1398878108	312 Central Ave.	Contributing
-394324906	315 Central Ave.	Contributing
-1298362582	317 Central Ave.	Contributing
1532030740	320-322 Central Avenue	Non Contributing
-1334735515	321 Central Ave.	Contributing
1126030879	324 Central Ave.	Contributing
-2036013469	325 Central Ave.	Contributing
-740587923	328 Central Ave.	Non Contributing
-726835274	329 Central Ave.	Contributing
1603593310	330-332 Central Ave.	Contributing
-829430412	334 Central Ave	Contributing
917407572	335 Central Ave.	Non Contributing
-354323566	337-339 Central Ave.	Contributing
691968194	340-342 Central Ave.	Contributing
1643543723	341 Central Ave.	Contributing
1861988057	346 Central Ave.	Contributing
-88418282	405 Central Ave.	Contributing
1981450735	406 Central Ave.	Contributing
-98343313	408 Central Ave.	Contributing
2108110529	409-411 Central Ave.	Contributing
349968828	412 Central Ave.	Contributing
751791629	413-415 Central Ave.	Contributing
1996536708	416 Central Ave.	Contributing
963399859	417 Central Ave.	Contributing
1673471515	420 Central Ave.	Contributing
-233056481	421-423 Central Ave.	Contributing
-1145474712	425-427 Central Ave.	Non Contributing
-2070547264	426 Central Ave.	Contributing
-771401057	428 Central Ave.	Contributing
2133866116	429-431 Central Ave.	Contributing
1862491573	432 Central Ave.	Non Contributing
-1183568587	433 Central Ave.	Contributing
1447756152	434-436 Central Ave.	Non Contributing
-988280213	435-437 Central Ave.	Contributing
1908849860	600 Central Ave.	Non Contributing
1891279147	604 Central Ave.	Contributing
1123333318	608-610 Central Ave.	Contributing
981645137	611 Central Ave.	Contributing
-360233355	612-614 Central Ave.	Non Contributing

Table 4.1. (Cont.) Properties within the Recommended Revised Boundaries of the Ocean City Historic District

NJHPO Property ID	Property Name	Recommended Status
-1064884889	613 Central Ave.	Contributing
-992186415	617 Central Ave.	Contributing
-1698803131	618 Central Ave.	Contributing
698250274	622-624 Central Ave.	Contributing
1988238476	623 Central Ave.	Contributing
1597059395	625-627 Central Ave.	Non Contributing
-1881291349	626 Central Ave.	Contributing
2027398595	629 Central Ave.	Contributing
-1169191475	631 Central Ave.	Contributing
-581738224	632 Central Ave.	Contributing
-1951336965	634-636 Central Ave.	Contributing
2146645956	635 Central Ave.	Contributing
-111708890	638 Central Ave.	Contributing
174917018	639 Central Ave.	Contributing
1931459503	640-642 Central Ave.	Contributing
-1605780285	641 Central Ave.	Contributing
696630003	644 Central Ave.	Contributing
-1338495304	650 Central Ave.	Contributing
-1855777921	701 Central Ave.	Contributing
1782012437	705 Central Ave. (John Voss Residence)	Contributing
-1333181924	715-717 Central Ave.	Contributing
-635691748	801 Central Ave.	Contributing
260319846	805 Central Ave.	Non Contributing
566027813	809 Central Ave. (Godfrey Funeral Home)	Contributing
1626561289	813 Central Ave.	Contributing
1573858233	817-819 Central Ave.	Contributing
-1897468899	501 Eighth Street (St. Peter's United Methodist Church)	Contributing
1037435620	511-519 Eighth St.	Contributing
758820410	605 Eighth St. (Varsity Inn)	Contributing
825214215	617 Eighth St. (Blue Water Inn)	Contributing
1842502877	409 Fifth St.	Contributing
1283501423	411 Fifth St.	Contributing
-310616247	413 Fifth St.	Contributing
-1751355763	415 Fifth St.	Contributing
-18175372	501 Fifth St.	Contributing
-1600906438	515 Fifth St.	Contributing
261178086	519 Fifth St. (Reverend William H. Burrell House)	Contributing
-351440517	611-613 Fifth St.	Non Contributing
-1659800416	615 Fifth St.	Contributing
-1072329712	617 Fifth St.	Contributing
-99601704	621 Fifth St.	Non Contributing

Table 4.1. (Cont.) Properties within the Recommended Revised Boundaries of the Ocean City Historic District

NJHPO Property ID	Property Name	Recommended Status
828044944	701-703 Fifth St.	Contributing
1986834155	705 Fifth St.	Contributing
-1562847012	707 Fifth St.	Contributing
-207036198	709 Fifth St.	Contributing
2084212056	408 Fourth St.	Contributing
-1852068888	410 Fourth St.	Contributing
2054822904	411 Fourth St.	Contributing
-282465220	412 Fourth St.	Contributing
-53082642	501-503 Fourth St.	Contributing
70506054	507 Fourth St.	Contributing
2111641465	508 Fourth St.	Contributing
2017494465	509 Fourth St.	Contributing
1222328977	511 Fourth St.	Contributing
772282066	609 Fourth St.	Contributing
1281834818	610 Fourth St.	Non Contributing
1536751998	611 Fourth St.	Contributing
275963607	613 Fourth St.	Contributing
-1875048087	701 Fourth St.	Contributing
930835099	705 Fourth St.	Contributing
-2110193856	707 Fourth St.	Contributing
1901319806	708-710 Fourth St.	Contributing
-403576793	709 Fourth St.	Contributing
-1453826495	712 Fourth St.	Contributing
977191159	300 Ocean Ave.	Contributing
859286002	319 Ocean Ave.	Contributing
1619743675	322-328 Ocean Ave.	Non Contributing
267665877	323 Ocean Ave.	Contributing
-261593726	325 Ocean Ave.	Contributing
1678549979	329-331 Ocean Ave.	Non Contributing
1173900171	330 Ocean Ave.	Contributing
-1384662560	332 Ocean Ave.	Contributing
1239167573	333 Ocean Ave.	Contributing
2100115186	334 Ocean Ave.	Contributing
409308157	335 Ocean Ave.	Contributing
-2034046738	340 Ocean Ave.	Contributing
-326441534	400 Ocean Ave.	Contributing
1297412210	401-403 Ocean Ave.	Non Contributing
-783349312	408 Ocean Ave.	Contributing
584062091	409-411 Ocean Ave.	Contributing
-634215322	410 Ocean Ave.	Non Contributing
256370809	412 Ocean Ave.	Contributing
1337029807	413 Ocean Ave.	Contributing
100095743	414 Ocean Ave.	Contributing
-1719808001	415 Ocean Ave.	Contributing
-627789274	416-418 Ocean Ave.	Contributing

INTENSIVE-LEVEL ARCHITECTURAL SURVEY, OCEAN CITY HISTORIC DISTRICTS, OCEAN CITY

Table 4.1. (Cont.) Properties within the Recommended Revised Boundaries of the Ocean City Historic District

NJHPO Property ID	Property Name	Recommended Status
-30566923	417 Ocean Ave.	Contributing
-928331953	419 Ocean Ave.	Contributing
1231250644	420 Ocean Ave.	Contributing
1141846341	424 Ocean Ave.	Contributing
385710610	425 Ocean Ave.	Contributing
-1690091067	428 Ocean Ave.	Contributing
8847353	429 Ocean Ave.	Contributing
271158690	430 Ocean Ave.	Contributing
-744489263	433-435 Ocean Ave.	Contributing
655027297	630 Ocean Ave.	Contributing
1362487473	632-634 Ocean Ave.	Contributing
1407117690	636 Ocean Ave.	Contributing
482147943	701 Ocean Ave. (7th and O'Rourke)	Contributing
-432330208	703 Ocean Ave.	Contributing
1639821795	704 Ocean Ave.	Contributing
-485626930	705 Ocean Ave.	Contributing
-1103293730	708 Ocean Ave.	Contributing
-428022358	710-712 Ocean Ave.	Non Contributing
1640563118	718 Ocean Ave.	Non Contributing
-1192427714	720 Ocean Ave. (The Scarborough Inn)	Contributing
-575128532	724 Ocean Ave.	Contributing
1188227477	701 Plymouth Pl.	Contributing
-1343036026	705 Plymouth Pl.	Contributing
892973698	706 Plymouth Pl.	Contributing
1802026127	708-710 Plymouth Pl.	Contributing
1127256998	501 Seventh St.	Contributing
1410876909	508-510 Seventh St.	Contributing
-1397598189	509 Seventh St.	Contributing
-2009127007	605-607 Seventh St.	Contributing
827799722	609 Seventh St.	Contributing
-1543700380	610 Seventh St.	Contributing
159389385	611 Seventh St. (Crescent Lodge)	Contributing
-208990425	704 Seventh St.	Contributing
1429186338	408 Sixth St.	Contributing
-682327918	500 Sixth St.	Non Contributing
1519605370	606 Sixth St.	Contributing
-116316887	608 Sixth St.	Contributing
-1258185390	600 Third St.	Contributing
-737010486	602-604 Third St.	Contributing
52399695	608 Third St.	Contributing
1963522887	305 Wesley Ave.	Contributing
-1780833721	309-311 Wesley Ave.	Non Contributing
-229745191	313-315 Wesley Ave.	Non Contributing
-713463717	314 Wesley Ave.	Contributing
-852947379	316 Wesley Ave.	Non Contributing

Table 4.1. (Cont.) Properties within the Recommended Revised Boundaries of the Ocean City Historic District

NJHPO Property ID	Property Name	Recommended Status
586738305	317 Wesley Ave.	Contributing
-1601522930	319 Wesley Ave.	Contributing
702093824	320 Wesley Ave.	Contributing
-759165577	321 Wesley Ave.	Contributing
-1548673362	326 Wesley Ave.	Contributing
-493139988	327 Wesley Ave.	Contributing
-393899519	328-330 Wesley Ave.	Non Contributing
1393948028	331 Wesley Ave.	Non Contributing
468160558	332 Wesley Ave.	Contributing
872042620	335-337 Wesley Ave.	Non Contributing
-1226199939	336 Wesley Ave.	Contributing
-1389184873	341 Wesley Ave.	Contributing
1214877389	400-402 Wesley Ave.	Non Contributing
-1803480551	401 Wesley Ave.	Contributing
-1732400105	404-406 Wesley Ave.	Non Contributing
1406703751	405 Wesley Ave.	Contributing
-1581754922	407-421 Wesley Ave. (Wesley Park)	Non Contributing
52054026	408-414 Wesley Ave.	Non Contributing
-28733358	420 Wesley Ave.	Contributing
-1902413244	423-425 Wesley Ave.	Non Contributing
39188176	424 Wesley Ave.	Contributing
-43766171	426 Wesley Ave.	Contributing
-2057916645	428-430 Wesley Ave.	Non Contributing
946494646	429 Wesley Ave.	Contributing
-876571834	435 Wesley Ave.	Contributing
1220323796	502 Wesley Avenue (War Memorial Park)	Non Contributing
1654110873	550 Wesley Ave. (Ocean City Tabernacle)	Non Contributing
1364168894	600 Wesley Ave. (Fleetwood Hotel)	Contributing
-1739015117	603 Wesley Ave.	Contributing
562351261	605 Wesley Ave.	Contributing
1182100926	606 Wesley Ave.	Non Contributing
-856060134	608 Wesley Ave.	Contributing
-1982232999	609-611 Wesley Ave.	Contributing
799529672	612 Wesley Ave.	Contributing
-560638648	615 Wesley Ave. (Genevieve Guest House)	Contributing
1805785866	616 Wesley Ave.	Contributing
1822842422	617 Wesley Ave.	Non Contributing
-1615783889	619 Wesley Ave.	Contributing
49251219	620-622 Wesley Ave.	Contributing
239951944	623 Wesley Ave.	Contributing
517662069	624 Wesley Ave.	Contributing
-1306878807	625 Wesley Ave.	Non Contributing

Table 4.1. (Cont.) Properties within the Recommended Revised Boundaries of the Ocean City Historic District

NJHPO Property ID	Property Name	Recommended Status
887008681	628 Wesley Ave.	Contributing
1122612146	629 Wesley Ave.	Contributing
271210657	631 Wesley Ave.	Contributing
135778163	632 Wesley Ave. (The Luray Hotel)	Contributing
-1392082357	633 Wesley Ave.	Contributing
1928178383	637 Wesley Ave.	Contributing
-1370437320	638 Wesley Ave.	Contributing
-1504560562	700-702 Wesley Ave.	Contributing
-961413775	701 Wesley Avenue (First Presbyterian Church)	Contributing
-1628157648	704-706 Wesley Ave.	Contributing
1418053357	708 Wesley Ave.	Contributing
1389969441	712 Wesley Ave.	Non Contributing
1658502944	725 Wesley Ave.	Contributing
1745415419	729-731 Wesley Ave.	Contributing
-1437183049	730 Wesley Ave.	Contributing
871669070	732 Wesley Ave.	Contributing
886291127	733-735 Wesley Ave.	Contributing
-657619145	737 Wesley Avenue	Non Contributing
1161598806	738 Wesley Ave.	Contributing
-1835443606	800 Wesley Ave.	Contributing
-1368253507	804 Wesley Ave.	Contributing
455287084	807 Wesley Ave.	Contributing
758050098	808 Wesley Ave.	Contributing
1685710010	811 Wesley Ave.	Contributing
-1101254996	812 Wesley Ave.	Contributing
-1007002435	815 Wesley Ave.	Contributing
1389042403	816 Wesley Ave. (Thomas S. Simmons House)	Contributing
-2005233177	819 Wesley Ave.	Contributing
-437635352	821-823 Wesley Ave.	Contributing
-321217077	825 Wesley Ave.	Contributing

Table 4.2. Count of Resources within the Recommended Revised Boundaries of the Ocean City Historic District

Property Type	Contributing	Non-Contributing
Buildings		
Main Dwellings	182	30
Cottages	32	1
Apartments/Condominiums	9	3
Stables/Garages	52	2
Sheds/Outbuildings	24	5
Churches/Religious Assembly	3	0
Hotels	8	0
Commercial	1	1
Mixed Use	8	1
Sites/Landscapes		
Parks	0	3
Parking Lots	0	5
Vacant Lots (Demolitions)	0	2
Structures	0	0
Objects	0	0
Total	319	53

rior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be *differentiated* [emphasis added] from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”⁷ Striking this balance is difficult to execute on the scale of a historic district, especially one as architecturally varied as Ocean City’s. A consistent approach to differentiation needs to be adopted and reflected in updated historic district guidelines that are practical and understandable to all parties from city officials to contractors, owners and residents. Updating the city’s guidelines may well benefit from outside input from experienced preservation architects and historians who have successfully applied the Standards in similar districts and who are up-to-date on best preservation practices.

Flood Mitigation. Aside from development pressures, flooding likely represents the greatest threat to the Ocean City Historic District. Recent storms, particularly Hurricane Sandy, combined with global sea-level rise have prompted the OCHPC to consider how to prepare for the impacts of flooding on historic structures. In 2017, a Historic Preservation Plan (see Appendix E) was written in response to recommendations contained in the Ocean City Strategic Recovery Planning Report.⁸ Hunter Research, Inc. concurs with the basic recommendations of the Historic Preservation Plan, including its emphasis on the importance of the National Flood Insurance Program (NFIP) and taking advantage of the variance criteria for historic structures to ensure that their historic qualities are protected. Bringing the local and state/national historic districts into closer conformity will help to ensure that NFIP is applied consistently across the district in the future.

Other flood mitigation measures referenced by the Historic Preservation Plan include encouraging property owners to prepare for flooding by creating positive drainage around buildings and elevating mechanical and utility equipment. Existing historic buildings with raised basements may also be “flood-proofed” by measures that equalize hydrostatic pressure inside and outside the basement walls. Much of this could be accomplished within the historic district with very little impact on the historic character and significance of contributing resources. These mitigation measures should be addressed by updated Historic Preservation Guidelines.

While many contributing buildings are already elevated by virtue of their original raised basements, some buildings may benefit from elevation above their original historic grade. Any proposed elevation should review alternatives and select an appropriate approach that avoids or minimizes the impact on character-defining historic architectural features. In most instances, elevations on raised foundation walls to the minimum required will be historically appropriate. Using a modern foundation material such as poured concrete with an appropriate level of finish will differentiate new elevations from original historic raised basements of brick or rusticated concrete block. Elevations on open pilings, columns or posts are not in the character of the historic district and should be avoided. Parking spaces under elevated buildings are entirely out of keeping with the district’s character. Historically, vehicular parking has taken place in separate, relatively small garages, usually accessed from alleys. If a building is elevated, new garages and garage doors on primary street-facing facades should be avoided.

¹Meredith Arms Bzdak, Ocean City Residential Historic District, National Register of Historic Places Registration Form, October 2001, executed January 15, 2003 (New Jersey Register of Historic Places) and March 20, 2003 (National Register of Historic Places), p. 8:1.

²Ibid.

³Ibid., p. 7:2.

⁴U.S. Department of the Interior, National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, 1990 (Revised 1991, 1995, 1997, Revised for Internet 1995, 2001, 2002), accessed March 2019, www.nps.gov/nr/publications/bulletins/nrb15.

⁵Bzdak 2001, p. 7:3.

⁶Rothe Partnership, *Guidelines and Recommendations for Architectural Review in the Ocean City Historic District*, 1992.

⁷U.S. Department of the Interior, National Park Service, Technical Preservation Services, *Rehabilitation Standards and Guidelines*, accessed March 2019, <https://www.nps.gov/tps/standards/rehabilitation.htm>.

⁸City of Ocean City, *Historic Preservation Plan*, 2017.

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Appendix A

HISTORIC PRESERVATION FUND GRANT REQUEST FOR PROPOSALS (RFP) AND SCOPE OF WORK

SCOPE OF WORK

Intensive-Level Architectural Survey

Ocean City Historic District
Ocean City, Cape May County, N.J.

PROJECT NO. P1164-00

STATE OF NEW JERSEY

Honorable Chris Christie, Governor
Honorable Kim Guadagno, Lt. Governor

DEPARTMENT OF THE TREASURY

Ford M. Scudder, Treasurer



DIVISION OF PROPERTY MANAGEMENT AND CONSTRUCTION

Christopher Chianese, Director

Date: August 30, 2017

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PROJECT NAME: Intensive-Level Architectural Survey
PROJECT LOCATION: Ocean City Historic District
PROJECT NO: P1164-00
DATE: August 30, 2017

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I. OBJECTIVE

The objective of this project is to conduct an Intensive-Level Architectural Survey of approximately 300 properties in and surrounding the NJ & National Register listed and locally designated historic districts in Ocean City, NJ.

II. CONSULTANT QUALIFICATIONS

A. CONSULTANT & SUB-CONSULTANT PRE-QUALIFICATIONS

The Consultant shall be a firm pre-qualified with the Division of Property Management & Construction (DPMC) in the following discipline(s):

- **P050 Historic Preservation Consultant**

The Consultant shall employ at a minimum the services of an Architectural Historian qualified in accordance with the National Park Service *Professional Qualification Standards*, as well as, **any and all** other Architectural, Engineering and Specialty Disciplines necessary to complete the project as described in this Scope of Work (SOW).

III. PROJECT BUDGET

A. CURRENT WORKING ESTIMATE (CWE)

The Current Working Estimate (CWE) for this project is \$50,000.

The CWE is the Client Agency's financial budget based on this project Scope of Work and shall not be exceeded during the design and construction phases of the project unless DPMC approves the change in Scope of Work through a Contract amendment.

C. CONSULTANT'S FEES

The current working estimate for this project ***shall not*** be used as a basis for the Consultant's fees. The Consultant's fees shall be based on the information contained in this Scope of Work document and the observations made and/or the additional information received during the pre-proposal meeting.

IV. PROJECT SCHEDULE

A. SCOPE OF WORK SCHEDULE

The following schedule identifies the estimated design and construction phases for this project and the estimated durations.

PROJECT PHASE	ESTIMATED DURATION (Weeks)
1. Kick-off Meeting	1
2. Background Research/Fieldwork	8
3. Submission of 1 st Round of Draft Product (100 Survey Forms)	6
4. Submission of 2 nd Round of Draft Product (100 Survey Forms)	6
5. Submission of 3 rd Round of Draft Product (100 Survey Forms)	6
6. Submission of Complete Draft Including Historical Narrative Report & Survey Forms	6
7. Submission of Final Product	6

B. CONSULTANT'S PROPOSED SCHEDULE

The Consultant shall submit a project bar chart schedule with their technical proposal that is similar in format and detail to the schedule depicted in **Exhibit 'A'**. The bar chart schedule developed by the Consultant shall reflect their recommended project phases, phase activities, activity durations.

The Consultant shall estimate the duration of the project Close-Out Phase based on the anticipated time required to complete each deliverable identified in Section XIV of this document entitled "Contract Deliverables - Project Close-Out Phase" and include this information in the bar chart schedule submitted.

A written narrative shall also be included with the technical proposal explaining the schedule submitted and the reasons why and how it can be completed in the time frame proposed by the Consultant.

This schedule and narrative will be reviewed by the Consultant Selection Committee as part of the evaluation process and will be assigned a score commensurate with clarity and comprehensiveness of the submission.

C. CONSULTANT SCHEDULE

Based on the Notice to Proceed, Consultant shall update their approved schedule and shall distribute it at the kickoff meeting. Note that this schedule shall be submitted in both paper format and on compact disk in a format compatible with *Microsoft Project*. This schedule will be binding for the Consultant's activities and will include the start and completion dates for each activity. The Consultant and Project Team members shall use this schedule to ensure that all milestone dates are being met for the project. The Consultant shall update the schedule to reflect performance periodically (minimally at each phase) for the Project Team review and approval. Any recommendations for deviations from the approved schedule must be explained in detail as to the causes for the deviation(s) and impact to the schedule.

V. PROJECT SITE LOCATION & TEAM MEMBERS

A. PROJECT SITE ADDRESS

The location of the project site is:

Ocean City, Cape May County, New Jersey

See **Exhibit 'B'** for the project site map.

B. PROJECT TEAM MEMBER DIRECTORY

The following are the names, addresses, and phone numbers of the Project Team members.

1. DPMC Representative:

Name:	<u>Edward Mulvan, Administrator</u>
Address:	<u>DEP/Natural & Historic Resources</u>
	<u>Office of Resource Development</u>
	<u>501 East State Street, 4th Floor</u>
	<u>Mail Code 502-04A, P.O. Box 420</u>
	<u>Trenton, NJ 08625-0420</u>
Phone No:	<u>(609) 984-3819</u>
E-Mail No:	<u>edward.mulvan@dep.nj.gov</u>

2. Client Agency Representative:

Name: Jonathan Kinney, Historic Preservation Specialist
Address: DEP. Historic Preservation Office
501 East State Street, 4th Floor
Trenton, NJ 08625
Phone No: (609) 984-0141
E-Mail No: jonathan.kinney@dep.nj.gov

VI. PROJECT DEFINITION

A. BACKGROUND

The State of New Jersey, Department of Environmental Protection, Natural & Historic Resources Group, Historic Preservation Office is soliciting Proposals for an Intensive-Level Architectural Survey of approximately 300 properties within and adjacent to the New Jersey and National Register listed and locally designated historic districts in Ocean City, Cape May County, New Jersey.

The goal of the survey is to provide a much-needed update to the existing information on properties within the districts and to help Ocean City's planning board, zoning board of adjustment, and historic preservation commission to make informed land use decisions regarding properties in the district and to amend the district boundary, if appropriate. An updated survey will enhance the capacity of the local preservation program and will support the work of the Historic Preservation Office and the local historic preservation commission.

The survey shall be conducted in accordance with the New Jersey Guidelines for Architectural Survey. The survey data will be gathered using a database application provided by the HPO and mapping will be based on GIS data. The results of the survey shall be compiled in a report that presents intensive-level research, eligibility findings, and summarizes the overall survey effort.

Information generated from this Intensive-level Architectural Survey will enable the Ocean City Planning Board, Zoning Board of Adjustment and Historic Preservation Commission to make informed land use decisions in accordance with the municipal Master Plan, local ordinances, and the Municipal Land Use Law. It will also assist the Ocean City Historic Preservation Commission in making reasonable, consistent and justifiable decisions.

B. FUNCTIONAL DESCRIPTION OF OCEAN CITY

Existing survey documentation dates from 1990 (the survey) and 2003 (the National Register nomination). Generally, based on the rapid pace of change statewide, the HPO recommends revisiting surveys after about 10 years. Ocean City has certainly experienced much change since the existing documentation was created – across the spectrum from restorations to complete redevelopment. For these reasons, the HPO recommends that a new intensive-level architectural survey in Ocean City be undertaken.

Ocean City has demonstrated their local commitment to historic preservation and has been designated as a Certified Local Government by the National Park Service. The local historic preservation commission faces dual challenges in sustaining their resources. Ocean City is located in a dynamic coastal environment, regularly experiencing flooding and storm events. Ocean City is also a vibrant coastal resort and is consequently a dynamic architectural environment. A better understanding of the historic resources that make up the historic district, and a better understanding of the district's current boundaries, will enhance the City's local historic preservation program and their abilities to prepare for, and recover from, future storm events. It will also help to support the work of the local historic preservation commission and the Historic Preservation Office.

VII. CONSULTANT RESPONSIBILITIES

A. REQUIREMENTS

1. General:

The Consultant shall employ at a minimum the services of an Architectural Historian qualified in accordance with the National Park Service *Professional Qualification Standards*, to produce an intensive-level architectural survey of approximately 300 historic resources. Surveyed resources will be documented individually and as part of an historic district.

The survey must be conducted in accordance with the HPO *Guidelines for Architectural Survey* (Guidelines). The survey data will be gathered using a database application provided by the HPO and mapping will be based on GIS data. The results of the survey shall be compiled in a report that presents intensive-level research, eligibility findings, and summarizes the overall survey effort.

2. Intensive-Level Survey Documentation:

The following products shall be produced as part of the survey effort. The Consultant shall conduct an Intensive-level Survey consisting of:

Survey Forms

- Preparation of HPO approved forms for a minimum of 300 historic resources. The description field should have three paragraphs. The first paragraph should be an architectural description of the building. This description should identify whether the building has been elevated or otherwise altered for flood protection. The second paragraph should be a brief narrative history of the building. The third paragraph should include a recommendation of individual eligibility as well as contributing or non-contributing status of the building in the historic district – and must include a persuasive and well-reasoned rationale for these recommendations. **All forms must be submitted in electronic and hard copy. The electronic copy must be submitted as a Microsoft Access database in the data-structure provided by the HPO. The hard copy inventory forms will be generated from the database.**
- Preparation of attachments and eligibility worksheets for those properties identified as potentially individually eligible.
- Assessment of “key-contributing” (i.e. individually eligible), “contributing” and “non-contributing” status for all properties surveyed, as they relate to the Ocean City Historic District.

Photography

- Survey photography shall include at least one digital color photograph of the entire principal elevation or view for every historic property in the intensive-level survey (this photograph shall appear on the Base Survey Form for the subject property).
- Additional photographs, which clearly contribute to an understanding of the property’s significance, are strongly recommended. These photographs shall appear on continuation sheets following the survey form for the subject property.
- Survey photographs shall be submitted as color digital images in JPEG format with a minimum pixel array of 1200 by 1800 (approximately 4” by 6” at 300dpi).

GIS Mapping

- GIS Mapping must be based on existing digital parcel maps, or an HPO approved alternate, such as Global Positioning System (GPS) data.
- Digital submissions must include separate ArcView shapefiles in the data structure provided by the HPO:
 - a. Historic District boundaries (polygons). Where the Historic District boundary coincides with a municipal boundary, the Historic District Boundary must overlay the municipal boundary exactly.
 - b. Property locations (points).
- Geospatial metadata sufficient to satisfy the metadata reporting requirements of the NJDEP Mapping and Digital Data Standards (2013) available online at http://nj.gov/dep/gis/assets/NJDEP_GIS_Spatial_Data_Standards_2013.pdf
- **All digital data shall be submitted on CD-ROM in the formats referenced above.**
- The GIS data shall serve as the basis for creating the 2" x 3" location map for each surveyed property. The location map shall be saved as a digital image in JPEG format that will be included on the hard copy survey forms.

3. Intensive-Level Survey Report:

The Consultant shall prepare an intensive-level survey report in accordance with Section 3.5 of the Guidelines for Architectural Survey. The report shall be comprised of at least 30 pages of text (12pt type in a single spaced format), not including survey forms, maps, photos and illustrations. The final report must be submitted to the HPO in both electronic and hard copy. The electronic copy must be submitted on CD or DVD as a Microsoft Word document and as a PDF.

The report will include the following sections: title page, abstract, table of contents, list of illustrations, introduction, background research including historic overview and contexts, research design, descriptions of architectural survey, interpretations and conclusions, recommendations. It will be illustrated with current and historic photographs and maps. It will be accompanied by a bibliography. Appendices will include resumes of project personnel, the scope of work and accepted proposal, and survey forms. Particular emphasis will be placed on the appropriate period of significance for the historic district. The report shall also include specific analysis of the impact of elevations, and any other adaptations for climate change, on the character and integrity of the historic district.

4. Deliverables:

For purposes of this Grant Agreement the Consultant shall produce two (2) hard copies of all survey products defined above. The HPO and Ocean City shall each receive one (1) complete hard copy set of the completed survey products and an electronic copy, submitted on a CD or DVD as both a Microsoft Word document and PDF, in accordance with the grant Schedule. See Section X below for further details.

B. PROJECT COMMENCEMENT

A meeting shall be scheduled with the Consultant and the Project Team members at the commencement of the project to obtain and/or coordinate the following information:

1. Project Directory:

Develop a project directory that identifies the name and phone number of key designated representatives who may be contacted during the phases of this project.

2. Site Access:

Develop procedures to access the project site and provide the names and phone numbers of approved escorts when needed. Obtain copies of special security and policy procedures that must be followed.

3. Project Coordination:

Review and become familiar with any current and/or future projects at the site that may impact the scheduling requirements of this project.

4. Existing Documentation:

Copies of the following documents will be provided to each Consulting firm at the pre-proposal meeting to assist in the bidding process.

- New Jersey and National Register of Historic Places Nomination for the Ocean City Residential Historic District
- Local Historic District Designation – Ocean City
- Existing Survey Data on file at the Historic Preservation Office

Review these documents and any additional information that may be provided at a later date such as reports, studies, surveys, equipment manuals, as-built drawings, etc. The State does not attest to the accuracy of the information provided and accepts no responsibility for the consequences of

errors by the use of any information and material contained in the documentation provided. It shall be the responsibility of the Consultant to verify the contents and assume full responsibility for any determination or conclusion drawn from the material used. If the information provided is insufficient, the Consultant shall take the appropriate actions necessary to obtain the additional information required.

All original documentation shall be returned to the provider at the completion of the project.

5. Scope of Work:

Review the administration responsibilities and the submission requirements identified in this Scope of Work with the Project Team members. Items such as: contract deliverables, special sequencing requirements, special hours based on Client Agency programs or building occupancy, security needs, weather restrictions, and coordination with other project activities at the site shall be addressed.

6. Project Schedule:

Review and update the project schedule with the Project Team members.

C. MEETINGS & PRESENTATIONS

1. Meetings:

Conduct the appropriate number of review meetings with the Project Team members during each phase of the project so they may determine if the project meets their requirements, question any aspect of the contract deliverables, and make changes where appropriate. The Consultant shall describe the philosophy and process used in the development of the criteria and the various alternatives considered to meet the project objectives. Selected studies, sketches, cost estimates, schedules, and other relevant information shall be presented to support the solutions proposed. Special considerations shall also be addressed such as: site access limitations, schedule requirements, security restrictions, etc.

It shall also be the responsibility of the Consultant to arrange and require all critical Sub-Consultants to be in attendance at the review meetings.

Record the minutes of each meeting and distribute within seven (7) calendar days to all attendees and those persons specified to be on the distribution list by the Project Manager.

2. Presentations:

The minimum number of presentations required for each phase of this project is identified below for reference:

Background Research/Fieldwork: One (1) oral presentation at phase completion.

Submission of 1st Round of Draft Product: One (1) oral presentation at phase completion.

Submission of 2nd Round of Draft Product: One (1) oral presentation at phase completion.

Submission of 3rd Round of Draft Product: One (1) oral presentation at phase completion.

Submission of Complete Including Historical Narrative Report & Survey Forms: One (1) oral presentation at phase completion.

Submission of Final Product: One (1) oral presentation at phase completion.

VIII. GENERAL REQUIREMENTS

A. SCOPE CHANGES

The Consultant must request any changes to this Scope of Work in writing. An approved DPMC 9d Consultant Amendment Request form reflecting authorized scope changes must be received by the Consultant prior to undertaking any additional work. The DPMC 9d form must be approved and signed by the Director of DPMC and written authorization issued from the Project Manager prior to any work being performed by the Consultant. Any work performed without the executed DPMC 9d form is done at the Consultant's own financial risk.

PROJECT NAME: Intensive-Level Architectural Survey
PROJECT LOCATION: Ocean City Historic District
PROJECT NO: P1164-00
DATE: August 30, 2017

IX. SOW SIGNATURE APPROVAL SHEET

This Scope of Work shall not be considered a valid document unless all signatures appear in each designated area below.

The Client Agency approval signature on this page indicates that they have reviewed the design criteria and construction schedule described in this project Scope of Work and verifies that the work will not conflict with the existing or future construction activities of other projects at the site.

SOW PREPARED BY: James W. Wright 8/30/2017
JAMES WRIGHT, PROJECT MANAGER
DPMC PROJECT PLANNING & INITIATION DATE

SOW APPROVED BY: J. Mckenna 9/1/17
JAMES MCKENNA, MANAGER
DPMC PROJECT PLANNING & INITIATION DATE

SOW APPROVED BY: E. Mulvan 9/14/17
EDWARD MULVAN, ADMINISTRATOR
DEP/ NATURAL & HISTORIC RESOURCES DATE

SOW APPROVED BY: Jonathan Kinney 9/19/17
JONATHAN KINNEY, PRESERVATION SPECIALIST
DEP/HISTORIC PRESERVATION OFFICE DATE

SOW APPROVED BY: Richard Flodmand 9/28/17
RICHARD FLODMAND, DEPUTY DIRECTOR
DIV PROPERTY MGT & CONSTRUCTION DATE

X. CONTRACT DELIVERABLES

The following is a listing of Contract Deliverables that are required at the completion of each phase of this project. The Consultant shall refer to the DPMC publication entitled, "Procedures for Architects and Engineers," Volumes I and II, 2nd Edition, dated January, 1991 to obtain a more detailed description of some of the deliverables required for closeout listed below.

The numbering system for the Close-Out Phase used in this "Contract Deliverables" section of the scope of work corresponds to the numbering system used in the "Procedures for Architects and Engineers" manual and some may have been deleted if they do not apply to this project.

SUBMISSION OF 1st ROUND OF DRAFT PRODUCT

100 Survey Forms

SUBMISSION OF 2nd ROUND OF DRAFT PRODUCT

100 Survey Forms

SUBMISSION OF 3rd ROUND OF DRAFT PRODUCT

100 Survey Forms

SUBMISSION OF COMPLETE DRAFT

Historical Narrative Report & Survey Forms

SUBMISSION OF FINAL PRODUCT

For purposes of this Grant Agreement the Consultant shall produce two (2) hard copies of all survey products defined in this scope document. The HPO and Ocean City shall each receive one (1) complete hard copy set of the completed survey products and an electronic copy, submitted on a CD or DVD as both a Microsoft Word document and PDF, in accordance with the grant Schedule.

PROJECT CLOSE-OUT PHASE

11.1 Responsibilities: Plan, Schedule and Execute Close-Out Activities

11.2 Commencement: Initiate Close-Out w/DPMC 20A Project Close-Out Form

11.5 Determination of Substantial Completion

11.7 Initiation of Final Contract Acceptance Process

11.8 Submission of Close-Out Documentation

11.8.2 Letter of Contract Performance

11.8.3 Final Cost Analysis-Insurance Transfer DPMC 25

11.8.4 This Submission Checklist

11.9 Final Payment

11.9.1 Contractors Final Payment

11.9.2 A/E Invoice and Close-Out Forms for Final Payment

11.10 Final Performance Evaluation of the A/E and/or Contractors

11.12 Submission Forms

Figure 11.2 Project Close-Out Documentation List DPMC 20A

Figure 11.3-a Certificate of Substantial Completion DPMC 20D

Figure 11.3-b Final Acceptance of Consultant Contract DPMC 20C

Figure 11.5 Request for Contract Transition Close-Out DPMC 20X

Figure 11.7 Final Contract Acceptance Form DPMC 20

Figure 11.8.3-a Final Cost Analysis

Figure 11.8.3-b Insurance Transfer Form DPMC 25

Figure 11.8.4 Submission Checklist

XI. EXHIBITS

The attached exhibits in this section will include a sample project schedule, and any supporting documentation to assist the Consultant in the design of the project such as maps, drawings, photographs, floor plans, studies, reports, etc.

END OF SCOPE OF WORK

February 7, 1997
Rev.: January 29, 2002

Responsible Group Code Table

The codes below are used in the schedule field "GRP" that identifies the group responsible for the activity. The table consists of groups in the Division of Property Management & Construction (DPMC), as well as groups outside of the DPMC that have responsibility for specific activities on a project that could delay the project if not completed in the time specified. For reporting purposes, the groups within the DPMC have been defined to the supervisory level of management (i.e., third level of management, the level below the Associate Director) to identify the "functional group" responsible for the activity.

<u>CODE</u>	<u>DESCRIPTION</u>	<u>REPORTS TO ASSOCIATE DIRECTOR OF:</u>
CM	Contract Management Group	Contract Management
CA	Client Agency	N/A
CSP	Consultant Selection and Prequalification Group	Technical Services
A/E	Architect/Engineer	N/A
PR	Plan Review Group	Technical Services
CP	Construction Procurement	Planning & Administration
CON	Construction Contractor	N/A
FM	Financial Management Group	Planning & Administration
OEU	Office of Energy and Utility Management	N/A
PD	Project Development Group	Planning & Administration

EXHIBIT 'A'

Activity ID	Description	Rspn	Weeks
<PROJ>			
Design			
CV3001	Schedule/Conduct Pre-design/Project Kick-Off Mtg.	CM	
CV3020	Prepare Program Phase Submittal	AE	
CV3021	Distribute Program Submittal for Review	CM	
CV3027	Prepare & Submit Project Cost Analysis (DPMC-38)	CM	
CV3022	Review & Approve Program Submittal	CA	
CV3023	Review & Approve Program Submittal	PR	
CV3024	Review & Approve Program Submittal	CM	
CV3025	Consolidate & Return Program Submittal Comments	CM	
CV3030	Prepare Schematic Phase Submittal	AE	
CV3031	Distribute Schematic Submittal for Review	CM	
CV3037	Prepare & Submit Project Cost Analysis (DPMC-38)	CM	
CV3032	Review & Approve Schematic Submittal	CA	
CV3033	Review & Approve Schematic Submittal	PR	
CV3034	Review & Approve Schematic Submittal	CM	
CV3035	Consolidate & Return Schematic Submittal Comment	CM	
CV3040	Prepare Design Development Phase Submittal	AE	
CV3041	Distribute D. D. Submittal for Review	CM	
CV3047	Prepare & Submit Project Cost Analysis (DPMC-38)	CM	
CV3042	Review & Approve Design Development Submittal	CA	
CV3043	Review & Approve Design Development Submittal	PR	
CV3044	Review & Approve Design Development Submittal	CM	
CV3045	Consolidate & Return D.D. Submittal Comments	CM	
CV3050	Prepare Final Design Phase Submittal	AE	
CV3051	Distribute Final Design Submittal for Review	CM	
CV3052	Review & Approve Final Design Submittal	CA	
CV3053	Review & Approve Final Design Submittal	PR	
CV3054	Review Final Design Submittal for Constructability	OCS	

DBCA - TEST

Sheet 1 of 3

Bureau of Design & Construction Services
Routine Project

Exhibit "A"

NOTE:

Refer to section "IV Project Schedule" of the
Scope of Work for contract phase durations.

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Activity ID	Description	Reph	Weeks
CV3055	Review & Approve Final Design Submittal	CM	
CV3056	Consolidate & Return Final Design Comments	CM	
CV3060	Prepare & Submit Permit Application Documents	AE	
CV3068	Prepare & Submit Bidding Cost Analysis (DPMC-38)	CM	
Plan Review-Permit Acquisition			
CV4001	Review Constr. Documents & Secure UCC Permit	PR	
CV4010	Provide Funding for Construction Contracts	CA	
CV4020	Secure Bid Clearance	CM	
Advertise-Bid-Award			
CV5001	Advertise Project & Bid Construction Contracts	CP	
CV5010	Open Construction Bids	CP	
CV5011	Evaluate Bids & Prep. Recommendation for Award	CM	
CV5012	Evaluate Bids & Prep. Recommendation for Award	AE	
CV5014	Complete Recommendation for Award	CP	
CV5020	Award Construction Contracts/Issue NTP	CP	
Construction			
CV6000	Project Construction Start/Issue NTP	CM	
CV6001	Contract Start/Contract Work (25%) Complete	CON	
CV6002	Preconstruction Meeting	CM	
CV6003	Begin Preconstruction Submittals	CON	
CV6004	Longest Lead Procurement Item Ordered	CON	
CV6005	Lead Time for Longest Lead Procurement Item	CON	
CV6006	Prepare & Submit Shop Drawings	CON	
CV6007	Complete Construction Submittals	CON	
CV6011	Roughing Work Start	CON	
CV6012	Perform Roughing Work	CON	
CV6010	Contract Work (50%+) Complete	CON	
CV6013	Longest Lead Procurement Item Delivered	CON	
CV6020	Contract Work (75%) Complete	CON	

NOTE:

Refer to section "IV Project Schedule" of the Scope of Work for contract phase durations.

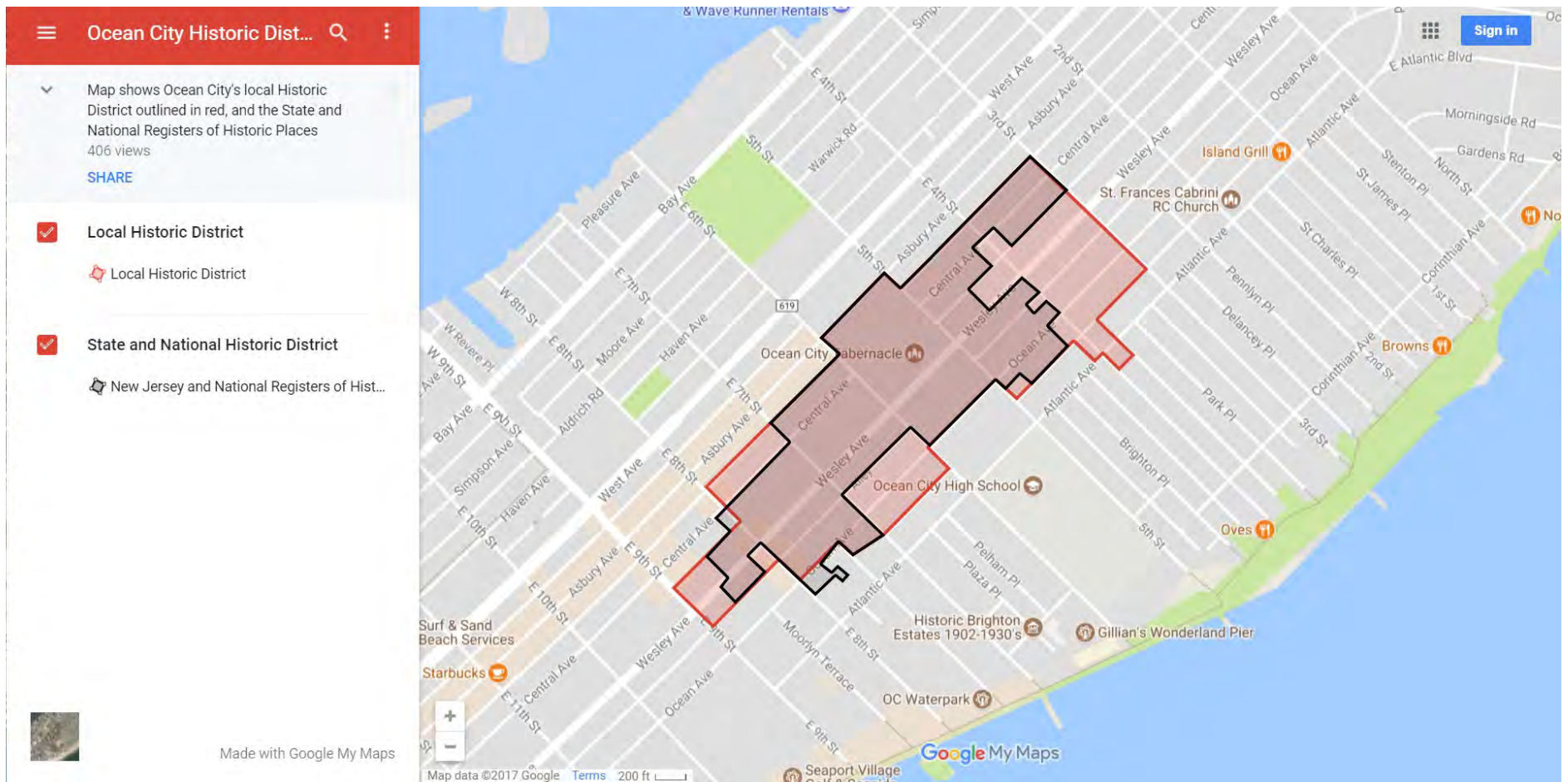
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Sheet 2 of 3

Bureau of Design & Construction Services
Routine Project

Exhibit "A"



Ocean City Historic District Map
EXHIBIT 'B'

Appendix B

**NEW JERSEY HISTORIC PRESERVATION OFFICE
INTENSIVE-LEVEL SURVEY FORMS (SEE VOLUME II)**

Appendix C

HISTORY OF OCEAN CITY AND HISTORIC DISTRICT SURVEY FROM OCEAN CITY'S GUIDELINES, 1992

1992

GUIDELINES AND RECOMMENDATIONS
for Architectural Review in the
OCEAN CITY HISTORIC DISTRICT

CITY OF OCEAN CITY
COUNTY OF CAPE MAY
STATE OF NEW JERSEY

August, 1991

GUIDELINES AND RECOMMENDATIONS
for Architectural Review in the
OCEAN CITY HISTORIC DISTRICT

CITY OF OCEAN CITY
COUNTY OF CAPE MAY
STATE OF NEW JERSEY

The Rothe Partnership, P.A.
Architects - Planners
60 East Main Street
Ramsey, New Jersey 07446



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PURPOSE

These Guidelines are intended to assist property owners, the Historic Preservation Commission, and all others in the implementation of the purposes of the Historic Preservation Ordinance of the City of Ocean City, New Jersey.

Contained in these Guidelines are recommendations for the most appropriate historic forms, materials and methods, addressing the Elements of Design, which are common to all Building Types and Styles, and the Elements of Design for each Building Type and Style found in the Historic District of Ocean City.

To be of greatest value, these Guidelines are as specific as possible, recognizing the number and variety of structures within the Historic District. It is still necessary to be general in many respects, and no set of guidelines can replace sensitivity and good judgment on the part of owners, designers and reviewers.

HISTORY

In order to better understand the historical significance of Ocean City, and particularly the Historic District, a brief review of the history of the city is included in these Guidelines. While not intended to replace or repeat more detailed histories, which are available elsewhere, this outline intends only to include the historical highlights.

Two books contain excellent histories of Ocean City. They are A History of Ocean City, New Jersey, by Harold Lee and Peck's Beach, A Pictorial History of Ocean City, New Jersey by Tim Cain.

The island on which Ocean City is located was known since the eighteenth century as "Peck's Beach", up until the time of the settlement of the City in 1879. Indians used it as a fishing ground, and it is known to have been used by whalers as a base of operation. The name Peck's Beach may be associated with a known whaler named John Peck, who worked off the island in the late seventeenth and early eighteenth centuries.

Prior to settlement and development, the otherwise barren island was used for cattle grazing, with the cattle either ferried or driven over the Bay from the mainland.

The first recorded real estate transactions appear to date from 1695, and then in 1726, and may represent sales of the same acreage to more than one person.

The first reference to a structure on the island is detailed in the 1752 will of Richard Somers, which bequeathed to his son John, "the half of my right that is the island, below the house."

The first permanent residents were Parker Miller and his family. He was sent to the island in the 1850s as an agent for a marine insurance company. By 1859, he had built his home at a location which became the southwesterly side of Asbury Avenue, between Seventh and Eighth Streets.

Ocean City was settled in 1879 by the brothers, Ezra, Wesley and James Lake, after two clergymen, William B. Wood of Philadelphia and S. Wesley Lake of Pleasantville, decided to establish a Methodist meeting camp similar to Ocean Grove to the North. On September 10, 1879, the Lake brothers, accompanied by another clergyman, William H. Burrell, sailed to the island.

A bronze tablet on the old cedar tree on the Tabernacle grounds attests to the spot where the Lake brothers and Reverend Burrell made the prayerful decision to settle and develop the island as a Christian resort and camp meeting ground. Assisted by their father, Simon, Lake and Reverend Wood incorporated the Ocean City Association on Oct. 20, 1879, and renamed Peck's Beach, New Brighton.

At the first Corporation meeting in November, the board members once again renamed the town, this time naming it Ocean City, in admiration of the town of Ocean Grove. Ocean Grove had served as the model for Ocean City's prohibition against the manufacture and sale of alcoholic beverages, this in addition to the barring of all commerce on the Sabbath. These original founding principles still affect life in Ocean City today.

The original core of the City, and present center of the Historic District, is the Tabernacle Grounds, where the open wooden Auditorium was built in 1881. Around the grounds, at the present 5th and 6th Streets running from the Ocean, at present Ocean Avenue, to the "ridge", at present West Avenue, a wooden boardwalk was constructed. This boardwalk ran about 1000 ft. towards the bay where a pier was constructed for steamships to dock, at present 2nd Street. The area between 5th and 6th Streets and between the Ocean and the Bay was reserved for the Tabernacle, tents rented to visitors and other public uses.

The first streets had been laid out and named in 1880, based upon a survey of the island by William Lake, brother of the founders. Thus the then most easterly streets became Wesley Avenue, then Central Avenue, Asbury Avenue and West Avenue, the most westerly streets, extending from 4th Street to 9th Street. During 1880, the Association sold 508 lots to private purchasers for a total amount of \$85,000, averaging \$167.00 per lot.

The Ocean City Association governed from 1879 until 1884, when the community was incorporated as a borough with a mayor and four councilmen. Rapid growth was acknowledged by incorporation as a city in 1897.

By 1881, a Railroad Committee was delegated to negotiate railroad access to the island. The West Jersey and Seashore Railroad completed a branch through Corson's Inlet in 1884. The depot was located near West Avenue between 8th and 9th Streets. In 1898 the South Jersey Railroad built a seaward line to Ocean City. Linked with most developed areas, the railroad added great stimulus to the sale of lots and construction.

The first "highway" to the island, called "The Turnpike" was opened in 1883 and connected the south end to Beesley's Point. The bridge and roads to Corson's Point were built in 1913-14 and rebuilt in 1932-33.

Capitalizing on its idyllic island setting and family environment, in great contrast to the much more "open" and boisterous nature of much of the Jersey shore, Ocean City flourished. The northern part of the island, with the Tabernacle at its center, was substantially developed between 1879 and the 1920s.

In the nineteenth century, the land area extended between the Ocean, this located at present Ocean Avenue, to about West Avenue, on the Bay front. Therefore, the earliest development was confined to this area. Between 1879 and about 1898, the ocean front was relocated two blocks eastward, by natural forces. The marshland between West Avenue and the Bay was made buildable by filling.

On 1927, a fire devastated the area between 9th Street and 10th Street from the Boardwalk to about Wesley Avenue. Since no structures in the area survived, any present development dates from after 1927.

The original, wooden Auditorium or Tabernacle was damaged in a hurricane in 1944, but was rebuilt. In 1957, it was torn down and replaced with the present brick edifice.

HISTORIC SURVEY

As the result of a historic resource survey of Ocean City, a Historic District has been established for a portion of the City. The extent of the Historic District is determined by the Survey and is shown on the accompanying maps. A Historic District has been established, and Ordinance No. 89-24 has added Section 1800 to the Zoning and Land Development Ordinance of the City of Ocean City. Section 1800 is entitled "Historic Preservation" and covers Historic Preservation regulations, and establishes a Historic Preservation Commission to administrate the Historic Preservation regulations.

The purpose of the Historic Preservation ordinance, is stated therein, and is included in a subsequent section hereof, as are definitions, which are also used in this Guideline.

Historic Districts which gain historic significance by being a cohesive collection of structures are products of their time. Therefore, they represent examples of design and construction from a particular period. A structure in original form will exhibit the elements of design and construction which were utilized at the time of the structure's construction.

Many early, and otherwise historically significant, structures have been altered through the years. Alteration may be compatible or non-compatible with the original structure. If the alteration so changes the structure so as to present an appearance materially different from, or which conceals the essence or feeling of the original design, the structure may lose its Historic significance. This situation affects a number of structures in the Historic District.

However, many of these early structures can be restored to an appearance which recreates the feeling of Historical quality consistent with the heritage of the structure, neighborhood and district. Many of the structures within the Historic District, which are designated as non-contributing could be restored so as to result in a structure which contributes to the District.

The Historic District is historically significant since it retains much of the architectural and environmental quality that existed during the period of its historical significance, specifically 1879 through the 1930's, by which time the area was substantially developed. This "historical" quality and appearance has created the family-oriented appeal of the resort community, with a significant individual identity among the New Jersey Shore communities.

Many other similar communities have lost the quality of environment, and resulting quality of life, that still survives in Ocean City, primarily due to large scale redevelopment. Such redevelopment, if allowed, destroys the historical, family-oriented scale, and substantially changes the quality of environment and quality of life of neighborhoods and communities.

Therefore, the preservation of the present qualities associated with Ocean City is dependent upon the preservation of its architecture and streetscapes, the reasonable restoration of non-contributing structures and streetscapes, and the compatibility of new construction. Only through the judicious and reasonable application of recommendations such as those contained herein, can the quality of life in Ocean City be assured.

Ocean City can be very proud of its heritage, and its present and historical role in the development of the New Jersey Shore. The Historic District contains one of the finest collections of single-family residences built in the area from 1879 through the 1930's. Although many non-contributing structures exist, many are non-contributing due to insensitive and non-compatible changes made through the years. Even with the non-contributing examples, many of which can be reasonably made to contribute, the Ocean City Historic District represents one of the largest such collections in the State.

The determination of the historical significance of a historic resource, site or historic district is usually based upon the National Register Criteria. The criteria for evaluation is a concise statement of the qualities that a property must possess to be legally considered a historic property under New Jersey and Federal historic preservation law.

The Ocean City Historic District meets the Criteria, specifically Criteria C, which states:

"The quality of significance in American history, architecture, archeology, engineering and culture if present in district sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and... that embody the distinctive characteristics of a type, period or method of construction or that represent the work of a master, or that possess high artistic value or that represent a significant and distinguishable entity whose components may lack individual distinction....."

CITY OF OCEAN CITYORDINANCE NO. 89-24

ORDINANCE ESTABLISHING AN HISTORIC PRESERVATION COMMISSION AND SYSTEM OF HISTORIC PRESERVATION REGULATIONS BY ADDING SECTION 1800 ENTITLED "HISTORIC PRESERVATION" TO THE ZONING AND LAND DEVELOPMENT ORDINANCE OF THE CITY OF OCEAN CITY.

WHEREAS, Ocean City has within its boundaries a number of sites of historical and cultural significance; and

WHEREAS, the character, life-style, and quality of life in Ocean City depend in great measure on preserving such historic sites; and

WHEREAS, the existence of notable and skilled local artisans' works is evident in Ocean City; and

WHEREAS, the continued presence of historic sites is an important factor in the economy of Ocean City and the property values therein; and

WHEREAS, tourism has been attracted to Ocean City historic structures and neighborhoods; and

WHEREAS, the welfare of Ocean City is dependent in part on the preservation of its historic heritage for the reasons set forth above; and

WHEREAS, the integrity of neighborhoods is threatened by demolitions; and

WHEREAS, ongoing development in Ocean City can threaten the continued existence of such historic sites; and

WHEREAS, Ocean City wishes to establish an Historic Preservation Commission pursuant to N.J.S.A. 40:55D-107, et seq., to promote the preservation of historic sites within the City;

NOW, THEREFORE, BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF OCEAN CITY, IN THE COUNTY OF CAPE MAY, STATE OF NEW JERSEY, as follows:

The Development Regulations and Zoning Ordinance is hereby supplemented by the addition thereto of Section 1800 entitled "Historic Preservation" to read in its entirety as follows:

SECTION 1800 HISTORIC PRESERVATION

1800.1 PURPOSES

- 1800.1.1 To safeguard the heritage of the City by preserving resources that reflect elements of its archeological, cultural, social, economic, architectural, and historical heritage;
- 1800.1.2 To encourage the continued use of historic sites and to facilitate their appropriate reuse;
- 1800.1.3 To maintain and develop an harmonious setting for the historically significant buildings, structures, sites, objects, and districts;
- 1800.1.4 To prevent the unnecessary demolition of historic resources;
- 1800.1.5 To encourage appropriate alterations of historic sites and improvements within historic districts;
- 1800.1.6 To prevent new construction which is not in keeping with the historic sites or districts;
- 1800.1.7 To encourage proper maintenance and preservation of historic settings and landscapes so as to protect the values of Ocean City as an attractive area for permanent and seasonal residences;
- 1800.1.8 To protect and enhance property values;
- 1800.1.9 To promote civic pride in, and appreciation of, Ocean city historic resources for the education, pleasure and welfare of its citizens; and
- 1800.1.10 To foster beautification and private reinvestment.

1800.2 DEFINITIONS

- 1800.2.1 Addition: An extension or increase in building size, floor area or height of a building.
- 1800.2.2 Administrative Officer: For the purposes of this Article, the administrative officer shall be a person so designated by the Mayor.
- 1800.2.3 Alteration: As applied to a building or structure, a change or rearrangement of the structural parts or in the means of egress; or an enlargement, whether by extending on a side or by increasing in height; or the moving from one location or position to another.
- 1800.2.4 Application: Application is a request to the Historic Preservation Commission completed on forms available from the Administrative Officer or the Commission, to review a proposal for addition, alteration, demolition or other work on any structure or property located in an historic district, for the purposes of obtaining certification by the Commission that the application is acceptable in terms of the review standards set forth in this Article. Application shall include review on a development application, referral of a permit and any other request for Commission action.
- 1800.2.5 Demolition: The partial or total razing, dismantling or destruction of any historic site or any improvement within an historic district.
- 1800.2.6 Historic District: One or more historic sites and certain intervening or surrounding property significantly affecting or affected by the quality and character of the historic site or sites.
- 1800.2.7 Historic Site: Any real property, man-made structure, natural object, or configuration of any portion or group of the foregoing which has been formally designated in the Master Plan and by ordinance of the City as being of historical, archeological, cultural, or architectural significance at the national, state or local level.
- 1800.2.8 Improvement: Any structure or any part thereof installed upon real property by human endeavor and intended to be kept at the location of such construction or installation.
- 1800.2.9 Integrity: The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period.
- 1800.2.10 Interested Party: Any person, whether residing within or without the City, whose right to use, acquire, or enjoy property is or may be affected by any action taken under this Article, or whose rights to use, acquire, or enjoy property under this Article or any other laws of this State or of the United States have been denied, violated or infringed by an action or a failure to act under this Article.
- 1800.2.11 Inventory: A list of historic properties determined to meet specified criteria of significance.
- 1800.2.12 Master Plan: The Master Plan of the City of Ocean City dated [date not included in Ordinance copy provided to author], as the same may be amended from time to time.
- 1800.2.13 National Register Criteria: The established criteria for evaluating the eligibility of properties for inclusion in the National Register of Historic Places.
- 1800.2.14 Noncontributing: Structures or improvements that detract from the significance of the district due to incompatible scale, massing, siting, and/or materials.
- 1800.2.15 Ordinary Maintenance: Repair of any deterioration, wear, or damage to a structure, in order to return the same, as nearly as practicable, to its condition prior to the occurrence of such deterioration, wear, or damage with materials and workmanship of the same quality. Ordinary maintenance shall further include replacement of exterior elements or accessory hardware, including signs, using the same materials and workmanship and having the same appearance.

- 1800.2.16 Permit: Any required City approval for exterior work to any structure or property in an historic district which exterior work will be subject to public view, including but not limited to, a building permit. Permit shall include but is not necessarily limited to a building permit, a demolition permit, a permit to move, convert, relocate or remodel or to change to use or occupancy of any structure or property in an historic district. Permit shall also include all exterior work subject to public view on fences, signs, porches, railing and steps for any structure or property in an historic district.
- 1800.2.17 Preservation: The act or process of applying measures to sustain the existing form, integrity and vegetated cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.
- 1800.2.18 Protection: The act or process of applying measures designed to affect the physical condition of a property by defending it or guarding it from deterioration, loss or attack, or to cover or shield the property from danger or injury.
- 1800.2.19 Reconstruction: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or any part thereof, as it appeared at a specific period of time.
- 1800.2.20 Rehabilitation: The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.
- 1800.2.21 Repair: Any work done on an improvement that is not an addition and does not change the exterior appearance of any improvement, provided, however, that any such repairs must be done with materials and workmanship of the same quality.
- 1800.2.22 Removal: The partial or complete removal of a structure.
- 1800.2.23 Restoration: The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.
- 1800.2.24 Structure: A combination of materials to form a construction for occupancy, use, or ornamentation whether installed on, above, or below the surface of a parcel of land.
- 1800.2.25 Survey: The formal catalog of documented historic properties and sites determined to meet specified criteria entitled "[title not included in Ordinance copy provided to author]" and adopted by the Commission and incorporated into the Master Plan of Ocean City.
- 1800.2.26 Undue Hardship: (1) With respect to commercial property, including property rented for residential use, the inability of the applicant to realize a reasonable on the property without the proposed work; (2) With respect to property which is devoted to a not-for-profit purpose and is exempt from local property taxes, the inability of the applicant to carry out such purpose without the proposed work; and (3) With respect to owner-occupied residential property, the inability of the applicant to continue owner-occupied residential use without the proposed work.

HOW TO USE THESE GUIDELINES

1. Locate the property in question by address, lot and block number. If within the Historic District, consult the individual survey sheet.
2. Determine the age, historic style and any special features or comments.
3. Property owners are encouraged to research the history and historic appearance of their property, since documentation is the best source of information regarding the historic appearance.
4. Determine the nature of the work proposed.
5. From Guidelines, consult "Common Design Criteria" and the "Elements of Style" section for the style of the property in question. Determine the specific style treatment for the element(s) involved in the proposed work.
6. Refer to other examples of the same Building Type and Style to determine the most appropriate Elements of Style, as applied to the proposed work.
7. For specific materials required for "reconstruction" or reproduction work, consult the "Materials and Methods" section.
8. For new construction, refer to the "Standards for Review" in the Historic District Ordinance and the "General Criteria" section herein.
9. Follow the procedures for application, per the Historic District Ordinance, as follows:

1800.5 PERMITS - WHEN REQUIRED

1800.5.1 Actions Requiring Review.

A Permit issued by the Administrative Officer shall be required, subject to the exemptions described in subsection (2) below, for any of the following, of in the event no building permit is required, before any work can commence on any of the following activities involving an historic site, property or within any historic district:

- (A) Demolition of any building, landmark, place, improvement or structure;
- (B) Relocation of any building, landmark, place, improvement or structure;
- (C) Change in the exterior appearance of any building, landmark, place, improvement or structure by addition, alteration, maintenance, reconstruction, rehabilitation, repair, replacement or restoration, which change is visible to the public.
- (D) Any new construction of a principal or accessory structure.
- (E) Changes in existing walls, fences, porches, railings, steps or signs or construction of any walls, fences, porches, railings, steps or signs, if subject to public review.

1800.5.2 Actions Not Requiring Review.

A Permit issued by the Administrative Officer is not required for:

- (A) Changes to the interiors of structures;
- (B) Changes not visible to the public other than a relocation or demolition; and

- (C) Repair, or exact replacement of any existing improvement provided that the work does not alter the exterior appearance of the structure. In the event, however, that previous noncontributing or disharmonious repair work is being replaced, such repair or replacement is permitted only if the repair or replacement returns the structure to its original condition. The following are some of the activities which are permitted as repairs:
- (1) Identical replacement of existing windows and doors;
 - (2) Repairs of existing windows and doors and the installation of storm doors and windows that do not change their design, scale, or appearance;
 - (3) Maintenance and repair of existing roofing materials involving no change in the design, scale, or appearance of the structure;
 - (4) Structural repairs which do not alter the exterior appearance of the structure;
 - (5) Replacement of existing clapboards, shingles, or other siding with identical material;
 - (6) Maintenance and repair of existing clapboards, shingles, or other siding (including masonry) involving no change in the design, scale, or appearance of the structure; and
 - (7) Exterior or interior painting of existing structures.

1800.5.3 Emergency Repairs.

When a structure or improvement requires immediate repair to preserve the continued habitability of the structure and/or health and safety of its occupants or others, emergency repairs may be performed in accordance with City codes, without first obtaining a Permit. Under such circumstances, the repairs performed shall be only such as are necessary to protect the health and safety of the occupants of the structure, or others, and/or to maintain the habitability of the structure. A request for the Commission's review shall be made simultaneously with the onset of emergency work, and no work in addition to the emergency repairs shall be performed on the structure until an appropriate request for approval is made and approval is obtained in accordance with the procedures set forth in this Article. All work done under this section shall conform to the criteria set forth in Section []08 of this Article.

1800.5.4 Informal Review of Concept Plan for Proposed Undertakings.

- (A) At the request of applicants considering action that may require Commission review, the Commission shall grant an informal review of a concept plan for the proposed undertaking. Neither the applicant nor the Commission shall be bound by any informal review.
- (B) In the case of very minor projects involving exterior repairs or alterations, the Commission, if the preliminary data and drawings are sufficiently complete, may recommend approval at an informal meeting.

1800.5.5 Application Process.

- (A) Applications shall be made on forms available in the office of the Administrative Officer in Ocean City Town Hall. Completed applications shall be delivered or mailed to the Administrative Officer at Ocean City Town Hall.
- (B) Persons interested in obtaining Commission approval of proposed work covered by the provisions of this ordinance are encouraged to apply directly to the Commission for review and approval. At the request of any such person, the Commission shall schedule a hearing.
- (C) The Commission shall advise the applicant in writing of the time, date, and place of the meeting at which his or her application is to be reviewed.

- (D) Applications shall include a completed application form which contains a precise written description of the proposed work or activity and any of the following as may be required by the Commission:
 - (1) Photographs of the existing structure or lot;
 - (2) Scaled drawings showing the site plan layout, facade elevations, and specifying materials;
 - (3) For new construction applications, a streetscape elevation drawn to scale, showing the new structure in the context of neighboring buildings;
 - (4) For large projects, working drawings;
 - (5) The Commission may require the submission of additional information reasonably necessary to reach an informed decision.
- (E) An applicant shall not be required to appear or to be represented at any meeting of the Commission at which the Commission will consider the application for a permit or the application for development.
- (F) The Commission shall issue a written report on any application for a permit, whether approved, approved with conditions or disapproved. Such written report may be stated in resolution form and shall be provided to the Administrative Officer within the time periods set forth in this section.
- (G) If the Commission submits a written report on an application for development, it shall make a copy of said report available to the applicant.
- (H) When an approval has been issued, the Administrative Officer shall, from time to time, inspect the work approved by the Commission and report to the Commission any work not in accordance with such Resolution of Approval.
- (I) An Approval of a permit shall be valid for a period of one (1) year from the date of issuance unless reasonable extensions are granted by the Commission.

STANDARDS FOR REVIEW1800.8 STANDARDS FOR REVIEW

- 1800.8.1 In regard to all applications, the Commission shall be guided by The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, (1983), and may hereafter be amended and which are incorporated herein by reference. The following standards for rehabilitation are set forth herein for convenience sake:
- (a) Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
 - (b) The distinguishing original qualities or character of a building, structure or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
 - (c) All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
 - (d) Changes which may have taken place in the course of time are evidence of the history and development of the building, structure or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
 - (e) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.
 - (f) Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other building or structures.
 - (g) The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that would damage the historic building materials shall not be undertake.
 - (h) Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.
 - (i) Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment.
 - (j) Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the central form and integrity of the structure would be unimpaired.

1800.8.2 In regard to applications for new construction, additions and alterations, in addition to those applicable standards for rehabilitation, visual compatibility factors shall be considered by the Commission. The following factors shall be used in determining the visual compatibility of a building, structure or appurtenance thereto with the buildings and places to which they are visually related:

- (a) Height of the proposed building shall be visually compatible with buildings and places to which it is visually related.
- (b) Proportion of buildings front facade - The relationship of the width of the building to the height of the front elevation shall be visually compatible with the buildings and places to which it is visually related.
- (c) Proportion of openings within the facility - The relationship of the width of windows to the height of windows in a building shall be visually compatible with the buildings and places to which it is visually related.
- (d) Rhythm of solids to voids in front facades - The relationship of solids to voids in the front facade of a
- (e) Rhythm of spacing of buildings on streets - The relationship of the building to the open space between it and adjoining buildings shall be visually compatible with the buildings and places to which it is visually related.
- (f) Rhythm of entrance and/or porch projections - The relationship of entrance and porch projections to the street shall be visually compatible with the buildings and places to which it is visually related.
- (g) Relationship of materials, texture and color - The relationship of materials, texture and color of a facade and roof of a building shall be visually compatible with the buildings and places to which it is visually related.
- (h) Walls of continuity - Appurtenances of a building such as walls, open type fencing and evergreen landscape masses shall form cohesive walls of enclosure along a street to the extent necessary to maintain visual compatibility of the building with the building and places to which it is visually related.
- (i) Scale of building - The size of the building, the mass of a building in relation to open spaces, the windows, door openings, porches and balconies shall be visually compatible with the buildings and places to which it is visually related.
- (j) Directional expression of front elevations - A building shall be visually compatible with the buildings and places to which it is visually related and its directional character whether this be vertical character, horizontal character or nondirectional character.

1800.8.3 In regard to application to demolish or move an historic building, landmark, place, or structure, the following matters shall be considered:

- (a) Its historical, architectural and aesthetic significance.
- (b) Its use.
- (c) Its importance to the City and the extent to which its historical or architectural value is such that its removal will be detrimental to the district and/or the public interest.
- (d) The extent to which it is of such old, unusual or uncommon design, craftsmanship, texture or material that it could not be reproduced or could be reproduced only with great difficulty.

- (e) The extent to which its retention would promote business, create new positions, attract tourists, students, writers, historians, artists or artisans, encourage study and interest in American history, stimulate interest and study in architecture and design, educate citizens in American culture and heritage or make the City a more attractive and desirable place in which to live.
- (f) The probable impact of its removal upon the ambience of the historic district.
- (g) The structural soundness and integrity of the building and the economic feasibility of restoring or rehabilitating the structure so as to allow for a reasonable use of same.
- (h) Whether there is any threat to the public health and safety as a result of deterioration or disrepair of the building or structure.
- (i) The technological feasibility of rehabilitating the structure.
- (j) The intended use of the property.
- (k) Whether interference with the charitable purposes of any nonprofit or charitable organization will result if the building is not demolished.
- (l) The use for which the building was designed and the feasibility of utilizing same for its design use.

Excerpts from
The Secretary of the Interior's
Standards for Rehabilitating Historic Houses

The Secretary of the Interior's
**Standards for
Rehabilitation**
and Guidelines for
Rehabilitating Historic Buildings

U.S. Department of the Interior
National Park Service
Preservation Assistance Division
Washington, D.C.

For sale by the Superintendent of Documents, U.S. Government Printing Office
Washington, D.C. 20402

The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards were initially written in 1976 by W. Brown Morton III and Gary L. Hume. The Guidelines for Rehabilitating Historic Buildings were revised and expanded in 1983 by Gary L. Hume and Kay D. Weeks. The Standards for Rehabilitation were revised in 1990 following a public commenting period. It should be noted that the minor revisions to the Standards for Rehabilitation will not affect their application so that a project which was previously acceptable would continue to be acceptable.

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INTRODUCTION

The Secretary of the Interior is responsible for establishing standards for all program under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. In partial fulfillment of this responsibility, the Secretary of the Interior's Standards for Historic Preservation Projects have been developed to guide work undertaken on historic buildings—there are separate standards for acquisition, protection, stabilization, preservation, rehabilitation, restoration, and reconstruction. The Standards for Rehabilitation (codified in 36 CFR 67) comprise that section of the overall preservation project standards and addresses the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the Standards for Rehabilitation have been widely used over the years—particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and nonfederal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- (1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- (2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- (3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- (4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- (5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- (6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- (7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- (8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- (9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- (10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alteration must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments—if improperly applied—may cause or accelerate physical deterioration of historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

Technical Guidance Publications

The National Park Service, U.S. Department of the Interior, conducts a variety of activities to guide Federal agencies, States, and the general public in historic preservation project work. In addition to establishing standards and guidelines, the Service develops, publishes, and distributes technical information on appropriate preservation treatments, including Preservation Briefs, case studies, and Preservation Tech Notes.

A Catalog of Historic Preservation Publications with stock numbers, prices, and ordering information may be obtained by writing: Preservation Assistance Division, Technical Preservation Services, P.O. Box 37127, Washington, D.C. 20013-7127.

GUIDELINES FOR REHABILITATING HISTORIC BUILDINGS

The Guidelines were initially developed in 1977 to help property owners, developers, and Federal managers apply the Secretary of the Interior's "Standards for Rehabilitation" during the project planning stage by providing general design and technical recommendations. Unlike the Standards, the Guidelines are *not* codified as program requirements. Together with the "Standards for Rehabilitation" they provide a model process for owners, developers, and Federal agency managers to follow.

It should be noted at the outset that the Guidelines are intended to assist in applying the Standards to projects generally; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. For example, they cannot tell an owner or developer which features of their own historic building are important in defining the historic character and must be preserved—although examples are provided in each section—or which features could be altered, if necessary, for the new use. This kind of careful case-by-case decisionmaking is best accomplished by seeking assistance from qualified historic preservation professionals in the planning stage of the project. Such professionals include architects, architectural historians, historians, archeologists, and others who are skilled in the preservation, rehabilitation, and restoration of historic properties.

The Guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types; and apply to interior and exterior work as well as new exterior additions. Those approaches, treatments, and techniques that are consistent with the Secretary of the Interior's "Standards for Rehabilitation" are listed in the "Recommended" column on the left; those approaches, treatments, and techniques which could adversely affect a building's historic character are listed in the "Not Recommended" column on the right.

To provide clear and consistent guidance for owners, developers, and federal agency managers to follow, the "Recommended" courses of action in each section are listed in order of historic preservation concerns so that a rehabilitation project may be successfully planned and completed—one that, first, assures the preservation of a building's important or "character-defining" architectural materials and features and, second, makes possible an efficient contemporary use. Rehabilitation guidance in each section begins with protection and maintenance, that work which should be maximized in every project to enhance overall preservation goals. Next, where some deterioration is present, repair of the building's historic materials and features is recommended. Finally, when deterioration is so extensive that repair is not possible, the most problematic area of work is considered: replacement of historic materials and features with new materials.

To further guide the owner and developer in planning a successful rehabilitation project, those complex design issues dealing with new use requirements such as alterations and additions are highlighted at the end of each section to underscore the need for particular sensitivity in these areas.

Identify, Retain, and Preserve

The guidance that is basic to the treatment of all historic buildings—**identifying, retaining, and preserving** the form and detailing of those architectural materials and features that are important in *defining the historic character*—is always listed first in the "Recommended" column. The parallel "Not Recommended" column lists the types of actions that are most apt to cause the diminution or even loss of the building's historic character. It should be remembered, however, that such loss of character is just as often caused by the cumulative effect of a series of actions that would seem to be minor interventions. Thus, the guidance in *all* of the "Not Recommended" columns must be viewed in that larger context, e.g., for the total impact on a historic building.

Protect and Maintain

After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then **protecting and maintaining** them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair

Next, when the physical condition of character-defining materials and features warrants additional work **repairing** is recommended. Guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind—or with compatible substitute material—of extensively deteriorated or missing *parts* of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

Replace

Following repair in the hierarchy, guidance is provided for **replacing** an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they *never* recommend removal and replacement with new material of a feature that—although damaged or deteriorated—could reasonably be repaired and thus preserved.

Design for Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a *second* acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations/Additions to Historic Buildings

Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Additions to historic buildings are referenced within specific sections of the guidelines such as Site, Roof, Structural Systems, etc., but are also considered in more detail in a separate section, NEW ADDITIONS TO HISTORIC BUILDINGS.

Health and Safety Code Requirements; Energy Retrofitting

These sections of the rehabilitation guidance address work done to meet health and safety code requirements (for example, providing barrier-free access to historic buildings); or retrofitting measures to conserve energy (for example, installing solar collectors in an unobtrusive location on the site). Although this work is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements.

Specific information on rehabilitation and preservation technology may be obtained by writing to the National Park Service, at the addresses listed below:

Preservation Assistance Division
National Park Service
P.O. Box 37127
Washington, D.C. 20013-7127

National Historic Preservation
Programs
Western Regional Office
National Park Service
450 Golden Gate Ave.
Box 36063
San Francisco, CA 94102

Division of Cultural Resources
Rocky Mountain Regional Office
National Park Service
655 Parfet St.
P.O. Box 25287
Denver, CO 80225

Preservation Services Division
Southeast Regional Office
National Park Service
75 Spring St. SW., Room 1140
Atlanta, GA 30303

Office of Cultural Programs
Mid-Atlantic Regional Office
National Park Service
Second and Chestnut Streets
Philadelphia, PA 19106

Cultural Resources Division
Alaska Regional Office
National Park Service
2525 Gambell St.
Anchorage, AK 99503

ARCHITECTURAL STYLES OF OCEAN CITY

<u>NATIONAL FOLK GROUP:</u>	<u>1880 - 1940</u>
Gable Front	
Gable Front and Wing	
Massed Plan, Side Gabled	
Pyramid	
 <u>VICTORIAN GROUP</u>	 <u>1880 - 1910</u>
Second Empire	1880 - 1885
Queen Anne	1880 - 1910
Shingle	1880 - 1900
Folk Victorian	1880 - 1910
 <u>ECLECTIC GROUP:</u>	 <u>1880 - 1940</u>
Colonial Revival	1880 - 1940
Neoclassical (Classical Revival)	1880 - 1940
Tudor Revival	1895 - 1940
Spanish (Mediterranean)	1915 - 1940
Craftsman	1905 - 1930

ELEMENTS OF STYLECOMMON DESIGN CRITERIA - All Groups, Periods and Styles

Since the great majority of the historic houses in Ocean City's Historic District were built during a rather narrow time frame from c. 1879 to the 1930s, with most built from 1880 to the 1920s, these structures share a number of significant similarities mainly due to technical limitations or popularity of certain materials or methods. This is true even though a variety of styles and building types may be found.

To avoid repeating these similarities for each group or style, a summary of those elements which are shared is included, as follows:

Period: Since we know that no surviving structures exist from before 1889, and that the area of the Ocean City Historic District was almost fully developed by the 1930s, almost all of the historically significant houses (and other structures) fall into this time period.

Form: By 1879, when the development of Ocean City surged, construction had been transformed from a hand-crafted to a mechanized technology, using light-weight (balloon) framing. Mechanization produced great standardization of materials and forms, encouraged by mass communications such as newspapers and magazines, and ease and speed of transportation by railroad. The forms of housing in the late nineteenth and early twentieth centuries became so popular, standardized and widespread that they were often referred to as "pattern-book" or "catalog" styles, since variations showed up frequently in such publications. Mass-produced lumber, windows, doors, sidings and other materials, including complete house packages and "prefabricated" houses were available from retail lumber yards and even mail order suppliers such as Sears Roebuck & Co.

The historic houses, consistent with group and style, are found in a variety of forms, varying heights and configurations. The most basic form is a rectangular "box", with a pitched roof. Forms became more complex and larger although not necessarily in chronology. Some of the smallest houses were the earliest built, especially the tabernacle or camp meeting houses built by the Association. However, there were also a few larger houses and even hotels built in the first years of development. Once Ocean City expanded its development market from its camp meeting origins to a full-fledged ocean resort community, all forms of housing evolved, most of it simultaneously.

One common characteristic of form is that almost all housing of the period uses rectangular shapes, although some of the Queen Anne influenced designs incorporate round towers or turrets. Also, "rounded" shapes are created by short straight lines forming a polygon for a tower or bay shape for windows or parts of walls. It would be most unusual, however, to find a wing or projection of a building intersecting at other than right angles, and it would not be expected to find an irregular polygon shape in either walls or elevations, or a curved wall on plans or sections, except for the Queen Anne example stated.

Roof: During the construction time frame, and for all of the groups and styles represented, a form of pitched roof is found. Flat, or almost flat, roofs are often found on porches and projecting window bay structures during the historic period, and also in main roofs on some of the later groups or styles. These flat roof structures are a very small group, and are identified and treated separately.

Roof shapes include gable, gambrel, hip or pyramidal. The roof shape is always consistent over intersecting wings, but more complex building type forms, particularly the Queen Anne styled houses, used combinations of roof shapes.

For houses built before the 1920s, the selection of roofing materials is limited to wood shingles, sheet metal (usually standing seam), slate or metal shingles. Commencing about 1920, asphalt-composition shingles were used, often in fancy patterns and shapes. Also about that time, glazed clay and concrete tiles were used, most often in the Spanish or Mediterranean Revival styles, but sometimes appearing on some eclectic-styled buildings.

Although some original roofs have survived, they are limited to the more substantial materials such as slate, clay or concrete tiles, and possibly more recent asphalt-composition shingles.

Since re-roofing is a relatively high cost item, especially for wood shingles, slate or clay/ceramic tiles, re-roofing has generally been limited to asphalt-composition shingles. Wherever possible, original roofing should be repaired or replaced with the same historic material. Where roofing must be replaced and where re-roofing with a historic material is not possible, good quality asphalt-composition shingles may be allowed. The color should be neutral and complimentary to the exterior colors. Bright or unusual colors that would call attention to the roofing should be avoided. Diamond, hexagonal or other historic shapes are recommended.

Through the years, some buildings have had decorative roof cornices, moldings, brackets, modillion blocks, etc., removed or covered, usually to allow or reduce maintenance. Where such detail has been removed, replacement should be encouraged, matching the original, if possible.

Although certain roof shapes are strongly associated with a particular style (Mansard roof with Second Empire style, Gambrel with Colonial Revival, etc.) the roof shape is usually associated with the individual building type, since different roof shapes can occur within one style.

Dormers: Roof dormers are a very old technique of providing light, air and/or additional headroom to a top story, especially under a low-eaved pitched roof. Very often dormers were added, and are still often added, to make an unfinished attic area habitable. Therefore, the presence of dormers on the roofs of houses in the Historic District does not mean that they were original.

Dormer shapes found in the Historic District include gables, shed, hipped, eyebrow, wall dormer, and gross-gable. The use of dormers and their types are as noted for each house group or style.

Exterior Cladding Materials: By far, the most popular exterior wall surfacing material was horizontal wood clapboard, for use on predominantly wood framed houses. This siding was installed with corner boards, into which the siding butted. Early clapboard installations were usually nailed directly to the light-weight vertical wood framing members called studs, since the clapboard provided sufficient bracing to avoid the need for sheathing. Therefore, clapboard represented an efficient inexpensive exterior finish material. Along with the corner boards, heavy window and door surround frames are most common, usually 5/4" x 4".

The second most common exterior cladding material is wood shingles (not shakes, especially hand-split, which are either early Colonial or later twentieth-century Colonial revival materials). As a basic wall material, they were usually square-edged and installed over horizontal lathing strips or solid-wood sheathing boards. Patterns were sometimes formed by alternating the exposure in horizontal bands.

Added decoration resulted from shaping the shingles into half-rounded (fish-scale) or other patterns, especially popular in gable ends, bays or other features. The shingle style, Queen Anne, Folk-Victorian and Craftsman styles used wood shingles in a variety of practical and decorative ways.

Some styles used a combination of clapboard and shingles, usually with the former on the first floor and the latter on the upper floor(s). Shingles were popular even though they required more labor for their installation (not as much of a factor as in modern times); however, the original material cost was probably lower since wood of lesser quality could be used for shingles.

Shingles were often installed with a "cove" effect at the bottom coursing, formed by blocking out.

Early in the twentieth century, substitute exterior finish materials were developed and promoted to homeowners as requiring less maintenance than wood. Cement-asbestos shingles became popular for new work and refinishing over existing wood surfaces. Elimination of the need for painting was a selling point. In more recent years, prefabricated aluminum and vinyl sidings became popular for the same reasons, as did pre-finished large sized striated cedar shingles, which appear very similar to the cement-asbestos shingles.

Often, perfectly good wood surfaces, especially wood clapboard, were covered. It is not unusual to find good usable wood clapboards (sometimes shingles) under later replacement materials when stripped off. Shingles seem to have survived more often without being covered. It is possible to find other wood siding types originally used, but such use should be carefully documented before considering any other exterior wood cladding materials.

The use of brick or stone for exterior walls is very uncommon prior to about 1910, when the revival styles, particularly Colonial Revival, became popular. Likewise for the use of stucco, which was usually applied over brick or clay-tile masonry walls.

Each building group and style will have appropriate exterior wall choices.

Modern sidings, or traditional materials installed in innovative ways, should not be installed.

Aluminum and vinyl siding, if carefully selected and properly installed, can be substituted for horizontal wood siding and even shingles, but only as a direct substitute for the sidings, and not to cover or replace important decorative detailing, and where the historic exterior finish material was horizontal wood clapboard or shingles. Aluminum or vinyl siding should be smooth, without simulated wood graining. If used, all wood trim, particularly decorative cornices, corner-boards, window and door surrounds, porch columns, railings, brackets, soffits, etc., should be retained, restored or reconstructed.

No other materials should be accepted.

Porch: Porches are traditional design features, universally American, probably resulting from the warmer than European weather, coupled with generally heavier rains. The great majority of houses built within the Historic District between 1879 and about 1920 would have had at least a partial one-story front porch, with most extending at least the full width of the front. The porch, therefore, was an important feature which strongly influenced the architectural effect.

Although some houses had enclosed porches or sun porches, sun rooms or solariums probably as original, others had their original open porches enclosed through the years, probably to create more year-round living space.

If a particular building type had an open porch, as most did, such porch should be retained, restored or reconstructed. If fully or partially enclosed, and not originally enclosed, the enclosure should be removed and the open porch restored.

Where enclosed porches are appropriate, same is indicated for each building type, group or style.

Porch Supports and Railings: These will vary according to building type or style. With few exceptions, they should be wood. Some metal railings would be appropriate for the later revival styles and are so noted. As with applied details, the porch supports and railings often represent the strongest stylistic elements, especially on the earliest houses.

Fenestration: Predominantly wood double-hung windows, except for some later revival styles. Wherever documented, the sash dividers should match the original pattern. As a rule of thumb, most windows from the National Folk, Folk Victorian or other styles prior to 1900, were either two panes divided horizontally over an undivided lower pane (2/1) or one single pane over one single pane (1/1).

Some more "decorative" styles used multiple panes, six, nine or twelve over one.

For divided lights, only a true divided sash system, exposed to the exterior, should be used, not plastic or even wood "grilles" applied to the interior only. Cladding of windows should be acceptable, if otherwise of appropriate type and style.

Many forms of decorative windows can be found, including leaded glass, stained glass, decorative dividers, etc. Surviving examples should be preserved or restored. Replacements, where documented or appropriate, should be encouraged. A number of commercial stock and custom window manufacturers offer suitable products, at competitive costs. The restoration of existing windows might also be feasible, and if they are original or of suitable style, should be considered.

The installation of storm windows on historic buildings is always a concern, since such installations often have a negative impact upon architectural appearance. For late nineteenth- and early twentieth-century houses, such as those in Ocean City, storm windows were probably popular, if not common. Its summer resort heritage, with limited concern over winter energy conservation, may have some limiting effect upon their use, but they were in common use during the period.

If storm windows are to be permitted, as well as the modern replacement of insulating glass, requiring real wood exterior dividers is not valid; however, light-weight wood or plaster grilles should still be avoided, since they do not afford a "historic" appearance.

Doors are only of wood, including storm/screen doors. Several types are used. Almost any type of wood paneled door, stained natural or painted to conform with the overall color scheme can be used interchangeably, since the doors were commercially manufactured, and rarely custom-made for an individual house. Modern doors, such as flush, flush with applied moldings, flush with glazing panels, "carved", or sand-blasted with "distressed" graining or other patterns or other variations should not be used.

Storm/screen doors should be wood, not metal. Although the fancier "Victorian" styles are quite attractive, care needs to be used in their use, which should be acceptable for all styles except the Colonial and Classical Revival, Spanish and Mediterranean. They are most appropriate for the National Folk (in simpler form), Folk Victorian and Queen Anne styles. A number of very attractive, and authentic designs are commercially available.

Applied Details: A great variety of applied details can be found, since such detailing was often one of the few areas of artistic expression in what were otherwise quite basic houses. Also, some styles were based upon expressing the abilities of the technology of the time; therefore, the ornate scroll-work of Folk Victorian, Queen Anne and sometimes in other styles, resulted. Even these sometimes intricate patterns are the result of a mechanized technology, with the mechanical saw and turning lathe producing all of the shapes. It is therefore reasonably easy to duplicate or reproduce these patterns. Although representing a non-structural cost, the effect is usually worth this consideration.

Applied details must be considered for each particular building style or group.

NATIONAL FOLK

Period: (1850) 1880 to 1910.

General Description: The National Folk houses represent, for the most part, the earliest group of houses built in Ocean City, and therefore are some of the most historically valuable. Every effort should be made to exert special care in the authentic preservation of what have become relatively rare examples of Ocean City's earliest architectural heritage.

Because many of the National Folk houses were quite basic in size and use, a number have been demolished and replaced with larger homes or other buildings, or have sometimes been expanded, with variable results. It should be expected that the owners of the relatively few remaining houses of this group may become interested in expanding them. Every effort should be made to preserve and restore these examples, perhaps more than any other type of house or style. If physical change or expansion is not avoidable, it should be carried out in such a way that the original house remains clearly identifiable.

The earliest of the National Folk houses also represent the change in building from the former hand-crafted technology to a full mechanized and mass-produced technology. Some historians connect the National Folk style with the Greek Revival style, popular earlier in the nineteenth century, but re-interpreted in light-weight wood frame (balloon) construction.

Form: The forms of the National Folk houses found in Ocean City include:

Gable Front - This is the most basic form and may originally be tabernacle or camp-meeting houses.

Gable Front and Wing - This is a dominant form in the Northeast, but became popular only in rural areas of the Northeast and Midwest. It has a larger footprint and more complex room layout than the Gable Front form.

Massed Plan, Side-Gabled - This form evolved to "Bungalow".

Pyramidal - This is a two-story form, with more nearly square plans, popular from c. 1905-1920. It has more complex roof framing, but fewer long-spanning rafters, thus was less expensive to build.

Roof: The gable shape is the most common, but gambrel and pyramidal shapes are to be found (see individual Building Types). Pitched roofs of these shapes would have been covered with wood shingles or metal (probably standing seam). Metal shingles and slate would be possible, but not probable. During the early twentieth century, composition shingles of asphalt-impregnated felt became the most common roofing material, especially for the more modest houses. As re-roofing of the earlier wood or metal roofs became necessary, composition shingles were most often used; therefore, the predominant roofing material is presently composition (asphalt) shingles.

Wood roof shingles present a very authentic appearance, but should not be installed over an existing roof, which should be stripped off. Original wood shingle roofs were usually installed over spaced lath strips nailed to the wood roof rafters, and were usually about one inch thick by two to four inches wide. If such lath is found, it is very likely that the original roofing was wood shingles.

Modern wood shingles do not seem to afford the fifty or more years that earlier wood roofs lasted, and to obtain a life-span of longer than perhaps twenty years would probably require periodic cleaning and treatment with a preservative, constituting a maintenance bother and expense.

Wood shingles are not fire resistant, and in fire districts (urban locations) are considered to be a fire hazard by many fire officials, and are actually prohibited in many areas. For an acceptable substitute, a number of imitations have been developed, the most successful being light-weight concrete, molded and colored. These have been accepted for use in historic restoration or reconstruction, most notably being at Williamsburg, Virginia. However, they are heavier than wood, and structural adequacy should be checked.

The metal shingles, patterned and colored to look like wood, are not realistic in appearance and should not be used. Other historic roofing materials, such as slate, metal shingles, clay and terra cotta tiles, are not appropriate for the National Folk group, unless documented otherwise for an individual building.

Metal roofs, to obtain an authentic appearance and to avoid a modern commercial appearance, usually resulting from a pre-finished aluminum or steel application, should be "standing seam" and painted. Such a painted roof represents continual maintenance, and therefore, makes metal roofs generally impractical for a private owner, except for instances where there is documentation of an original metal roof, and a "museum quality" effect is important.

Dormers: Dormers were generally not originally constructed on National Folk houses, and are most likely later additions, if present. One of the most practical ways to expand a house is to add dormers and finish attic space. A number of such installations can be seen throughout the Historic District, as either original or added installations.

Due to the historical significance of the National Folk house group, changes to the historic appearance should be discouraged. Where unavoidable, great care should be taken to minimize the impact of dormer additions. Therefore, dormers should be as few and as small as possible, for individual windows, and of a shed-or gable-roof configuration. Continuous shed dormers should be avoided. Wherever possible, dormers should be located on the unexposed rear of the roof.

Large "dormer" additions that actually create a cross gable roof might be preferable to dormers, even if the historical appearance of another Building Type results.

Roofing materials, windows, siding and trim should match those of the main roof.

Exterior Cladding Materials: National Folk houses were clad predominantly with horizontal wood clapboard siding with corner boards, window and door frames. In rare instances, vertical board-and-batten siding was used, as can still be seen at 604 Sixth Street, although this house is of the Folk Victorian style.

In some instances, wood shingles, often in a decorative pattern, were installed in gable ends. Unless documented, it is recommended that such wood shingle installations be avoided, since care would be needed to prevent changing the appearance of a National Folk house to that of another style.

Porch: National Folk houses almost always had an open one-story porch across the front and, sometimes, extending to one or both sides. In some instances, such as for Building Types A-4, C-2 and C-3, the "porches" may have originally been enclosed as sun porches or "solaria".

The open porch is a very important element of these houses, and every effort should be made to preserve them, or to restore them, if altered through the years. To create needed additional space, an addition to the rear of the house, rather than enclosure of the porch, should be considered.

Porches should not be enclosed.

Porch Supports and Railings: Style and detailing should be considered in conjunction with "Applied Details", which must be consistent. The porch supports, railings, trim and matching applied detailing were used for the National Folk houses for what limited "decoration" appears on these houses. Therefore, these details are often stylistically significant.

Generally, the style was basic and simple, but can vary. Almost any style of trim can be found; however, use of the more ornate "Victorian gingerbread" would probably mean that the house belongs to the Folk Victorian style. Again, and especially for this most historically significant housing group, historic documentation should be the basis of reproduction. Lacking such documentation, it is recommended that the more basic styles be used, even though almost any style porch column can be used. The most common porch columns would be square, with bases and capitals of miter-cut mouldings. "Victorian" combination partly square and partly turned columns were also popular, used as a limited tribute to the "Victorian" period during which the Folk houses were built.

Porch and stair railings can also vary in style, but always with a shaped top handrail. Square railings, particularly of structural dimension lumber, are not appropriate unless documented. The balusters or spindles can also vary. Originally, it was quite common for elevated porches and stairs to have no railings. However, any elevated porch or stairway with three or more risers must have an appropriate railing. The Building Code dictates the minimum height of the railings and spacing of spindles, and it must be followed.

The most common spindle would be square, approximately $1\frac{1}{2}$ " x $1\frac{1}{2}$ " or 2" x 2", installed with a bottom rail, and should be installed directly under the top rail and directly over the bottom rail, not alongside (see detail). Examples of horizontal rails, instead of spindles, can be found and may be original. See 115 West Avenue (B-5), 411-3 Fifth Street (E-1) and 403-5 Wesley Avenue. These styles would probably not meet the minimum spacing requirement, and will probably have to be phased out when replacement is necessary. The present Building Code requires rails for elevated open areas, called guard rails, of at least 42" in height and with "balusters" or other construction which would not permit a sphere of four inches diameter to pass through. (Since Codes tend to change, this requirement, as well as all other Code requirements, should be verified at the time of application.)

Turned balusters or spindles are common, and are also of "Victorian" derivation.

Many railings have been replaced, possibly to meet Code requirements, and are constructed with square-edged stock dimension lumber, often with a 2" x 6" on edge at the top and nominal 2" x 2" balusters installed vertically and fastened to the long side of the top rail. Most of these are unfinished stained wood. These, and similar railings, are not compatible, and therefore should not be used.

Fenestration: All windows are wood double-hung, with 2/1 sash. Doors are appropriate for the National Folk style.

Applied Details: None, unless otherwise documented.

FOLK VICTORIAN

Period: (1870) 1880 to 1910.

General Description: The Folk Victorian houses are actually variations of the stylistically more basic National Folk houses in form, but with more applied decorations, taken from the Victorian styles which the Folk Victorian houses emulate, but in simpler terms. The mass-produced machine-made pre-cut detailing and woodwork were relatively inexpensive and many builders simply applied the more decorative trim directly to basic National Folk forms. Like the National Folk houses, the similarity of house forms and "standardized" detailing results in housing with a National identity.

Form: The forms of the Folk Victorian houses found in Ocean City include gable front, gable front and wing, side-gabled and pyramidal. Basically the same house forms as National Folk, but with the addition of "Victorian gingerbread" scroll-work trim.

Roof: Same as for National Folk, except that roof cornices can be more decorative, often with wood brackets.

Dormers: Same as for National Folk, except that the trim can be more elaborate, as described under "Applied Details".

Exterior Cladding Materials: Same as for National Folk, except decorative wood shingles were likely for gable ends.

Porch: Same as for National Folk.

Porch Supports and Railings: Similar to National Folk; however, detailing is more elaborate and decorative, usually of Italianate or Queen Anne inspiration. Porch columns are usually either Queen Anne-style turned "spindles" or square posts with the corners chamfered. Often, "lace-work" or scroll-work spandrels were installed as a frieze suspended from the porch ceiling, spanning between columns or posts. The edge of the porch roof can be styled similar to the main roof, including the installation of brackets.

Railings almost always have a shaped top hand rail, and balusters are usually turned and set on top on the bottom rail, although scroll-work panels are sometimes used in place of balusters (see 1641-43 West Avenue). An appropriate, possibly original, railing is of square balusters set to the sides of the top and bottom rails, capped by a shaped handrail. An example is 604 Sixth Street (Building Type A-2).

An outstanding example of "Carpenter Gothic", and the only surviving original example, is the above-referenced 604 Sixth Street. The "Carpenter Gothic" style generally faded in popularity about 1880, so this survivor might be considered "Transitional" in style. A similar, but less extensive variation of the gable-end roof treatment is 115 West Avenue, which has a spindle-work "fan". It is possible that a number of similar houses were also built, particularly as camp meeting or tabernacle houses, but were demolished to make room for larger houses, or had their decorative detailing removed due to deterioration, and/or to reduce maintenance costs. Research as to the possible original presence of this type of detailing on other early houses should be encouraged.

Fenestration: Same as for National Folk. Doors, especially screen doors, can be of the elaborate "Victorian" pattern, of which there are excellent commercially available examples.

Applied Details: In addition to the decorative "Victorian" detailing described for roof cornices and porches, and the decorative "fan"-type gable end decoration described, other details can be found. 305 Central Avenue has a projecting upper front gable end with brackets and decorative moulding. 1620 Asbury Avenue has a simpler stick-style open cross-work in the gable ends.

Special Note: Building Types G-1, G-2 and G-3 are considered to be National Folk style, but are strongly influenced by the Queen Anne style. Each of these Building Types has a form of tower, with G-1 having a square, open base and a high, tapered four-sided spire-shaped tower. Both G-2 and G-3 have enclosed polygon-shaped towers, more like the Queen Anne houses. The major difference is that the G Types have the more regular front gable and wing form of the Folk Victorian houses, and not the extent of variety of wall treatments. The particularly decorative and interesting porch railing for 44 Asbury Avenue (Type G-1) should be noted. Note also the finial decorations on the tower.

SECOND EMPIRE

Period: (1855) 1880 to 1885 (1905)

General Description: This style depends upon the use of a Mansard roof, the distinctive form named for Francois Mansart, the seventeenth-century French architect. The style name refers to the reign of Napoleon III (1852-70), France's Second Empire, when the style was revived. This "high style" was very popular during that period and was used extensively in this country until the economic depression of 1873. The strong influence of this style is still seen in the group built in Ocean City (as well as throughout the country); however, the Mansard was applied to the large National Folk forms, and the results are more reflective of a folk style. The Ocean City Building Types of the Second Empire style are of the "H" group: H-1 through H-7.

Form: All use forms of the National Folk houses.

Roof: All use the Mansard form, which has steeply pitched, straight-angled or gently-curved sides, more wall than roof, topped by a flat or near-flat upper roof. The roof is the distinguishing element of this style. Roofing materials for the exposed sides would have been predominantly wood shingles, often in a decorative "fish-scale" or other pattern, but slate might also have been used. The use of slate, however, should be documented, since it would be expected that such roofs should have survived intact, but there appear to be none. Many of the Mansard roofs are now covered with asphalt composition shingles, like many others, representing re-roofing. The use of asphalt roofing is a practical consideration, considering the limits of wood shingles, as previously discussed.

Roof cornices are most often decorative, showing Italianate influence, sometimes with brackets and dentil courses.

Building Type H-4 has a single tower, a Queen Anne style influence. Type H-5 has two towers, one at each front corner.

Dormers: Since the space contained under the Mansard roof is usually finished, or at least habitable, windows were installed. Due to the steeply-sloped roof, a dormer structure was needed to incorporate the windows. Therefore, in every form of the Second Empire style, dormers are to be found. The exception is Building Type H-7, which is not a true Mansard roof, but a simulated, later version. The dormers often had decorative "lace-work" or scroll-work applied pediment-type trim to the top fascia.

Exterior Cladding Materials: This is the same as for National Folk houses, except for Building Type H-7, which is brick.

Porch: Earlier versions have a one-story open front porch, which is at least the full width of the house, but in many cases extends to the sides. Exceptions are Building Types H-6, which has open porches at two stories, and H-7, which has a partial one-story front porch at the entrance.

Porch Supports and Railings: Detailing can be of National Folk, Folk Victorian or Colonial Revival styles, consistent with the other applied details on the house.

Fenestration: This is the same as for National Folk, except for Building Type H-7, which has nine-over-one wood double-hung, and other varied windows. Doors should match the National Folk, Folk Victorian or Colonial Revival of the balance of the detailing.

Applied Details: These can be of the National Folk, Folk Victorian or Colonial Revival style, as noted for the Building Type.

QUEEN ANNE:

Period: 1880 to 1910.

General Description: The Queen Anne style is one of the most distinctive, although variable, of the late Victorian styles. Named for the Queen of England who reigned from 1702 to 1714, the style has little to do with the architecture of that era, but draws its character by interpreting earlier Medieval forms in the light-weight wood technology of the late nineteenth century. This style breaks away from the mold of regular shapes in both plan and elevation. The freedom that the frame (balloon) construction technique afforded gave the designers the ability to express this freedom. The result is some of the most intricate, innovative and impressive house types.

The Queen Anne design house has a few sub-types; however, only two main interpretations are found in Ocean City. Building Type O-1 is more like what is sometimes referred to as "Free Classic" as to the type of detailing, which uses the Colonial or Classical Revival type of details. Type O-2 is more like what is often referred to as "Spindlework", for its turned porch supports, and spindle-work balusters and frieze at the porch ceiling.

Form: Queen Anne forms tend to be large, with irregular plans and complex shapes. Almost any architectural element can be found, used in a variety of combinations. Although of a clearly identifiable style, the individuality of these houses requires that a common or standardized description be avoided. Extreme care should be exerted to preserve the original form, and any restoration or reconstruction should be based upon careful documentation of the individual house. Additions, or any proposed work, which would change the architectural integrity of the house should be avoided.

Roof: Following the complex plan it covers, all sorts of roof forms are found in varying combinations. Again, generalizations should be avoided, and the original roof shape, material, cornice and other detailing should be based upon careful research and documentation. Roof material would originally be wood shingles, with slate possible.

Dormers: Dormers are often found in a variety of sizes and locations. Like other features, base restoration or reconstruction should be based upon careful research and documentation.

Exterior Cladding Materials: Horizontal wood clapboard is predominantly used, with wood shingles, often in decorative patterns, also often used. Again, it is most important to base any restoration or reconstruction upon research and documentation.

Porch: Porches are a dominant element, and are usually one story high, located on the front, but often extending along one side. The "Free Classic" versions of Building Type O-1 often are rounded at the corner, tying into a tower located behind and above. The porch on the "Spindlework" Building Type O-2 is "squared". All porches are open, although some examples have partially enclosed porches, which appear acceptable. Reconstruction should be based upon research and documentation.

Porch Supports and Railings: The "Free Classic" versions of Building Type O-1 use Colonial or Classical Revival styled columns and railings. The "Spindlework" Type O-2 used the turned posts and spindle-work balusters, brackets and friezes. Restoration and reconstruction should be based only upon research and documentation.

Fenestration: Most windows appear to be undivided wood double-hung; however, some of these might be replacements. Unless documented otherwise for an individual house, one-over-one sash would be appropriate.

Applied Details: Many forms of decoration, or decorative use of common materials, are found. There is such variety and individuality of treatment that it is most important that the architectural integrity be preserved and enhanced, based upon careful research and documentation.

CRAFTSMAN

Period: 1905 TO 1930.

General Description: Originating in California, the Craftsman style was popularized throughout the country, for smaller homes, by pattern books and popular magazines. The variations built in Ocean City are typical of the vernacular types that became widespread. Very high-styles and intricately-detailed versions were built in California, but few elsewhere. The one- or 1½-story versions became popularly known as bungalows, or the Bungaloid style. Houses of these styles were widely promoted, not only through pattern books and magazines, but were also sold as complete pre-cut packages to be assembled by local labor on site. They quickly became some of the most popular and fashionable smaller houses.

Form: The Craftsman houses are generally one or 1½ story high, although some are two stories, sometimes by the main level being raised one story above grade. Plans are of regular shape, rectangular with either the long or the short axis facing the street. The classical bungalows, Building Types C-1 and C-2, are side gabled. Many of the building types in Ocean City which were influenced by the Craftsman style, are really very eclectic, and intermixed elements or details of other styles.

Roof: The Craftsman style roofs are generally less steeply pitched than those of other styles, but usually emphasize the roof overhang, probably the result of heavy rains and the hot sun of California. The dominant roof shape is the gable, either front or side, but side gabled for the distinguishable bungalow styles. Combinations of hipped/gable roofs are found, such as on Building Types C-3 and C-4 and others, and these are more eclectic designs, combining feelings of Folk, Colonial Revival and even Shingle Styles. Roof edges can be closed or open with open rafters. Functional-looking stick-work angled brackets are often found on projecting gable ends, especially decorative on the larger versions of Building Type E-14.

Dormers: The bungalow, Building Types C-1 and C-2, have a large center dormer, either shed-roof or gable-roof, on the eave side. These dormers are an important part of the design, functionally and aesthetically. Continuous shed dormers, where existing, are probably not original unless documented otherwise; however, if the original roof line is not lost, the addition of a shed dormer might be acceptable on an exposed elevation (see sketch). Roof materials would have been wood shingles, unless documented otherwise.

Exterior Cladding Materials: The most common exterior wall surfacing is horizontal wood clapboard siding, with wood shingles also popular. Stucco is sometimes found (see 824 Atlantic Avenue, Building Type C-2). Although stone, brick and concrete block were known to have been originally used for this style, these materials should be used only for restorations or reconstructions in Ocean City if documented as original.

Porch: Many of the Craftsman houses have a full-width open front porch, sometimes extending to one side (Building Type C-1). Some have enclosed porches, sun porches or solariums (Building Type C-2). Building Type C-3 has an interesting enclosed entry porch at a corner. Wherever possible, open porches should remain so, or be restored if inappropriately enclosed; however, a porch enclosed to result in an appearance similar to 824 Atlantic Avenue (C-2) would be acceptable. The roof edges are often open with exposed rafter ends.

Porch Supports and Railings: One distinguishing design element of the Craftsman houses is the heavy wood or stucco-covered tapered columns, usually extending down to railing height and supported below on heavier square masonry piers to the ground. Reflecting the eclectic nature of the design, it is possible to find heavy round tapered wood columns extending to the porch floor, with the extended masonry base, more Colonial Revival style in appearance. Sometimes the column bases are covered with shingles or clapboard. Railings are generally of Colonial Revival style, although the balusters are sometimes heavier.

Fenestration: Wood double-hung windows with divided-light upper sash over undivided lower sash seems most common. Stylized Palladian windows are sometimes featured (see 1100 Central Avenue). Other feature windows with decorative sash division patterns also occur (see 1104-06 Ocean Avenue). Large glass areas for enclosed porches can be divided or undivided; however, if undivided, a divided-light transom is usually installed above same.

Doors, if solid, are of the Colonial Revival style panel design; however, divided-light glass panels are often used. Sometimes, the glass divisions are in a decorative pattern. Matching side-lights often occur at entrance doors, and divided-light transoms are sometimes used.

Applied Details: A variety of decorative (sometimes functional) details can be found, and research/documentation should be the best basis for same. A simulated front balcony can be found on 242 Wesley Avenue, which also has a full-width "arched" effect for the open porch. 824 Atlantic Avenue has a very attractive "pergola" at the side, as well as very sympathetic planters and excellent use of divided-light transoms.

COLONIAL REVIVAL

Period: 1880 to 1940 (continuing).

General Description: The Colonial Revival style is one of the earliest of the "eclectic" style groups. Based upon the forms and details of American Colonial style architecture the eighteenth and early nineteenth centuries, these forms and details are re-interpreted in the materials and methods of the late nineteenth and early twentieth centuries. This style has maintained great popularity even today, particularly in the northeast of our country, which has the strongest Colonial heritage.

Similar to other styles in Ocean City, this style is generally in a folk interpretation, with influences of the Colonial Style in form and detail. It is not uncommon to find other style elements intermixed, such as with Shingle or Queen Anne Style, both of which were influenced by the Colonial Revival Style.

The use of the Colonial Revival Style was not so much to build accurate historic reproductions, but to achieve the more symmetrical formality of the original. Therefore, authentic eighteenth or early nineteenth century detailing is rarely necessary, or even desirable. Houses of this style in Ocean City are of Building Type I, J and R. The influence of detailing is seen in the Folk forms of Q-1a and Q-10a. The Southern Colonial influence, with the broad porch or veranda, sometimes with even some Colonial Revival (Neo-Classical) feeling in the details, is seen.

Form: Colonial Revival houses are almost always of a massed plan with a center hall or simulation of same, and usually very symmetrical in plan and massing. These houses are almost always two or 2½ stories high, except for Building Type J-1, which is 1½ stories. Due to lot configuration, a number of these houses are oriented with the gable end facing the street, and with the entrance front on the side, or sometimes through a porch at the gable end "front".

Some of these houses, Particularly Building Types T-4 and T-5, are large rooming-house buildings, usually located on corner lots, having multi-level porches on at least two "front" elevations. As noted, these have a Southern Colonial feeling, resulting from the extensive use of the open porches. This form is, of course, very popular at resort locations.

Roof: The dominant roof shape is the gable; however, the gambrel roof is also very popular. Roofs are usually steeply pitched, with full attics or finished space, serviced by dormers. Roof materials would have been wood shingles; however, most have been re-roofed with asphalt composition shingles.

Dormers: Generally, dormers are either individual, single window, gable roofed, in a regular symmetrical pattern along the long eave side, or continuous shed dormers along the long eave side. The shed dormers would be later additions in some cases, but are an acceptable form.

Exterior Cladding Materials: Siding can be horizontal wood clapboard, with or without corner boards, wood shingles, or a combination with shingles on upper levels and clapboard on the lower level.

Porch: The porch can vary with the building type, which should be checked for the individual structure. Detailing is, of course, of Colonial Revival style.

Porch Supports and Railings: Columns are usually round, tapered, of classical order, but usually of Doric style, with heavy, but plain bases and capitals. The size of the columns is important, usually at least twelve inches at the base, with a slight taper to the top. Most columns are not fluted. Sometimes, columns are grouped, particularly at corners, such as for Building Type J-6. Some later versions (more recent than those of the period of historical significance) used square columns (2 Ocean Avenue, Building Type J-1), with the overall effect being acceptable; however, column replacement for historical examples should be round, unless documented otherwise. Turned "Victorian" columns should not be used.

Porch railings can vary considerably, and the unacceptable styles are probably the most worthwhile to deal with here. Victorian spindle-work or scroll-work balusters should not be used, since these are of a totally different style derivation. The balusters are often used for stylistic impression, sometimes reflecting a maritime motif. Care must be used in trying this type of design, since an unacceptable effect could easily result. The most appropriate railing for the Colonial Revival style, if no other documentation exists, is a shaped top rail, heavy square or rectangular bottom rail, and 2" x 2" square balusters spaced per Code, set into the bottom of the top rail and the top of the bottom rail.

Other decorative rail patterns that can be considered are those at 2 Ocean Avenue, 226 Wesley Avenue (an early, more Victorian influence), 1646 Central Avenue (although a Shingle Style house), 608 Twelfth Street (although spacing must be per Code), and 16 Ocean Avenue.

Fenestration: Original eighteenth and early-nineteenth century Colonial houses had wood double-hung windows, with multi-pane sash. This pattern is unusual for the Colonial Revival style, which usually has multi-pane sash over an undivided bottom sash, 6/1, 9/1, 12/1, etc. Large windows, operable or fixed, especially for enclosed porches, should have divided lights in an appropriate proportion (see 1401 Asbury Avenue).

A variety of decorative windows can be found, including Palladian reproductions, fan lights (especially in gable ends at attic), hexagon, round and oval. Good quality, reasonably authentic reproductions of these windows are also available.

Doors are almost always six- or eight-panel wood, sometimes with glazed top panels. Divided-light transoms and side-lights are common, often with a very decorative door surround and often with a pediment top. Some versions have the door surround extended to form a porch or portico at the entrance. The formal entrance is a very significant element of the Colonial Revival Style.

Some excellent reproduction doors and entrance products are available, at competitive prices.

Applied Details: Except for detailing covered above, no other applied detail is generally found, although research and documentation for the individual structure should be the ultimate guide.

SHINGLE

Period: 1880 to 1900.

General Description: The distinguishing feature of the Shingle Style is the use of wood shingles for roof and wall surfacing, with continuous shingles at the corners (no corner boards). Sometimes the wall shingles occur at the upper floor(s) only, with clapboards at the lower level. The Shingle Style houses built in Ocean City are not the high-styled, larger versions, sometimes associated with well-known architects of the period. Rather, these are vernacular houses, of folk origin and form, which use the shingle motif as an influence. The result is often more eclectic than pure shingle style. Influences of Colonial and Classical Revival (Neo-Classical), Craftsman or even the more basic National Folk styles can often be seen. Building Type L-1 has all of the elements of the Shingle Style, but has strong Colonial Revival lines, and if rendered in clapboard siding or brick, would be of the Colonial Revival Style. Building Type M-1 has more of the Shingle Style feeling, particularly through the use of multi-level eave lines, and a continuous roof covering more than one level. Building Type Q-1 is different yet, with the basic pyramidal-roof National Folk form, changed by adding a second-level porch, but it also has the elements of a Shingle Style house.

Form: These are generally of a massed plan, front or side gables, not so much of the National Folk group, but resembling more the Colonial Revival massing, except for Building Type Q-2, which has a modified National Folk form.

Roof: The roofs are always finished with wood shingles, and are generally steeply-pitched of a gable form, although Building Type Q-2 has a pyramidal-shaped roof. Multi-level roofs, with eaves at different levels (M-1), are quite common; however, the more "formal" and classical lines of the Colonial Revival gable roof, with gable dormers and one-story "pent" roof, are found for Building Type L-1.

Dormers: Building Type L-1 has regularly-spaced gable-roofed dormers on its gable roof, making the dormers very significant and formal in the composition. M-1 has random sized and located dormers, based more upon function than formality. Q-2 has no dormers.

Exterior Cladding Materials: These always have wood shingles, at least for the upper floor(s), without corner boards. The lower level sometimes has horizontal clapboard.

Porch: This is an important functional and design element, of more the Colonial Revival derivation. Generally, porches are not found along the long elevation, but on the narrower gable end, which is often oriented to the street. The exception is Building Type Q-2, which has full-width front open porches, more like the National Folk houses on two levels. The side porch of L-1 is enclosed to form a sun porch or solarium. M-1 has a one-story enclosed porch, which is an entry porch, with an open porch above it.

Porch Supports and Railings: Enclosed porches can be built-in as part of the main structure, with over-sized windows, or can be detailed with column supports, in-filled between with large window areas and solid spandrel panels below. Open porches and articulated enclosed porches generally have supports and railings of the Colonial Revival style.

Fenestration: Windows are wood double-hung, with almost any glazing division. 1/1, 2/1 or multi-paned over one can all be found. Windows for enclosed porches should have divided lights. Large undivided single sheets of glass or jalousie or metal windows should not be used, and where existing, should be replaced.

Applied Details: Although generally limited, applied details should be of the Colonial Revival style.

TUDOR REVIVAL

Period: 1890 to 1940.

General Description: This style is unmistakable for its steeply-pitched gable roof, often with cross gables, and half-timber wall effect used for decoration (not used structurally). The in-fill between "timbers" is usually stucco, but can be brick, or a combination. Other features include tall windows, often in groups and with multi-pane glazing, sometimes leaded glass.

The best example, and perhaps the only true classic example in Ocean City, is 1145 Central Avenue. This structure is dated 1903, and it represents what appears to be a relatively intact original example of the Tudor Revival Style. As such, all details must be based upon research and documentation for any restoration or reconstruction.

Another, more modest, example of the Tudor Revival influence, although really quite eclectic, with more of a Colonial Revival form, is 860 Plaza Place. This home uses rusticated horizontal wood lapped siding over a rusticated brick first-level wall finish. This house may, in fact, date from after the period of historical significance since variations are still built today; however, it is of interest for its somewhat innovative, if modest, attempt at stylization.

NEO-CLASSICAL

Period: 1895 to 1940 (1950).

General Description: Distinguishing elements include a full-height porch with its roof supported by massive classical columns. Although the overall plan may be somewhat irregular, the architectural composition of principal elements is balanced and symmetrical around the porch or portico. The Neo-Classical houses of Ocean City tend to be large "mansions" or manor houses, or of the hotel or rooming-house type.

The popularity of Neo-Classical designs is attributed to the World's Colombian Exposition held in Chicago in 1893, which was based upon classical architectural themes. In Ocean City, as in the rest of the country, it was not as dominant as some less ornate styles and was generally used for large residences and institutional buildings. Some of the largest and most impressive houses in Ocean City are of this style, although they are very limited in number. The Neo-Classical houses of Ocean City, Building Types T-1, T-1a, T-2, T-3, T-4 and T-5, are some of the most substantial and significant, and each must be considered individually. Any work must be based upon careful research and documentation. Fortunately, they seem to be among the best-preserved structures.

Form: These houses are generally of large-scale, massed plans, but with a clear balance and symmetry of plan and elevation. All are at least 2½ stories, with some four stories high. As noted, these designs depend upon a massive, full-height porch, with colonnaded combinations of one-story and multi-story porches. The eclectic nature of this style shows itself in the round corner towers of 510-16 Eighth Street.

Roof: Roofs are generally of a basic hipped shape, but with a variety of dormers, gables and other forms in various combinations. Roof edges are emphasized with decorative cornices, with heavy mouldings and often with heavy modillion blocks and/or dentil courses. Roofing materials would be wood shingles, slate or metal, but documentation should be the basis.

Dormers: Dormers occur in many different sizes and types, often on the same structure, and cannot be generalized for their style. Therefore, documentation can be the only basis.

Exterior Cladding Materials: Siding can be horizontal wood clapboard, wood shingles, brick or stucco, sometimes in combinations. Because of the high style and significance of these structures, only research and documentation should be the basis for any restoration or reconstruction of exterior materials.

Porch: A very significant and dominant element, the porch is a major part of the design, especially at the principal elevation(s), and it is associated with the formal entrance, as previously noted. Porches are located at more than one level and are usually functional, not purely decorative. The porch element reads architecturally as a colonnade, be it located as the dominant feature at the entrance or surrounding the building.

Porch Supports and Railings: The columns of the main entrance portico are usually heavier than the others, and are tapered round or square. Some rest upon masonry bases, which extend from the ground up to the railing height. Some examples continue to the porch floor. All are of true classical order, some with elaborate Corinthian capitals. Since the columns are such a dominant part of the design, documentation only should be the basis of any restoration or reconstruction. Railings should also be based upon documentation, but basically of the more popular Colonial Revival types.

Fenestration: Most commonly used are wood double-hung windows with multi-pane upper sash over individual lower sash. Many variations of windows, many very decorative, can be found. Again, only research and documentation should be used as the basis for restoration or reconstruction of windows and doors.

Applied Details: Such detailing is often rich and varied, and should be considered only based upon research and documentation.

SPANISH REVIVAL

Period: 1915 to 1940.

General Description: The interest in what we refer to as the Spanish Revival Style dates back to 1915, when the Panama-California Exposition was held in San Diego. This Exposition was designed using the influence of Spanish Colonial architecture and the wide-spread publicity of this Exposition, and its innovative (at least for other than the Southwest) architecture, inspired its use on a national level.

This style is truly eclectic in its roots, using a particular style influence in a variety of sizes and forms, also associated with other style influences. The dominant elements of the Spanish Revival Style are the use of glazed "Spanish" clay tile roofs, usually in red or green color, and stucco as the wall finish. The use of the arch form, especially in colonnades or for windows is also common.

Form: No particular form patterns are associated with this style; however, two general types occur in Ocean City. Building Type U-1 is a large hotel-type structure, four stories high, and of a rectangular massed plan, with an "arched" colonnaded porch on all sides.

Another, single-family version of the Spanish Revival Style is Building Type W, of which there are a few located in Ocean City, most in very good or excellent condition. This type has a massed plan with the entry at one side and a one-story enclosed porch with an open porch at the second level.

Roof: The roof is generally of a hipped shape, with the dominant clay-tile roofing material. No other roofing material is appropriate for this style. The roof edge projects to form a wide overhang, and the soffit is accented with decorative shaped simulated exposed rafters. Decorative heavy carved brackets often appear at roof corners and at the roofed entrance portico. On Building Type W, the floor joists of the porch extend through the wall to be exposed, with their ends scroll cut. All roofs, including those over porches, bay windows and other projections are covered with the same clay tile.

Dormers: Dormers are not a strong design element, and may not appear originally on any example in Ocean City; however, research and documentation should determine this.

Exterior Cladding Materials: Walls are generally stucco. Brick can be used for column supports of elevated porches.

Porch: For Building Type U-1, a continuous colonnaded open porch occurs on all sides, with square stucco columns integrated with flat arched "lintel" supports between columns. This porch is elevated one story above grade, with an open brick-faced lower level, and banded brick columns supporting the porch above.

For Building Type W, the porch is enclosed at the first floor, as a sun porch or solarium, and faces the street. Constructed as a wing, but as a volume rather than enclosed "open" porch effect, it uses large round-headed windows for its sun porch effect. The porch above is open, with the railing formed by extending the stucco wall to the railing height. A small open "stoop" can occur at the entrance door.

Porch Supports and Railings: For Building Type U-1, wrought iron is used and is very appropriate. Often, fencing around the property matches the railings used for stairs and porches, and decorative touches such as post lights and entry gates add refinement and interest.

For Building Type W, the open porch railing is as described above. Railings at elevated entries are of wrought iron.

Fenestration: Windows are wood double-hung, with no glazing division. Large "French" doors, especially at porches, would have divided lights, as do the large windows in the enclosed porch of Building Type W. Solid wood doors were usually obtained as stock commercial items, and were of the Colonial Revival style paneled type, although heavy wood "batten" types would also be appropriate.

Applied Details: Generally, only as described above, but research and documentation should determine.

BUILDING TYPE DESCRIPTIONS

"A" -- A-1, A-2, A-3, A-3a, A-4

Period: 1880 to 1920s.

Form: One-story, two-bay. Smaller versions one room wide by two or more rooms deep. Linear plan - narrower than deep probably based upon original 25' lots. Similar to "Shotgun" houses of the South.

Style: National Folk. Building Type A-2 is transitional Carpenter Gothic.

Roof: Front gable. Material - original wood shingles or metal; asphalt shingles common replacement. Pitch: 5/12 to 6/12

Dormers: None.

Exterior Wall Cladding Material: Original horizontal clapboard. Possibly board-and-batten (see #604 6th Street "Gingerbread House"). Possibly shingles. Possibly composition or asphalt shingles (especially diamond pattern). Residing with any typical materials.

Porch: One-story, separate roof lower than main roof. Full front width, original open only. Full-width awning very common.

Porch Supports and Railings: Early examples (1880 to 1900): can be National Folk style or late Victorian style. Later examples (1900 to 1920): can be shingle, stick, Colonial Revival.

Fenestration: Typically wood double-hung windows with undivided sash, but more typically 2/1 or 9/1. Doors are stock panel type, often with divided-light glazed panel.

Applied Details: Could have stick or Craftsman-styled brackets, exposed rafters for later examples. Earlier could vary from very plain to crusted Victorian.

General: Early examples very possibly original Tabernacle or Camp House, which are quite rare and endangered. Possible that others have been so expanded or remodeled so as to be unidentifiable.

"B" -- B-1, B-2, B-3, B-4, B-5

Period: B-1 - 1880 to 1890; B-5 - 1880 to 1900+; B-2, B-3 & B-4 - 1890 to 1920.

Form: 1½-story, earlier two-bay; later three-bay. Linear plan - one to two rooms wide by two or more rooms deep.

Style: Earlier B-1 & B-5 - National Folk, but have Victorian trim, such as scrollwork, bracketed column posts, scrollwork verge boards, gable end fan, etc. Later B-2, B-3 and B-4 - Eclectic Folk, can be detailed in Colonial Revival, Shingle or Classical Revival styles.

Roof: All are front gable, steep to moderate in pitch. Roofing material originally wood shingles, but could have been metal. Type B-4 has front hipped gable.

Dormers: None originally, but added on some. Can be compatible.

Exterior Wall Cladding Material: B-1 and B-5 original horizontal clapboard, but wood shingles might be original and would be compatible. Later versions either clapboard or wood shingles. Later versions c. 1920s could be original composition shingles, especially diamond pattern. Residing with typical materials prevalent.

Porch: Full width front. B-1 - one-story, shed or hipped. B-5 - 1½-story projection of main roof. B-2, B-3 and B-4 - extension of main roof, flat ceiling, forming "permanent" front.

Porch Supports and Railings: B-1 and B-5 - National Folk or Folk Victorian style. B-2, B-3 and B-4 can be Folk Victorian, shingles, Colonial Revival or Classical Revival style.

Fenestration: B-1 and B-5 - 1/1 or 2/2 wood double-hung windows. Doors - Folk Victorian or National Folk. B-2, B-3 and B-4 can be 1/1, 2/2, 6/1, or 9/1 double hung.

Applied Details: B-1 and B-5 - appropriate with none, but can have scrollwork verge boards. B-2, B-3 and B-4 - appropriate for period and style.

General: B-1 and B-5 - Early examples most probably original camp houses. Endangered. Possible that others have been so expanded or remodeled so as to be unidentifiable. B-2, B-3 and B-4 - Quite common as original resort house form. Many intact examples of various style influences.

"C" -- C-1, C-2, C-3, C-4, C-5

Period: 1905 to 1930.

Style: Eclectic, Craftsman, known as Bungalow or Bungaloid Style. Details can be Classical Revival, Craftsman, Colonial Revival.

Form: 1½-story. Generally massed plan with longer dimension along eave line.

Roof: C-1 and C-2 - side gable. C-3, C-4 and C-5 - front gable. C-1 has partial front shed dormer. C-2 has partial front gable dormer. C-3 has shallow pent roof on front. C-4 has pent roof on front full depth of porch. C-5 same as C-4, but with hipped gable at front.

Dormers: Common, probably original on most. Style matches main front dormer, if any.

Exterior Wall Cladding Material: Can be original horizontal clapboard or wood shingles, also in combination with shingles on upper area and clapboard on lower. Some examples of stucco (see #824 Atlantic). Residing with typical materials common, but not prevalent.

Porch: Examples of all appear to be found in open or enclosed porches, although open porch more common, especially originally. Some enclosures not original, and can be compatible or non-compatible. Some examples of C-2 and C-3 have no porch (#824 Atlantic, #1100 Central).

Porch Supports and Railings: Predominantly Craftsman influence, since bungalow form is such style; but details can be National Folk, Classical Revival, stick and Colonial Revival. "Victorian" scrollwork details, turned posts, brackets, etc. Not appropriate since this type is of later period. Common porch column can be heavy masonry or frame base with half-height wood column above.

Fenestration: Windows usually wood double-hung, multi-pane upper sash above undivided lower sash (6/1, 9/1, 12/1). Multi-pane transoms popular. Also decorative "stick work" dividers found (#824 Atlantic). Doors of Craftsman, Classical Revival, stick and Colonial Revival styles. Large multi-pan glass panel doors common.

Applied Details: Can be basic National Folk, Craftsman, stick and Colonial Revival. Important to be consistent within style.

General: Many of this type are intact, and are good representations of the "bungalow", an important American building type of the early twentieth century, and continuing in popularity in many varied styles.

D -- D-1

Period 1880 to 1905.

Style: Late Folk Victorian, Italianate influences.

Form: Two-story, two-bay, massed plan. Front narrower than depth.

Roof: Shallow-pitch front gable. Heavy cornice all sides, with medallion blocks.

Dormers: None.

Exterior Wall Cladding: Horizontal clapboard only. Residing with typical materials.

Porch: One-story, slightly-pitched roof, extends to side. Open porch only.

Porch Supports and Railing: Victorian wood columns, scrollwork brackets and railings.

Fenestration: Wood double-hung windows, 2/2 divided vertically. 1/1 possible original, also. Doors typical for late Folk Victorian.

Applied Details: As noted for roof cornice and porch supports and railings.

General: Rare but significant building type of earliest development. Possible that some buildings originally of this form, but altered to be unrecognizable.

"E" -- E-1, E-1a, E-1b, E-2, E-3, E-3a, E-4, E-5, E-6, E-6a, E-7, E-8, E-9, E-10, E-11, E-12, E-13, E-14, E-15

Period: 1880 to 1930s.

Style: Earlier examples from c. 1880 to c. 1905 are typical National Folk style, but examples of Folk Victorian detailing can be found. Later versions are of eclectic revival period and details can be of Classical Revival, Colonial Revival, stick, Craftsman or Prairie influenced details.

Form: 2 to 2½-story massed front gable. All have one-story open porch across front. Front is narrower dimension.

E-1a has porch extended to one side only.

E-1b has two-story front porch, width of house front.

E-2 similar to E-1 but wider.

E-2a similar to E-2 but front has simulated gambrel roof with continuous shed dormers both sides.

E-3 similar to E-1 and E-2 but is full 2½ stories high.

E-3a similar to E-1, E-2 and E-3 but has side gable.

E-3 similar to E-1, E-2 and E-3 but has front hipped roof with gable "dormer".

E-5 similar to E-4 but with hipped gable-front "dormer".

E-6 similar to E-3a but side gable and front porch extend to side.

E-6a similar to E-6 but porch extends to both sides.

E-7 same as E-6 but has Colonial Revival details.

E-8 similar to E-6 but has cross gables.

E-9 large version has full front gable and full cross side gables, often duplex or double house.

E-10 has main roof gable on narrow side and cross gable on longer eave side; porch wraps around at least two sides.

E-11 similar to all E Group forms, but has hipped gable main roof.

E-12 similar to E-6a but has side dormer(s).

E-13 similar to E-1b but has partial "pent" roof in gable front.

E-14 similar to E-3 but of Craftsman style and is usually large double house; can have full or part width enclosed porch or "solarium" on second floor front above the porch roof.

E-15 has gambrel front roof.

Roof: Generally front gable except where noted and with dormers where noted. Pitch usually 12/12 or more. Cornices, eaves detailed for particular style.

Dormers: Vary per building type. Can be original or added, except nineteenth century versions generally had no dormers, or small single-window dormers.

Exterior Wall Cladding Materials: Buildings built prior to c. 1905 most likely had horizontal wood clapboard. Later versions can be clapboard, wood shingles or combinations with shingles above clapboard. Residing with usual materials prevalent.

Porch: Significant part of individual building type, as noted.

Porch Supports and Railings: Buildings built prior to c. 1905 used National Folk (basic) or Folk Victorian details. Later buildings can have Classical Revival, Colonial Revival, Craftsman, stick or Prairie influenced details.

Fenestration: Prior to c. 1905, wood double-hung windows, 2/2 most common, but 1/1 can be found. Later can be 1/1 (very common), 6/1, 9/1 or 12/1. Revival styles often have diamond pane or other decorative patterned sash. Doors appropriate for style and period.

Applied Details: Consistent with style and period.

General: One of most basic of National Folk forms, evolved to many variations, and adapted for all stylistic detailing. Similar examples can be found throughout the country.

"F" -- F-1a, F-1b, F-2, F-3, F-4, F-5, F-6, F-7, F-8, F-9

Period: 1880 to 1920s.

Style: Earlier examples from c. 1880 to c. 1905 are typical National Folk style, but examples of Folk Victorian detailing can be found. Later versions are of eclectic revival period and details can be of Classical Revival, Colonial Revival, stick, Craftsman or Prairie influenced details.

Form: National Folk, often referred to as "4-Square". Original massed plan, almost square. "F" Group all have pyramidal form. All are at least two stories, but can extend to as high as four stories. Main floor can be at grade, or elevated from just a few feet to one full level above grade. All have an open front porch, usually one story high and located at the main floor level, although some second-floor porches can be found (may all be later additions). Some versions have the porch extended to one or both sides.

F-1a is most basic form of type, from two to three stories high, symmetrical pyramidal hipped roof and main-level porch width of front.

F-1b similar to F-1a but is four stories high.

F-2 similar to F-1a but porch extended to one side.

F-3 similar to F-1a but has hipped roof dormers all sides of roof.

F-4 similar to F-3 but porch extends to one side.

F-5 similar to F-1b but has small gable "pediment" dormer on front and has porch extend to one side.

F-6 similar to F-4 but always has porch at main level, one full level above grade.

F-7 is larger version with gable "pediment" dormer at front center roof and two side hipped-roof dormers; usually double house or rooming house.

F-8 similar to F-3 but of "Mediterranean" influence style.

F-9 is large apartment or rooming-house version, usually having open porch on two or more sides at main level, usually 3½ stories high.

Roof: As noted, this group is based upon symmetrical hipped "pyramidal" roof form, sometimes with dormers which usually have hipped roofs matching slope of main roof. Roof edge treatment will match styles of building. F-8 has clay-tile roof consistent with Mediterranean style.

Exterior Wall Cladding Materials: Since the great majority of examples of this form were built c. 1910 to 1920s, none show Victorian influence. Earlier examples, prior to 1905, would have horizontal wood clapboard siding. After c. 1905, any combination of horizontal wood clapboard siding and wood shingles would be found, often with shingles on upper floor(s) and clapboard on the main level (and below). F-8 has stucco exterior, consistent with Mediterranean style.

Porch: As noted, all examples had an open porch, one story high, at the main level, for at least the full width of the front. Grade level porches, where main porch level is elevated, is sometimes enclosed, but all may be later.

Porch Supports and Railings: Earlier examples, between c. 1800 and 1905 are of basic National Folk detailing. From 1905 through 1920s, detailing is most often of Craftsman influence.

Fenestration: Early examples, from c. 1800 through 1905, have wood double-hung windows, 2/2 or 2/1, divided vertically. Later examples are usually single undivided 1/1. Doors appropriate for style and period.

Applied Details: Consistent with style and period.

General: One of most basic and popular National Folk forms, very popular in pattern books of late nineteenth/early twentieth centuries. Similar examples found throughout the country.

"G" -- G-1, G-2, G-3

Period: 1880 to 1910.

Style: The building type is one of the few to be found in Ocean City that was built during a single style period, that of the Queen Anne style. However, the "G" type represents more of a transition in design from National Folk, using the more basic forms, most often the configuration of the E-6 Type, with the addition of a tower element.

Form: The "G" Group buildings are all of an "L-shaped" plan with cross gable side projecting wings toward the rear, and with a tower structure within the "L".

G-1 type usually has a square-shaped tower recessed somewhat. Often, the upper level of the tower is open.

G-2 type has the tower located at a front corner, resulting in a basic rectangular building foot print. The one-story open porch, present on all "G" forms, extends along one side for the G-2 form. The G-2 tower is usually "rounded".

G-3 similar to G-1 but the main roof is gambrel in shape.

Roof: Main roofs as noted under "Form" above. Tower roofs follow form of tower below, are steeply-pitched and project well above main roof, usually topped with a finial. Cornices are usually heavy, often with open rafters.

Dormers: None.

Exterior Wall Cladding Materials: Earlier examples built c. 1880 to 1905 have horizontal wood clapboards. Later versions can be all wood shingles, or shingled upper level above clapboard lower level. Gable ends often have decorative patterned wood shingles.

Porch: Always one story high at least full width of front, but usually projecting to one side. Always open.

Porch Supports and Railings: G-1 and G-2 usually Folk Victorian with very decorative scrollwork or spindle-work. G-3 usually of Colonial Revival details.

Applied Details: Typical for style. Stick-work sometimes applied at gables.

Fenestration: 2/2, 2/1 wood double-hung windows usual for G-1 and G-2. 1/1 usual for G-3. Decorative divided sash often used in towers. Doors appropriate for style and period.

General: Very common National "Pattern Book" style, which can be found throughout the country.

"H" -- H-1a, H-1b, H-2, H-3, H-4, H-5, H-6, H-7

Period: 1880 to 1909.

Style: The "H" Group buildings are all of Mansard roof, "Second Empire" style, or at least influenced by this style. Of the "Victorian" period, detailing can be of Folk Victorian (earlier examples), Classical and Colonial Revival (later examples) styles.

Form: All are 2½ to 3 stories, except H-7, which is two stories.

H-1a is three stories with an "L"-shaped plan, with a one-story open porch which extends beyond both sides of the front.

H-1b is three stories, with a simple massed rectangular plan, and a one-story open porch recessed into the first floor.

H-2 is three stories with a projecting one-story front porch extending beyond the front to one side.

H-3 is similar to H-2 but of a larger "rooming house" form with a porch projecting beyond the front on both sides.

H-4 is similar to H-2 but has a tower projecting on the front.

H-5 is similar to H-3 but has towers at both front corners.

H-6 is similar to H-1a but has open front porches at the first and second floors.

H-7 is two stories with an "L"-shaped plan, simulated and abbreviated "Mansard" roof, the entrance to the side, recessed into the "L" and protected by an open porch with roof railing.

Roof: The "Mansard" shape is the basis of this type. The upper "flat" section of the roof is of a built-up composition material. Exposed Mansard shape originally covered with wood shingles, often in decorative shapes and patterns, or slate with many original installations or authentic replacements surviving. This style has a heavy roof cornice formed by overhanging the Mansard roof beyond the wall line. Often, heavy shaped wooden brackets can be found.

Dormers: All examples except H-7 have roof dormers or dormer windows for the upper floor, which occurs with the enclosure of the Mansard roof. Due to the steep slope of this roof type, the dormer projection is very slight; however, the gable roofs of these dormers are often very finely detailed, forming some of the most interesting details in these types. The number and locations of dormers vary depending upon the overall size (width) of the building.

Exterior Wall Cladding Materials: Except for H-7, which is brick, all were originally horizontal wood clapboard siding. Many have been re-sided with modern materials.

Porch: Significant part of this type with variations as noted. Always open.

Porch Supports and Railings: Since this type spans from the late Victorian (1880 to 1900) to the early Classical Revival (1900 to 1909) periods, detailing can be Folk Victorian for the earlier examples to Classical or Colonial Revival for the later examples.

Fenestration: Wood double-hung windows -- 1/1, 2/1 or 2/2 -- are most common, except for H-7 which are Colonial Revival 9/1. Doors appropriate for period.

Applied Details: Consistent with style and period.

General: One of the most popular national residential "styles" of the period, similar examples of which can be found throughout the country. H-7 is later Colonial Revival form which can be found, used for larger examples of apartment houses and communal/residential buildings.

"I" -- I-1, I-2, I-3, I-4

Period: 1880 - modern. Historic examples most likely from c. 1900.

Style: The "I" Group buildings all have gambrel roofs. Because the gambrel roof is generally associated with the Colonial Revival style, this group belongs in this style, except that I-3 has some Craftsman influence, with exposed decorative rafter ends at eaves and soffits.

Form: All are two stories, except I-1, which is three stories. All have the top story contained within the gambrel roof. I-1 and I-2 are front gable, I-3 and I-4 are side gable. All are rectangular shaped massed plans. All have one-story full-width front porches. I-1 and I-4 have projecting open porches. I-2 has an enclosed front porch. I-3 has an open front porch recessed under the Mansard roof form.

Roof: The gambrel roof is the basis for this type. Original roofing was wood shingles, slate or clay tiles. Except for I-3, eaves and cornices are usually unadorned, but of the heavy profile of the Colonial or Classical Revival styles.

Dormers: All have roof dormers. I-1 has individual gable dormers, as does I-3, but I-3 has an over-sized center dormer. I-2 and I-4 have continuous shed dormers formed by extending the upper roof slope over same.

Exterior Wall Cladding Material: Originally horizontal wood clapboard siding. Re-siding with typical modern materials is fairly common.

Porch: As noted, all have front porches as referred to under "Form".

Porch Supports and Railings: All are of Colonial or Classical Revival style.

Applied Details: Except for I-3, applied details are not appropriate for this style. I-3 has an exposed-rafter treatment at cornices and eaves, which may be applied decoration or the exterior of the actual structural system.

Fenestration: 1/1 common, but predominantly multi-pane double-hung wood -- 9/1, 6/1 or similar large windows, as in enclosed porch, divided lights. Doors appropriate for style.

General: Very common national "pattern book" style, which can be found throughout the country.

"J" -- J-1, J-2, J-3, J-4, J-5, J-6, J-7, J-8

Period: 1880 - modern. Historic examples, except J-1, most likely from c. 1880 to 1930s.

Style: The "J" Group are all of gable roof Colonial Revival style.

Form: J-1 and J-8 are 1½ stories. All others are two stories, rectangular shaped massed plans. J-8 has front cross gable in the entrance. J-5 is a larger 3½-story rooming-house version.

Roof: As stated, all have gable roofs. Except for J-4, all have side gable. J-3 has hipped gable ends. J-6 has shallow-pitched hipped roof. Materials would have originally been wood shingles, slate, possibly clay tile, and composition shingles for the later versions.

Dormers: Except for J-4 and J-6, all have individual gable dormers, varying in number and location.

Exterior Wall Cladding Material: Except for J-7 and J-8, horizontal wood clapboard siding or wood shingles are appropriate. J-7 and J-8 are brick. J-8 has "rusticated" horizontal wood clapboard siding in gable ends.

Porch: Except for J-7 and J-8, all have front porches. J-1 is formed by the projection of the main roof over the full-width one-story porch, with a "sweep". J-2 and J-3 have a full-width one-story front porch, with a shallow-pitch hipped roof. J-4 has open front porches (at the gable end) at the main level and at the second floor level. J-5 has open porches at grade level and at the elevated main level on two sides. J-6 has a partial-width one-story front porch. J-7 and J-8 have no porches.

Porch Supports and Railings: All are of Colonial or Classical Revival style. J-6 has multiple columns.

Applied Details: Not appropriate for style.

Fenestration: Typical for Colonial Revival style: multi-pane upper sash or both sash for wood double-hung windows. Decorative fan lights, half-rounds and similar are appropriate. 6/1, 9/1, 12/1 and variations are usual.

General: Very common national "pattern book" style to be found throughout the nation.

"K" --

"K" has been omitted. There is no Building Type "K".

"L" -- L-1

Period: 1880 to 1890 original, rebuilt c. 1920s?

Style: Eclectic-Colonial Revival (but with Shingle Style influence). For description, see "Colonial Revival" Style under the "Elements of Style" section.

"M" -- M-1

Period: 1880 to 1890.

Style: Shingle influence.

Form: 2½ story rectangular shape massed plan, some with side wing projections. Front gable, with front porch at main and second floor levels.

Roof: Steeply-pitched (12/12 or more) front gable roof. "Flat" roof over porches. Main gable roof may extend dormer over side wing, which is 1½ stories. Original material is wood shingles.

Dormers: Variable and random sizes and locations.

Exterior Wall Cladding Material: Horizontal wood clapboard siding or wood shingles.

Porch: Lower level is enclosed, upper level open. Entrance through lower level enclosed porch.

Porch Supports and Railings: Colonial Revival round columns. Railings are enclosed "lattice" pattern.

Applied Details: Not appropriate for style.

Fenestration: Wood double-hung windows with multi-pane upper sash and single-pane lower sash. 6/1, 9/1, 12/1, depending upon window size.

General: Very common national "pattern book" style to be found throughout country.

"N"

Period: 1890 to 1909.

Style: Eclectic-Neo-Classical.

Form: 2½-story rectangular shaped, massed plan, with projecting cross gable and bay-shaped front gable projections.

Roof: Basic shape is hipped, with gables as noted above. Some variations could have open soffits and exposed rafters. Roofing most appropriate of slate.

Dormers: Small gable roofed.

Exterior Wall Cladding Materials: Horizontal wood clapboard siding, although variations could be in stucco or brick.

Porch: Open porch for half the front width, projecting to one side.

Porch Supports and Railings: Colonial Revival style.

Applied Details: None appropriate.

Fenestration: Wood double-hung windows with undivided sash. Doors are solid wood Colonial Revival style, paneled.

General: Somewhat uncommon style, but possible in many variations. Generally, used for substantial houses, of good to high quality.

"O" -- O-1, O-2

Period: 1890 to 1909, most likely 1890 to 1900.

Style: Late Victorian, commonly referred to as "Queen Anne" style.

Form: 2½ to 3½ stories, large complex massed plan, with main level porch which may be partly enclosed. Typical Queen Anne "turret" and multi-story bay windows.

Roof: Typical Queen Anne style has complex roof shape with combination of gable, hipped, hipped gable, and round or angular turret forms. O-1 has rounded elements, such as turret and porch. O-2 has angular elements. Cornices and eaves are heavy, with brackets and possibly modillion blocks.

Dormers: Usually large and overstated where incorporated into complex roof forms. Can be gable or hipped roof.

Exterior Wall Cladding Material: Can be horizontal wood clapboard siding or wood shingles or combination. Often clapboard occurs at lower level, with shingles at upper levels. Often, decorative patterned wood shingles occur in gable ends. Wherever possible, documentation should be basis of materials and patterns.

Porch: One-story open porch wraps around at least two sides. May be partially enclosed. O-1 has rounded porch form. O-2 has squared or angular form. Great variation in configuration of porches.

Porch Supports and Railings: Since this type is from the late-Victorian period, all details are of the Queen Anne style, including porch details. However, transitional details are common, particularly tapered round columns of Classical or Colonial Revival style. O-2 has more Folk Victorian style influence, with turned columns and scrollwork brackets.

Fenestration: Generally 1/1 wood double-hung windows, although divided lights found for large window areas such as enclosed porches. Decorative, sometimes colored-glass, feature windows are common.

Applied Details: Generally limited, but examples of stick-work can be found, especially in gable ends.

General: This type is particularly significant in the District, and many are well preserved or have been authentically restored. As such, any work on these should be based upon careful research of original designs to authentically replicate same. Stylistically, variations of this style can be found nationally.

"P" -- P-1, P-2

Period: 1890 to 1909.

Style: P-1 is Folk Victorian, P-2 is of Second Empire influence.

Form: Large rooming-house type, rectangular shaped massed plan, four stories high, usually with main floor one level above grade.

Roof: P-1 has shallow-pitched hipped or "pyramidal" roof. P-2 has a Mansard roof enclosing the upper level. Shallow hipped roofs are of built-up composition finish. Mansard roofs originally wood shingles or slate, although many have been recovered with composition shingles. Cornices appear to be plain, but brackets and modillion blocks would be appropriate.

Exterior Wall Cladding Materials: Originally horizontal wood clapboard siding, but re-siding with all typical materials is common.

Porch: All have porches at grade and main levels, the grade level often with restricted headroom. All extend across the full front, and extend to one or both sides.

Porch Supports and Railings: Columns are round, tapered Colonial Revival style or square posts with scroll-work brackets of Folk Victorian style. Railings can be of National Folk, Colonial Revival or Folk Victorian style.

Fenestration: All have wood double-hung windows. Earlier versions have 2/1 sash, later may have undivided sash. Doors are of National Folk, Folk Victorian or Colonial Revival style.

Applied Details: Generally none, unless otherwise documented.

General: This type is most appropriate for urban areas, particularly resorts, because of the rooming-house (apartment house or hotel) configuration.

"Q" -- Q-1, Q-1a, Q-2, Q-3, Q-4, Q-5, Q-5a, Q-6, Q-7, Q-8, Q-8a, Q-9, Q-10, Q-10a

Period: 1890 to 1930s.

Style: Eclectic-Folk with late Folk Victorian, Colonial Revival, Classical Revival, and Craftsman influences. Has "Southern" feeling with open front porches at multi-levels, particularly appropriate for a shore location.

Form: All variations of this type have open front porches at least at two levels, sometimes at three levels, except Q-1 and Q-10a which have enclosed porches. All are simple rectangular massed plans with front narrower than depth. Q-2 has a floor plan wider than the porch. Q-3 has a double-house plan. Q-1, Q-2, Q-3, Q-6, Q-7, Q-8, Q-8a and Q-10 are two stories high. Q-4 and Q-5 are 2½ stories high. Q-1a, Q-5a, Q-9 and Q-10a are three stories. Q-1a has the upper floor level projections over two levels of porches.

Roof: Many variations of hipped roofs dominate this type, but front gable is used for Q-8a and Q-10. Q-10a has a gambrel roof. Q-1, Q-1a, Q-2 and Q-3 have hipped or pyramidal roofs. Q-4 has a projecting "flat" roof over porches and hipped gable at the front of the main roof. Q-5 and Q-5a have hipped roofs with center hipped-gable-roofed dormers. Q-6 and Q-7 have hipped roofs with large center gable-roofed dormers formed by extending side roof slopes over the dormer, and creating a pent-like roof at the front under the dormer. Q-8 and Q-9 have a hipped gable front roof. Q-8a and Q-10 have front gable roofs. Early versions would have wood shingles and later versions would have composition shingles.

Exterior Wall Cladding Material: Horizontal wood clapboard siding or wood shingles are both appropriate, with possibly the upper floor of wood shingles above a lower floor of clapboards. Re-siding with typical materials is common.

Porch: As noted, all of this type have open porches for at least two levels, except for Q-10 and Q-10a, which have enclosed porches at both levels. Q-1a has its upper level extending over two levels of porches. Q-3 has porches for only part of the front width. The multi-level porches give a distinct appearance, reminiscent of Southern architecture, and often found at shore locations. This connection is understandable since porches are desirable in warm-weather locations, found in the South and for traditional summer use at shore locations.

Porch Supports and Railings: The style of this type is basically eclectic, with all style influences of the period to be found: Folk Victorian, Colonial and Classical Revival, and Craftsman. Therefore, variations of porch detailing of these styles are common. For some of the later versions, partial masonry column supports, or enlarged wood shingle-covered column bases are found below Colonial or Classical Revival tapered round wood columns above.

Fenestration: Again, due to the eclectic nature of this type, almost any variation of wood double-hung windows can be found. However, multi-paned sash are usually used only in the upper sash, with the lower sash not divided. Doors are appropriate for the period and the dominant style influence.

Applied Details: Consistent with the dominant style influence of the individual structures.

General: This type is varied, but more reflective of its use at its shore location, with the open feeling created by the use of multi-story porches. This type would not be as likely to be found in non-Southern or non-shore locations, compared to many of the other styles or types, particularly the older variations.

"R" -- R-1, R-2, R-3, R-4, R-5

Period: R-1, R-2, R-3 and R-4 after 1909, estimated c. 1910 to 1920. R-5 c. 1890 to 1909.

Style: Eclectic-Colonial Revival.

Form: Can be 2½ to 3½ stories depending upon the location of the main floor and the height of the roof eaves. All are simple rectangular-shaped massed plans. R-1 has wider front than depth, all others have narrower front than depth. All have multi-level porches.

Roof: R-1 has side-gable gambrel. R-2 and R-5 have front-gable gambrel. R-3 has front gable. R-4 has hipped roof with large front gable dormer, forming "pent"-shaped roof at front. R-5 has front-gable gambrel. Materials originally metal or wood shingle, mostly replaced with composition shingles.

Dormers: R-1 has partial front gable-roofed dormers. R-2, R-3, R-4 and R-5 can all have continuous shed dormers on the eave sides.

Exterior Wall Cladding Material: Can be horizontal wood clapboards, wood shingles or a combination. Possible to have wood shingles on upper level above clapboard on lower level. Decorative patterned wood shingles can also be used in gable ends of roofs and dormers. Re-siding with typical modern materials is fairly common.

Porch: All have open porches, except R-5 which has enclosed upper porch, at two levels for the full width of the front. Some have open deck or terrace at the top level, but these may not be original.

Porch Supports and Railings: Consistent with period, all are Colonial Revival or Classical Revival. Columns are heavy tapered round or square, supported on rectangular masonry bases of varying heights. Railings are shaped but balustrades may be turned or rectangular.

Applied Details: None.

Fenestration: All wood double-hung, with either undivided sash or multiple upper panes above undivided lower sash. Decorative half-round and Palladian windows found (see R-5).

General: This is an interesting transitional type, which combines the national folk forms with the more regional detailing reminiscent of Southern or shore architecture. The use of multi-level porches strongly influences visual appearance.

"S" -- S-1

Period: 1890 to 1909.

Style: Vernacular Neo-Classical influence.

Form: Similar to Q-1a, but double house and 3½ stories high.

Roof: Shallow-pitched hipped or pyramidal shape. Original material probably metal or wood shingles.

Dormers: Small front dormers, large gable-roofed side dormer(s).

Exterior Wall Cladding Material: Can be horizontal wood clapboard, wood shingles, or a combination with shingles above clapboard.

Porch: Open porch at three levels on front and side.

Porch Supports and Railings: Columns or stylized double-rectangular shape for upper two levels, supported on larger rectangular solid column sections at lower level, which lower sections may be partly or all masonry, or partly or all covered with wood shingles, if shingles are used as the exterior wall cladding material.

Fenestration: Wood double-hung windows with undivided lights, but more commonly 6/1 or 9/1.

Applied Details: None.

General: Very "Southern" appearance, very appropriate for shore use. Extensive use of open porches creates strong identity. Not a form to be generally found nationally in most urban contexts.

"T" -- T-1, T-1a, T-2, T-3, T-4, T-5

Period: T-3 is 1890 to 1909, all others after 1909. Estimated general period is c. 1910 to 1920s.

Style: All represent Eclectic-Neo-Classical.

Form: All are large estate-type residences or rooming-house type. Basically rectangular massed plan, with variation of bay projections, upper floor towers, and a variety of porch configurations. May be 2½ to 3½ stories high.

Roof:

T-1 has side gable.

T-1a has hipped roof with large front gable-roof dormer and hipped-roof side dormer.

T-2 has shallow-pitched hipped roof.

T-3 has basic hipped roof with complex combination of gable dormers and "turret" at corner.

T-4 has hipped-flat combination roof, with porch roof projection and hipped-roof dormers.

T-5 has regular rectangular-shaped hipped or pyramidal roof with hipped-roof dormers on all four sides.

Dormers: As described under "Roof", above.

Exterior Wall Cladding Material: T-2, which is an earlier version, is all brick. All others, later in period, are combination of horizontal wood clapboard siding and wood shingles, often in decorative patterns. Since the buildings of this type are so significant to the Historic District, it is important that original materials be preserved, restored and/or reproduced, based upon research of the individual structures as required.

Porch: Very dominant element. T-1 and T-1a have open front porches for two levels. T-2 has a covered full-width porch at the elevated main level, a partly uncovered porch at the third level, and a partial central-columned two-level open porch, covered by a projection of the main level of roof. T-3 has a front porch similar to that on T-2, but extending to the sides at the main level. A tower projects over the porch roof at one corner of the upper level. Some variations have part of the higher central porch enclosed. T-4 has an open porch at two levels for part of the front and side(s), roofed by a projection of the hipped main roof. T-5 has a main-level porch entirely across the front and sides and only a partial open second level porch on the front.

Porch Supports and Railings: Are of generally high Classical Revival style and, like other exterior finish and detailing, should be preserved, restored and/or reproduced, based upon research of the individual structures as required.

Fenestration: Wood double-hung windows, with variety of configurations. Windows should be replaced only with pattern of original, by matching the existing original or by researching the original appearance of the individual structures. Doors should be appropriate for the style.

Applied Details: Are often elaborate and high-styled. Since such details, where originally used, are important parts of the architecture, these should also be preserved, restored and/or reproduced, based upon research of the individual structures as required.

General: These are some of the largest and most impressive of the residences in the Historic District, and every effort should be made to protect these valuable resources in authentic appearance.

"U" -- U-1

Period: 1915 to 1940.

Style: Eclectic-Spanish Revival.

Form: Three to four stories. Large rectangular massed plan hotel or rooming house. Various bay and rectangular projections. Main floor usually elevated to second level.

Roof: Main roof is rectangular shallow-pitched hipped or pyramidal. Bay projections and larger rectangular projections and porch match the main roof. Distinguishing material is clay tile. Cornices are wide with shaped brackets under soffits of all roofs.

Dormers: None.

Exterior Wall Cladding Material: Walls of ground level may be brick. Upper walls are stucco.

Porch: Open porches at grade level and main level extend to all or most perimeters.

Porch Supports and Railings: Grade level column supports may be brick to match the walls at this level. The main porch columns are flat stucco finish forming flat "arches" between columns. Railings are usually decorative and distinctive wrought iron.

Fenestration: Generally wood double-hung windows with single-light sash, but decorative windows are possible, if not limited. Doors are appropriate for style and may have separate or built-in decorative wrought-iron grilles.

Applied Details: Window shutters are common. Integrated lighting fixtures, planters, fencing.

General: This type is particularly significant in the Historic District, and the few examples are generally well preserved or have been authentically restored. As such, any work on these should be based upon research of the original designs to authentically replicate same. Stylistic variations can be found nationally.

"V" -- V-1

Period: 1890 to 1940.

Style: Eclectic-Tudor Revival.

For description, see "Tudor Revival" under "Elements of Style" section.

"W" -- W-1

Period: 1915 to 1940.

Style: Eclectic-Spanish Revival.

Form: Two-story rectangular massed plan main section, with slightly narrower one-story wing on front and possibly on rear. On lots with narrow frontage, the house is sideways, with the long dimension front-to-back and the entrance on the side. The front wing is an "enclosed" porch at the first floor with an open porch at the second floor.

Roof: Regular-shaped hipped or pyramidal roof. Heavy molded main roof cornice with modillion block and large carved double brackets at the corners. The floor of the second floor porch has joists extended beyond the wall and decorative scroll sawed ends. The roof over the entry is usually very decorative with scrollwork bracket supports.

Dormers: None.

Exterior Wall Cladding Material: Stucco.

Porch: Enclosed at main floor, open at second floor.

Porch Supports and Railings: Built as part of wall system, not free-standing or separate structure.

Fenestration: On main section, wood double-hung windows with undivided lights. Porch usually divided-light large double-hung or casement windows with half-round "fan"-light windows above. Entry door appropriate for style.

Applied Details: As described.

General: This type is particularly significant in the Historic District, and the few examples are generally well preserved or have been authentically restored. As such, any work on these should be based upon research of the original designs to authentically replicate same. Stylistic variations can be found nationally.

"X" -- X-1

Period: c. 1910 to 1920.

Style: Eclectic-Classical Revival.

Form: Large three- to four-story estate type or more likely rooming house type, with rectangular massed plan. Distinctive feature is open porch at all floor levels, which creates a "Southern" appearance, appropriate for a shore location.

Roof: Flat is shallow hipped. May have a parapet, often stepped at the center front, with decorative cornice and shaped brackets.

Dormers: None.

Exterior Wall Cladding Material: Horizontal wood clapboard siding, although wood shingles might be appropriate and should be researched.

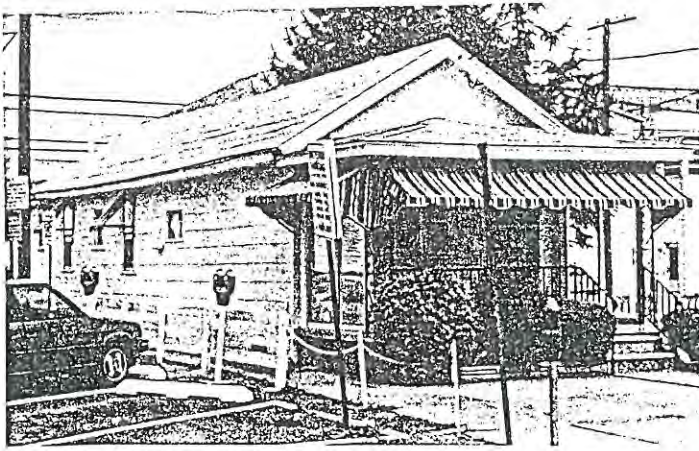
Porch: Dominant feature, as noted, at front of all levels. Main level usually elevated.

Porch Supports and Railings: Large rectangular multi-story columns, creating three bays, usually covered with wall cladding material. Column base is usually masonry to height of foundation: brick or rusticated brick. Railings appropriate for Classical Revival style, although variations are possible.

Fenestration: Wood double-hung windows, either undivided or 6/1 or 9/1, depending upon size. Doors appropriate for style.

Applied Details: None.

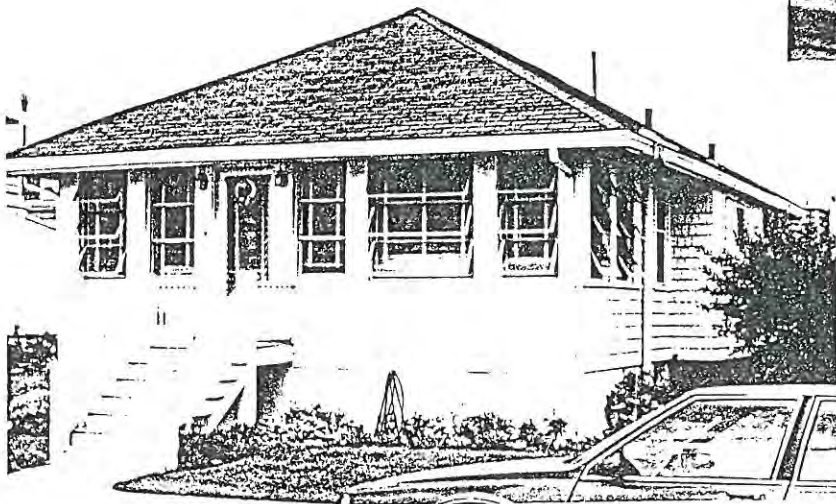
General: This form generally is the result of commercial resort development, with its rooming-house or small-hotel configuration, located close to the ocean.



A-1



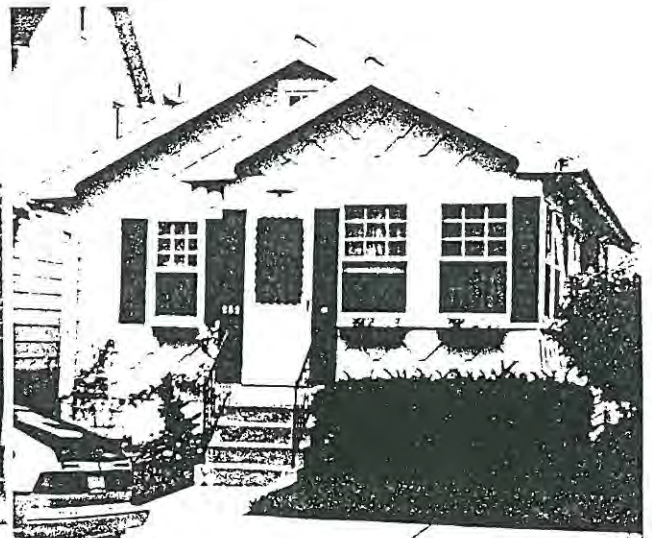
A-2



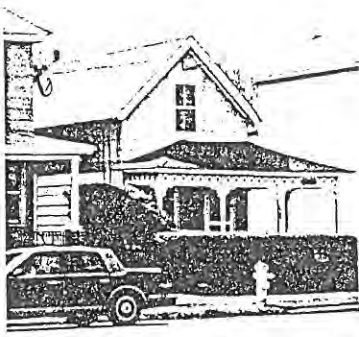
A-3



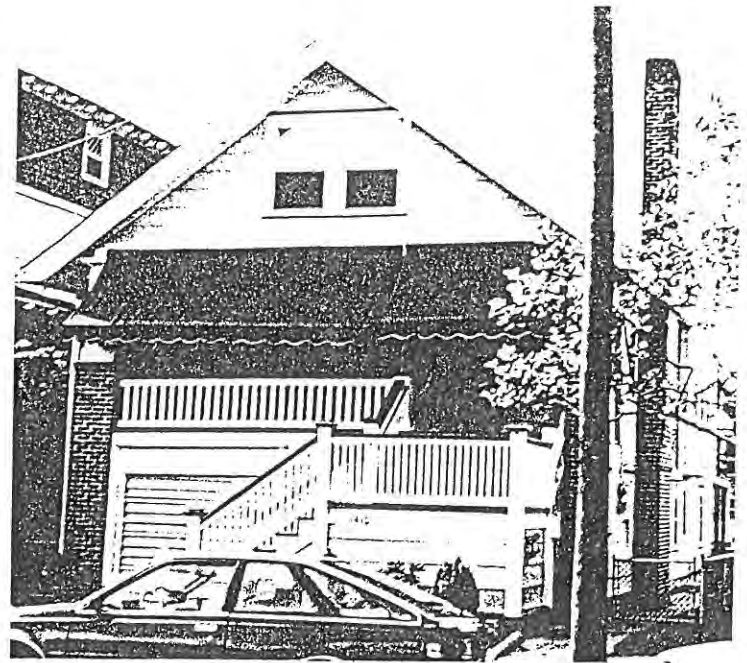
A-3a



A-4



B-1



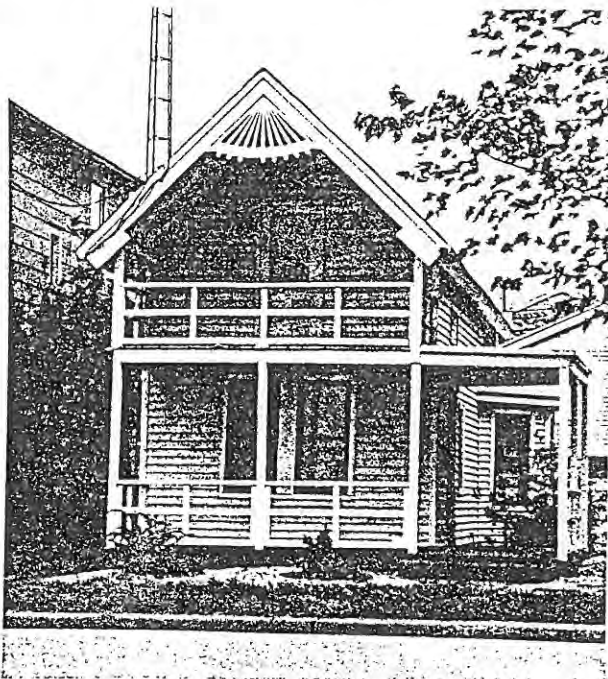
B-2



B-3



B-4



B-5



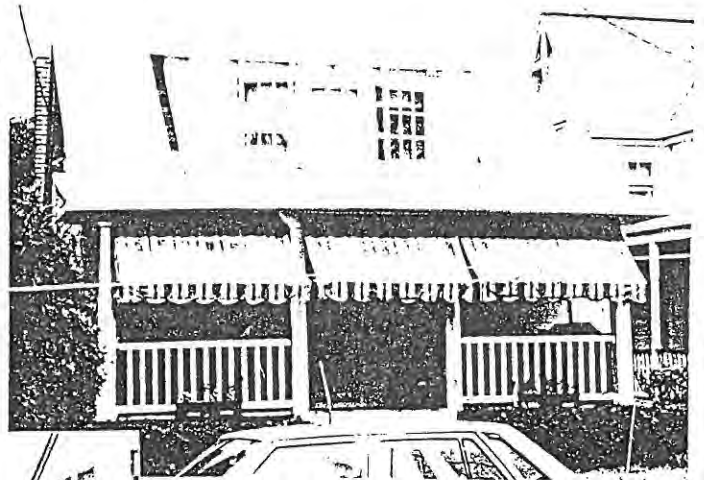
C-1



C-1



C-1



C-1



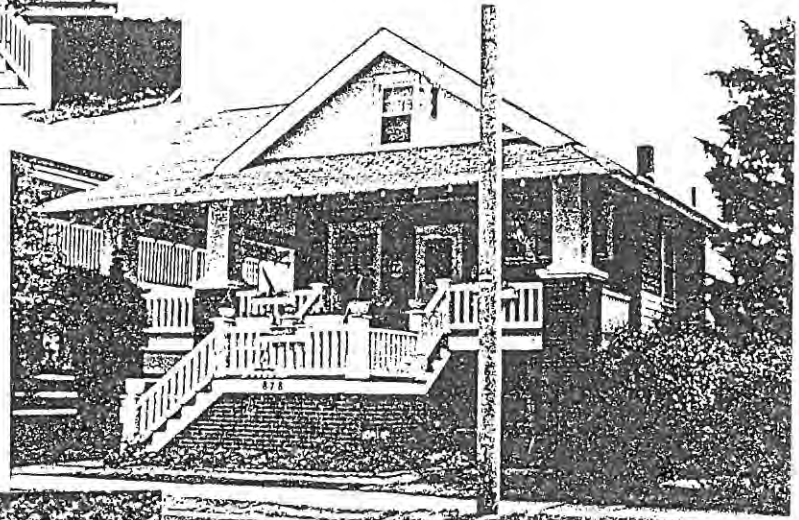
C-2



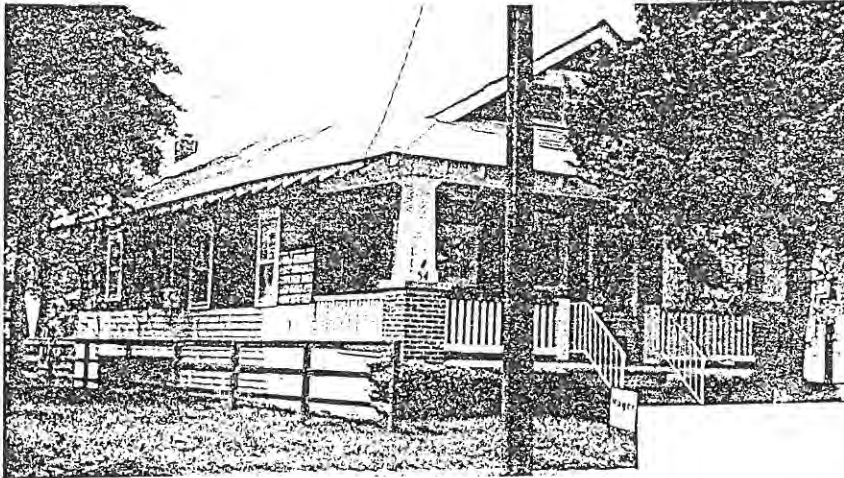
C-3



C-4



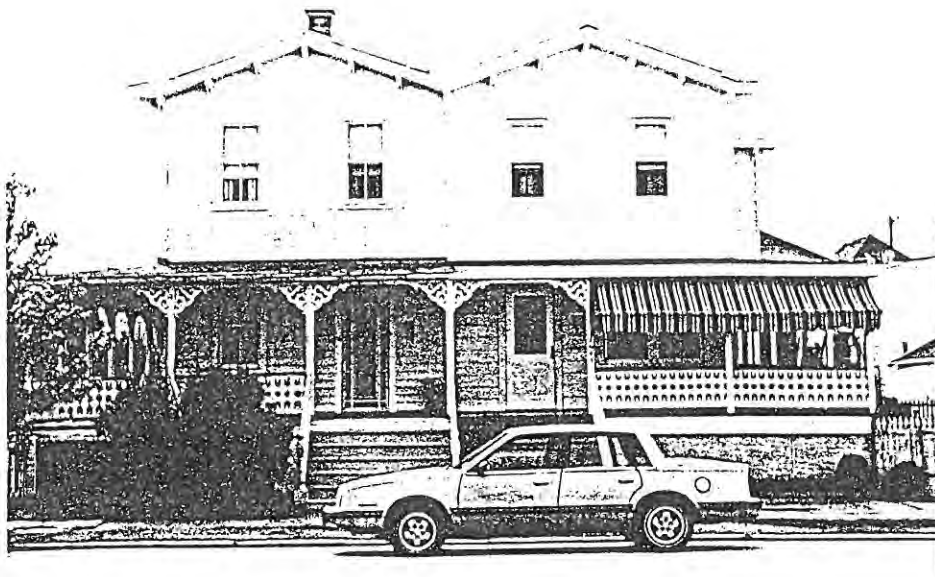
C-4



C-4

C-5





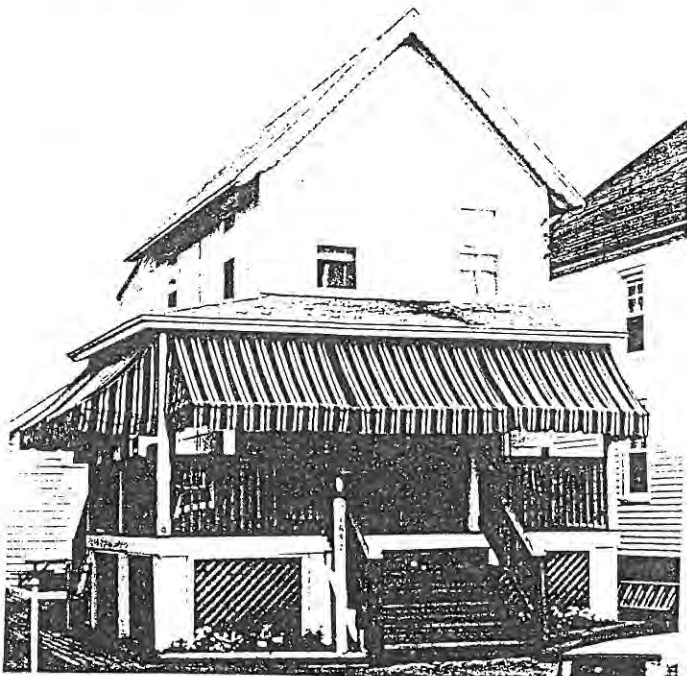
D-1



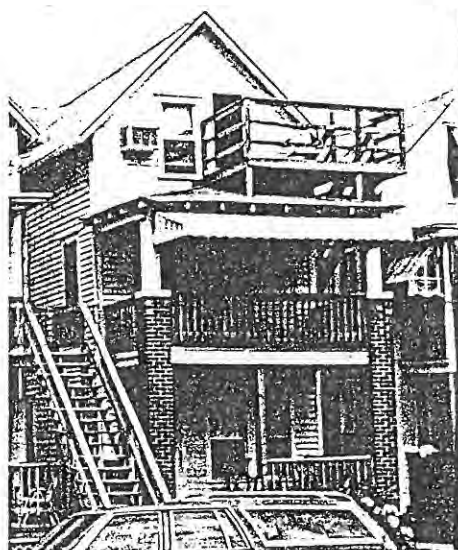
E-1



E-1a



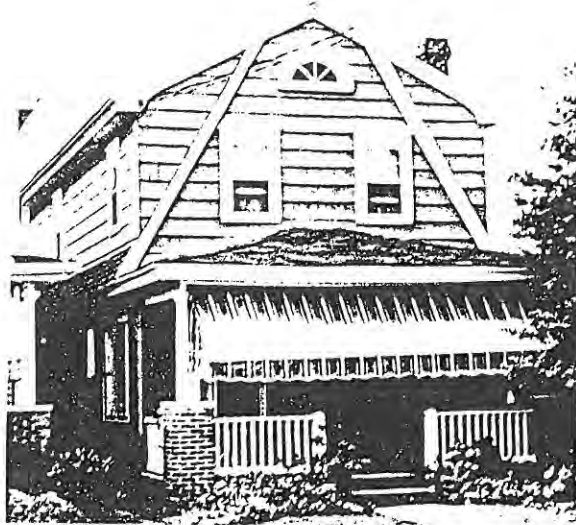
E-1a



E-1b



E-2



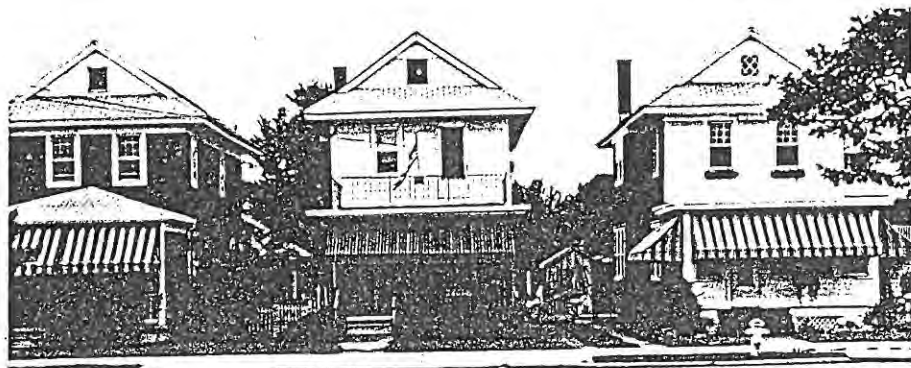
E-2a



E-3



E-3a



E-4



E-5



E-6



E-7



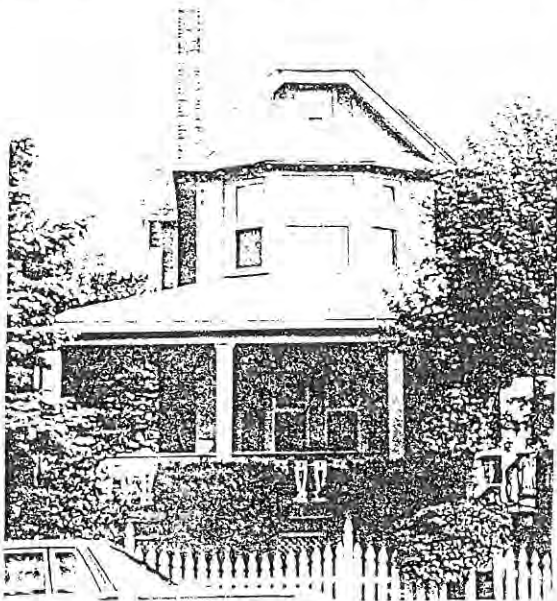
E-8



E-9



E-10



E-11



E-12



E-13



E-14



E-14



E-15



F-1a



F-1b



F-2



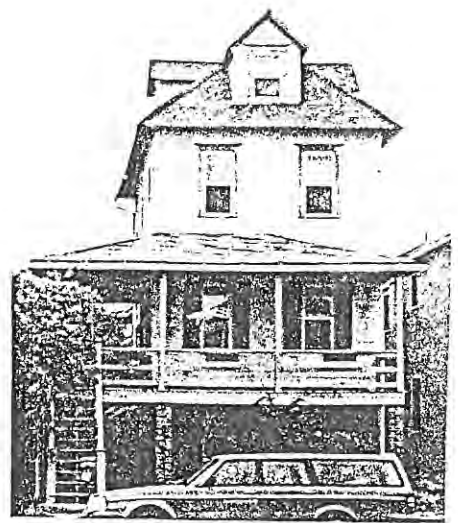
F-3



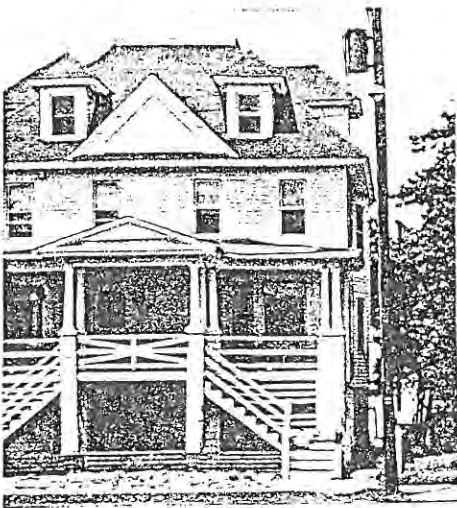
F-4



F-5



F-6



F-7



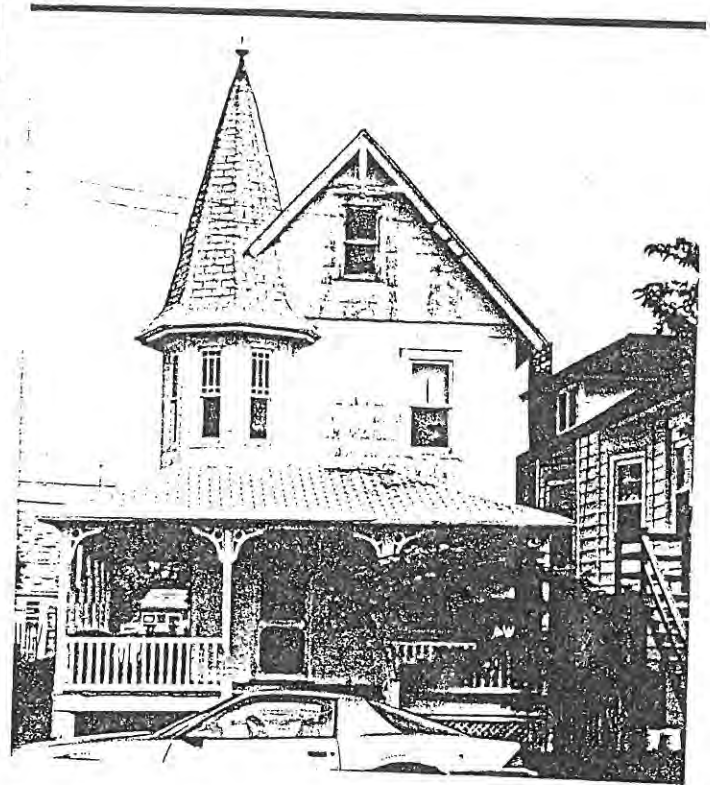
F-8



F-9



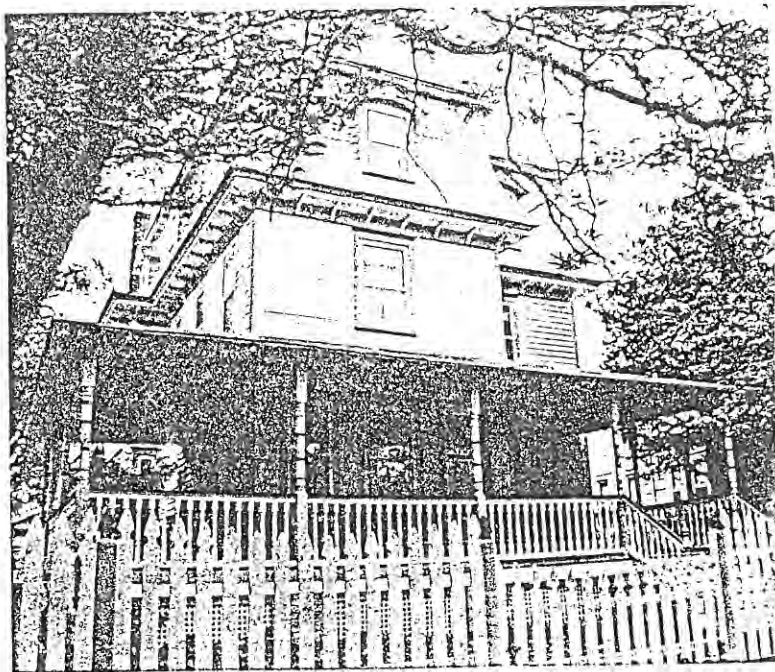
G-1



G-2



G-3



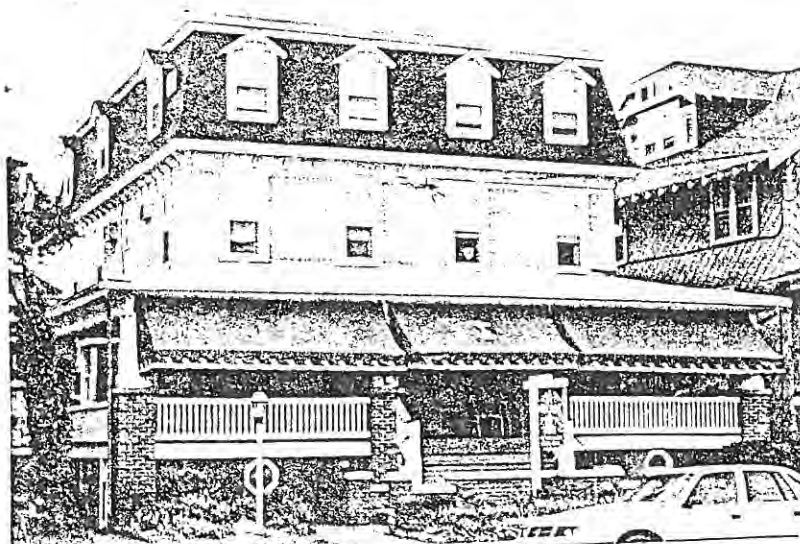
H-1a



H-1b



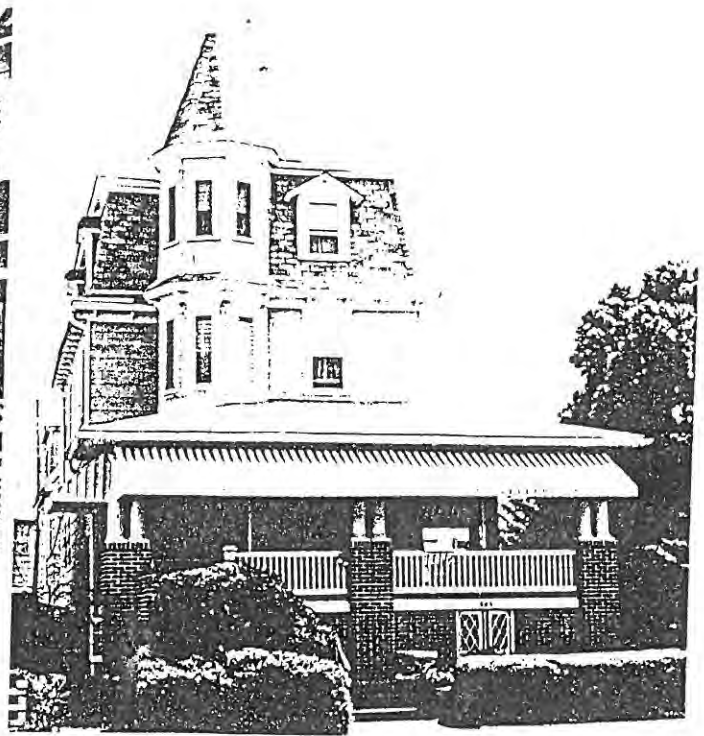
H-2



H-3



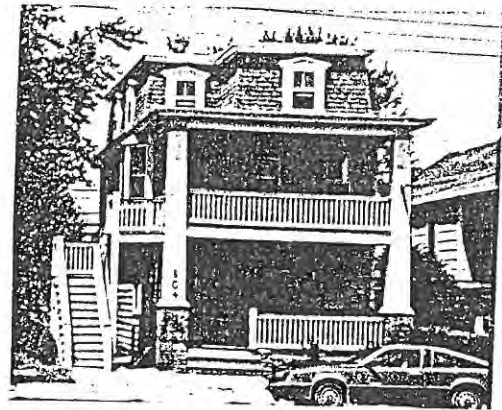
H-4



H-4



H-5



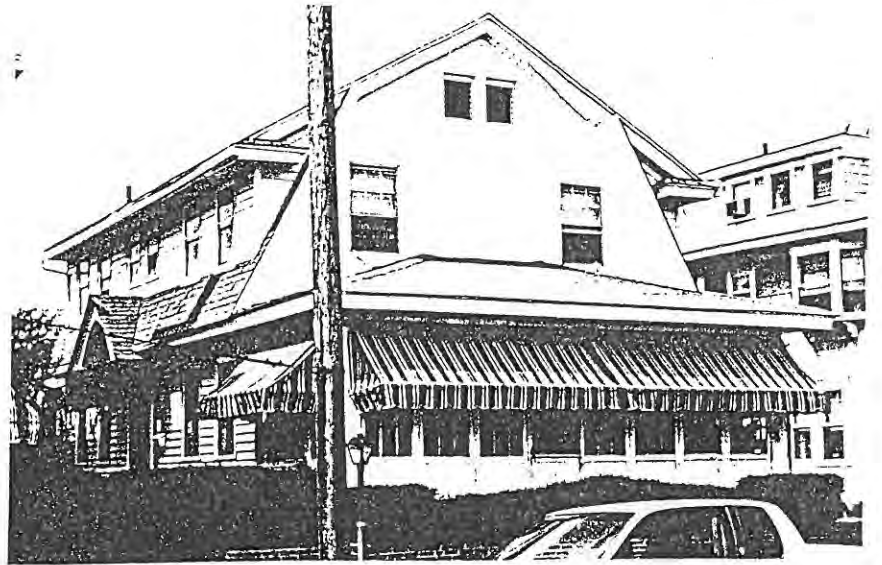
H-6



H-7



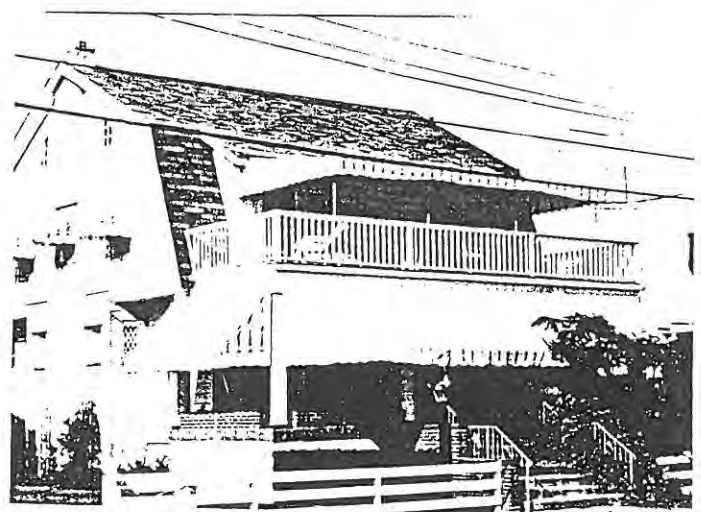
1-1



1-2



1-3



1-4



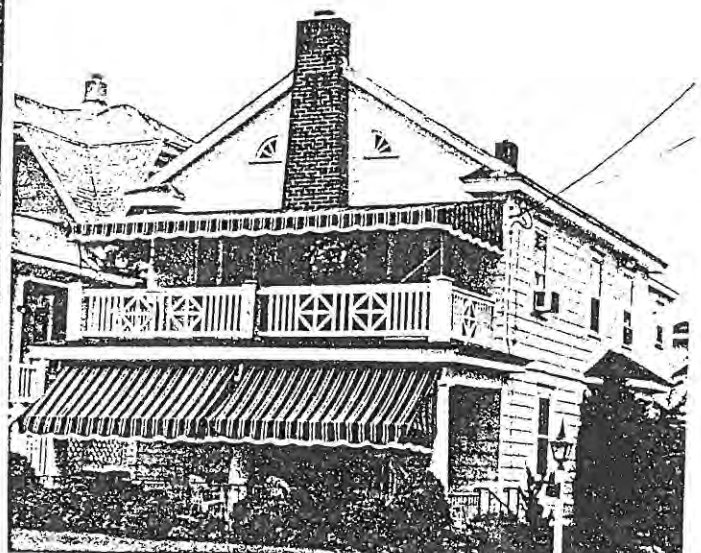
J-1



J-2



J-3



J-4



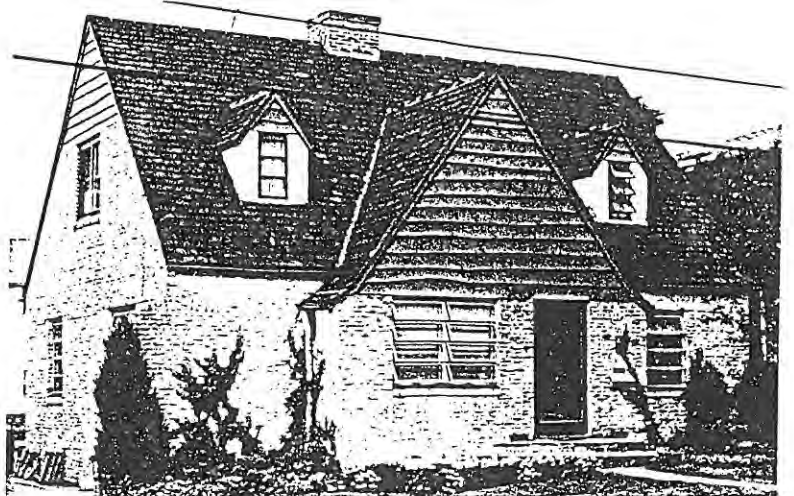
J-5



J-6



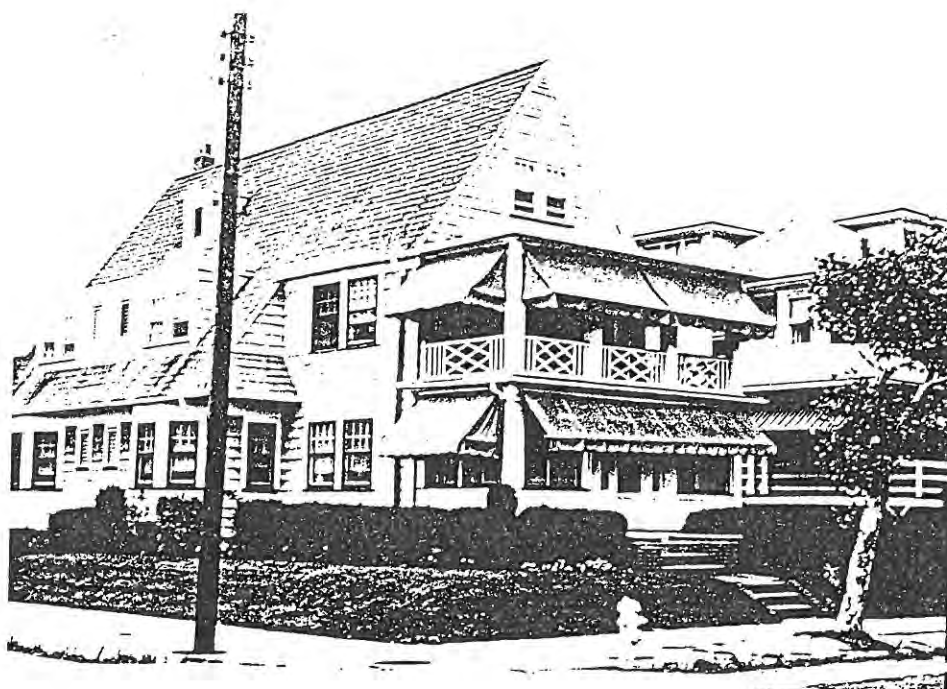
J-7



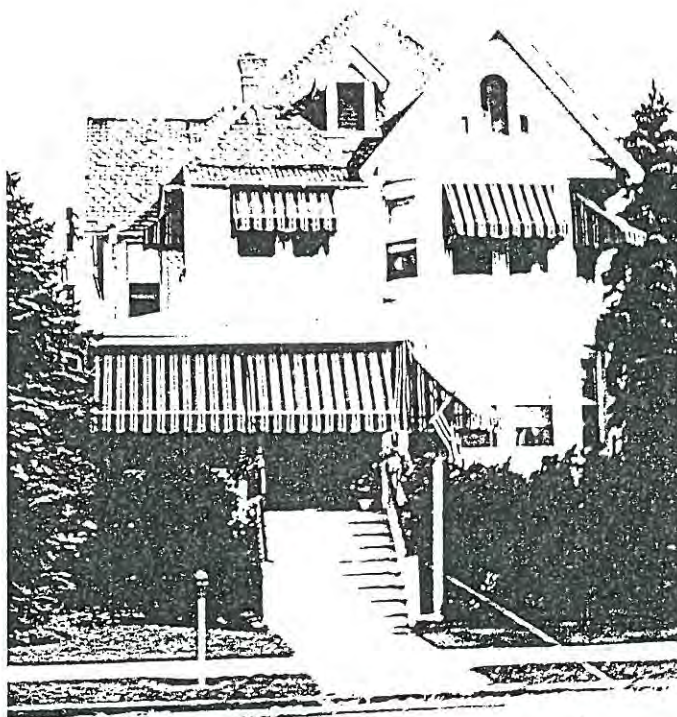
J-8



L-1



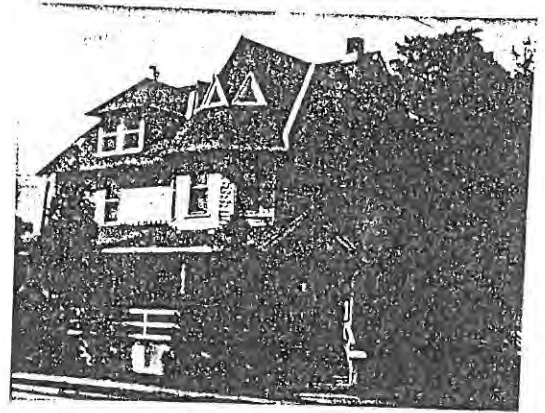
M-1



N-1



O-1



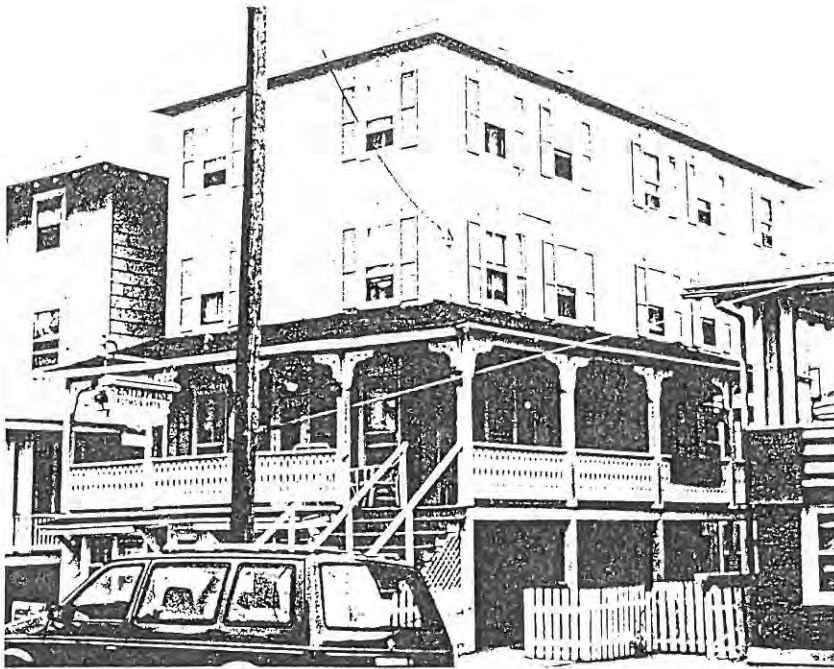
O-1



O-1



O-2



P-1

P-1



P-2



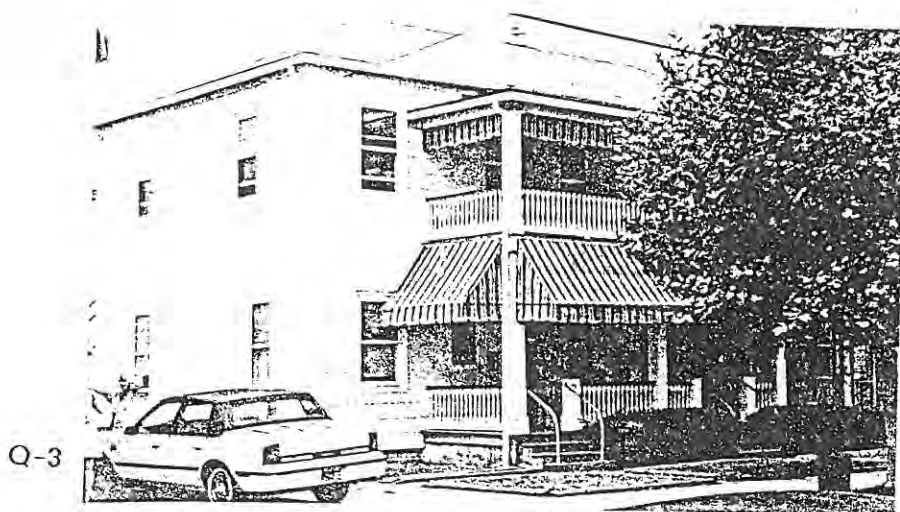
Q-1



Q-1a



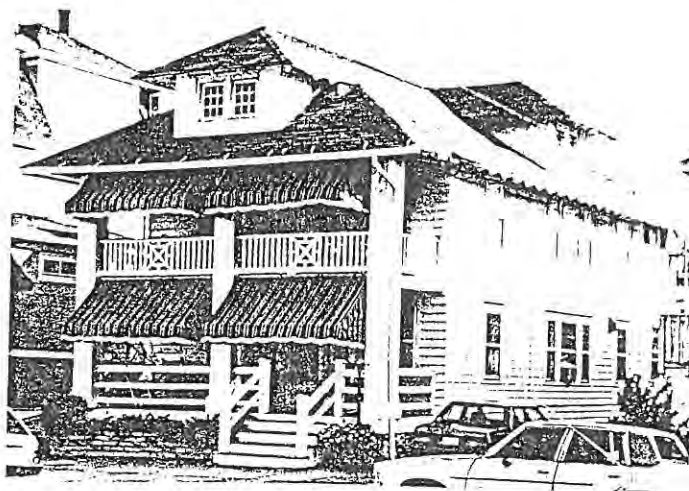
Q-2



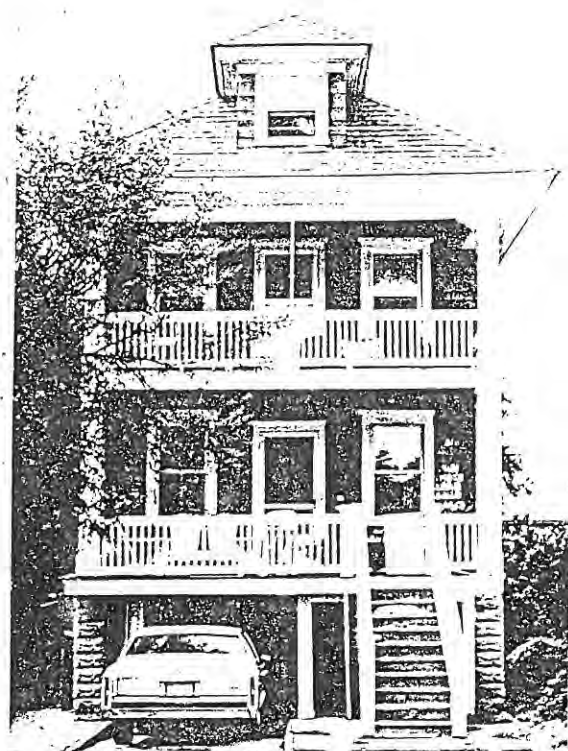
Q-3



Q-4



Q-5



Q-5a



Q-6



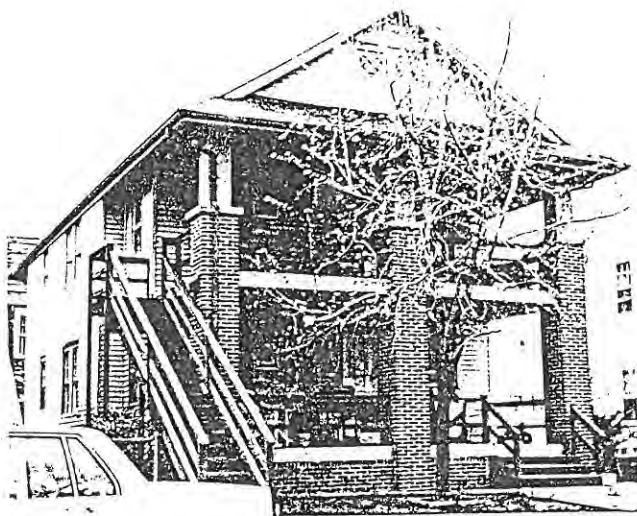
Q-6



Q-6



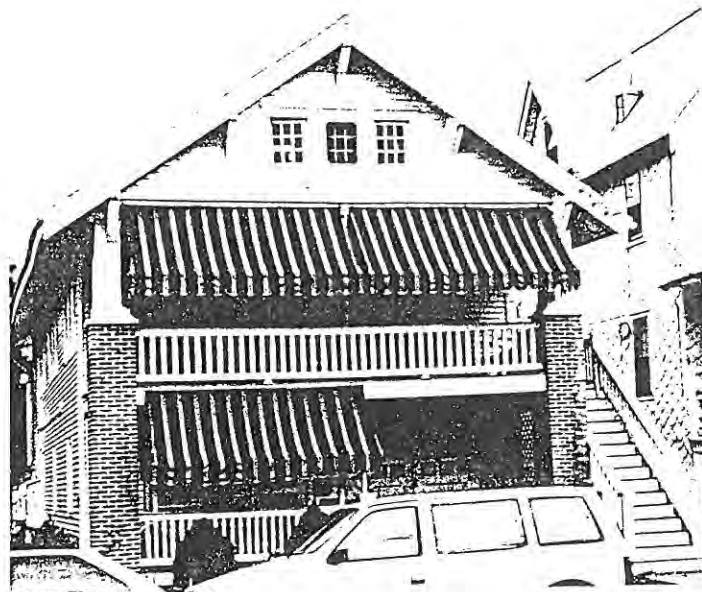
Q-7



Q-7



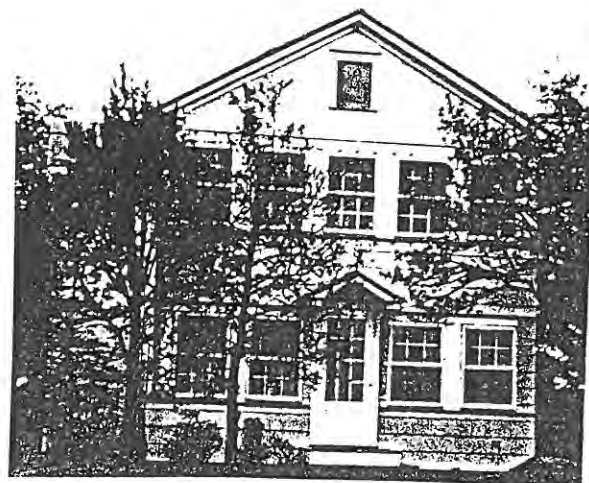
Q-8



Q-8a



Q-9



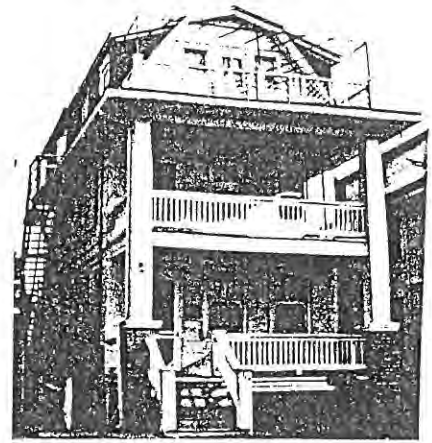
Q-10



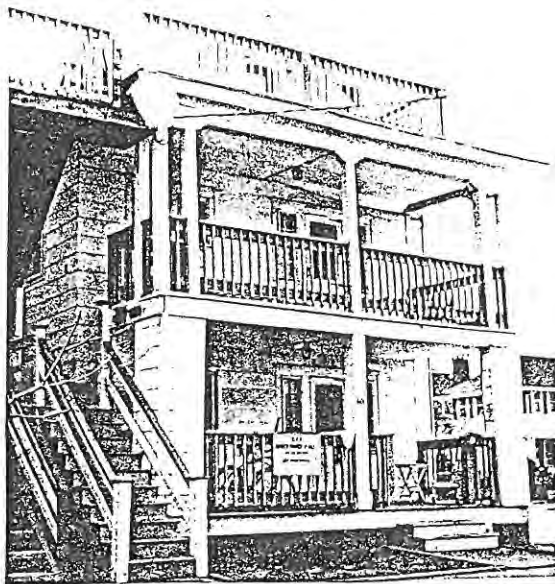
Q-10a



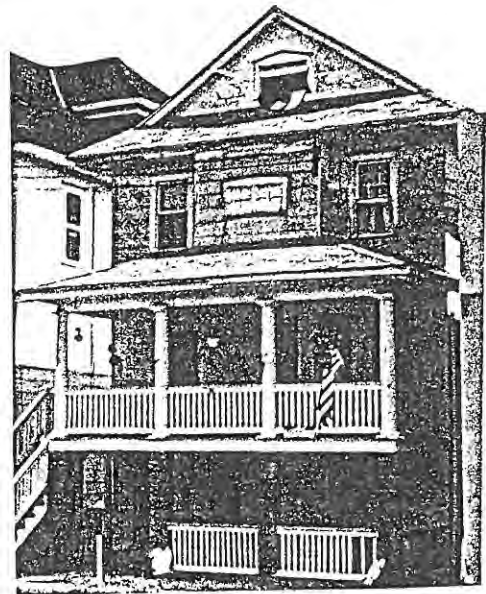
R-1



R-2



R-3



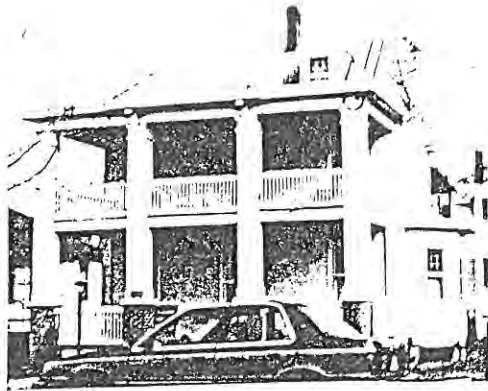
R-4



R-5



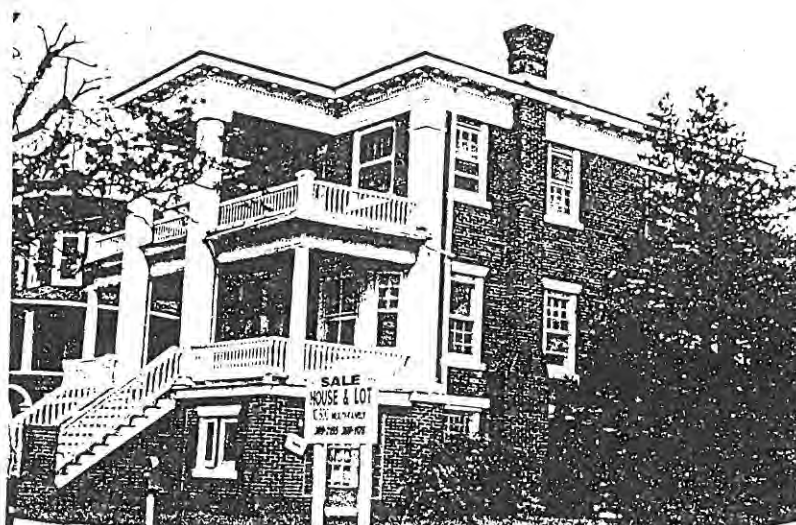
S-1



T-1



T-1a



T-2



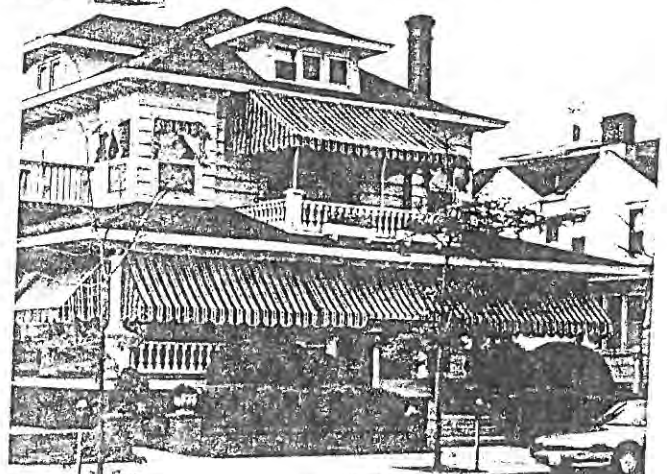
T-3

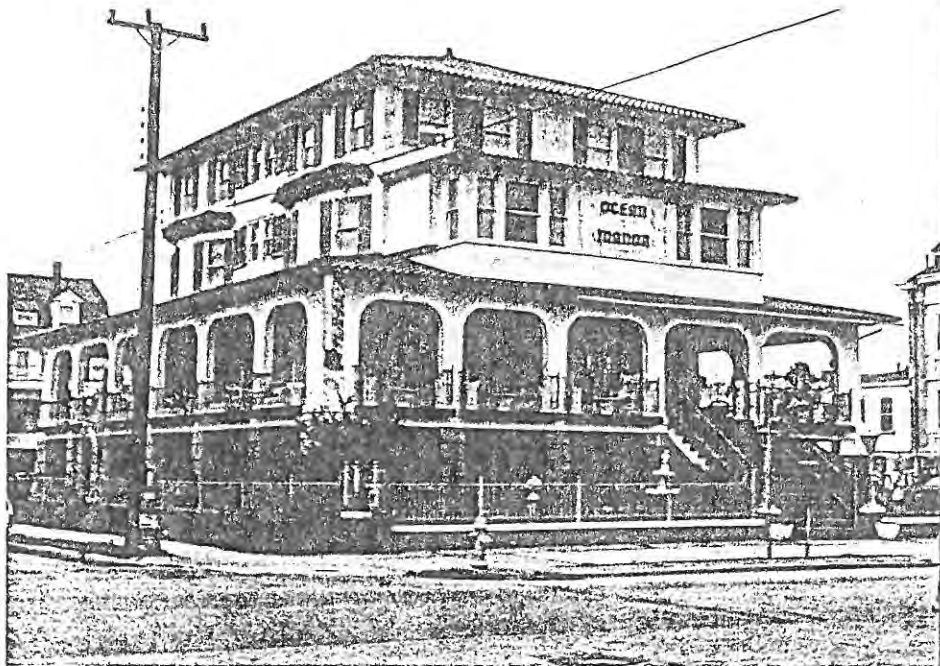
T-3



T-4

T-5

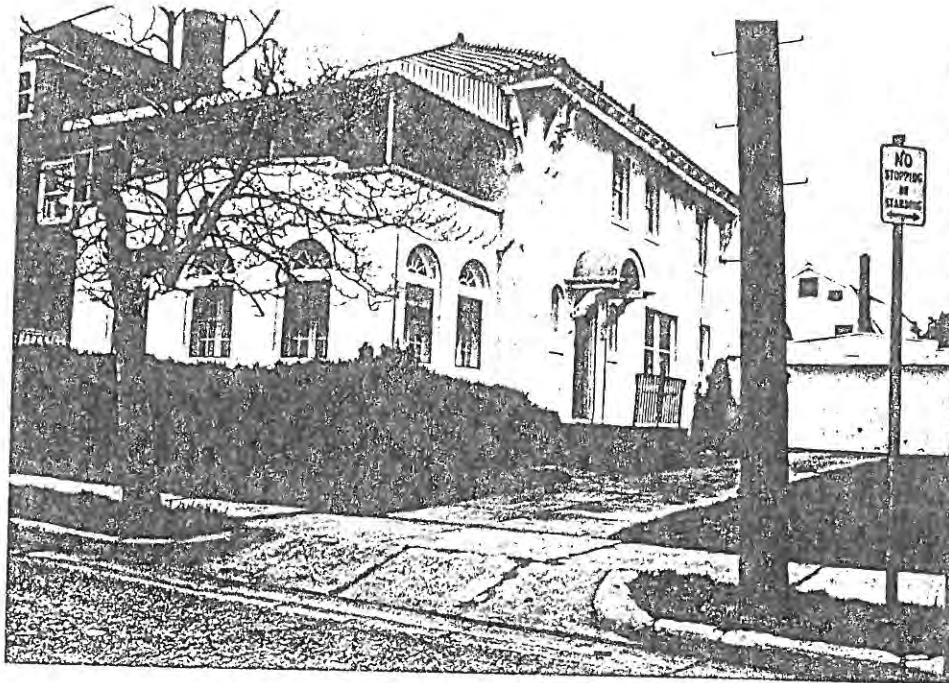




U-1



V-1



W

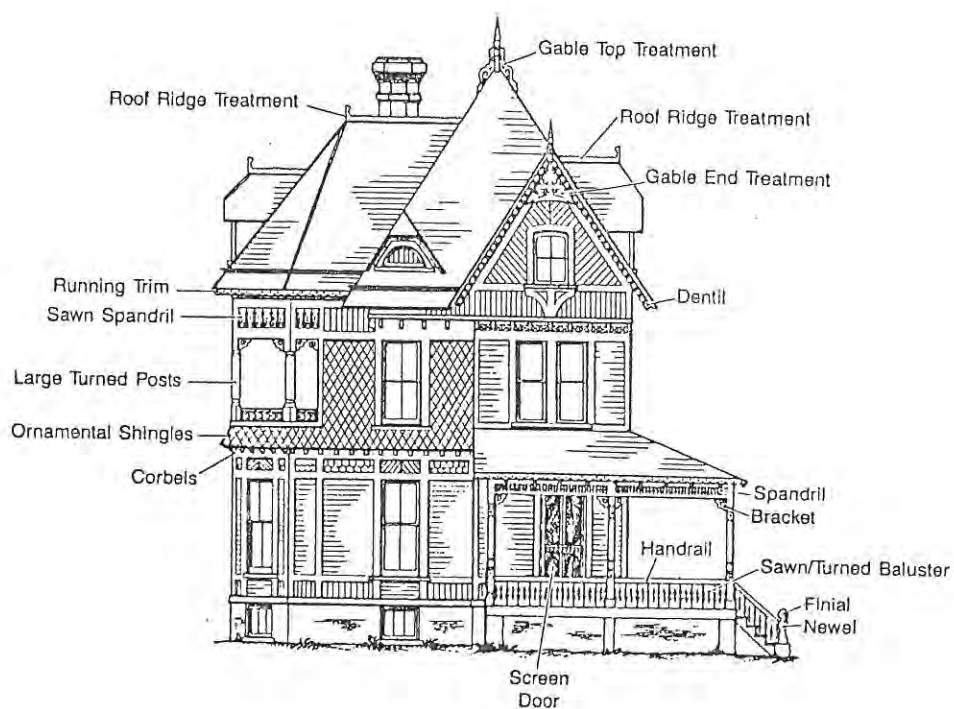


X

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

Anatomy of
A Victorian



courtesy Mad River Woodworks

OCEAN CITY
BUILDING COMPONENTS:

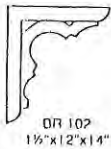
VICTORIAN STYLE:

Brackets

From simple to ornate, our brackets will enhance your porches and entryways.



BR 100
1 1/2"x13"x17"



BR 102
1 1/2"x12"x14"



BR 103
1 1/2"x10"x10"



BR 104
1 1/2"x12"x14"



BR 105
1 1/2"x14"x16"



BR 106
1"x11"x18"



BR 107
1 1/2"x12"x12"



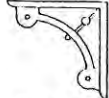
BR 109
1"x8 1/2"x10 1/2"



BR 111
1"x5 1/4"x10"



BR 112
1"x17"x9 1/4"



BR 113
1 1/2"x12"x12"



BR 114
1 1/2"x14"x16"



BR 115
1"x12"x12"



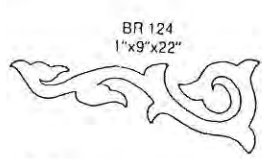
BR 116
1 1/2"x10"x10"



BR 117
1 1/2"x13"x16"



BR 123
1"x8 1/4"x21"



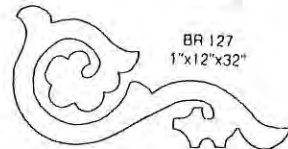
BR 124
1"x9"x22"



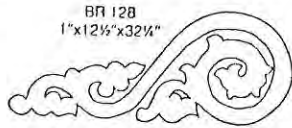
BR 125
1"x21 1/4"x23 1/4"



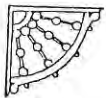
BR 126
1"x21 1/2"x24"



BR 127
1"x12"x32"



BR 128
1"x12 1/2"x32 1/2"



BR 101
1"x10"x10"



BR 102
3/4"x6"x6"



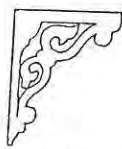
BR 118
1 1/2"x14"x16"



BR 119
1"x12"x12"

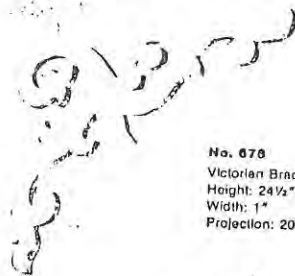


BR 120
1"x12"x14"

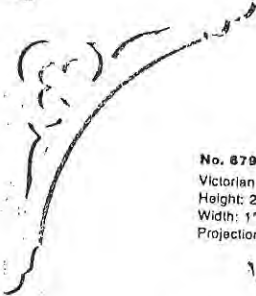


BR 121
1"x12"x15"

BRACKETS



No. 678
Victorian Bracket
Height: 24 1/2"
Width: 1"
Projection: 20"



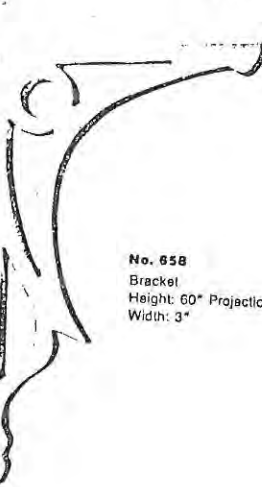
No. 679
Victorian Bracket
Height: 21 1/4"
Width: 1"
Projection: 21 1/2"



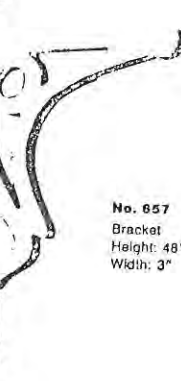
No. 680
Victorian Bracket
Height: 17 1/2"
Width: 1 1/4"
Projection: 18"



No. 681
Victorian Bracket
Height: 12 1/2"
Width: 1"
Projection: 10 1/2"



No. 658
Bracket
Height: 60" Projection: 38"
Width: 3"



No. 657
Bracket
Height: 48" Projection: 30"
Width: 3"



No. 67
Victorian
13 1/4"



No. 69
Curly
12" x 7"



No. 65
Victorian
14 1/2" x

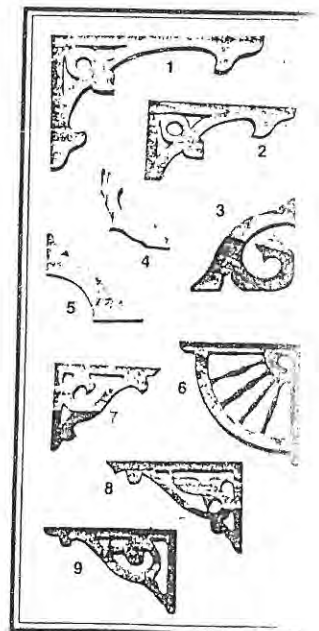


No. 62
Bracket
Height:
Width:
Project:



No. 63
Bracket
Height:
Width:
Project:

courtesy Fypon



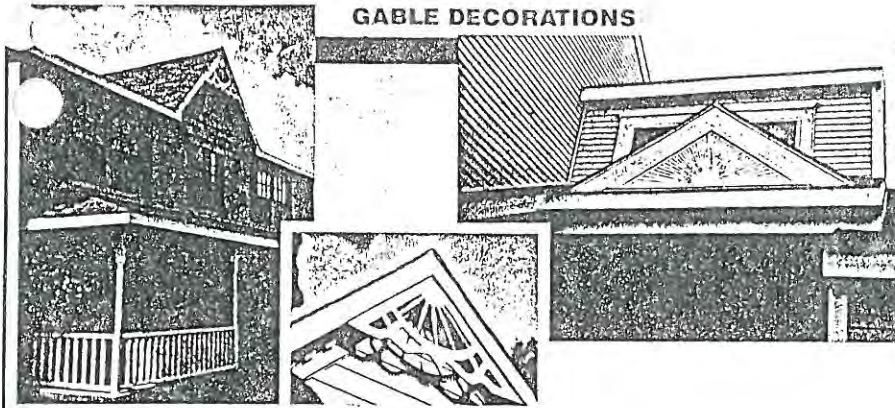
courtesy
The Old Wagon Factory

courtesy Mad River Woodworks

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

GABLE DECORATIONS



Pitch	A	B
6/12	92"	23"
7/12	84"	24 1/2"
8/12	84"	28"
9/12	84"	31 1/2"
10/12	78"	32 1/2"
12/12	36"	18"
12/12	72"	36"

Note: Width (A-dimension) can be reduced. Specify.
Larger pitches available. Specify.

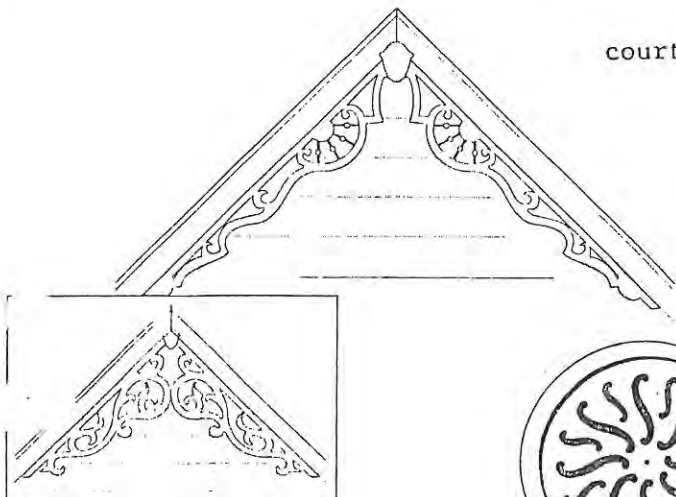
No. 64
Gable Decoration

Pitch	A	B
6/12	103 1/2"	27 1/2"
7/12	96"	28"
8/12	88 1/2"	30"
9/12	86"	32 1/2"
10/12	81"	35 1/2"
12/12	67 1/2"	34 1/2"
14/12	64 1/2"	39"
16/12	60 3/4"	41 3/4"

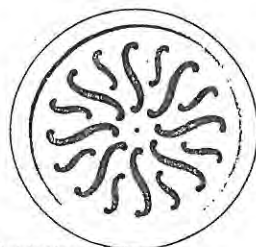
Pitch	A	B
6/12	103 1/2"	27 1/2"
7/12	96"	28"
8/12	88 1/2"	30"
9/12	86"	32 1/2"
10/12	81"	35 1/2"
12/12	67 1/2"	34 1/2"
14/12	64 1/2"	39"
16/12	60"	45"

No. 720
Gable Decoration

No. 721
Gable Decoration



courtesy Fypon



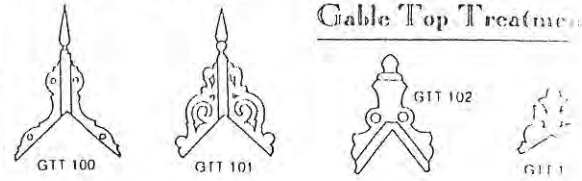
Gable Vent.

courtesy
The Old Wagon Factory

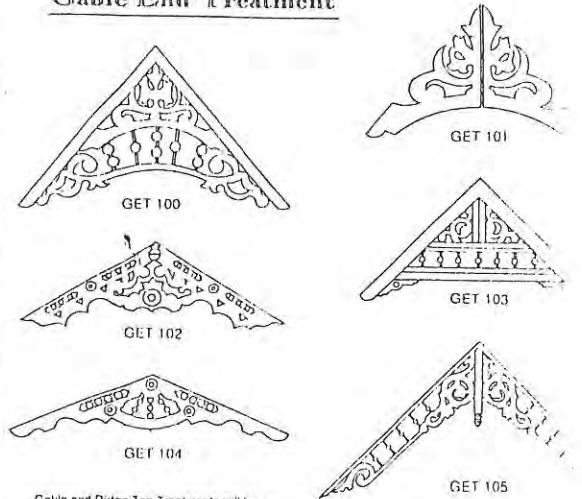
Gable Treatments

A Gable Treatment will adorn the pitch of your roof. Choose from our replicas or have a drawing/photograph for custom quote.

Gable Top Treatment

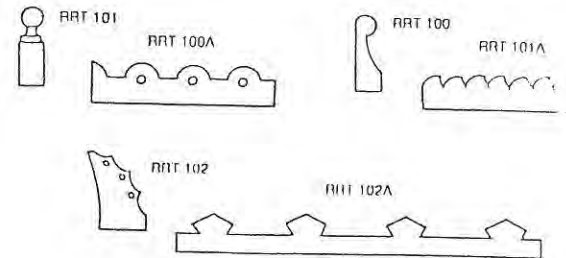


Gable End Treatment

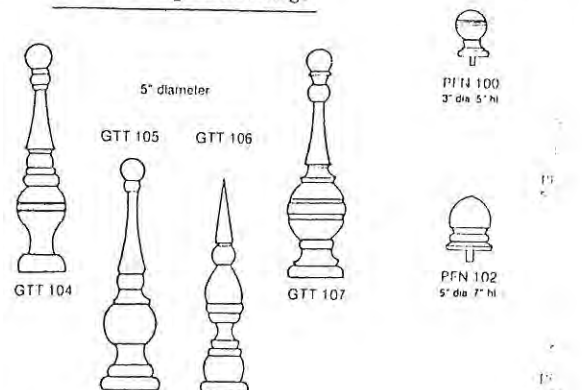


Gable and Ridge Top Treatments will be custom made to your specifications

Roof Ridge Treatment



Gable Top Turnings



Post Finials



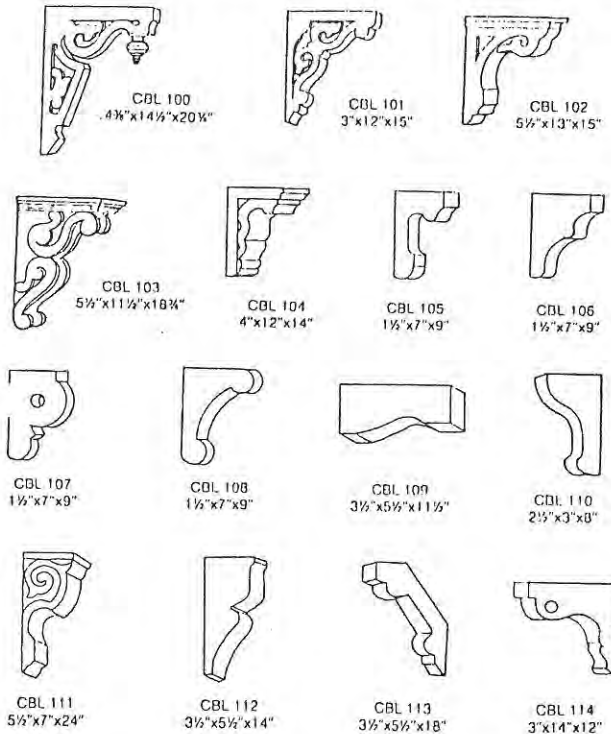
courtesy Mad River Woodworks

OCEAN CITY BUILDING COMPONENTS:

VICTORIAN STYLE:

Corbels

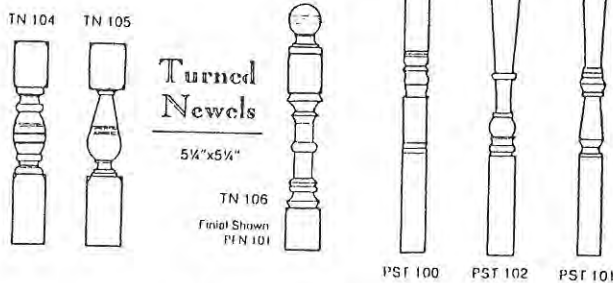
Corbels are an appropriate transition for your eaves or mansard roof.



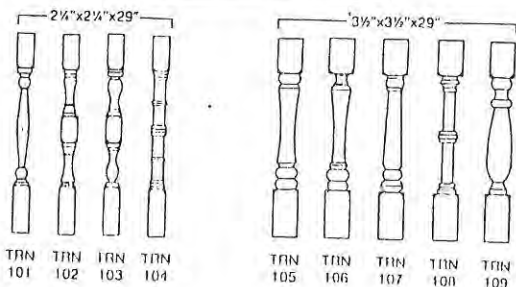
Turnings

Our turned products are handcrafted with solid—not finger-joined—stock and laminated with plastic rosin glue. Our turnings add a richness to your surroundings that will make you the envy of your friends and neighbors; they will be unique to you, not the mass-produced versions found in most lumberyards.

Turned Posts

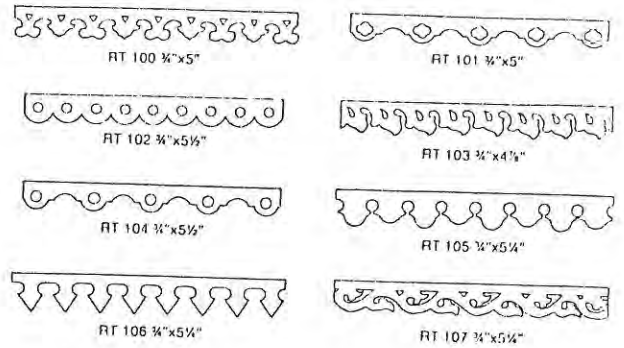


Turned Balusters



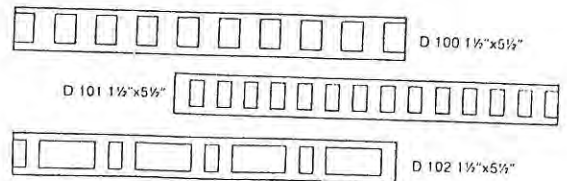
Running Trim

Running Trim is a whimsical and esthetically pleasing treatment for your gable and fascia boards.



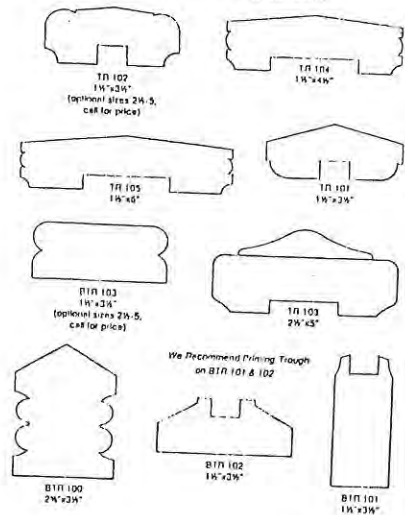
Dentil

Dentil is a versatile trim that has been used to augment the eaves of a pitched roof and to connect corbels as a continuation of the gingerbread theme.

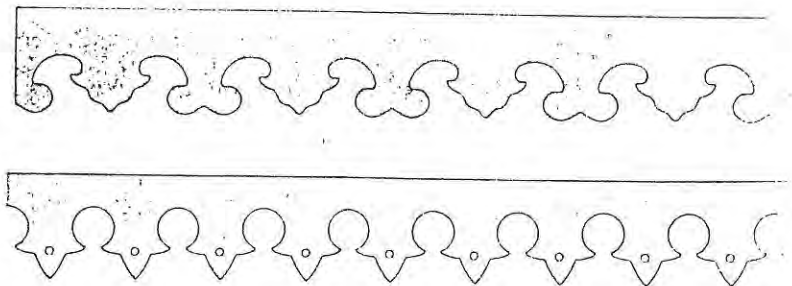


Top and Bottom Hand Rails

Note: Dado trough is drilled to meet your specifications.



courtesy Mad River Woodworks



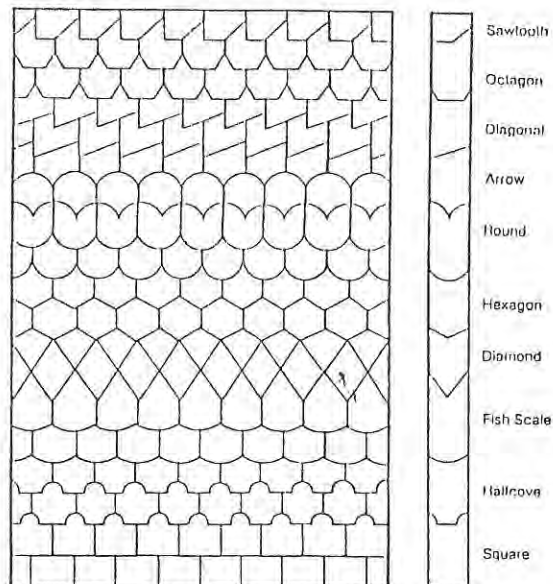
courtesy The Old Wagon Factory

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

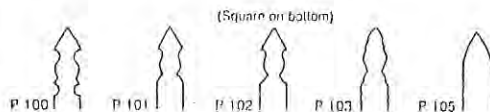
Ornamental Redwood Shingles

Mad River Woodworks supplies 16-inch shingles trimmed to a perfect 5 or 6 inches, to produce a repeating, uniform pattern throughout. For reasons of both beauty and durability, we offer redwood shingles also, available in the full naturally-primed and hand-planed condition. Its long tested longevity is proven by the many fine Victorian homes well over 100 years old in our area.



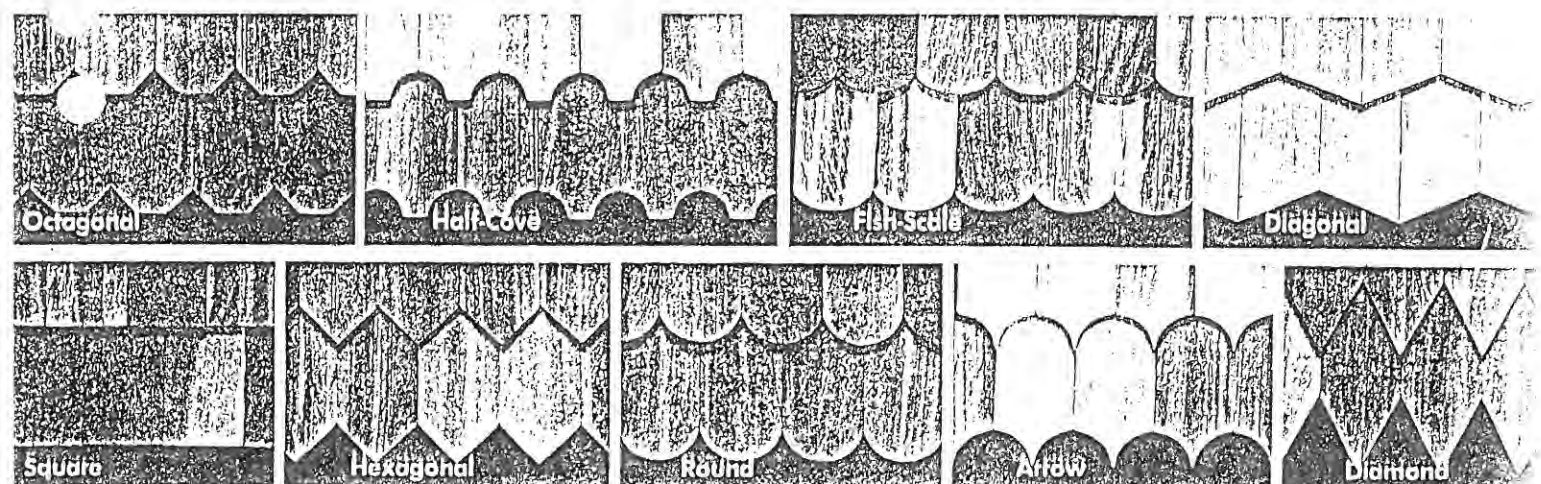
Redwood
Pickets

3/4" x 2 1/2" x 36"
3/4" x 3 1/2" x 36"



Picket fences are a way to create your "special place" and bring refinement to your home.

courtesy
Mad River Woodworks



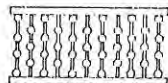
courtesy Shakertown Shingles

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

Spandrils

Spandrils add a touch of elegance to your porch, entry or archway

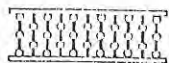


BS 100 1"x12" 1" balls

Ball
Spandrils



BS 103 1"x12" 1 1/2" balls



BS 101 1"x8" 1" balls

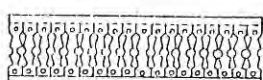


BS 104 1"x8" 1 1/2" balls

Sawn Spandrils

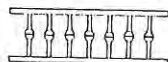


SAS 100 1"x14"

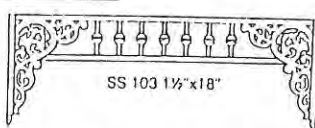


SAS 101 1"x14"

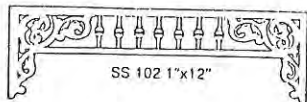
Turned Spandrils



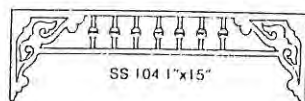
SS 101 1"x8"



SS 103 1 1/2"x18"



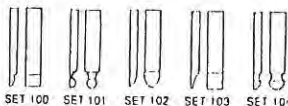
SS 102 1"x12"



SS 104 1"x15"

Spandril End
Treatments

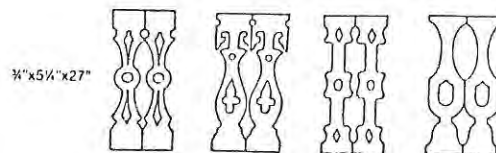
1"x1 1/2"x10" or 14"



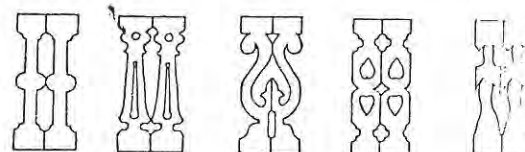
SET 100 SET 101 SET 102 SET 103 SET 104

Sawn Balusters

To trim decks, porches, balconies and stairways with Victorian charm, we offer Sawn Balusters. Mad River Woodworks uses only the best available kiln-dried clear redwood for our materials and our designs reflect the originals.



SBA 100 SBA 101 SBA 103 SBA 104

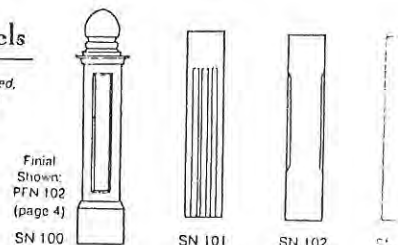


SBA 105 SBA 106 SBA 107 SBA 108 SBA 109

Sawn Newels

Newels, sawn or turned, offer that "welcome home" feeling.

Finial Not Included



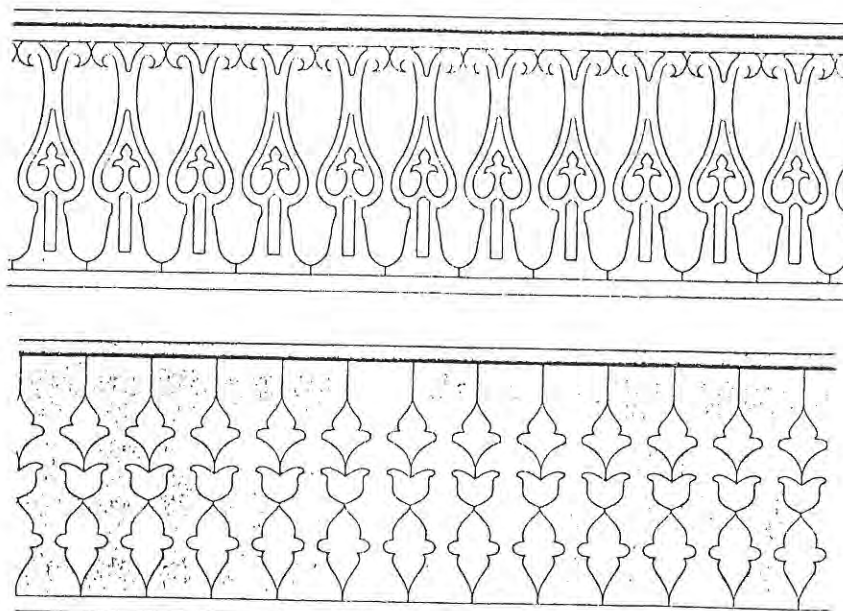
Finial
Shown:
PFN 102
(page 4)

SN 100

SN 101

SN 102

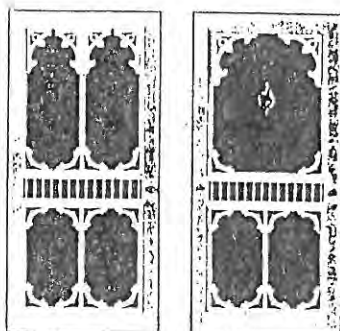
courtesy
Mad River Woodworks



courtesy The Old Wagon Factory

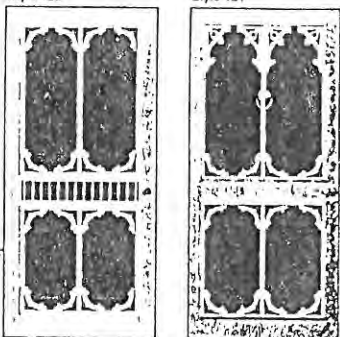
OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:



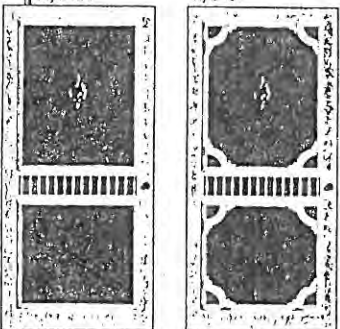
Style 123

Style 121



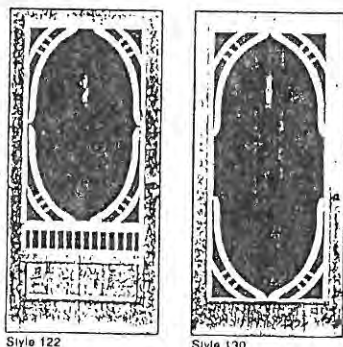
Style 120

Style 107



Style 110

Style 119



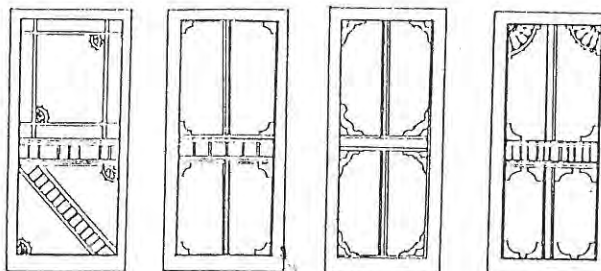
Style 122

Style 130

courtesy
The Old Wagon Factory

Screen Doors

Our hardwood screen doors recreate actual door patterns popular in the 1860's. Each door is built to fit your exact dimensions and shipped ship sanded and ready for painting or staining. The charcoal gray screen we supply with your door is easily installed after finishing. To convert your screen door to an all-weather storm door, a plexiglass panel may be easily attached by your local glass shop.

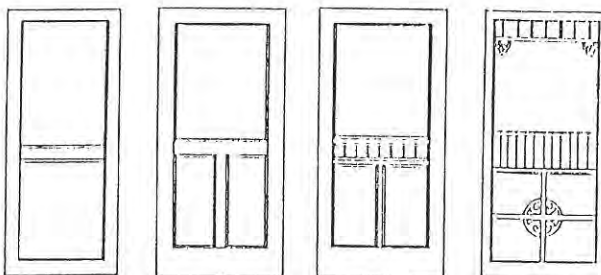


SD 100

SD 101

SD 102

SD 103



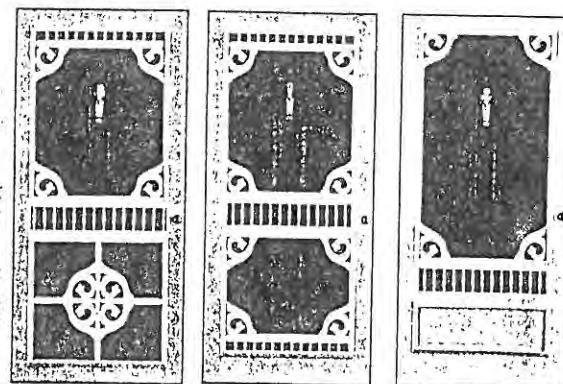
SD 104

SD 105

SD 106

SD 107

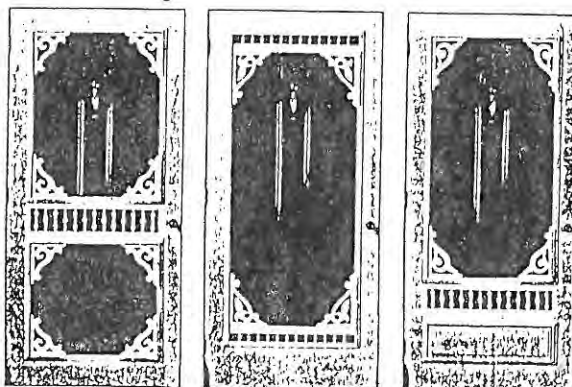
courtesy Mad River Woodworks



Style 132

Style 128

Style 134



Style 144

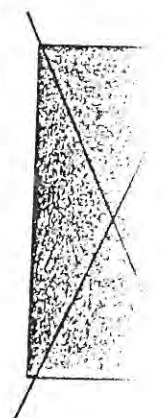
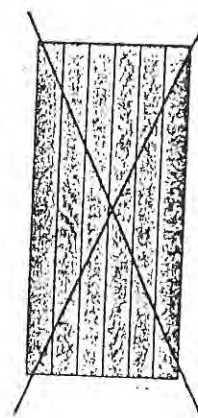
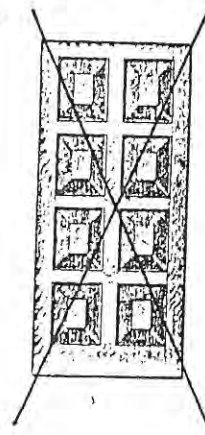
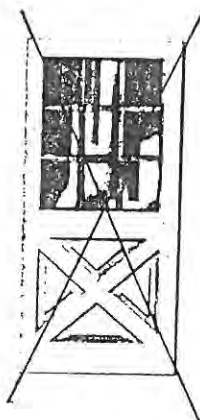
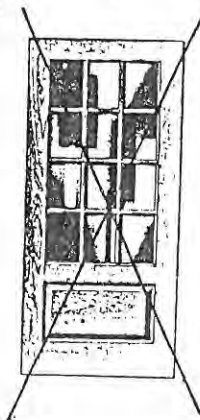
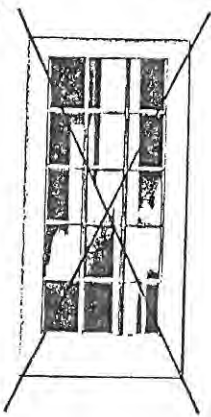
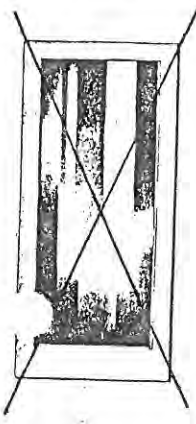
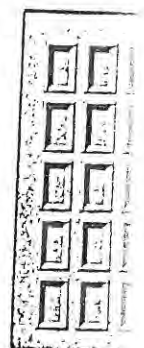
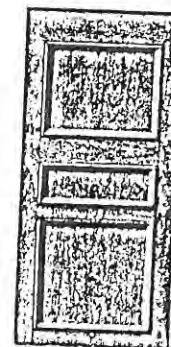
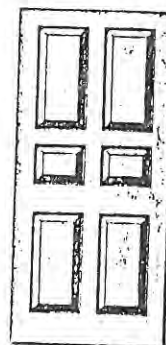
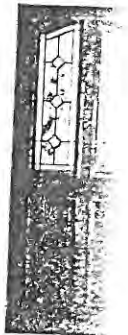
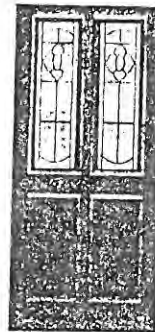
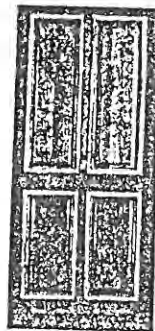
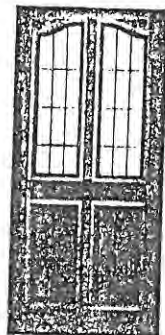
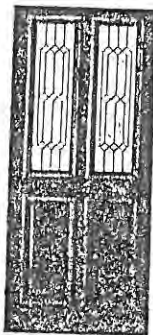
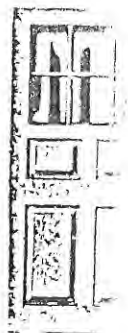
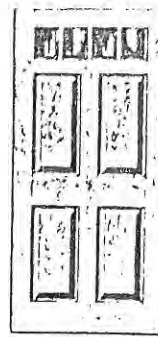
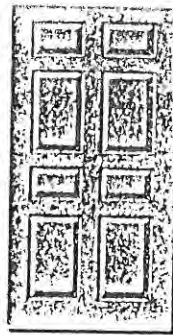
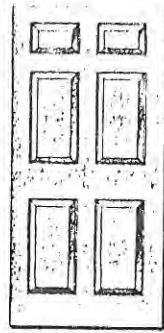
Style 143

Style 139

OCEAN CITY
BUILDING COMPONENTS:

VICTORIAN STYLE:

ENTRY DOORS

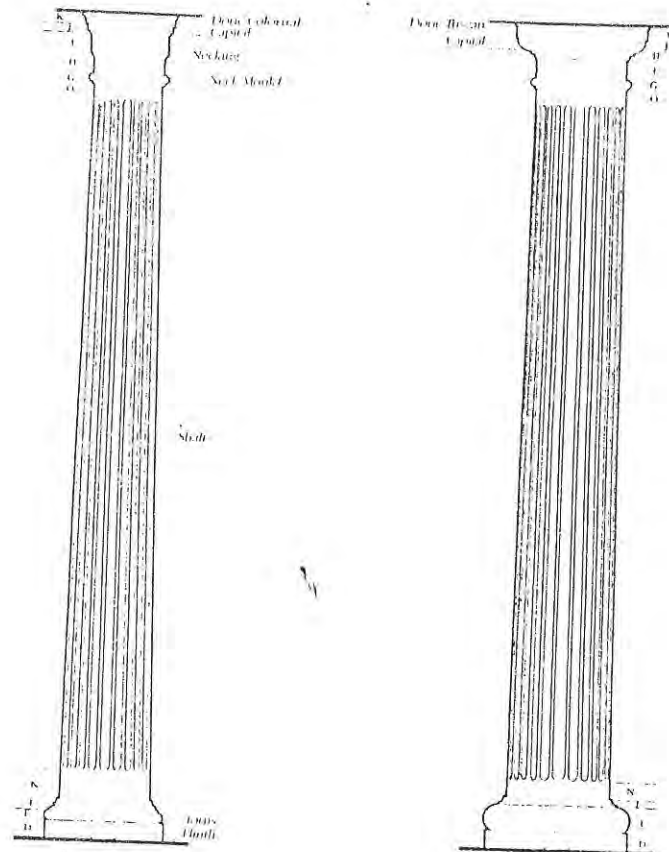
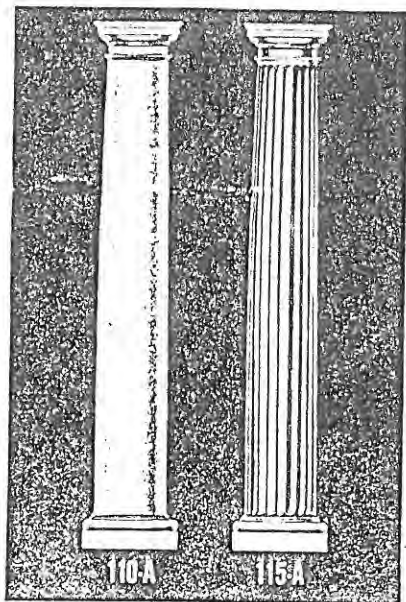


courtesy Morgan Products

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

COLUMNS



Colonial Revival or Neoclassical

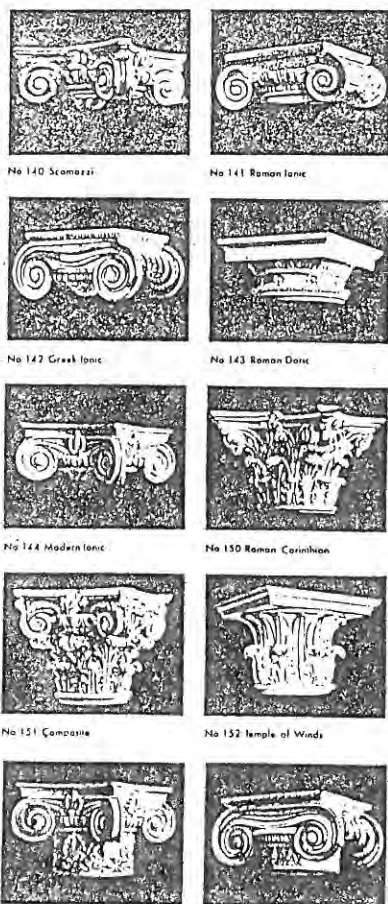


FIGURE 2



FIGURE 3

Composition Capital mounted on G (Neck Mould)



FIGURE 4



FIGURE 5

Altered Fluting for Non-Standard Heights



FIGURE 6

Column shaft cut at base so that fluting 'dead ends' into base

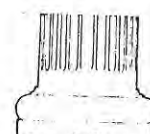


FIGURE 7

Fluting can be altered so that a shortened column retains the N dimension

Neoclassical

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

BRACKETS

No. 692
Bracket
Height: 13 1/4"
Width: 1 1/2"
Projection: 12"



No. 693
Bracket
Height: 8" Width: 1 1/2"
Projection: 8"



No. 650
Knee Bracket
Height: 19" Width: 3 1/2" Proj.: 15 1/4"
No. 655
Knee Bracket
Height: 15" Width: 3 1/2" Proj.: 11"



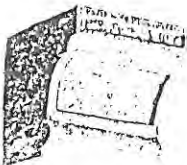
No. 640
Porch Bracket
14 1/2" x 14 1/2" x 3 1/2"



No. 688
Bracket
Height: 18"
Projection: 10 1/8"
Width: 7 1/4"



No. 689
Rough Wall
Bracket
Height: 8 1/2"
Width: 7 1/4"
Projection: 9"



No. 691
Leaf Bracket
Height: 12 1/4"
Width: 5 1/4"
Projection: 9 1/2"



654A
Bracket
Height: 12"
Width: 10"
Projection: 9"



BRACKETS

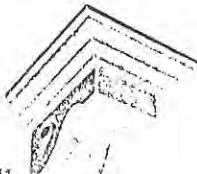
No. 694
Wall Bracket
Height: 9 1/2"
Width: 3 1/2"
Projection: 2 1/4"



No. 694
Fancy Bracket
Height: 7 1/4"
Width: 10 1/4" Proj.: 15 1/4"
Use with No. 928 Molding



No. 651
Bracket
Height: 12 1/2"
Width: 15 1/4"
Projection: 17 1/4"



No. 636
Bracket
Height: 4 1/2"
Width: 6 1/4" Proj.: 8 1/4"



No. 687
Height: 3 1/2"
Projection: 9"
Bracket Width: 8"



No. 668
Bracket
Height: 18 1/4"
Width: 1 1/4"
Projection: 6 1/4"

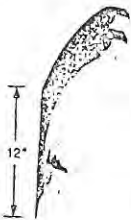


Photo shows No. 694 Wall Bracket
with No. 677A, No. 677E (pair) and
No. 677S, all.

No. 6705
Smooth Wall Bracket
Height: 10" Width: 3 1/2"
Projection: 5 1/4"



No. 670
Rough Wall Bracket
Height: 10"
Width: 3 1/2"
Projection: 5 1/4"



No. 687
Bracket
Height: 17 1/4"
Width: 2 1/2"
Projection: 8"



No. 690
Fancy Bracket
Height: 9 1/4" Width: 9 1/4" Proj.: 15 1/4"
Use with No. 929 Molding



No. 685
Fancy Bracket
Height: 9 1/4" Width: 3 1/2" Proj.: 10"

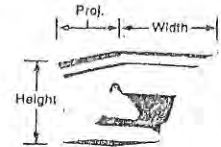
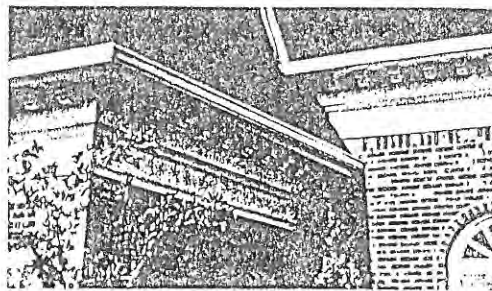


No. 676
Plain Bracket
Height: 15 1/4" Width: 4"
Projection: 14"



OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:



No. 001

Dentil Block

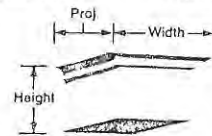
	801-A	801-B	801-C
Height	3 1/2"	4 1/4"	5 3/4"
Width	5 1/4"	5 1/4"	5 1/4"
Projection	7 3/4"	7 3/4"	9 1/4"

No. 815

Dentil Block
Height: 3 1/4"
Width: 4 3/4"
Projection: 9"

No. 816

Dentil Block
Height: 3 1/4"
Width: 3 3/4"
Projection: 4 3/4"



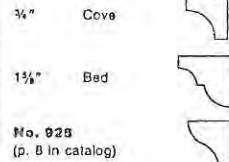
No. 802

Dentil Block

	802-A	802-B
Height	3 1/4"	4 3/4"
Width	5 1/4"	5 1/4"
Projection	7 3/4"	9 1/4"

COPING

Blocks can be coped to following shapes.



Matches 801B

No. 801 LP-6 (6/12) pitch No. 801 RP-6
No. 801 LP-7 (7/12) pitch No. 801 RP-7
No. 801 LP-8 (8/12) pitch No. 801 RP-8
No. 801 LP-9 (9/12) pitch No. 801 RP-9
No. 801 LP-10 (10/12) pitch No. 801 RP-10
No. 801 LP-12 (12/12) pitch No. 801 RP-12



No. 821

Dentil Block
Height: 3"
Width: 4 1/4"
Projection: 5 1/4"



Matches No. 821

No. 821 LP-6 (6/12) pitch No. 821 RP-6
No. 821 LP-7 (7/12) pitch No. 821 RP-7
No. 821 LP-8 (8/12) pitch No. 821 RP-8
No. 821 LP-9 (9/12) pitch No. 821 RP-9
No. 821 LP-10 (10/12) pitch No. 821 RP-10
No. 821 LP-12 (12/12) pitch No. 821 RP-12

No. 805

Dentil Block
Height: 8" Width: 9" Projection: 14"

No. 806

Dentil Block
Height: 5 1/4" Width: 10" Projection: 8 1/2"

No. 808

Dentil Block
Height: 10 1/4"
Width: 10 1/4"
Projection: 18"
Coped to mate with
No. 809 Fascia Molding

No. 807

Dentil Block
Height: 5 1/2" Width: 8 3/4"
Projection: 11 1/2"
Projection may be trimmed to smaller size

No. 839

Dentil Block
Height: 5 1/4"
Width: 7 1/2"
Projection: 10"

No. 1209B

Dentil Block
Height: 7 1/2"
Width: 9 1/4"
Projection: 7"

No. 803

Dentil Block
Height: 8 1/4"
Width: 4 3/4"
Projection: 5"

No. 804

Dentil Block
Height: 6"
Width: 4 3/4"
Projection: 5 1/2"

No. 814

Dentil Block
Height: 5 1/4"
Projection: 6 1/4"
Width: 4 3/4"

No. 813

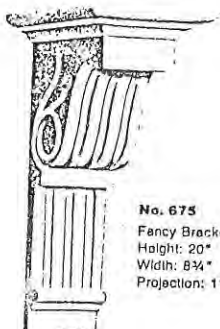
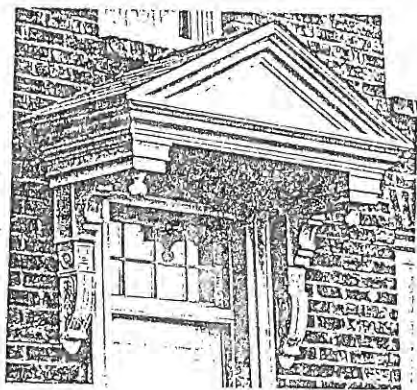
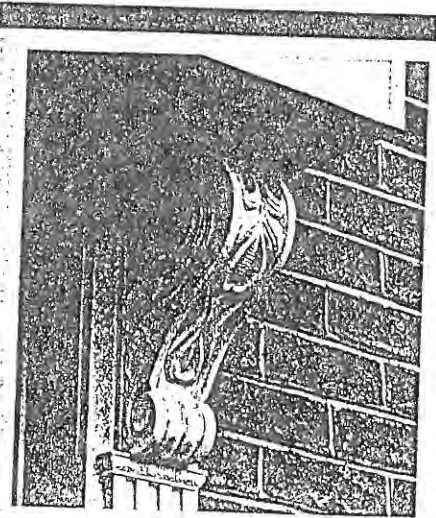
Dentil Block
Height: 6 1/4"
Projection: 6 3/4"
Width: 5"

courtesy
Fypon

OCEAN CITY
BUILDING COMPONENTS:

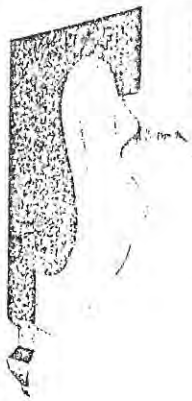
COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

BRACKETS



No. 675
Fancy Bracket
Height: 20"
Width: 8 3/4"
Projection: 11"

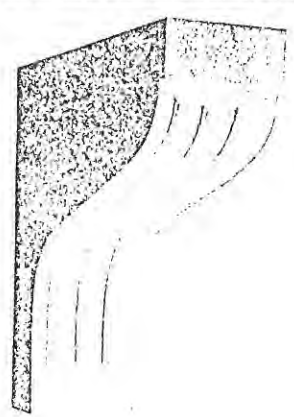
BRACKETS



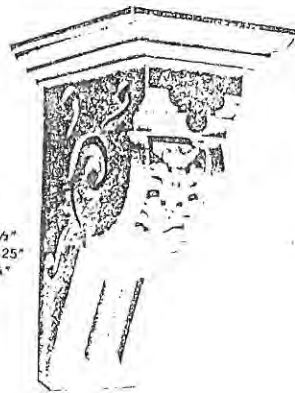
No. 659
Bracket
Height: 31"
Projection: 21 1/2"
Width: 5"



No. 654
Bracket
Height: 35"
Projection: 20 1/4"
Width: 10"



No. 653
Bracket
Height: 30"
Projection: 32 1/4"
Width: 10"



No. 632
Bracket
Height: 35 1/2"
Projection: 25"
Width: 17 1/4"

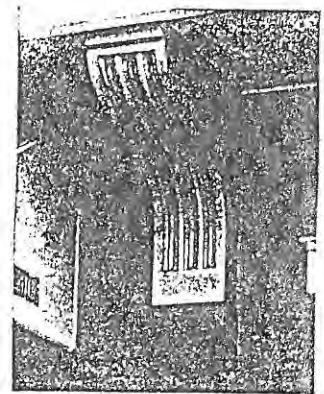
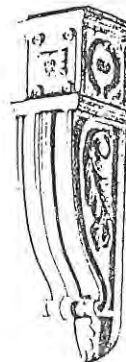


Photo shows Bracket No. 653



No. 677
Bracket
Height: 18"
Width: 2 3/4"
Projection: 9 1/4"



No. 656
Bracket
Height: 20"
Projection: 5 1/4"
Width: 4 1/4"



No. 695
Bracket
Height: 21 1/2"
Width: 12 1/4"
Projection: 7"

courtesy Fypon

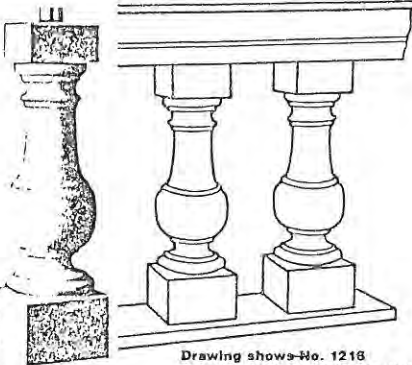
OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

SPINDLE ... BALUSTER ... MEDALLIONS ... HAPPY MAN

No. 1218
Baluster
Height: 24 1/2"
Bottom Block
6 1/4" x 6 1/4" x 4 1/2"
Top Block
5 1/4" x 5 1/4" x 3"

Send for
separate
baluster
sheet



Drawing shows No. 1218
Baluster with No. 1217 Top Rail

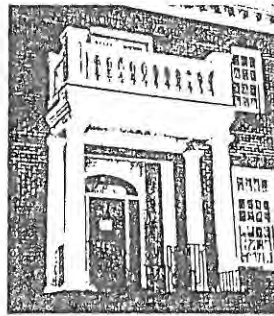
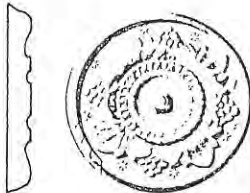


Photo shows No. 1218
Baluster with No. 1217 Railing



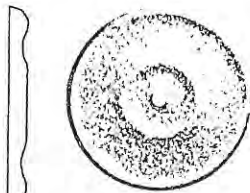
No. 1217
Top Rail (8' and 10' lengths)
Height: 5 1/2"
Top: 12"
Bottom: 9"

Ceiling
Medallions



THE GRAPE LEAF

No. 3012 12" diameter; 1 1/4" projection
No. 3018 18" diameter; 1 1/4" projection
No. 3024 24" diameter; 1 1/4" projection



THE CLASSIC

No. 2012 12" diameter; 1" projection
No. 2018 18" diameter; 1" projection
No. 2024 24" diameter; 1 1/4" projection

No. 418
Happy Man
18 1/4" x 20"



No. 423 (Full Round)
Happy Woman
Base: 6 1/2" Diameter
Height: 15"



No. 1208
Full Spindle
6 1/4" x 5 1/4" x 40 1/2"

No. 1208E
Half Spindle
5 1/4" x 2 1/4" x 40 1/2"

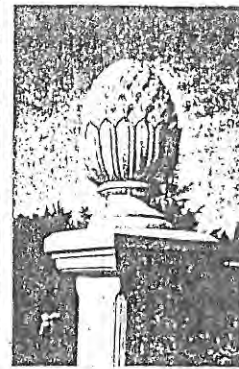
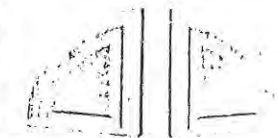
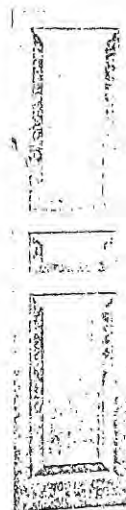


Photo shows No. 399 F



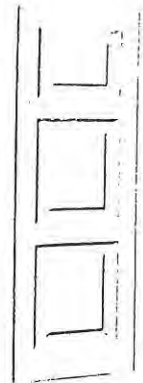
No. 1050 QL-14
No. 1050 QL-16
No. 1050 QL-18
Shutter Top
Radius: 14", 16", 18"

No. 1050 QR
No. 1050 QR
No. 1050 QR
Shutter Top
Radius: 14", 16", 18"



No. 1053
Raised Panel
Shutter

1 1/2" x 18"
Heights: 39", 47",
51", 55",
59", 63",
67", 71",
74", 81"



No. 1050
Raised Panel
Shutter

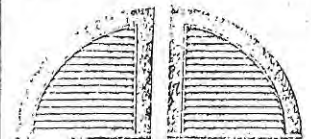
1 1/2" x 14"
Heights: 39", 47",
51", 55", 59",
63", 67", 71", 75"

1 1/2" x 16"
Heights: 39", 47",
51", 55", 59",
63", 67", 71", 75"

1 1/2" x 18"
Heights: 39", 47",
51", 55", 59",
63", 67", 71", 75"

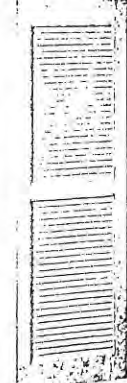


Photo shows No. 1050 Raised Panel
Shutter, Deluxe Entrance Feature
and No. 856 Window Head



No. 1052 QL-14
No. 1052 QL-16
No. 1052 QL-18
Radius: 14", 16", 18"

No. 1052 QR-14
No. 1052 QR-16
No. 1052 QR-18
Radius: 14", 16", 18"



No. 1052
Louvered Shutter
1" x 18"
Heights: 47", 51", 55",
60", 64", 72"
1" x 24"
Height: 51", 72"
1 1/4" x 32"
Height: 72"



No. 1051
Louvered Shutter
1" x 18" x 03 1/4"
Bottom Panel
Height: 25"

courtesy Typon

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

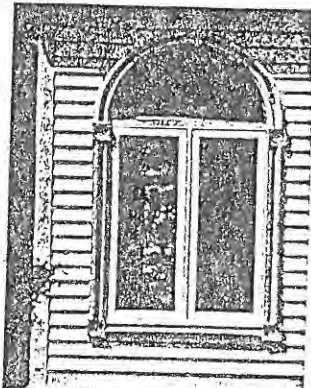


Photo shows No. 809A Arch with No. 75 Rosette.

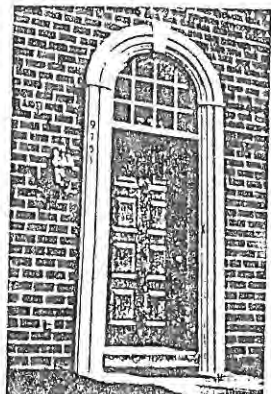


Photo shows No. 1022A Arch with No. 1020 Pilaster.

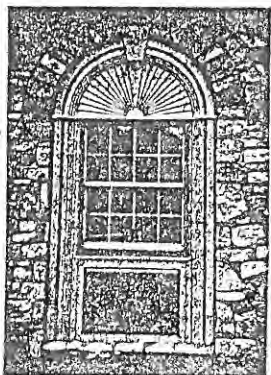
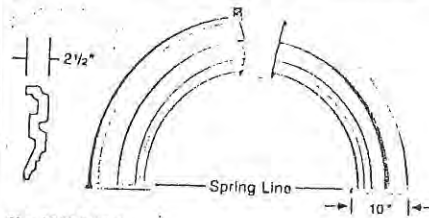


Photo shows No. 1021A Closed Arch with No. 1020 Pilaster and No. 950 Window Panel.

ARCH SURROUNDS

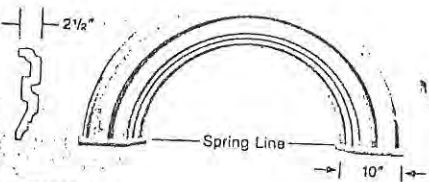


No. 1022A Arch

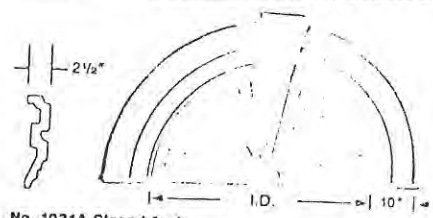
Matches No. 1020 Pilaster

Note: I.D. 24"-48". Keystone molded/fit to arch.
I.D. 52" and greater. Keystone supplied as separate piece to be fit on job.

No. 1022A, No. 1022AP have 2 1/2" vertical extensions for following sizes only.
I.D. 25 1/2", 29 1/2", 37 1/2", 41 1/2", 48".

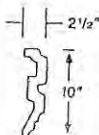


No. 1022AP Arch
Matches No. 1020 Pilaster



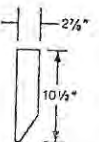
No. 1021A Closed Arch

28", 32", 36" I.D. Molded as one piece. All others custom fitted as combinations of 1022A arch and 860 half circle sunburst. Ask for details.

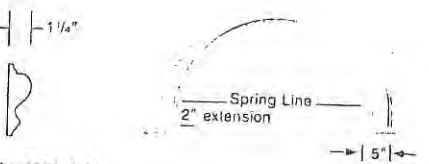


No. 1020 Arch Pilaster
Length, 9" and 16"
to be used with:

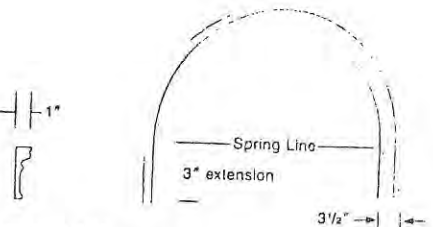
No. 1021A Closed Arch
No. 1022A Arch
No. 1022AP Arch



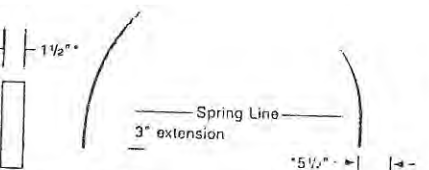
No. 1020 Pilaster Block
10 1/2" x 2 1/2" x 18"



No. 809A Arch
Matches Molding No. 809.



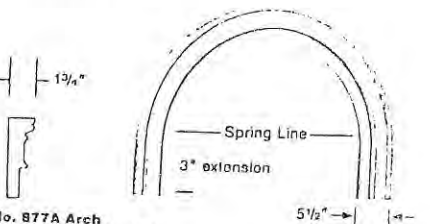
No. 878A Arch
Matches Molding No. 878.



No. 1010A Flat Arch

No. 1010A Flat Arch matches No. 1010 Board 1 1/2" x 5 1/2".

*Note: Flat Arch can be supplied 1" thick and less than 5 1/2" wide.



No. 877A Arch
Matches Molding No. 877.

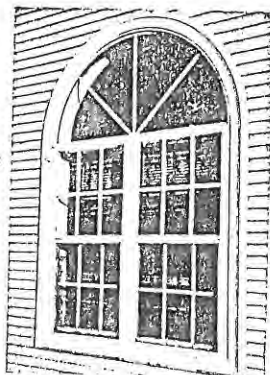


Photo shows No. 878A with No. 876 Molding.



No. 877A Arch with 800 Sunburst and No. 413 Keystones.

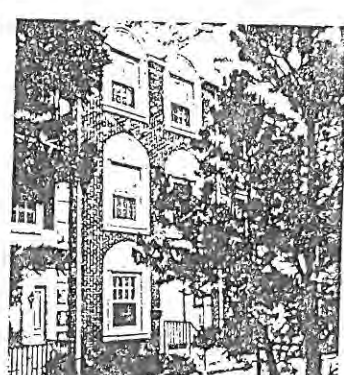


Photo shows 1021A with No. 1020 Arch Pilaster.

courtesy
Fypon

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

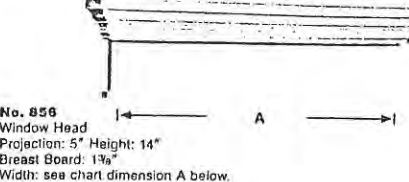
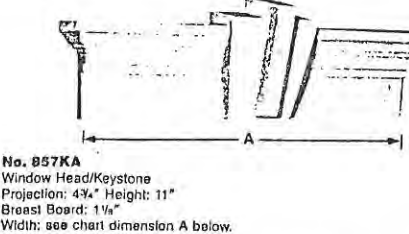
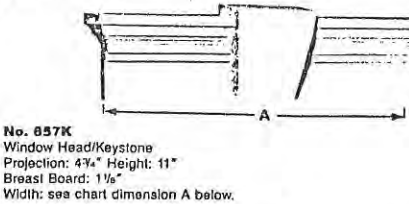
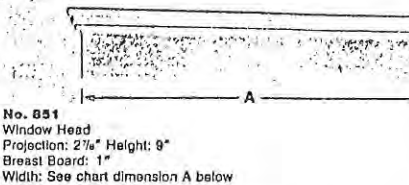
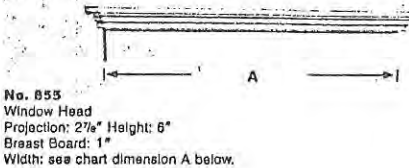
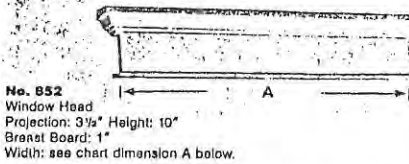
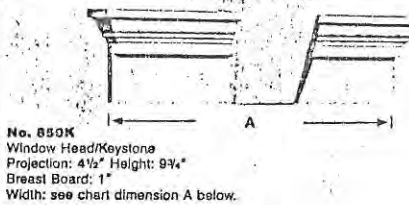
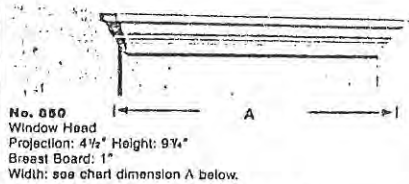
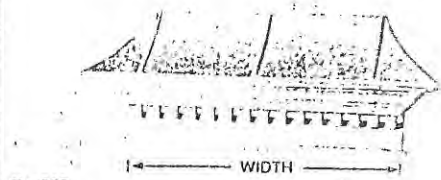
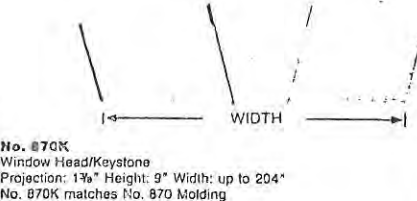
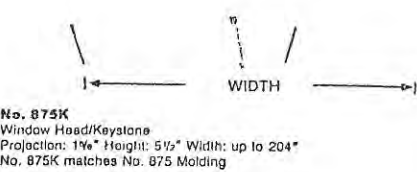
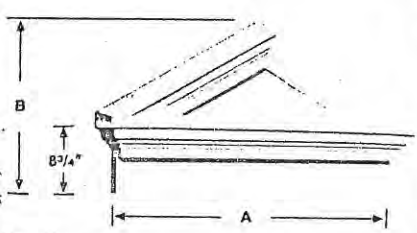
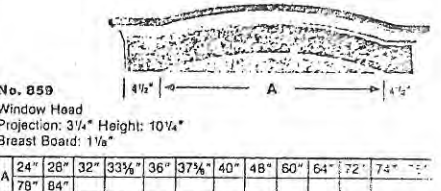
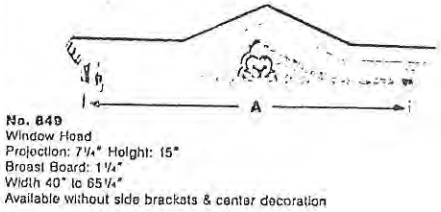
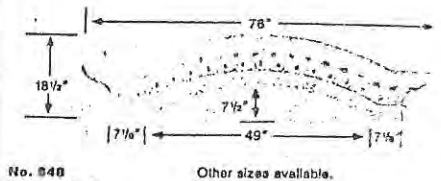


Photo shows No. 858 Window Head with No. 1050 Raised Panel Shutter

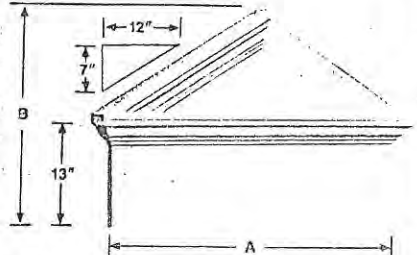


No. 858
Manila Window Head
Roof pre-finished with copper paint or without. Specify.
Projection: 8" Height: 10" Width: 36", 40", 44", 76"
Other sizes available.

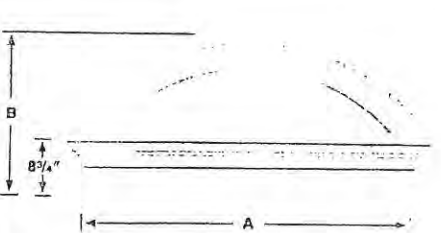


No. 853
Peaked Window Head
Projection: 4"

A	24"	28"	29 1/2"	30"	32"	33 1/2"	36"	37 1/2"	40"
B	18"	18 1/2"	19"	19 1/2"	19 1/2"	19 1/2"	20"	20 1/2"	20 1/2"
A	41 1/2"	44"	48"	52"	56"	60"	64"	68"	72"
B	21 1/4"	21 1/4"	22 1/2"	23 1/4"	24 1/4"	25 1/2"	26 1/4"	28"	29"



No. 700
Dormer Head
Projection: 3"



No. 854
Segment Window Head
Projection: 4"

A	28"	29 1/2"	30"	32"	33 1/2"	36"	37 1/2"	40"	41 1/2"
B	18 1/2"	19"	19"	19 1/4"	19 1/4"	20"	20 1/2"	20 1/4"	21 1/4"
A	42"	44"	48"	72"					
B	21 1/4"	21 1/4"	22 1/2"	29"					

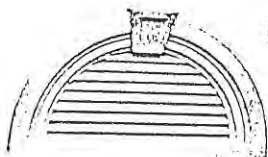
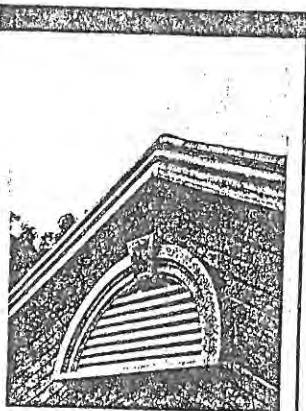


Photo shows No. 700 Dormer Head.

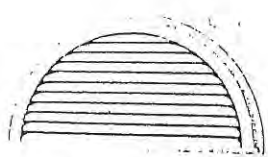
OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

LOUVERS



No. 660 KH-36 No. 660 KH-60
No. 660 KH-42
No. 660 KH-48
Half Keystone Louver
Diameter: 36", 42", 48", 60"
Projection: 2 1/4"
Specify closed or open with screen



No. 660H-22
No. 660H-32 No. 660H-44
No. 660H-36 No. 660H-48
No. 660H-40 No. 660H-60
Half Louver
Diameters: 22", 32", 36", 40", 44", 48", 60"
Projection: 1 1/4"
Specify closed or open with screen

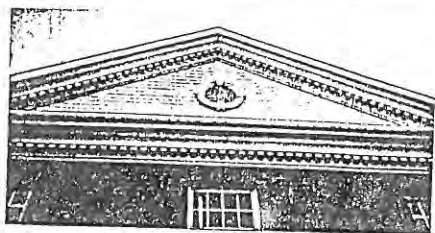
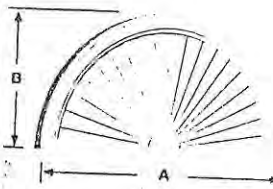
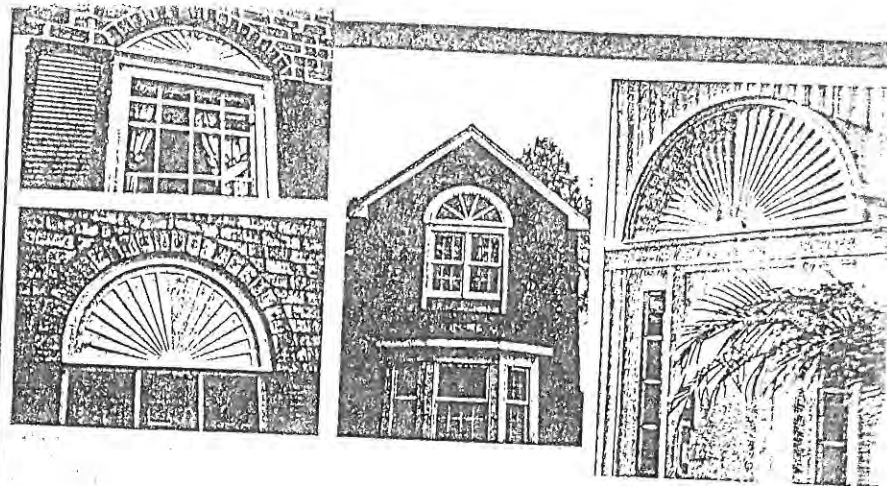
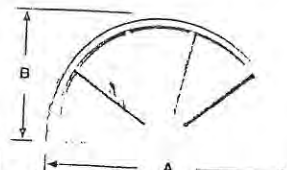


Photo shows No. 915 Molding.
No. 905 Molding with No. 660K Louver.

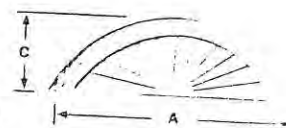
courtesy
Fypon



No. 680
Half Circle Sunburst
Projection: See "D"



No. 682
Half Circle Fan
Projection: 1 1/4"

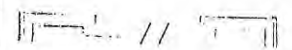


No. 685
Segment Sunburst
Projection: See "E"

DOOR/WINDOW TRIM



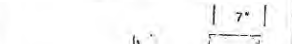
Photo shows No. 877E with No. 877EH



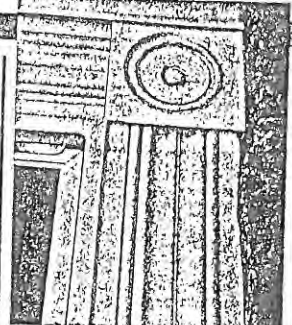
No. 877 EH
Length: 8"
Width: 5 1/2" Projection: 1 1/4"
Matches molding No. 877



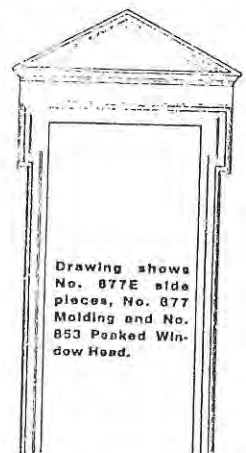
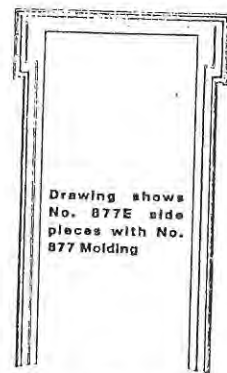
No. 877S
Length: 50 1/4" and 54 1/4"
Width: 5 1/2" Projection: 1 1/4"
Matches molding No. 877



No. 877E pair
Door/Window Molding
Length: 8"
Matches molding No. 877
(comes with installation instruction)



Drawing shows
No. 877E side
pieces with No.
877 Molding



Drawing shows
No. 877E side
pieces, No. 877
Molding and No.
853 Peaked Win-
dow Head.



No. 760R
Window/Door Trim
Height: 92" with rosette attached
Matches Molding No. 760



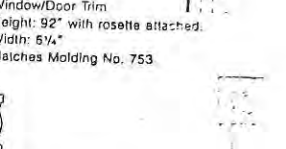
No. 750R
Window/Door Trim
Height: 92" with rosette attached
Width: 5 1/4"
Matches Molding No. 750



No. 755R
Window/Door Trim
Height: 85" with rosette attached
Width: 3 1/4"
Matches Molding No. 755



No. 753R
Window/Door Trim
Height: 92" with rosette attached
Width: 5 1/4"
Matches Molding No. 753

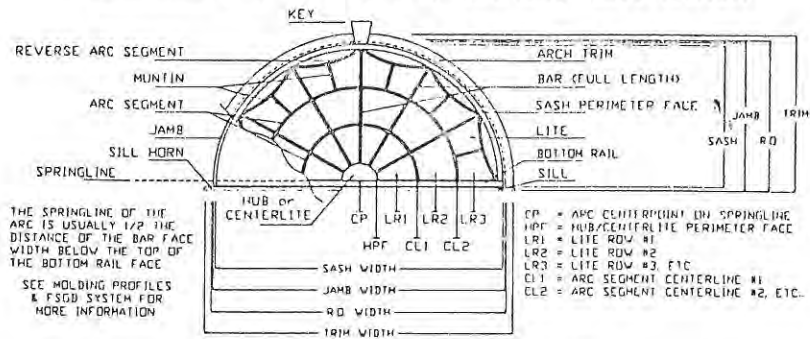


No. 754R
Window/Door Trim
Height: 85" with rosette attached
Width: 3 1/4"
Matches Molding No. 754

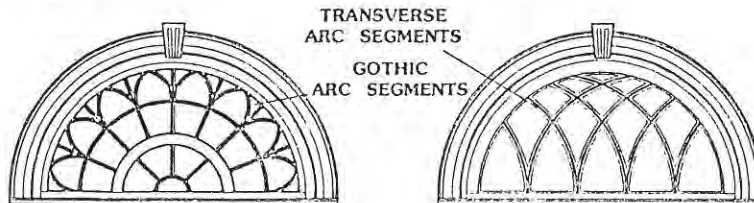
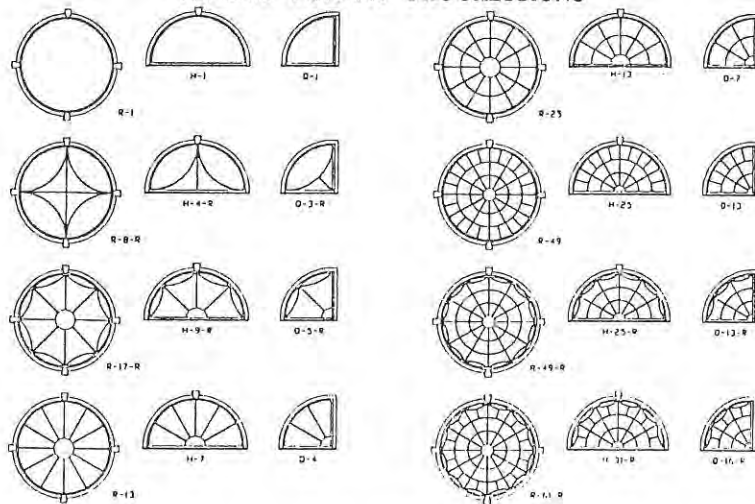
OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

WOODSTONE FANLITE™ SYSTEM,
FANLITE™ FORMAT PROGRESSIONS &
TRANSVERSE & GOTHIC ARC SEGMENT ILLUSTRATION



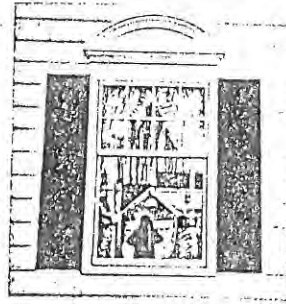
FANLITE FORMAT PROGRESSIONS



OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

WINDOW/DOOR HEADS



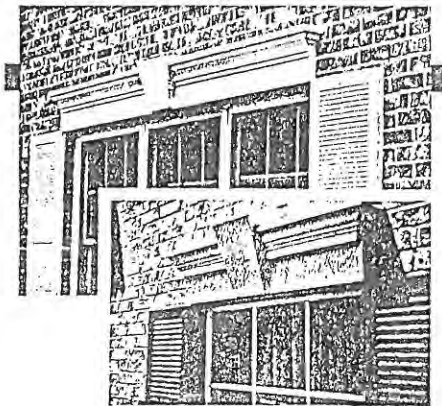
No. 854 Window Head



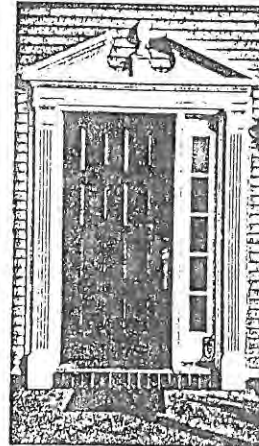
No. 853 Peaked Window Head



No. 859 Window Head
and No. 1050 Shutters



No. 1008 Peaked Pediment
With No. 852 Mantel (returned)



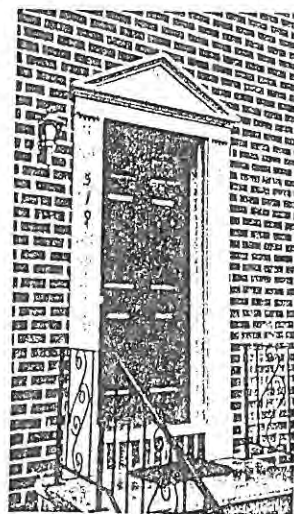
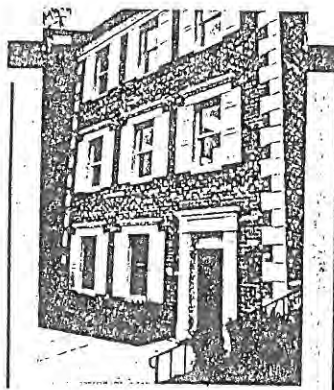
Eagle Entrance



Cardinal Entrance



Deluxe Entrance



Sparrow Entrance



Sparrow Entrance

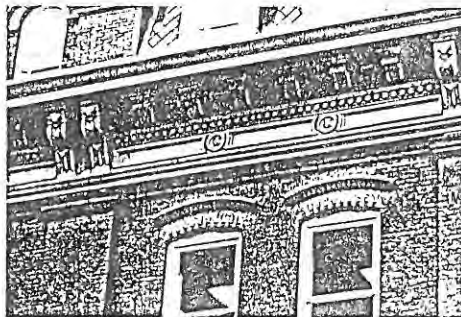


Cardinal Entrance

courtesy
Fypon

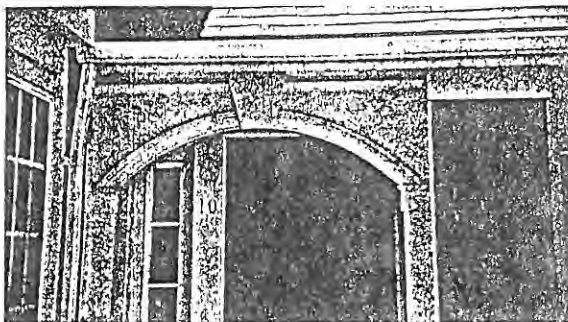
OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

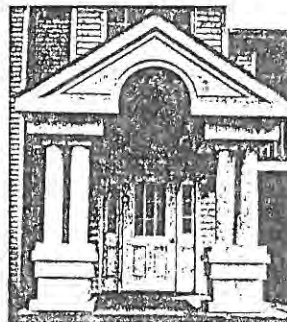


**FYPON CUSTOM
MOLDED MILLWORK®**

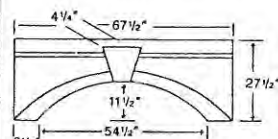
Custom Millwork is available from FYPON. Mail or Fax specifications to FYPON, Inc.



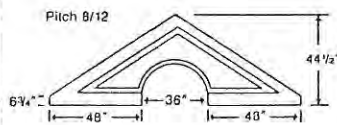
Door Treatment Luxury Condo



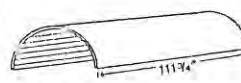
Portico, Hartford, CT



No. 10
Downing Door Treatment
Projection: 3 1/4" includes Keystone



No. 15
Peak with half circle cut out
Projection 2"



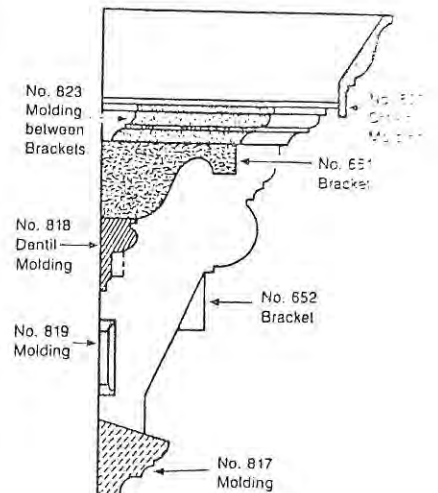
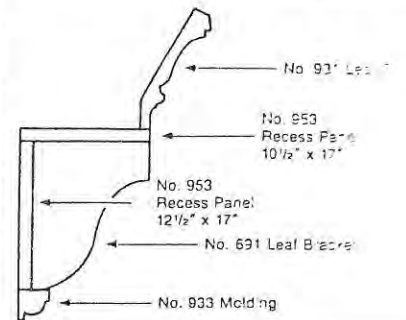
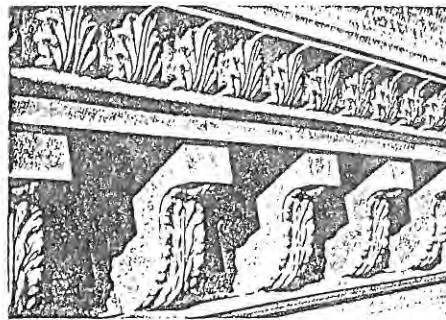
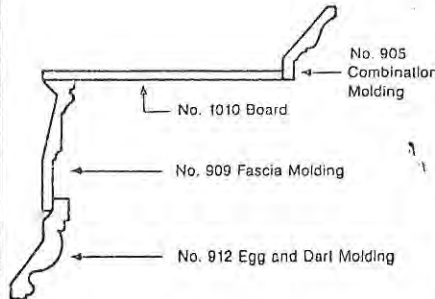
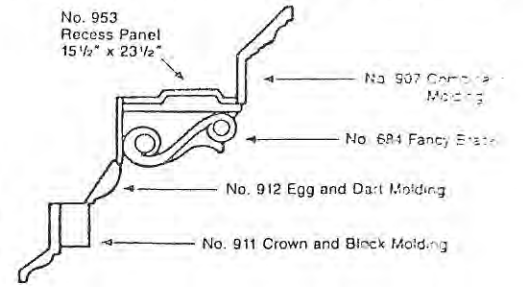
No. 16
Barrel Vault
I.D. 36"
Shipped as two 90° Arcs

Cap and Base Treatment by FYPON® - Send for Detail.

HISTORIC RESTORATION

Fypon leads the way in restoration. 20 years experience.

Drawings show authentic details approved by contractor.
Send detail of your restoration for quote. Many designs in stock.



courtesy
Fypon

OCEAN CITY
BUILDING COMPONENTS:

COLONIAL REVIVAL STYLE:
NEOCLASSICAL STYLE:

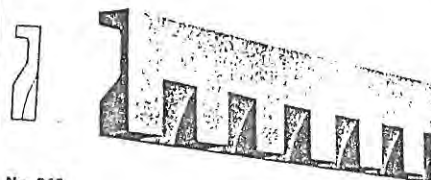
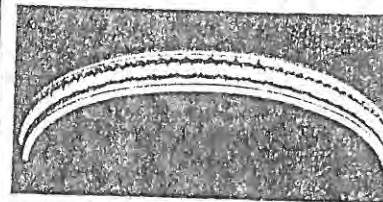
MOLDINGS

FYPON produces a wide variety of inside and outside moldings. They should be installed tightly with FYPON adhesive, in accordance with instructions found on each piece. For detailing or blocking ask for a sample piece. Custom designs are available. Send profile for a quote.

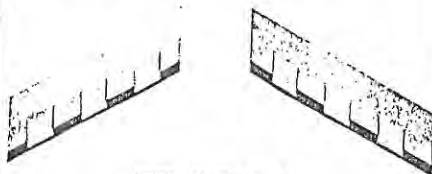
NOTE: Molding lengths may vary up to four inches.

For all joints use FYPON Adhesive.

FYPON moldings can be made to various curves. Specify radius.



No. 845
Dentil Molding
Length: 16' Height: 6" Projection: 1 1/2"
Dentil: 2 1/4" x 2 1/4" Space: 2 1/4"



Matches Molding No. 845

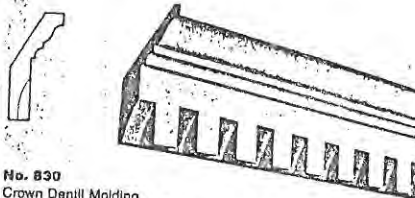
No. 845 LP-6	Length: 8'	No. 845 RP-6
No. 845 LP-7	(6/12) pitch	No. 845 RP-7
No. 845 LP-8	(7/12) pitch	No. 845 RP-8
No. 845 LP-9	(8/12) pitch	No. 845 RP-9
No. 845 LP-10	(9/12) pitch	No. 845 RP-10
No. 845 LP-12	(10/12) pitch	No. 845 RP-12
	(12/12) pitch	



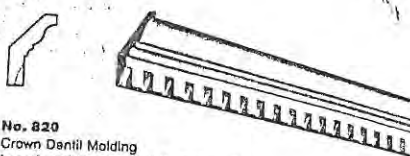
No. 844
Length: 16' Height: 6" Projection: 3 1/4"
Dentil: 3 1/2" x 3 1/2" Space: 3 1/2"



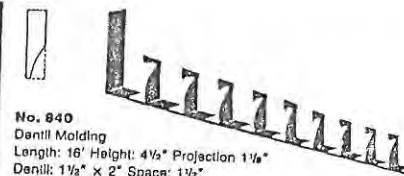
No. 921
Dentil Molding
Length: 16' Height: 4 1/2" Projection: 1 1/2"
Dentil: 3 1/2" x 4 1/2" Space: 2 1/4"



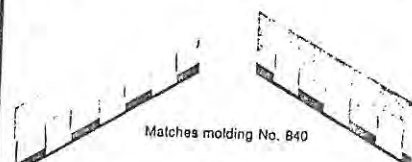
No. 830
Crown Dentil Molding
Length: 16' Height: 6 1/2" Projection: 3 1/4"
Dentil: 1 1/2" x 2" Space: 1 1/2"



No. 820
Crown Dentil Molding
Length: 16' Height: 3 1/2" Projection: 2 1/4"
Dentil: 3/4" x 1" Space: 3/4"



No. 840
Dentil Molding
Length: 16' Height: 4 1/2" Projection: 1 1/2"
Dentil: 1 1/2" x 2" Space: 1 1/2"



Matches molding No. 840

No. 840 LP-6	Length: 8'	No. 840 RP
No. 840 LP-7	(6/12) pitch	No. 840 RP
No. 840 LP-8	(7/12) pitch	No. 840 RP
No. 840 LP-9	(8/12) pitch	No. 840 RP
No. 840 LP-10	(9/12) pitch	No. 840 RP
No. 840 LP-12	(10/12) pitch	No. 840 RP
	(12/12) pitch	No. 840 RP



No. 911
Crown/Plain Fascia
Length: 16' Height: 9" Projection: 5"



No. 911A
Crown/Fascia with applied piece
Length: 16' Height: 9"

FYPON Blocks, Balls, Bips, Rosettes, Star can be applied by FYPON. Specify decorative piece. Photo shows Crown/Fascia with attached blocks.

Notes: to reduce cost apply pieces at job site. Order 911 Crown/Plain Fascia and decorative pieces separately.



No. 886
Molding
Length: 16' Height: 11 1/4" Projection: 7 1/4"



No. 959
Molding
Length: 10' Height: 12 1/4" Projection: 4 1/2"



No. 804 Board
Dentil Block Molding
Length: 8' Height: 7 1/2" Projection: 6"

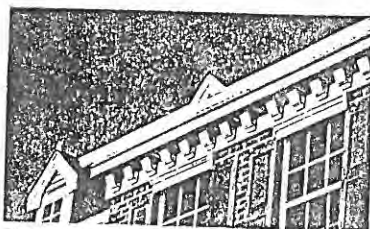
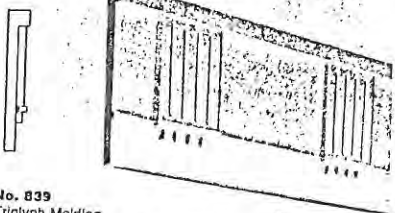
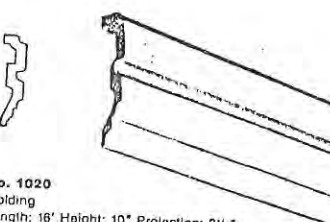


Photo shows No. 804 Board



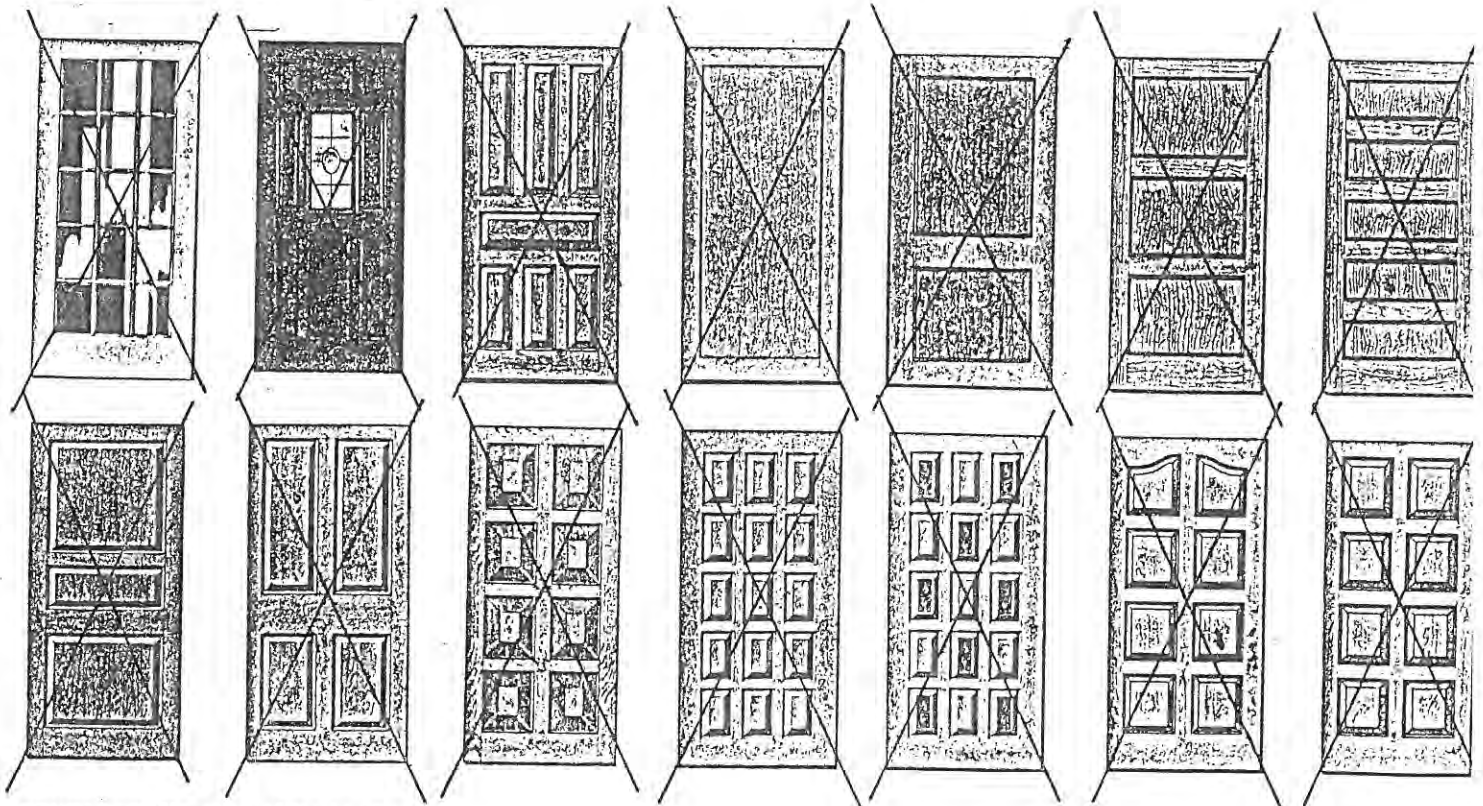
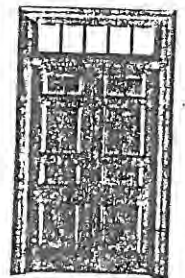
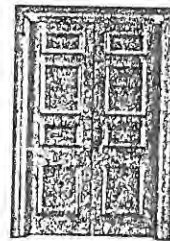
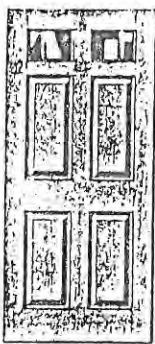
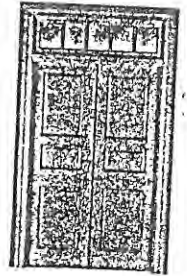
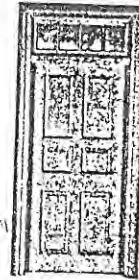
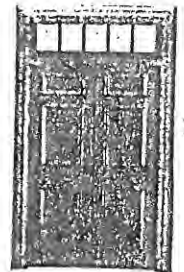
No. 839
Triglyph Molding
Length: 16' Height: 13 1/2" Projection: 2"



No. 1020
Molding
Length: 16' Height: 10" Projection: 2 1/2"

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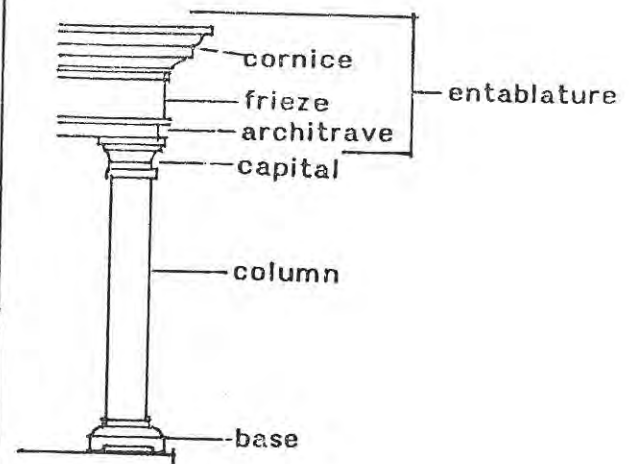
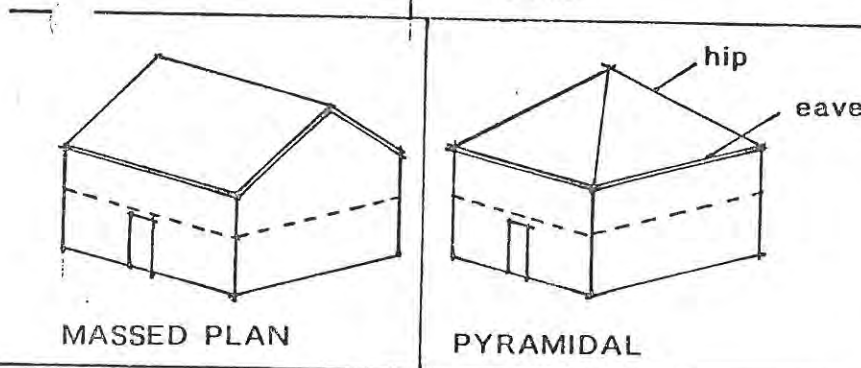
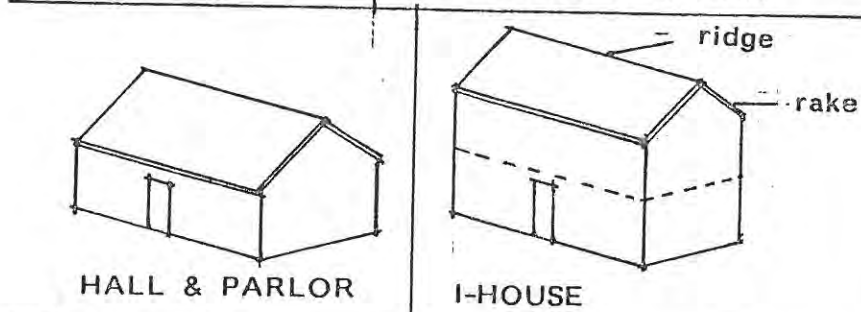
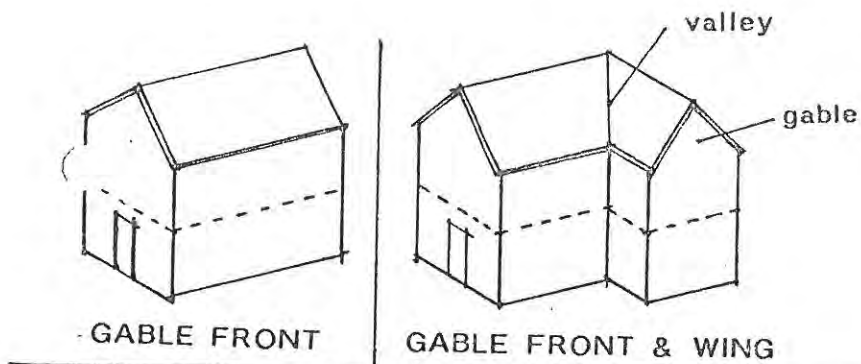
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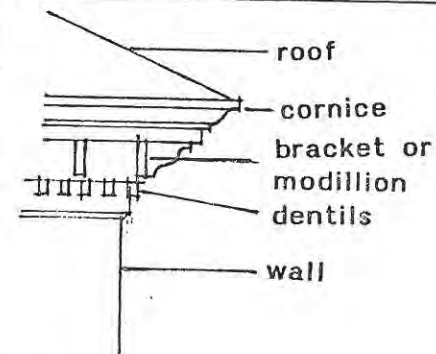
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(800)426-8970

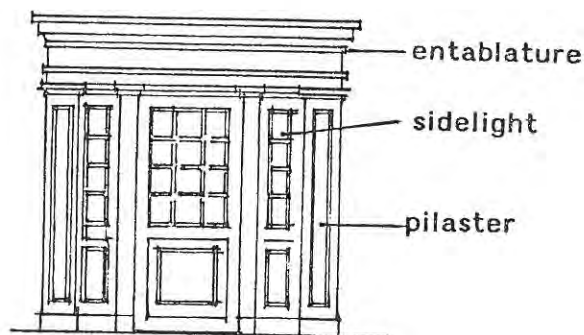
"Fancy Cuts" - variety of
wood shingle shapes



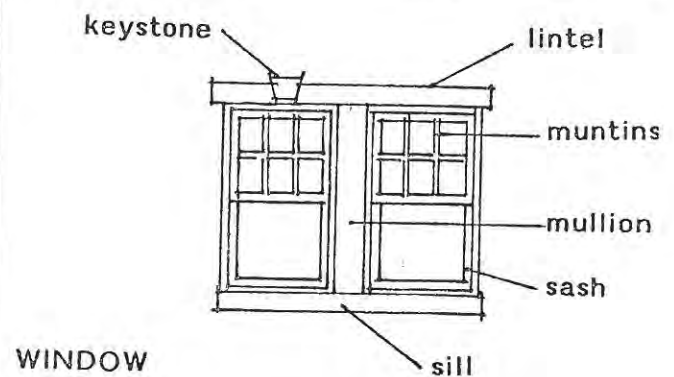
PORCH



ROOF



DOORS



WINDOW

OCEAN CITY HISTORIC DISTRICT GUIDELINES APPENDIX A-BUILDING TERMINOLOGY

APPENDIX B - GLOSSARY

- Abacus - The uppermost member of the capital of a column, often a plain, square slab.
- Alcove - An ornamental seat in a garden, summer house or bower. A small recessed place.
- Arcade - A range of arches supported on piers or columns, and attached or detached from the wall.
- Architrave - 1. The part of the composition of the Classical orders where an upright member meets a horizontal, as in a portal. 2. The decorated interior or exterior surrounds of a window or door at the head and jamb.
- Baluster - A spindle or post supporting the railing of a balustrade.
- Balustrade - An entire railing system with top rail and balusters.
- Bay - 1. The regular division of the facade of a building, defined by windows. 2. An element which protrudes from the facade (Bay Window).
- Beltcourse - A flat, horizontal member of relatively slight projection, marking the division in a wall plane.
- Belvedere - A rooftop pavilion from which a vista can be enjoyed.
- Bevel - An angled surface, corner or edge.
- Camber - Refers to an arch on the top of an aperture. A slight convex curvature of any surface, e.g., to carry off water.
- Capital - The upper portion of a column or pilaster.
- Chamfer - A 90-degree corner cut to reduce it to two 45-degree edges. A bias cut.
- Cladding - An outer veneer, one or more of a variety of materials, applied to a building's exterior walls.
- Coffer - A sunken panel formed in a ceiling, vault or dome. Often elaborately ornamental.
- Column - A vertical support, generally consisting of a base, shaft and capital.
- Cope - To cut or shape the end of a molded wood member so that it will cover and fit the contour of an adjoining member.
- Coping - A protective cap, top or cover of a wall, chimney or pilaster.
- Corner Brace - A diagonal brace let into studs to reinforce corners of a wood-frame structure.
- Cresting - Roof ornament, such as cast-iron fencing.

- Cupola - A spherical roof, rising like an inverted cup over a circular, square or multiangular building.
- Dado - The portion of a pedestal between its base and cornice. A term also applied to the lower portions of walls when decorated separately. (Wainscot.)
- Dentil - A toothlike ornament occurring originally in Ionic, Corinthian and Composite cornices.
- Dripstone - Label, or hood-mold, the termination of a projecting molding in Gothic architecture, placed over the heads of doorways, windows and archways, generally for the purpose of throwing off the rain.
- Eave - The lower portion of a roof projecting beyond the face of a wall.
- Eclecticism - A selection of elements from diverse styles for decorative architectural designs.
- Elevation - A two-dimensional representation or drawing of an exterior face of a building in its entirety.
- Entablature - Beam member carried by columns, contains architrave, frieze and cornice.
- Facade - The front view, or elevation, of a building, the architectural front.
- Fanlight - Semi-circular window over a door, with radiating bars in the form of an open fan.
- Fenestration - The arrangement and design of windows in a building.
- Finial - The top, or finishing, portion of a pinnacle or other architectural feature.
- Fluting - The vertical channeling on the shaft of a column.
- Frieze - In Classical orders, the face of a lintel spanning an opening.
- Framing - A system of structural woodwork. The rough timber structure of a building, such as partitions, flooring and roofing.
- Fretwork - Ornamental woodwork, often elaborate, and of patterns contrasting light and dark.
- Gazebo - Outdoor pavilion or summer house with a view. (Belvedere.)
- Gothic Arch - A pointed arch.
- Half-Timbered Construction - Descriptive of 16th and 17th century structures formed of wooden posts, with the interstices filled with brick or mortar.
- Hood Molding - A projecting molding of the arch over a door or window. Inside or out.

- Keystone - The central stone of an arch.
- Kiosk - A small pavilion for a garden.
- Knee Brace - A corner brace, diagonal member, placed across the angle between two members that are joined. Serves to strengthen the framework.
- Lattice - A network, often diagonal, of strips, bars or laths, often used as screening.
- Lintel - The piece of timber or stone that covers an opening, and supports a weight above it.
- Molding - The contour given to projecting members to introduce varieties of outline in edges or surfaces.
- Mullion - A vertical member separating windows into different numbers of lights or panes. Also Muntin.
- Newel - The central shaft, round which the steps of circular staircase wind; also applied to the post in which the handrail is framed.
- Ogee - A form of molding or arch made up of a convex and a concave curve. (Cyma Reversa.)
- Order - Signifies a column with its base, shaft and capital, and the entablature which it supports. Standardized Greek orders are: Doric, Ionic and Corinthian. The Romans added Tuscan and Composite.
- Oriel - A window extending from the face of a wall by means of projecting stones or wood. Bay window extending a room.
- Palladian Motif - An arched opening flanked by two smaller square-headed openings, usually a window.
- Pavilion - Projecting apartment or wing at the flanks of a building, often with special roof forms.
- Pedestal - A support for a column, statue or urn.
- Pediment - In Classical architecture, the triangular termination of the roof of a temple, often filled with sculpture. In Gothic architecture called the Gable.
- Pendant - A suspended or hanging ornament used in vaults or timber roofs. Often tear-shaped.
- Pergola - Garden structure with open sides, often latticed with regularly spaced posts or columns.
- Pier - A mass of masonry, as distinct from a column, from which an arch springs, in an arcade or a bridge. Also applied to the wall between doors and windows.

- Pilaster - A square pillar projecting about one-sixth of its breadth from the wall, and of the same proportion as the order with which it is used.
- Pinnacle - A small turret-like termination, placed on the top of buttresses or elsewhere, often ornamented upon its angles by bunches of foliage called crockets. An apex.
- Plan - The representation of a building showing the general distribution of its parts in horizontal plane viewed from above.
- Plat - A map, plan or chart of a city or town, showing boundaries of subdivisions.
- Plinth - The lower square member of the base of a column. Also applied to the projecting base of any building.
- Podium - A continuous pedestal, an elevated platform.
- Porch - Covered entrance to a building, can be two-tiered. A balcony.
- Porte Cochere - Carriage porch large enough to let a vehicle through.
- Portico - The space enclosed within columns and forming a covered ambulatory. A colonnade.
- Post - Any stiff, vertical, more-or-less isolated upright.
- Quatrefoil - In tracery, a circular panel divided into four leaves.
- Quoin - The stones or bricks which form the corner of a building, often distinguished decoratively from adjoining masonry.
- Relief - Carving raised above a background plane.
- Rib - A projecting band on a ceiling, on various kinds of vaults. Separates various roof or ceiling panels.
- Ribbon Window - One in a series of windows set closely in a row, with similar framing.
- Ridge - The highest point of a roof, running from end to end.
- Riser - The vertical face of a stair step.
- Rondel - A circular piece of window glass.
- Rubble - Rough stones of irregular shapes and sized used in rough, uncoursed work in the construction of walls, foundations and paving.
- Rustication - A method of forming stonework with recessed joints and smooth or roughly-textured block faces. Principally employed in Renaissance buildings.
- Scroll - Ornament consisting of spirally-wound band, either as a running ornament or as a terminal, like the volutes of an Ionic capital.

- Scroll Saw - A handsaw for cutting ornamental scroll-work out of thin boards.
- Section - Refers to the representation of a building, divided into two parts by a vertical plane, to show the construction. The term is also applied to any solid shown in the same way.
- Shaft - The portion of a column between the base and capital.
- Span - The width or opening of an arch, roof or beam, between its supports. Roughly triangular in shape.
- Spandrel - The triangular space between the curve of an arch and the square enclosing it.
- Springing - The point at which an arch rises from its supports.
- Steeple - Term applied to the tower of a church, including the spire. A tall ornamental structure.
- Story - The space between two adjacent floors in a building.
- Stringcourse - A molding or projecting course running horizontally along the face of a building. Bond Course or Belt Course.
- Terra-Cotta - Earth, red or yellow clay, baked or burnt, and formed into molds and used ornamentally.
- Transom - The horizontal division or cross-bar in a window. A window opening above a door.
- Tread - The horizontal part of a step.
- Trellis - Framing or cover formed of laths for an enclosure. Framing or Arbor (1485-1558).
- Tudor - A term applied to English Late Gothic architecture (1485-1558).
- Turret - A small tower, often containing a staircase.
- Vault - An arched covering in stone or brick over any space.
- Vestibule - An ante-room to a larger apartment, or to a house.
- Victorian - The Revival and Eclectic architecture in 19th-century England, named for Queen Victoria, who reigned from 1837 to 1901. Also used for its American counterpart.
- Volute - The scroll or spiral occurring in Ionic, Corinthian and Composite capitals.
- Widow's Walk - A narrow platform on a roof, especially on New England houses, with a view of the sea.

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APPENDIX D - NATIONAL REGISTER CRITERIA

(The following is excerpted from "The New Jersey and National Register Process: A Manual for Completing the National Register of Historic Places Registration Forms", by Robert W. Craig, Office of New Jersey Heritage, May, 1990.)

CHAPTER THREE: THE NATIONAL REGISTER CRITERIA

To be eligible for listing in the New Jersey and National Registers of Historic Places, historic properties must satisfy the requirements embodied in the National Register Criteria for Evaluation. These criteria, often referred to as the "National Register Criteria," the "Criteria of eligibility," or simply as the "Criteria," were codified in 1966 with the passage of the National Historic Preservation Act, in which the text of the criteria is found. The criteria are also repeated in the federal regulations that govern the National Register program [30 CFR 60.4]. To facilitate the process of registering historic properties and to ensure that both registers would be compatible, the New Jersey Register program adopted the National Register criteria.

The Criteria for Evaluation are a concise statement of the qualities that a property must possess to be legally considered a historic property under New Jersey and federal historic preservation law. They consist of four criteria, designated by letter A, B, C, and D, and seven "Criteria Considerations," designated A through G. The Criteria define four ways in which the significance associated with historic properties may be manifested. The criteria respectively concern association with historic events, individuals who were historically significant, examples of historic architecture or engineering or building construction, and historic or prehistoric archeological remains. Some categories of properties, however, including properties less than 50 years old, are generally excluded from eligibility for the Registers. Yet because there are circumstances that sometimes warrant registering even these properties, they may be considered eligible if they meet the tests outlined in the Criteria Considerations.

The Criteria for Evaluation

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

- A. that are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. that are associated with the lives of persons significant in our past; or
- C. that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. that have yielded, or may be likely to yield, information important in prehistory or history.

Criteria Considerations (Exceptions): Ordinarily cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that

have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- A. a religious property deriving primary significance from architectural or artistic distinction of historical importance; or
- B. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C. a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his or her productive life; or
- D. a cemetery which derives its primary significance from graves of persons of transcendent importance, from distinctive design features, or from association with historic events; or
- E. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
- F. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- G. a property achieving significance within the past 50 years if it is of exceptional importance.

Identifying the Proper Criteria

Criterion A: (Association with events that have made a significant contribution to the broad patterns of our history)

To be considered for listing under Criterion A, a property must be associated with events important in prehistory or history. Criterion A recognizes properties associated with single events in American history like the founding of a town or with more general, repeated activities like to development of a port city's prominence in trade and commerce over several decades. The event or events must be important within the theme or pattern: settlement, in the case of the town, or development of a maritime economy in the port city. Finally, the particular property should be a good representative of the theme and of the specific event or events. To be a good representative, it must have strong associations with the event or events and it must possess integrity. Any consideration of a property's eligibility under Criterion A must address both of these points.

Deciding whether a property is significant for its associative values involves several steps. As is discussed in this manual concerning historic contexts, several questions must be asked about a property once its historical background--when it was used or built and by whom--is known. Knowledge is needed about the themes or historical patterns with which the property is associated and whether those themes are important in prehistory or history. Then the property should be considered under Criterion A, as

outlined in the following guidelines.

Guidelines for Applying Criterion A:

1. A Property may be associated with either of two types of events: a specific event marking an important moment in American history; or a series of events that made a significant contribution to the development of a community, a state, or the nation. A property may also be associated with both types of events.
2. The significant contribution of any specific event or series of events to the broad patterns or themes of national, state, or local history must be demonstrated.
3. A property associated with an event or events must be a good representative of that event or events and of the larger theme or broad pattern of which they are a part. (see Guideline 3 within Historic Contexts)
4. It must be possible to document through accepted means of historical research that the property under consideration did exist at the time of a specific event or series of events and that the property was associated with those events.

(For further discussion of these guidelines, see *How to Apply...*)

Criterion B: (Association with the lives of persons significant in our past)

To be considered for listing under Criterion B, a property must be associated with a person whose activities were important within the context of a significant theme. Criterion B allows consideration of properties associated with individuals whose specific historic contributions to our society can be identified and documented. The criterion is also generally restricted to qualifying those properties that illustrate the individual's important achievements. Consideration of a property's eligibility under Criterion B must address both why the individual was important and how the particular property is a good representative of the individual's significant activities or contributions.

Guidelines for Applying Criterion B:

1. Persons "significant in our past" means individuals whose activities have been important within significant themes in national, state, or local history.
2. The individual(s) must be specifically identified.
3. A property's association with an individual must be documented by accepted methods of historical research that can include written or oral history.
4. Each property associated with a significant individual should be compared to other properties with the same associations to identify those properties that are good representatives of the individual's historic contributions. Properties that best illustrate an individual's contributions are generally properties associated with the individual's adult or productive life. Properties associated with an individual's formative years may also qualify if it can be demonstrated that the individual's activities during this period had historical significance.

5. Length of association should be identified and may be an important factor when many properties with similar associations survive.
6. Properties associated with living persons are generally considered not eligible for inclusion in the National Register.
7. A basic test of the integrity of a property significant under Criterion B is whether the important person would recognize the property as it exists today.

(For further discussion of these guidelines, see *How to Apply...*)

Criterion C: (Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction)

Embodying the distinctive characteristics of a type, period, or method of construction means illustrating the way in which a property was conceived, designed, or fabricated by a people or culture in past periods of history. Representing the work of a master refers to illustrating the technical and/or aesthetic achievements by a craftsman. Possessing high artistic values concerns the expression of aesthetic ideals or preferences and applies to aesthetic achievement. Resources that represent a significant and distinguishable entity whose components may lack individual distinction are districts. Districts are usually historic environments that convey a sense of time and place through the survival of many different kinds of features and the survival of the relationships among those features.

While some properties may meet more than one of the four components of Criterion C, it is not necessary to do so.

Guidelines for Applying Criterion C:

1. The features or traits of design or construction that tended to recur in particular types, periods, or methods of construction can be said to characterize those kinds of properties or construction practices in the past. To "embody distinctive characteristics," a property must clearly represent the type, period, or method of construction. That is, it must enhance our understanding of the class of resources of which it is a part. A significant property clearly illustrates (1) the pattern of what was common to the class of resources; (2) the individuality of variation that occurred within the class; (3) the evolution of that class over a period of time; or (4) the transition between that class and others. Characteristics may be expressed in terms such as form, structure, plan, style, or materials. They may be general, referring more to ideas of design or construction, such as basic plan or form, or they may be specific, referring to precise ways of combining particular kinds of materials. The characteristics that link properties by type, period, or method of construction may stem from shared or related cultural background, technology, needs, purpose/use, traditions of construction, workmanship, availability of materials, etc.
2. The phrase "type, period, or method of construction" refers to properties related by cultural tradition, or function; by date of construction or style; or by choice or

availability of materials and technology.

3. High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture.
4. A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style or quality.
5. A district must be a significant entity. It must be important for historical, architectural, archeological, engineering, or cultural values. Therefore, districts which are significant will meet the last portion of Criterion C plus Criterion A, Criterion B, or other portions of Criterion C, or Criterion D.
6. A district must be a distinguishable entity. The district as a whole must have a character or a coherence that makes it an identifiable historic environment and which differentiates it from adjacent areas.
7. A district is different from the other categories of historic properties because a district may be significant as a whole even though it may be composed of components--sites, buildings, structures, and objects--that lack individual distinction. A district's identity results from the grouping of features and from the relationships among those features. These relationships convey the sense of the historic environment. A district may be a grouping of archeological sites related primarily by their being common components in a defensible research design, and often will not visually represent a specific historic environment.
8. A property can be significant under Criterion C either for the way it was originally crafted; or for the way it was adapted at a later point in time; or for the way it illustrates changing tastes, attitudes, and uses over a period of time in the past.
9. A property may be significant because it represents either an unusual or a widely practiced type or method of construction. It may have been innovative or influential, or it may have been traditional or vernacular; the significance of the property is determined by considering the property within its context.

(For further discussion of these guidelines, see *How to Apply...*)

Criterion D: (Properties that have yielded or may be likely to yield information important in prehistory or history)

To be considered for listing under Criterion D, a property must have yielded or must have the potential to yield important information about some aspect of prehistory or history, including events, processes, institutions, design, construction, settlement, migration, ideas, beliefs, lifeways, and other facets of the development or maintenance of cultural systems. Criterion D allows consideration of both properties that have yielded important information and that have the capacity to yield additional information, and properties that have not yet yielded important information but are likely to do so. Any consideration of a property's eligibility under Criterion D must address (1) whether the property has information to contribute to our understanding of history or prehistory and (2) whether that information is important. The answers to

these questions depend upon careful evaluation of the property within an appropriate context.

Once enough is known about a property to evaluate it, the evaluation process should include the following sequence. The first step should be defining the significance of the property by identifying the particular aspect of history or prehistory to be addressed and why information on that topic is important. The statement of significance then defines the kinds of evidence or the data requirements that the property must contain to provide the significant information. These data requirements in turn indicate the kinds of integrity the property must possess (see guidelines 6a, 6b, 6c, and 7 below, and the chapter concerning integrity).

Guidelines for Applying Criterion D:

1. The verification of the human origin, modification, or utilization of the property must be part of the consideration of the property's ability to qualify under Criterion D.
2. In general, the property's cultural affiliation and/or period of creation or use should be identifiable.
3. While most often applied to archeological sites, Criterion D may sometimes apply to districts, buildings, structures, and objects that contain important information. In order for properties to be eligible under Criterion D, the properties themselves must be, or must have been the principal source of the important information.
4. Properties that have yielded important information in the past and that no longer retain additional research potential (such as completely excavated archeological sites) must be assessed essentially as historic sites like properties eligible under Criterion A, significant for associative values related to: (1) the importance of the data gained, or (2) the impact of the property's role in the history of the development of anthropology/archeology or other relevant disciplines. As is the case for other historic sites, the site must retain the ability to convey its association as the former repository of important information, the former location of important events, or the representative of important trends.
5. The current existence of appropriate physical remains must be ascertained in considering the property ability to yield important information. Properties that have been partially excavated or otherwise disturbed, and that are being considered for their potential to yield additional important information must be shown to retain that potential in their remaining portions.
6. a). Important information is that which can be shown to relate constructively to a research design addressing such areas as current data gaps, or defensible new models or theories; priority areas identified under a state or federal agency management plan; or the correction of misapprehensions in our understanding of history or prehistory. The importance of information which a property may yield must be evaluated within an appropriate comparative context--i.e. what is already known from similar properties or other pertinent information sources. The information likely to be obtained from a particular property may be important if, for a given area, the information is unavailable elsewhere; or because it would confirm or supplement in an important way information obtained from other sources. In some cases, however, the existence of other information sources, such as

modern or historic written accounts or other documentation, or scholarly analyses of other similar properties in the area, may render the information contained within the property less important, with the result that the property will not be eligible under Criterion D.

6. b). Having established the importance of the information that may be recovered, it is necessary to be explicit in demonstrating the connection between the important information and a specific property. One approach is to determine if specific important research questions may be related to property-specific issues, to broader questions about a large geographic area, or to theoretical issues independent of any particular geographic location. These questions may be derived from the academic community or from preservation programs at the local, regional, state, or national level. Research questions are usually developed as part of a "research design," which specifies not only the questions to be asked, but also the types of data needed to supply the answers, and often the techniques needed to recover the data.
6. c). To support the assertion that a property has the data necessary to provide the important information, the property should be investigated with techniques sufficient to establish the presence of relevant data categories. What constitutes appropriate investigation techniques would depend upon specific circumstances including the property's location, condition, and the research questions being addressed, and could range from surface survey (or photographic survey for buildings), to the application of remote sensing techniques, or intensive subsurface testing. Justification of the research potential of a property may be based on analogy to another better known property if sufficient similarities exist to establish the appropriateness of the analogy.
7. The assessment of integrity for properties considered for information potential depends on the data requirements of the applicable research design, and may differ from the evaluation of properties considered under Criterion A, B, or C. A property possessing information potential does not need to visually recall an event, person, process, or construction technique. Instead it is more important that the significant data that the property contains remain in a sufficiently intact condition to yield the expected important information, if the appropriate study techniques are employed.

(For further discussion of these guidelines, see *How to Apply...*)

CHAPTER FOUR: INTEGRITY

To be listed in or eligible for listing in the National Register of Historic Places, a property must possess integrity. Integrity is the authenticity of a property's historic identity and significance, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period. If a property retains the physical characteristics it possessed in the past, then it has the capacity to convey its association with historical patterns or persons, architectural or engineering design and technology, or information about a culture or people. The key concept is genuineness; is it the real thing? In physical terms and in its appearance, is the property truly what it is represented to be?

The National Register criteria specify that integrity is a quality that applies to historic and prehistoric resources in seven ways: location, design, setting, materials, workmanship, feeling and association. An eligible property will always possess at least two, and usually more than two, of these kinds of integrity, depending on what theme is identified and why the property is significant. Integrity of location, design, and so on, depend on the retention of the physical characteristics that make up a property. An analysis of integrity and should be based on technical knowledge that comes from professional training or experience in the relevant discipline, such as architectural history, and careful research that consists of both documentation of the property's history and physical inspection of the property.

The Seven Ways Integrity Applies to Historic Resources

Location is the place where the historic resource was constructed or the place where the historic event took place. Location involves relationships that exist between the resource and place--relationships that may be important to understanding why the property was created or why something happened. In cases such as sites of historic events, the location itself, complemented by setting, is what people can use to visualize or recall the event. Except in rare cases, the relationships between the resource and its natural and man-made surroundings are destroyed if a historic resource is moved.

Design is the composition of elements that comprise the form, plan, space, structure, and style of a property. It is based upon the needs, technologies, aesthetic preferences, attitudes, and assumptions of a people or culture in each period of history. Design results from conscious decisions in the conception and planning of property and may apply to areas of endeavor or creativity as diverse as community planning, engineering, architecture, and landscape architecture. Principal aspects of design include organization of space, proportion, scale, technology, and ornament.

The design of buildings, structures and objects reflects historical functions and technologies as well as aesthetics, and includes considerations such as structural system; massing; arrangement of spaces; fenestration pattern; textures and colors of surface materials; and type, amount, and style of ornamental detailing. Design can also apply to districts, whether they are important primarily for historic association, architectural or engineering value, or information potential. For districts significant

primarily for historic association or architectural value, design concerns more than simply the individual buildings or structures located within the boundaries. It can also apply to considerations such as spatial relationships among all features, visual rhythms of features in a streetscape or landscape, the layout and materials of passageways such as walks or roads, and other related features such as objects or archeological sites.

Setting is the physical environment of a historic property. Whereas location refers to a particular place where a resource was built or occurred, setting illustrates the character of the place in which the resource played its historical role. In some cases, setting serves to illustrate basic physical conditions and function. In other cases, the surroundings and the way in which the property is positioned or sited may be an integral part of the property itself, illustrating not only conditions or causal relationships but also concepts of nature or aesthetic preferences.

The physical features that constitute the setting of a historic property may be natural or man-made, and may include topographic features (for example a gorge or the crest of a hill); vegetation; simple man-made features (such as paths or fences); and relationships of a building to other features or to open space. For an individual building, those relationships could be the number and density of buildings or structures around the property, or the spatial relationships with parks or other open space. For a district, those relationships concern the surroundings of the district itself, as well as the natural features within the district's boundaries.

Materials are the physical elements that were combined or deposited in a particular pattern or configuration to form a district, site, building, structure, or object in a particular period in the past. The integrity of materials determines whether or not an authentic historic resource still exists. The choice and combination of materials can provide information about the preferences of those who created the property and about the availability of particular types of materials and technologies. The presence of certain materials indigenous to a particular region or place often leads to traditions of use of those materials and thereby adds to the sense of place that a property conveys. The retention of the pattern of deposited materials is important in evaluating the integrity of materials in archeological sites because often much of the important information that a site contains is based on the distribution of features and artifacts within the site.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of craftsmen's labor and skill in constructing a building, structure, or object, or altering, adapting, or embellishing a site. It can apply to an entire property or to the manufacture of components within a property such as the machinery in a mill structure or the pottery in a prehistoric site. Workmanship may be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It may be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of the craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, or joinery.

Feeling is the quality a historic resource has in evoking the esthetics or historic sense of a past period of time. Although it is itself intangible, feeling depends on the presence of physical characteristics to convey the historic qualities that evoke feeling. It may also require that an appropriate setting for the property be present. Because it is

dependent upon the perception or imagination of each individual, integrity of feeling alone will never be sufficient to support listing in the National Register.

Association is the direct link between a property and an event, or person, and so on, for which the property is significant. If a property has integrity of association, then the property is the place where the event or activity occurred and is sufficiently intact that it can convey that relationship.

Guidelines for Assessing Integrity

1. Integrity depends on the survival of actual historic or prehistoric materials that today exist as they were crafted or combined into a district, site, building, structure, or object during a period of time in the past, or as they were deposited in a site. For properties important for their information potential, integrity depends on the presence of those parts of the property which contain the important data and which survive in a condition capable of yielding important information. For historic sites where there were no physical cultural remains, integrity depends on the authenticity of the site and the retention of the natural setting that existed at the time of the significant event.
2. The principal test to establish whether a property retains integrity is to ask whether or not the property still retains the identity or character for which it is important. (For a property important for its information potential, such as an archeological site, it is necessary to determine whether the property retains enough of its original materials and their spatial relationships to be capable of yielding valuable data.)
3. All properties change over time. The retention of integrity depends upon the nature and degree of alteration or change. It is not necessary for a property to retain all the physical features or characteristics that it had during its period of significance. The property does not need to have been either perfectly preserved or perfectly restored. However, the property must retain the essential physical features that enable it to convey its past identity or character and therefore its significance.
4. The first step in assessing integrity is to identify the theme and the reason why the property is important. Once this information is identified, it is possible to establish the period of time (specific date or span of time) for which the property is significant, thereby establishing whether the property is important for its original identity or for the identity it subsequently acquired.
5. After identifying the theme, the reason the property is important, and the relevant period of time, it is possible to establish what essential physical features must be present for a property to possess integrity as a representative of its theme. These will vary depending on why the property is significant. As a result, integrity of location, design, or setting, and so on, may be particularly vital to the evaluation of some properties and less prominent in the evaluation of other properties.
 - a). A property important for association with an event, historical pattern or person(s) ideally might retain some features pertaining to all seven: location, design, setting, materials, workmanship, feeling, and association. However, integrity of design and workmanship might not be as relevant to the significance.
 - b). Evaluating a property important for its illustration of a particular architectural

or engineering type, period, or method of construction means identifying the essential physical features that make the property an important example of that particular type, period, and so on. While location, setting, feeling, and association are important to the property's capacity to convey its past, integrity of design, workmanship, and materials are more important.

c). For properties eligible for important information potential, setting or feeling may not have direct bearing on the property's ability to yield important information. Evaluation of integrity should focus primarily on the existence and condition of those particular features of the property that have the potential to yield important information, usually materials in their prehistoric or historic physical context.

6. For some properties, comparative information about similar properties that have survived should be considered during the evaluation of integrity. Such comparative information may be important in deciding what features are necessary for properties of that type of significance.
7. An analysis of integrity may include investigation of whether a property is physically intact even though its historic or prehistoric features may be concealed at present. Although such an investigation is especially important when applying Criterion D, it can also be relevant to the other criteria as well. Visibility is usually not necessary for an archeological property to qualify for the National Register. However, buildings, structures, and objects must have a substantial degree of integrity, visible enough for the property to convey its significance under Criterion A, B, or C only. In a few limited situations, buildings, structures, and objects may qualify even though their historic features are visually obscured.

Appendix D

OCEAN CITY HISTORIC PRESERVATION PLAN, OCTOBER 2017

United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

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

1. Name of Property

historic name Ocean City Residential Historic District

other names/site number _____

2. Location

street & number Roughly bounded by 3rd and 8th Streets
and Central and Ocean Avenues (see cont. sheet) ☐ not for publication

city or town City of Ocean City ☐ vicinity

state New Jersey code NJ county Cape May County code 009 zip code 08226

3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

Marc A. Matsil, Assistant Commissioner, Natural & Historic Resources/DSHPO

State of Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

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

☐ determined not eligible for the
National Register.

☐ removed from the National
Register.

☐ other, (explain): _____

Signature of the Keeper

Date of Action

Edson R. Beall 3/20/03

Ocean City Residential Historic District
Name of Property

Cape May County, NJ
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
155	14	buildings
21		sites
		structures
		objects
157	14	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

DOMESTIC/Multiple Dwelling

RELIGION/Religious Facility

Current Functions
(Enter categories from instructions)

DOMESTIC/Single Dwelling

DOMESTIC/Multiple Dwelling

RELIGION/Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN/Second Empire, Queen Anne

LATE 19th & 20th C. REVIVALS/Colonial

Revival, Classical Revival

LATE 19th & EARLY 20th C. AMERICAN

MOVEMENTS/Bungalow, Craftsman

Materials
(Enter categories from instructions)

foundation Brick, Concrete

walls Wood

roof Asphalt

other

Narrative Description

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

See Continuation Sheets

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.
- ☐ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

- ☐ recorded by Historic American Engineering
Record # _____

Areas of Significance

(Enter categories from instructions)

Community Planning and Development

Period of Significance

1879-1929

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☒ University
- ☐ Other

Name of repository:

Rutgers University/Special Collections
and University Archives

10. Geographical Data

Acreage of Property 44.6 acres

UTM References

(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	18	537342	43482116
2	18	537342	4347891

	Zone	Easting	Northing
3	18	536875	4347449
4	18	536712	4347479

☒ 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 Meredith Arms Bzdak / Architectural Historian

organization Ford Farewell Mills and Gatsch, Architects date October 2001

street & number 103 Carnegie Center, Suite 301 telephone 609/452-1777

city or town Princeton state NJ zip code 08540

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 SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

**Ocean City Residential Historic District
Cape May County, NJ**

Properties included in the district:

Central Avenue

300, 301, 304, 305, 308, 312, 315, 317, 321, 324, 325, 328, 329, 330-332, 334, 335, 337, 341, 340-342, 346

406, 408, 409, 411, 412, 413-415, 416, 417, 420, 421-423, 425-427, 426, 428, 429-431, 432, 433, 434, 435, 438

600, 6th and Central, 604, 608, 611, 613, 617, 618, 622-624, 623, 625, 626, 629, 631, 634-636, 635, 638, 639, 640-642, 641, 644, 650

701, 705, 715-717

8th and Central, 801

Wesley Avenue

401, 403-405, 420, 423, 424, 426, 428, 429, 435

500 block – both sides

600, 605, 606, 608, 609, 612, 615, 616, 617, 619, 622, 623, 624, 628, 629, 631, 632, 633, 637, 638

700-702, 7th and Wesley, 704-706, 708, 712, 725, 729, 730, 732, 733-735, 736

804, 807, 808, 811, 812, 815, 816, 819, 821-823, 825

Ocean Avenue

400, 408, 409, 410, 412, 413, 414, 415, 416-418, 417, 419, 420, 424, 425, 428, 429, 430, 435

701, 703, 704, 705, 708, 710, 720, 724

**Ocean City Residential Historic District
Cape May County, NJ**

Plymouth Place

701

5th Street

411, 413, 501, 515, 519, 611, 615, 617-619, 621, 701

6th Street

604, 606, 608

7th Street

501, 508-510, 509, 605, 609, 610, 611

8th Street

510-516, 517-519, 601, 605, 617, 701

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Ocean City Residential Historic District
Cape May County, New Jersey

Description

Summary

The Ocean City Residential Historic District is located at the northern end of the city of Ocean City, New Jersey. The district comprises approximately nine full blocks and portions of adjacent blocks between Third Street in the north, Eighth Street in the south, Central Avenue in the west, and Ocean Avenue in the east. The district is nearly entirely residential in character. Initial settlement of the Ocean City Residential Historic District began in the early 1880s, nearly immediately following its organization in 1879; the district continued to develop until the end of the 1920s. Development was organized in narrow lots around a central strip of open, public space that functioned as the focal point of the religious resort community.¹ A variety of styles popular during the late 19th and early 20th centuries are represented within the district, including Queen Anne, Second Empire, Neoclassical Revival, Colonial Revival, and Craftsman. Despite some changes to individual structures (such as the addition of synthetic siding), the district survives largely intact today, retaining its historic integrity in terms of location, design, setting, materials, workmanship, feeling, and to a certain extent, association.

General Description

Ocean City is located at the northern end of Cape May County, near the southern end of the New Jersey coast. It is bordered on the north by Longport, Margate City, and Atlantic City; on the south by Strathmere and Sea Isle City; on the west by the Great Egg Harbor and Somers Point; and on the east by the Atlantic Ocean. Ocean City is a long, narrow barrier island, separated from the mainland by salt marshes.

Ocean City's situation as a barrier island, with its attendant lack of accessibility and vulnerability to storms, accounts for the fact that it was sparsely populated by scattered farmhouses, lifesaving stations, and cows prior to the late 19th century, when a religious revival began to sweep the coast. The island's initial development was rapid. While several lifesaving stations had been erected in 1880, the true settlement of the island began in 1881 with the construction of a frame Auditorium building between

¹ Historically, the strip of land between Fifth and Sixth Streets remained open (with the exception of the Auditorium Building), providing an unobstructed view of the Atlantic Ocean. This is no longer the case, as the city condemned certain parcels within this strip to erect buildings for public use (i.e. the High School between Ocean and Atlantic Avenues, Fifth and Sixth Streets).

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Section 7 Page 2

Ocean City Residential Historic District
Cape May County, New Jersey

Description

Fifth and Sixth Streets and Asbury and Wesley Avenues.² This building, and the grounds that surrounded it, served as the focal point for the Ocean City Residential Historic District, the community's first residential neighborhood. Rectangular lots were laid out around this central campground in a manner similar to that at Ocean Grove, which preceded the development of Ocean City as a religious community by more than ten years. Dwellings were constructed quickly, with Ocean City founders occupying spacious and high style corner properties immediately adjacent to the campground (Photos 15, 31). At least four original Folk Victorian style camp meeting cottages – located at 411 and 629 Central Avenue and 408 and 410 Ocean Avenue – remain today; they are simple two-story frame structures with a gabled roofline. The building at 629 Central Avenue is particularly distinctive, with deep eaves at the front elevation (Photo 43).

The neighborhood exhibits a range of styles popular during the Victorian era, with the Second Empire and Queen Anne existing as the most plentiful (Photos 6, 8, 9, 19, 20, 29, 30, 31, 34, 37, 38, 40).³ There are also a number of examples of the more minimal, less decorated Folk Victorian, some with Gothic Revival overtones (Photos 8, 33, 34). Curiously, the more weighty Free Classic subtype of the Queen Anne style appeared to have been just as widely used in Ocean City as the more fanciful Spindework subtype (Photo 38). This may have been due in large part to the time at which these properties were developed, as the Free Classic subtype of Queen Anne was more commonly seen after 1890 and also shares stylistic detail with the Colonial Revival.⁴ In general, however, by the time the builders in Ocean City were producing their Victorian dwellings, the stylistic vocabulary from which they were sampling had become somewhat retardataire.⁵

The Italianate style appeared less frequently in Ocean City than the Queen Anne, although several good examples do exist. It can be seen at 804 Wesley Avenue (Photo 22), which exhibits an awareness on its

² This building is no longer extant; it was replaced during the mid-20th century by the building that stands today, the Ocean City Tabernacle. The general openness of the parcel surrounding the building is, however, preserved in the current arrangement (see Photos 1, 2, and 3).

³ These two styles were much more popular in Cape May County's resort areas than they were in inland areas. (Cape May County Planning Board, Historic Sites Survey, Cape May County, 1980, 6.)

⁴ V. and L. McAlester, A Field Guide to American Houses, New York, 1988, 264.

⁵ This is generally true throughout Cape May County; the Historic Sites Survey of Cape May County notes "...due to its distance from a major metropolitan center, there has always been a time lag in the infiltration of new styles and building techniques." (Cape May County Planning Board, Historic Sites Survey, Cape May County, 1980, 5.)

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CONTINUATION SHEET

Section 7 Page 3

Ocean City Residential Historic District
Cape May County, New Jersey

Description

designer's part of a formal Renaissance town house tradition, although here it is executed in wood frame rather than stone. The low pitched roof; wide, bracketed eaves; and small, round window at the upper story are all characteristic of the Italianate style. The residence at 435 Wesley Avenue (now Scotch Hall), was erected for the Reverend Ezra B. Lake (Photo 15). Although it has witnessed some modification, its picturesque asymmetry and distinctive square tower remain as typical Italianate features.

Late nineteenth century and early twentieth century revival styles, such as the Colonial Revival and Neoclassical Revival, also populate the district and are interspersed with the earlier Victorian structures (Photos 5, 24, 25, 27). Occasionally, dwellings were designed as stylistic mixtures, signifying the transition from one architectural fashion to the next. The large-scale, now partially commercial structure at 510-516 8th Street is an excellent example of this blurring of style (Photo 40), combining both the Queen Anne and the Neoclassical in one lively composition.

The early 20th century Bungalow, American Foursquare, and Craftsman styles are also represented in the district. The homes constructed during this period, specifically between 1920 and 1930, reflected a sharp increase in the local population. With this boom period of construction, the remaining building lots at the north end of the island were filled and the district as it appears today was essentially complete. The influence of these early 20th century movements can be seen in every streetscape (see photos 8, 17, 25); pure examples also remain, such as that at 435 Ocean Avenue or 610 7th Street (Photos 26 and 36).

The legacy of the hotels and boarding houses that were erected early in Ocean City's history to support the waves of visitors and vacationers is clearly visible within the district. A number of these structures continue to serve in their original capacity today. Examples include the Scarborough (720 Ocean Avenue); the Bryn Mawr Bed and Breakfast (724 Ocean Avenue); the former Headam (now Ocean City Plaza Hotel) and the former Luray (now "The Ark" Christian Retreat Center, 632 Wesley) (see Photos 17, 28, and 42).

There are surprisingly few outbuildings within the district. As the avenues are relatively wide, cars can be parked on the street, eliminating the need for garages. Storage needs, too, have historically been limited by the fact that many residents occupy these buildings at select times of the year (primarily summer). One outbuilding does stand out within the district, however: the garage located at the rear of

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Section 7 Page 4

Ocean City Residential Historic District
Cape May County, New Jersey

Description

701 Central Avenue (Photo 10) features a Palladian window at its gable end and original paneled and glazed doors (Photo 11).

Streetscapes

The Ocean City Residential Historic District is dominated by three wide avenues that run north-south: Central Avenue, Wesley Avenue, and Ocean Avenue. Each accommodates a single lane of traffic traveling north and a single lane traveling south, and is wide enough to enable cars to park on both sides of the street. Paving is uniformly asphalt with striping in most locations (double yellow). Most intersections are marked by stop signs, except at Sixth and Eighth Streets, where signaling has been installed. In general, parking is unregulated except as one nears the commercial zone along Eighth Street, where spaces are marked and meters are provided. There is no street furniture. Sidewalks (nearly entirely concrete with only minimal remaining slate) characterize each of the avenues; at Central and Wesley Avenues the sidewalks are separated from the roadway by a narrow (approximately two feet wide) strip of grass, while Ocean Avenue sidewalks extend to the curbing. Curbing is low, of either concrete and stone, with curb cuts at corners for accessibility.

Wesley Avenue is located at the center of the historic district (Photos 14, 15, 16, 17, 19, and 20). Of the three avenues, it is the widest (approximately 80', compared with Central and Ocean at approximately 70') and most picturesque, with the greatest amount of tree growth along its edges. It incorporates, at the center of the district, the Ocean City Tabernacle and Ocean City's Memorial Park (Photos 1, 2, and 3). These relatively open blocks mark the original Camp Meeting grounds and the community's religious focus.

Blocks to the north of Fifth Street are tree-lined and quiet, while the blocks to the south appear busier and more densely populated, particularly as one gets closer to the commercial area that begins at Eighth Street. In general, this is true of both Central (Photos 4, 5, 6, 7, 8, 9, 10, 12, and 13) and Ocean Avenues (Photos 25, 26, 27, and 28) as well.

The 700 block of Wesley Avenue is dominated by the Gothic Revival Presbyterian Church, one of the few non-residential structures located within the district (Photo 21). The inclusion of this church, the

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Section 7 Page 5

Ocean City Residential Historic District
Cape May County, New Jersey

Description

Methodist Church on Central Avenue (Photos 12, 13), and the aforementioned Tabernacle (Photo 1) within the boundaries of the district is important, as these institutions (with the exception of the Tabernacle building) date to the district's period of significance and were certainly key to the lives of the residents who inhabited the surrounding neighborhood.

Side streets (Third, Fourth, Fifth, Sixth, Seventh, and Eighth) are all relatively narrow (approximately 60' in width) and decidedly secondary in focus to the avenues (Photos 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, and 42). In most instances, lots face toward the avenues, eliminating the need to build on these east-west side streets. On Fifth and Sixth Streets, buildings occupy only one side of the street, as the other side (the south side in the case of Fifth Street and the north side in the case of Sixth Street) is occupied by the city-owned parkland. Thus, the number of structures constructed to face these side streets is few.

Paving on side streets is asphalt without striping except at Sixth and Eighth Streets (double yellow). Most intersections are marked by stop signs, except at Sixth and Eighth Streets, where signaling has been installed. In general, parking is unregulated except for Eighth Street, where spaces are marked and meters are provided. There is no street furniture. Sidewalks (nearly entirely concrete with only minimal remaining slate) characterize each of the side streets, and as at the avenues, sidewalks are typically separated from the roadway by a narrow (approximately one to two feet wide) strip of grass, except at Eighth Street. Curbing is low, of either concrete and stone, with curb cuts at corners for accessibility.

A complete list of properties within the district, identifying each as contributing, non-contributing, or key, and providing a brief description, follows.

300 Central Ave.

Block/Lot: 307/13

Contributing: No

This circa 1950, Cape Cod Colonial Revival dwelling is 1 ½ stories in height. The gable-front-and-wing plan building has gabled dormers, and is clad with asbestos siding. The foundation is parged. Windows are original casement type.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

301 Central Ave.

Block/Lot: 306/12

Contributing: Yes

This is an L-plan, Folk Victorian dwelling dating to c. 1880s. It is 2 stories in height and rests on a brick foundation. The building is sided with wood clapboard. The jerkinhead roof has asphalt shingles; windows are a combination of original 2/2 and varied sash type. There is a wraparound porch with Tuscan wood columns and a wood railing.

304 Central Ave.

Block/Lot: 307/14

Contributing: Yes

304 Central Avenue is a c. 1890-1909 Folk Victorian dwelling. It is 3 ½ stories in height. Siding is replacement (aluminum or vinyl) and windows are 1/1 sash. The cross-gabled roof has asphalt shingles. There is a wraparound porch with replacement posts and railings.

305 Central Ave.

Block/Lot: 306/11.01

Contributing: Yes

This circa 1880s Queen Anne dwelling is rectangular in plan and 2 ½ stories in height. The building rests on a brick foundation, and the exterior wall fabric is wood clapboard. The original 2/2 wood sash windows remain. The roof is gabled with asphalt shingles. A shed dormer is the only major addition to the original house. The porch features turned wood posts.

308 Central Ave.

Block/Lot: 307/15

Contributing: Yes

308 Central Avenue is a circa 1890-1909 Folk Victorian dwelling. It is capped by a jerkinhead roof with asphalt shingles and composite wood shingles at the gable end. The 2 ½ story building rests on a brick foundation and is covered with vinyl siding. Windows are replacement 1/1 sash. There is a wraparound porch.

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Section 7 Page 7

Ocean City Residential Historic District
Cape May County, New Jersey

Description

312 Central Ave.

Block/Lot: 301/16

Contributing: Key

312 Central Avenue is a circa 1890s, Second Empire style dwelling. It is 2 ½ stories tall and has a brick foundation. The siding is wood clapboard, with asbestos siding on the north elevation. Windows are 1/1 sash. The mansard roof has patterned shingles. The bracketed cornice and dormer gable details add to the character of this well-preserved example of the Second Empire. The wraparound porch is screened at the side and features turned wood posts.

315 Central Ave.

Block/Lot: 306/10

Contributing: Yes

This c.1890s, Folk Victorian dwelling is a 2 ½ story, L-plan building resting on a brick foundation. The exterior wall fabric is wood clapboard. Original 2/2 wood sash windows remain. The roof is cross gabled and shingled with asphalt. There is a pierced vergeboard at the gable end. This building does not appear on the 1890 or 1909 Sanborn map, so may have been moved from another location.

317 Central Ave.

Block/Lot: • 306/9

Contributing: Yes

This Folk Victorian dwelling dates to c.1880-90. It is 2 ½ stories in height, and clad with asbestos siding. Original 2/2 sash windows remain. The roof is front gabled and covered with asphalt shingles. There is a slight hip at the front gable, and decorative ornament in the gable end. The building is fronted by a one-story, shed roofed porch.

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Section 7 Page 8

Ocean City Residential Historic District
Cape May County, New Jersey

Description

321 Central Ave.

Block/Lot: 306/8

Contributing: Yes

The current owner of this property identified its date of construction as c. 1918-22. It is a square-plan, Colonial Revival building, 2 ½ stories in height. The exterior wall fabric is wood shingle. The dwelling is capped by a side-gabled roof with asphalt shingles. Windows are sash type, paired at the dormer. There is a one-story front porch with hipped roof.

324 Central Ave.

Block/Lot: 307/17

Contributing: Yes

This is a c. 1880s, Queen Anne (Free Classic subtype) dwelling, 2 ½ stories in height. The foundation is brick; the exterior wall fabric is wood clapboard. The building retains original 2/2 wood sash windows. The gabled roof has asphalt shingles. The porch has been modified & removed on the north side. There is a wood railing around the entire porch.

325 Central Ave.

Block/Lot: 306/7

Contributing: Yes

This c. 1910-20 Craftsman style dwelling has a rectangular plan and is 2 ½ stories in height with a jerkinhead roof. The foundation is not visible. Siding is a combination of vinyl and wood shingle. The fenestration is varied, but is predominantly 9/1 wood sash. The full-height front porch is sheltered by the roofline, and supported on colossal square columns. The stair at the side elevation has been replaced in kind.

328 Central Ave.

Block/Lot: 307-18

Contributing: No

This dwelling was constructed c. 1950s, and is a Cape Cod Colonial Revival style structure. It is 1 ½ stories in height, and capped by a front gabled roof with flat roofed dormer. The building has been sided with asbestos. Windows are 1/1 sash, and there is an enclosed porch.

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Section 7 Page 9

Ocean City Residential Historic District
Cape May County, New Jersey

Description

329 Central Ave.

Block/Lot: 306/6

Contributing: Yes

329 Central Avenue is a c.1910-20, Craftsman style dwelling, rectangular in plan with a jerkinhead roof. The roof is clad with wood shingles. The building is 2 ½ stories tall, and covered with clapboard at the 1st story and wood shingles above. The full-height porch has been partially enclosed at the right bay of the second story. Windows are 6/1 wood sash.

330 - 332 Central Ave.

Block/Lot: 307/19, 20

Contributing: Yes

This T-plan, Craftsman style duplex dwelling was erected c. 1920s. It is 2 ½ stories tall and rests on a brick foundation. The roof is cross gabled and covered with asphalt shingles. The exterior wall fabric is wood shingle, and windows are 1/1 sash. The building features a wraparound porch with square wood posts and wood deck.

334 Central Ave

Block/Lot: 307/21

Contributing: Key

This Dutch Colonial Revival/Queen Anne style dwelling was erected in 1892. It is 2 ½ stories plus basement in height, with a brick foundation. The exterior wall fabric is wood shingles; the shingles are ornamental in the gable end. Windows are replacement sash, with an original Palladian window in the dormer. The roof, covered with asphalt shingles, is gambrel style. There are bay and oriel windows at the north elevation; and 3 gabled dormers at the north and south elevations. The original wraparound wood porch with wood stoop and deck is intact.

335 Central Ave.

Block/Lot: 306/5

Contributing: No

335 Central Avenue is a c. 1960, vernacular International Style dwelling, 2 stories in height, and clad with asbestos siding. The roof is flat, with wide eaves. Windows are awning type. There is a two-story porch, sheltered by the eaves.

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CONTINUATION SHEET

Section 7 Page 10

Ocean City Residential Historic District
Cape May County, New Jersey

Description

337 Central Ave.

Block/Lot: 306/4

Contributing: Yes

This c. 1930s, Neoclassical Revival style dwelling is rectangular in plan. It is 2 ½ stories in height, and clad with synthetic siding. The roof is front-gabled, and covered with asphalt shingle. The windows are original 6/1 wood sash. The full-height front porch is supported on brick piers, and has witnessed replacement of original fabric.

341 Central Ave.

Block/Lot: 306/3

Contributing: Yes

This 2 ½ story, Colonial Revival dwelling dates to c. 1880s. It is capped by a side-gabled roof with asphalt shingles, and clad with asbestos siding. The windows are primarily 6/1 sash with some 2/2 sash in the attic dormer. A full-width front porch is supported on round wood columns; there is a central, gabled dormer with scrollwork.

340 - 342 Central Ave.

Block/Lot: 307/22

Contributing: Yes

340-342 Central Avenue is a 2 ½ story, Colonial Revival style dwelling dating to c. 1920s. The foundation is concrete, and the exterior wall fabric is asbestos siding. The hipped roof is covered with asphalt shingles and exhibits hipped dormer windows. Windows are the original 6/1 and 8/1 wood sash. The double height front porch has a stair to the side and is carried on three squared wood columns.

346 Central Ave.

Block/Lot: 307/24

Contributing: Yes

The Folk Victorian dwelling at 346 Central Avenue dates to c. 1880s. It is 2 ½ stories tall, with an irregular plan and a brick foundation. The exterior wall fabric is asbestos siding. The roof is gabled, with asphalt shingles. Windows are 1/1 sash. The building features a wraparound porch and a two-story plus garage addition at the north elevation that dates to c. 1950.

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CONTINUATION SHEET

Section 7 Page 11

Ocean City Residential Historic District
Cape May County, New Jersey

Description

406 Central Ave.

Block/Lot: 407/15

Contributing: Yes

406 Central Avenue is an Italianate dwelling dating to c. 1880s. It is 2 ½ stories in height, resting on a brick foundation. The roof is front-gabled, with a square corner tower. The building is clad with asbestos siding. Windows are 2/2 and 1/1 sash type. There is a two-story, full width front porch that dominates the front elevation.

408 Central Ave.

Block/Lot: 407/16

Contributing: Yes

The Colonial Revival style dwelling at 408 Central Avenue dates to c. 1890-1909. The 2 ½ story plus basement residence rests on a brick foundation and features an irregular plan. The building has been clad with vinyl siding, and has a hipped roof with asphalt shingles, a gabled front dormer, and hipped side dormers. The windows are 1/1 sash. Although the building has witnessed some modifications, its essential form and style remain and contribute to the overall streetscape.

409 Central Ave.

Block/Lot: 406/12

Contributing: Yes

This is a 2 ½ story plus basement dwelling dating to c. 1920s. It is Craftsman in style and capped by a front-gabled, asphalt shingled roof. The foundation is patterned concrete block, as is the tall basement. Wood clapboard siding covers the building above the basement level. The fenestration is varied; a full-width front porch has a hipped roof and tall wood stoop..

411 Central Ave.

Block/Lot: 406/10

Contributing: Key

This is an original camp meeting (or Tabernacle) cottage. It is set back from the street and mostly obscured from view. It is Folk Victorian in style, and dates to the 1880s. Two stories in height and two bays in width, it is capped by a front-gabled roof with asphalt shingles. There is a full-width front porch.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

412 Central Ave.

Block/Lot: 407/17

Contributing: Yes

412 Central Avenue is a Neoclassical Revival style dwelling dating to c. 1910-20. It is rectangular in plan, and two stories in height. The building rests on a concrete block foundation, and is clad with asbestos siding. The roof is hipped, and covered with asphalt shingle. Windows are 1/1 sash. The original, square wood porch columns on brick piers are intact.

413 - 415 Central Ave.

Block/Lot: 406/11

Contributing: Yes

This building is a square-plan duplex. Dating to c. 1910-20, it exhibits details associated with the Craftsman and Colonial Revival styles. It is two-stories in height, and rests on a foundation of patterned concrete block. It has been sided with asbestos shingles. The roof is hipped with asphalt shingles and exposed rafter ends. Windows are the original 9/1 wood sash. A full-width front porch has Doric wood columns on concrete block bases.

416 Central Ave.

Block/Lot: 407/ 18

Contributing: Yes

This is a c. 1890-1909, Second Empire dwelling with an irregular plan. It is 2 ½ stories tall, and capped by a mansard roof with asphalt shingles. The building has a brick foundation and wood siding, and windows are 6/6 vinyl sash. The wraparound porch has been enclosed. Although it has witnessed alteration, the building's form and essential details make it a contributing building within the streetscape.

417 Central Ave.

Block/Lot: 406/9

Contributing: Yes

417 Central Avenue is a c. 1910-20 Craftsman bungalow. It is 1 ½ stories tall. Exterior wall fabric is stucco with brick detailing. The jerkinhead roof has asphalt shingles. There is an open front porch with solid railing. Fenestration is varied; there is a paired window at the gable end.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

420 Central Ave

Block/Lot: 407/ 19

Contributing: Yes

This Queen Anne (Free Classic subtype) residence dates to c. 1880s. It is rectangular in plan, and rests on a brick foundation. Two and a half stories plus basement, it is capped by a gabled roof with asphalt shingles. The body of the building has been covered with asbestos siding. Windows are varied and include 1/1 and some original 2/2 sash. There is a Palladian window at the gable end. The first floor of the building is in poor condition; the wraparound porch has been enclosed.

421 - 423 Central Ave.

Block/Lot: 406/ 7-8

Contributing: Yes

This Second Empire style duplex dwelling dates to c. 1890s. 2 ½ plus basement in height, it rests on a concrete parged foundation. Siding is vinyl, and fenestration is varied. The building is capped by an asphalt shingled mansard roof with gabled dormers. There is a full-width porch with central wood stoop and hipped roof.

425 - 427 Central Ave.

Block/Lot: 406/6

Contributing: No

This is a Contemporary style dwelling, erected c. 1980-90. It is 2 ½ stories tall, and clad with vinyl siding. The roof is a low-pitched front gable, and windows are sliding type. There is wood porch at the 1st and 2nd stories.

426 Central Ave.

Block/Lot: 407/20

Contributing: Yes

This Folk Victorian dwelling dates to c. 1890-1909. It is L-plan in shape and 2 ½ stories in height. The foundation is brick; siding is asbestos. The roof is front gabled, and windows are 1/1 sash type. There is a full height front porch, which has been enclosed at the 2nd story.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

428 Central Ave.

Block/Lot: 407/21

Contributing: Yes

This Queen Anne residence dates to c. 1890-1909. It features an irregular plan, and is 2 ½ stories plus basement in height. The building rests on a brick foundation, and siding is wood clapboard. Windows are 1/1 sash type. The hipped roof features patterned shingles on a conical tower, and a gabled bay. The wraparound porch dominates the first story.

429 - 431 Central Ave.

Block/Lot: 406/ 4-5

Contributing: Yes

429-431 Central Avenue is a Second Empire style dwelling dating to c. 1890-1909. It is square in plan and functions as a duplex. 2 ½ stories plus basement tall, it rests on a brick foundation, which has been parged at the south side. The building is clad with asbestos siding. The mansard roof has asphalt shingles and gabled dormers. Windows are 1/1 sash type. A full-width front porch has a shed roof with central gable and split stair.

432 Central Ave.

Block/Lot: 407/22

Contributing: No

This Contemporary style dwelling was erected in the last quarter of the 20th century. It is 2 stories tall, with a low gabled roof. The façade is dominated by sliding doors and two-story wood porches. This building does not contribute to the overall character of the historic streetscape.

433 Central Ave.

Block/Lot: 406/3

Contributing: Yes

433 Central Avenue is a c. 1900s Colonial Revival/Craftsman style house, 2 ½ stories plus basement in height. The foundation is patterned concrete block; wall fabric is asbestos siding. The roof is hipped, with a central shed dormer, and covered with asphalt shingles. Windows are replacement sash. The full-width front porch columns, rails, and stair are replacements.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

434 Central Ave.

Block/Lot: 407/23

Contributing: No

This was originally designed as a Colonial Revival style dwelling, c. 1920s, but has been modified. Alterations are currently being completed using a Second Empire/Queen Anne vocabulary. The building is 2 ½ stories in height, and has been covered with composite shingle at the front elevation and vinyl siding at the side elevations. The roofline is irregular, and the fenestration is varied and modern.

435 Central Ave.

Block/Lot: 406/2

Contributing: Yes

435 Central Avenue is a c. 1900s Craftsman / Colonial Revival style dwelling. It is rectangular in plan, and 2 ½ stories tall. The foundation is concrete block. Exterior wall fabric is asbestos siding. Windows are the original, paired, 9/1 wood sash. The hipped roof features a gabled dormer, and has been covered with asphalt shingle.

438 Central Ave.

Block/Lot: 407/26

Contributing: Yes

This c. 1910, Folk Victorian dwelling is 2 ½ stories plus basement in height. The foundation is a painted concrete block, and the exterior wall fabric is wood clapboard at the 1st floor and vinyl siding above. The building has a front gabled roof with asphalt shingles. Windows are 1/1 sash. There is a wraparound porch with hipped roof; the porch railing has been altered.

600 Central Ave. @ 6th

Block/Lot: 604/16

Contributing: Yes

The current owner identifies the date of construction of this Craftsman style dwelling as 1917. It is a 2 ½-story building, capped by a hipped roof with gabled dormers. The roof has been covered with asphalt shingles. The building is clad with vinyl siding. Windows are the original 9/1 sash. There is an oriel window with 3 squared bays on the side, and new 4-pane aluminum windows at the attic. New perimeter fencing was installed in 1998, replacing an earlier hedge.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

6th and Central

Block/Lot: 603/13

Contributing: No

This is a Contemporary bungalow, constructed c. 1990s. It is rectangular in plan, 2 stories in height, with a parged foundation. The exterior wall fabric is new wood shingles and clapboard. The roof is a tall, hipped roof with asphalt shingles and two oversized rows of dormers. Windows are 1/1 contemporary sash.

604 Central Ave.

Block/Lot: 604/17

Contributing: Yes

604 Central Avenue is a Second Empire style dwelling dating to c. 1890-1909. It is 2 ½ stories tall, with a brick foundation and wood clapboard siding. The building is capped by a mansard roof. The 2-story porch may be an early 20th c. addition; it is Craftsman in character, with slightly canted wood posts.

608 Central Ave.

Block/Lot: 604/18

Contributing: Yes

This c. 1890-1909 Queen Anne (Free Classic subtype)/ Colonial Revival home, rising 2 ½ stories (plus basement) from its foundation, has a variety of materials on its exterior walls including wood shingle, wood clapboard, and vinyl siding. The Queen Anne bay windows of the first floor, front elevation are intact. The rest of the windows are 1/1 sash. The dwelling's hipped roof, covered in asphalt shingle, has hipped dormers that flank a central gabled dormer. The full width front porch has a central gabled landing and a split stair. The porch railing has been modified.

611 Central Ave.

Block/Lot: 603/ 11

Contributing: Yes

611 Central Avenue is a c.1890-1909 Folk Victorian dwelling, rectangular in plan. It is 2 ½ stories plus basement in height, and rests on a parged foundation. The building has been clad with asbestos siding. Windows are 1/1 replacement sash with diamond shaped muntins. The front gabled roof has jerkinhead dormers at the south elevation and is covered with asphalt shingle. The modern porch has contemporary Queen Anne trim, but the turned posts appear to be original.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

613 Central Ave.

Block/Lot: 603/10

Contributing: Yes

613 Central Avenue is a c. 1890-1909, Folk Victorian dwelling, irregular in plan. The building is 2 ½ plus basement in height, with a tall brick foundation. Siding is asbestos. The roof is cross gabled. Windows are the original 2/2 wood sash; there is an oriel window at the north elevation. The porch rests on brick piers.

617 Central Ave.

Block/Lot: 603/9

Contributing: Yes

This c. 1890-1909, Second Empire style dwelling has an irregular plan. It is 2 ½ stories plus basement in height, and rests on a brick foundation. The exterior wall fabric is aluminum siding. The mansard roof has been clad with vinyl siding. Windows are 1/1 wood sash. The wraparound porch has had some modification, specifically the replacement of the railing with a contemporary Victorian style railing and the addition of contemporary Victorian trim. The tall brick piers remain.

618 Central Ave.

Block/Lot: 604/20

Contributing: Yes

618 Central is a c. 1890-1909, Colonial Revival style dwelling with a rectangular plan. It is 2 ½ stories plus basement in height, and capped by a hipped roof with asphalt shingles. The exterior wall fabric is synthetic siding. Windows are 1/1 sash. There is a full-width front porch with hipped roof.

622 - 624 Central Ave.

Block/Lot: 604/21

Contributing: Yes

This Queen Anne (Free Classic subtype) /Colonial Revival style dwelling dates to c. 1890-1909. Its plan is rectangular, and it is 2 ½ stories plus basement in height. The hipped roof has asphalt shingles. Hipped dormers flank a central, gabled dormer. The building is clad with vinyl siding and has 1/1 sash windows. The original arched window at the attic (gabled dormer) remains. The front porch is supported on bundled columns resting on tall piers.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

623 Central Ave.

Block/Lot: 603/8

Contributing: Yes

623 Central Avenue is a c.1890-1909, Queen Anne style dwelling with an irregular plan. It is a tall structure, 3 ½ stories in height. The front-gabled roof has asphalt shingles; the building has been clad with asbestos siding. Windows are the original 2/2 wood sash; there is a well preserved Queen Anne window at the gable. There is a corner tower at the north with a pyramidal roof; iron-spotted brick piers support the full-width front porch; wood picket fence at front.

625 Central Ave.

Block/Lot: 603/7

Contributing: Yes

This Queen Anne style house retains its essential form but has been modernized with new materials. It was erected c. 1890-1909, and has an irregular plan. It is 2 ½ stories plus basement in height, and capped by a hipped roof with a front-gabled dormer and pyramidal roofed tower. The foundation has been parged, and the house clad with vinyl siding. Windows are vinyl in varied styles.

626 Central Ave.

Block/Lot: 604/22

Contributing: Yes

626 Central is a c. 1880s, Folk Victorian dwelling. It has a rectangular plan and is 1 ½ stories tall. The building rests on a foundation of patterned concrete block and the body of the building has been clad with vinyl siding. The front gabled roof has asphalt shingles. Windows are 9/1 sash; there is a new aluminum window with AC unit at the gable end. There is a hipped-roof, full width front porch.

629 Central Ave.

Block/Lot: 603/6

Contributing: Key

This building has been identified as an original camp meeting (or Tabernacle) cottage. It dates to the 1880s, and is Folk Victorian in style. It features a rectangular plan and a front-gabled roof with deep, ornamented eaves. The building is 2 ½ stories in height, and clad with asbestos siding above a parged foundation. Some original 2/2 windows remain; other windows are modern replacements. The two-story front porch with wood rail and deck has witnessed alteration in the last 10 years.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

631 Central Ave.

Block/Lot: 603/5

Contributing: Yes

631 Central is a c. 1880s, Second Empire style dwelling. It features a mansard roof with asphalt shingles and a rectangular plan. The building is 2 ½ stories tall, and rests on a brick foundation. The dwelling has been sided with asbestos. Windows are 2/2 vinyl sash. The building has a full-width front porch.

634 – 636 Central Ave.

Block/Lot: 604/25, 24

Contributing: Yes

This is a c. 1880s, Queen Anne style dwelling with a rectangular plan. It is 2 ½ stories tall and functions as a duplex. #634 has been clad with vinyl, while #636 features asbestos siding. The roof is a paired gable; modern infill has been added between the gables. Porches have replacement rails, supports, and deck (@636).

635 Central Ave.

Block/Lot: 603/4

Contributing: Yes

635 Central is a Neoclassical Revival style dwelling dating to c. 1910. The building is rectangular in plan and 2 ½ stories tall. It rests on a parged foundation and is clad with vinyl siding. Windows are 6/1 and 1/1 sash; there are 2 oriels on south elevation, & 1 oriel on the north elevation. The roof is front-gabled with asphalt shingles. There is a two-story front porch.

638 Central Ave.

Block/Lot: 604/26

Contributing: Yes

This Folk-Victorian dwelling dates to c. 1880s. It is rectangular in plan and 2 ½ stories in height. The building rests on a brick foundation and is sided with wood clapboard. The front-gabled roof has asphalt shingles. Windows are 1/1 sash type. The two-story porch is supported by brick piers and has a new porch railing and ground floor deck.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

639 Central Ave.

Block/Lot: 603/ 3

Contributing: Yes

639 Central is a c. 1880s, Folk Victorian style dwelling with a T-plan. It is 2 ½ stories tall, and rests on a concrete block (not original) foundation. The roof is cross gabled with asphalt shingles. The building has been clad with asbestos siding, and the windows are vinyl replacement sash. The porch has a stick style railing and original chamfered columns. The original door has been replaced.

640 – 642 Central Ave.

Block/Lot: 604/ 27-28

Contributing: Yes

This Queen Anne style dwelling dates to c. 1880s. It has a rectangular plan and is 2 ½ stories tall. The foundation has been parged, and the building is clad with asbestos siding. The building is capped by a paired gable roof. The porch has modern "Victorian" fabric, and the porch deck appears to have been altered from the original.

641 Central Ave.

Block/Lot: 603/2

Contributing: Yes

The Folk Victorian dwelling at 641 Central dates to c. 1910. The building is 2 ½ stories tall, with a concrete block foundation. The cross-gabled roof features asbestos shingles. Windows are 2/2 and 9/1 sash. The building is dominated by its wraparound porch.

644 Central Ave.

Block/Lot: 604/ 29

Contributing: Yes

644 Central is a c. 1800s Colonial Revival style dwelling. It has an L-shaped plan and is 2 stories tall. The building features wood clapboard siding and a side-gabled roof with asphalt shingles. Windows are 1/1 sash type. The wraparound porch has a new wood deck but original pierced wood trim in the spandrels.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

650 Central Ave.

Block/Lot: 604/ 30

Contributing: Yes

650 Central is a c. 1880s, Folk Victorian dwelling with an irregular plan. It is 2 stories tall and rests on a stucco foundation with concrete block infill. The building is clad with asbestos siding. It has a cross-gabled roof with asphalt shingle and gabled wall dormers. Windows are 1/1 sash at the 1st story and 2/2 above. The porch has chamfered wood posts, and its north half is enclosed. The house is a small-scale example of the Queen Anne style.

701 Central Ave. (Photo 10)

Block/Lot: 706/ 7

Contributing: Key

This well-preserved Queen Anne dwelling was erected c. 1880s. It has an L-shaped plan and is 2 ½ stories tall. It rests on a brick foundation and has a cross-gabled, asphalt shingled roof. The body of the building has been clad with asbestos siding. The turned, bracketed wood posts at the original porch are in excellent condition. The original 2/2 wood sash windows and shutters are also still intact. Garage at rear is a key outbuilding within the district; retains original paneled and glazed doors, Palladian window in gable end, clapboard siding (Photo 11).

705 Central Ave.

Block/Lot: 706/ 6

Contributing: Key

The dwelling at 705 Central was built for the daughter of Parker Miller, one of the original settlers of Ocean City, and remains in the family. It dates to 1891, and is Folk Victorian in style. It has an irregular plan and is 2 ½ stories in height. The building rests on a brick foundation and has a cross-gabled roof with asphalt shingles. Exterior wall fabric is wood clapboard and patterned wood shingles. It retains original 2/2 wood sash windows (new shutters).

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

715-17 Central Ave.

Block/Lot: 706/ 2, 3

Contributing: Yes

This Second Empire duplex dates to c. 1890-1909. It has a rectangular plan and is capped by a mansard roof with asphalt shingles. Gabled dormers punctuate the roofline. It is 2 ½ stories tall and rests on a brick foundation. The building is clad with vinyl siding and windows are 1/1 replacement sash. There are modern dentils at the cornice. A wraparound porch surrounds the house.

8th & Central Ave., St. Peter's United Methodist Church (Photos 12 and 13)

Block/Lot: 706/ 1

Contributing: Key

This Gothic Revival style church was constructed in 1908 and was enlarged with an International Style addition in 1956. The building is 2 stories, with a 3-story tower; the addition is 2 stories. The foundation is cast stone & granite, and the exterior wall fabric is stone. The roof is cross gabled with a raised parapet; it features pinnacles and a corner bell tower. Windows are pointed arched stained glass. There is significant modern mosaic work at the entrance to the addition.

801 Central Ave. @ 8th (Photos 38, 39)

Block/Lot: 805/ 11

Contributing: Key

This former dwelling now has a commercial ground story (c. 1910-1920s). One of the larger structures within the district, it is a Queen Anne (Free Classic subtype) building dating to c. 1890-1909. Its plan is irregular, and it is 3 ½ stories tall. The foundation has been parged, and the exterior wall fabric is asbestos siding and stucco. The hipped roof features a combination of slate and asphalt shingles. Windows are 1/1 sash and Palladian. This building occupies a key location at the edge of the district, and dominates the corner of Central Avenue and 8th Street.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

401 Wesley Ave. (@ 4th St.), Northwood Inn B&B

Block/Lot: 405/6

Contributing: Yes

This is a c. 1890-1909, Queen Anne style dwelling with an irregular plan. It is 2 ½ stories plus basement in height and capped by a hipped roof with gabled and hipped dormers. The roof is covered with asphalt shingles. The building rests on a brick foundation, and the exterior wall fabric is a combination of wood shingle siding and clapboard. Windows are 1/1 sash. The front and side paneled and glazed doors appear to be original. The wood picket fence, porch railing, and balusters are recent replacements.

403-405 Wesley Ave.

Block/Lot: 405/5

Contributing: Yes

403-405 Wesley Avenue is a c.1880s Queen Anne/Gothic Revival style structure with a rectangular plan. An asphalt-shingled, side-gabled roof with central cross gable caps the 2 ½ story building, which has been clad with asbestos shingle. The foundation is not visible. Windows are a mix of 1/1 and 2/2 wood sash with original pointed Gothic windows at the attic. The gable end is ornamented by a vergeboard.

420 Wesley Ave.

Block/Lot: 406/17

Contributing: Yes

This c.1880s dwelling exhibits Folk Victorian and Gothic Revival style elements. Its plan is irregular, and it is 2 ½ stories tall. The foundation is brick, and the exterior wall fabric is vinyl siding. The roof is gabled, with gabled dormers, and has been covered with asphalt shingles. Windows are 1/1 vinyl sash. This building may originally have been a twin to the dwelling at 423 Wesley, now altered.

423 Wesley Ave.

Block/Lot: 405/3

Contributing: No

This contemporary Queen Anne style dwelling was undergoing complete rebuilding at the time of the survey (summer 2001). Wall fabric appeared to be vinyl siding. It is unclear how much of the original structure (twin to the building at 420 Wesley) remains within the new structure.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

424 Wesley Ave, Dancing Turtle Inn

Block/Lot: 406/18

Contributing: Yes

424 Wesley Avenue was erected c. 1900 and is Queen Anne in style. Its plan is irregular, and it is 2 ½ stories plus basement in height. The building rests on a brick foundation and has been clad with asbestos siding. The hipped roof is punctuated by hipped dormers and is covered with asphalt shingles. Windows are 1/1 sash; there is an oriel window at the side elevation. The front porch has been modified and pitched, and there is a modern staircase on the south side.

426 Wesley Ave

Block/Lot: 406/19

Contributing: Yes

The Queen Anne style dwelling at 426 Wesley Avenue was constructed c. 1890-1909. Its plan is irregular, and it is 2 ½ stories plus basement in height. The foundation is brick, and exterior wall fabric is clapboard. The building is capped by a hipped roof with asphalt shingles and hipped dormers. Windows are 1/1 vinyl sash.

428 Wesley Ave.

Block/Lot: 406/20

Contributing: Yes

428 Wesley Avenue is set back from the street and was erected c. 1880s in a Folk Victorian style. It is two stories tall, and clad with asbestos siding. The roof is front gabled, and covered with asphalt shingles. Windows are the original 2/2 wood sash with a later 9/1 wood sash at the 1st story, left bay. The second story windows have simple wood lintels. The original paneled wood door with glazed windows is still intact. The full width front porch with shed roof, wood posts, and concrete deck is in good condition.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

429 Wesley Ave.

Block/Lot: 405/2

Contributing: Yes

The Queen Anne/Gothic Revival dwelling at 429 Wesley Avenue was constructed c. 1890s. It is 2 ½ stories tall and capped by a cross-gabled roof with asphalt shingles. The building's foundation is concrete block, and the exterior wall fabric is asbestos siding. Windows are 2/2 wood sash. The wraparound porch retains original detailing.

435 Wesley Ave. @ 5th St.

Block/Lot: 405/1

Contributing: Key

According to city records, this building was erected in 1881. It is Italianate in style, and has an irregular plan. It rests on a brick foundation and is 2 ½ stories tall. Exterior wall fabric is wood clapboard. The roof is cross gabled and covered with asphalt shingles. Windows are 1/1 sash and a bowed window (c. 1940-50) at the 5th St. elevation. This dwelling, now the Scotch Hall Restaurant, was erected as the Reverend Ezra B. Lake's (one of the founders of Ocean City) residence. This large-scale Victorian remains prominent within the streetscape, and retains its view of the former camp meeting grounds.

502 Wesley Ave. – War Memorial/Park

Block/Lot: 502/1

Contributing: Key

Currently known as War Memorial Park, this open space is significant as the central campground area around which development of the religious resort grew. Today, the site incorporates a granite monument with a plaque, and an eagle statue memorializing all wars. There has been a fairly recent addition of a brick wall of remembrance. Retention of this open space is key to maintaining the historic feeling of the district.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

503 Block of Wesley Ave., Ocean City Tabernacle

Block/Lot: 503/1

Contributing: Key

Although the present, two-story, International Style Tabernacle building was constructed in 1957, this brick and stucco, flat-roofed structure marks the location of the original camp meeting tabernacle. This site has been in continuous use as a place of religious gathering since the community's founding at the end of the 19th century. The adjacent bell tower is a recent addition, completed in a style compatible with the present building. Retention of open space around the Tabernacle is critical to maintaining the historic feel of the district; the site may also be archaeologically significant.

600 Wesley Ave., "Club Wesley" & "Presidential Hotel" (Photo 32)

Block/Lot: 603/15

Contributing: Key

This key structure was erected c. 1880s but has witnessed significant enlargement through additions over time. It was originally constructed as individual dwellings that were joined and expanded to form a boarding house, and it remains typical of the early "hotels" that dotted the district during its first decades. It is Colonial Revival in style,

5 bays wide by 11 bays long, and rectangular in plan. The three stories are capped by an asphalt-shingled roof. The foundation has been parged at the front, with brick and concrete block sections to the rear. The exterior wall fabric is vinyl siding. Windows are 1/1 replacement sash. The building has a full front porch with original wood columns but replacement iron rail, wood deck, and stoop.

605 Wesley Ave.

Block/Lot: 602/13

Contributing: Yes

The tall, 3 ½ story dwelling at 605 Wesley Avenue was constructed c. 1890-1909. It is a Second Empire style building, with an asphalt shingled mansard roof. The dwelling rests on a brick foundation, and has been clad with asbestos siding. Windows are 1/1 sash, with louver windows at the tower. The wraparound porch features paired wood columns. 20th c. modifications to this property include a c. 1930's - 40's brick stoop and Craftsman style gate with concrete posts and inset glazed tiles.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

606 Wesley Ave.

Block/Lot: 603/16

Contributing: No

This Contemporary structure was erected c. 1990s, replacing a turn-of-the-century dwelling. It is two stories with a low, front-gabled roof and two-story porch.

608 Wesley Ave.

Block/Lot: 603/17

Contributing: Yes

608 Wesley Avenue is a c. 1890-1909, Second Empire style dwelling, 2 ½ stories plus basement in height. The mansard roof is covered with slate shingles. The building rests on a brick foundation and the exterior wall fabric is asbestos shingle siding. Windows are 1/1 sash. A wraparound porch features squared wood posts on tall brick piers.

609 Wesley Ave.

Block/Lot:

Contributing: No

609 Wesley Avenue is a Modern dwelling, erected c. 1950s. It is 2 ½ stories tall, capped by a cross-gabled, asphalt roof. The foundation is concrete block; the siding is asbestos. Windows are 2/1 (horizontal muntins) wood sash.

612 Wesley Ave.

Block/Lot: 603/18

Contributing: Yes

The Colonial Revival style dwelling at 612 Wesley Avenue was erected c. 1890-1909. Featuring a square plan, the building is 2 ½ stories plus basement in height. The hipped asphalt roof is punctuated by hipped dormers clad with slate tile. Dentil molding ornaments the dormers. The exterior wall fabric is asbestos shingle; windows are 1/1 sash. There is a wraparound porch with wood posts. The main entrance has a transom and sidelights.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

615 Wesley Ave., Koo-Koos Nest B&B

Block/Lot: 602/11

Contributing: Yes

The Second Empire style structure at 615 Wesley Avenue is currently utilized as a commercial, bed and breakfast property. It was erected c. 1890-1909. Rectangular in plan, it is 3 stories plus basement in height, and capped by a mansard roof with asphalt shingles. The building's foundation is brick; siding is vinyl. Windows are 1/1 vinyl replacement sash. The wraparound porch has turned wood posts and a wood deck.

616 Wesley Ave.

Block/Lot: 603/20

Contributing: Yes

616 Wesley Avenue is a c. 1890-1909, Queen Anne dwelling, irregular in plan. It is 2 ½ stories tall, and capped by a cross-gambrel roof with corner tower and gabled dormers. The roof is covered with asphalt shingle. The building rests on a brick foundation, and is clad with asbestos shingle. Windows are 1/1 sash. The railing at the second story porch (above the enclosed original porch) has been removed.

617 Wesley Ave.

Block/Lot: 602/10

Contributing: No

The c. 1910-20 structure at 617 Wesley Avenue is a Queen Anne (Free Classic subtype) style building with a rectangular plan. It is 3 ½ stories tall, and topped by a hipped roof with front gable. The roof is covered with asphalt shingles. The foundation is not visible as it has been covered with "brick" siding. The exterior wall fabric is vinyl. This house is extremely altered from its original appearance, which at one time was similar to the dwelling at 623 Wesley.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

Location: 619 Wesley Ave.
Block/Lot: 602/9
Contributing: Yes

This Colonial Revival dwelling was completed after 1909, probably c. 1910s. It is 2 ½ stories tall, with a patterned concrete block foundation. The roof is hipped, and covered with asphalt shingle. The exterior wall fabric is wood clapboard at the first story, with wood shingle above. Windows are 1/1 sash. The full width porch has square wood supports on concrete block piers.

622 Wesley Ave.
Block/Lot: 603/21
Contributing: Yes

The Craftsman style duplex at 622 Wesley was erected c. 1910-20. It is 2 ½ stories plus basement in height, and features a patterned concrete block foundation. The building has been sided with asbestos shingle. The jerkinhead roof has a bracketed cornice and is covered with asphalt shingles. Windows are the original 12/1 sash at the 1st floor and 9/1 sash at the second. There is a full-width front porch with split central stair.

623 Wesley Ave.
Block/Lot: 602/ 8
Contributing: Yes

623 Wesley Avenue is a Queen Anne (Free Classic subtype) style dwelling, erected c. 1910-20. Rectangular in plan, it is 2 ½ stories plus basement in height and rests on a foundation of patterned concrete block. Exterior wall fabric is asbestos shingle. The building is capped by a hipped roof with front gable, covered with asphalt shingles. Windows are a combination of the original 9/1 and 12/1 wood sash. The full width porch with square columns has patterned concrete block supports underneath. There is a squared Palladian window in the gable end.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

624 Wesley Ave.

Block/Lot: 603/ 22

Contributing: Yes

The Folk Victorian/Craftsman style dwelling at 624 Wesley Avenue was constructed c. 1890-1909. It is 2 ½ stories tall, and is capped by a cross-gabled roof with asphalt shingles. The body of the building has been covered with asbestos shingles. Windows are 1/1 sash. The wraparound porch has brick piers and canted wood posts.

628 Wesley Ave.

Block/Lot: 603/ 23

Contributing: No

This late 20th century Colonial Revival dwelling replaced an earlier Second Empire style residence. The existing building is 2 stories in height, with a side-gabled, asphalt roof, vinyl siding, central paired entrance, and concrete stoop.

629 Wesley Ave.

Block/Lot: 602/6

Contributing: Yes

The dwelling at 629 Wesley Avenue is a c. 1910-20 Colonial Revival/Craftsman style building. Its plan is rectangular, and it is 2 ½ stories plus basement in height. The front-gabled roof with deep eaves is covered with asphalt shingles. Exterior wall fabric is asbestos shingle. Original 9/1 and 6/1 wood sash (at the basement level) remain, as do some original storm windows. The clustered square porch supports are original but the stoop is a replacement in-kind.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

631 Wesley Ave.

Block/Lot: 602/ 5

Contributing: Yes

The Craftsman/Neoclassical Revival style structure at 631 Wesley Avenue was erected c. 1910-20. Rectangular in plan, it is 2 ½ stories plus basement in height. The building is capped by a front gabled, asphalt roof with deep eaves. The foundation is patterned concrete block, but has been covered with siding. The exterior wall fabric is asbestos shingle, and windows are 1/1 sash. The two-story front porch retains its original clustered square supports and patterned concrete block piers. The replacement wood stoop is similar to that at 629 Wesley.

632 Wesley Ave., "The Ark" Christian Retreat Center (Photo 17)

Block/Lot: 603/ 24

Contributing: Key

The 1909 Sanborn shows this building as the "Luray Hotel," one of the earliest large-scale hotels in the district. Craftsman in style, it was constructed c. 1890-1909. The structure is 4 ½ stories tall, resting on a brick foundation. The first story is covered with asbestos shingles, while the 2nd, 3rd, and 4th stories are stuccoes. Windows are 6/1 wood sash. The wraparound porch is partially enclosed at the south elevation.

633 Wesley Ave.

Block/Lot: 602/4

Contributing: Yes

This small bungalow was completed c.1910-20. It is rectangular in plan, 1 ½ stories in height, and capped by a side-gabled roof with central shed dormer and center chimney. The foundation is not visible. The exterior of the building has been clad with vinyl siding. Windows are 1/1 sash. There is a full-width front porch.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

637 Wesley Ave., Barn Gate B&B (Photo 18)

Block/Lot: 602/ 1

Contributing: Yes

This building, which faces 7th Street, was constructed c. 1890-1909 in the Queen Anne/Craftsman style. It is 2 ½ stories plus basement in height, with a patterned concrete block foundation and front-gabled, asphalt-shingled roof. Exterior wall fabric is wood shingle. The building retains original 9/1 wood sash windows.

638 Wesley Ave.

Block/Lot: 603/ 26

Contributing: Yes

This Queen Anne dwelling was constructed c. 1880s. It has an irregular plan, and is 3 ½ stories tall. The foundation is brick; the roof is gabled with asphalt shingles. Wall fabric is asbestos shingle, although the tower has wood shingle siding. Windows are 1/1 sash with some 6/1 sash. The front porch witnessed some modification c. 1940s.

700-702 Wesley Ave.

Block/Lot: 706/9

Contributing: Yes

The Second Empire style dwelling at 700-702 Wesley Avenue was completed c. 1890-1909. 2 ½ stories tall, it is rectangular in plan, with a shingled mansard roof. Wall fabric is vinyl siding. Windows are 1/1 vinyl sash with vinyl shutters. Modifications have been made to the wraparound porch, which features turned wood posts and a wood railing with central stoop.

7th & Wesley, First Presbyterian Church (Photo 21)

Block/Lot: 705/9

Contributing: Key

One of several prominent historic religious structures in the district, this church was erected in 1906, and witnessed a 1960 addition. Gothic Revival in style, it is one tall story in height with a bell tower. It rests on a stone foundation, and the walls are granite with cast stone trim. The roof is hipped, with a gabled wall dormer. Windows are pointed arched, stained glass. Mortar joints are raised.

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Ocean City Residential Historic District
Cape May County, New Jersey

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

704 - 706 Wesley Ave.

Block/Lot: 706/ 10

Contributing: Yes

This dwelling was constructed c. 1890-1909 and is Second Empire in style. It has a rectangular plan, and is 2 ½ stories tall. The foundation is brick, and the roof is mansard, with asbestos shingles. The roof at the wraparound porch is covered with asphalt shingles. Exterior wall fabric is vinyl siding. Windows are 4/1 vinyl sash with vinyl shutters. The wood doors, deck, railing, and posts appear to be original. The mansard roof is damaged.

708 Wesley Ave.

Block/Lot: 706/11

Contributing: Yes

This Queen Anne dwelling was constructed c. 1890- 1909. It has an irregular plan and is 3 stories tall. It is capped by a cross-gambrel roof with asphalt shingles, and the walls are clad with vinyl siding. The ornament at the gable end appears to be modern. Windows are 1/1 wood sash. The wood door at the front appears to be original.

712 Wesley Ave.

Block/Lot: 706/12

Contributing: Yes

This Queen Anne dwelling was completed c.1890-1909. It has a rectangular plan and is 2 ½ stories tall, with a brick foundation and a gambrel, asphalt-shingled roof. The wall fabric is a combination of vinyl siding and shingles. Windows are 1/1 sash. The south porch has been modified with an addition, and there is a new wood picket fence delineating the property.

725 Wesley Ave.

Block/Lot: 705/6

Contributing: Yes

This Colonial Revival/Foursquare structure was erected c.1890-1909. It has a square plan and is 2 ½ stories tall. The hipped roof has a front hipped dormer and is covered with asphalt shingles. The building rests on a brick foundation and has been clad with aluminum siding. Windows are 1/1 sash.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

729 Wesley Ave. (Photo 20)

Block/Lot: 705/5

Contributing: Yes

The Second Empire style dwelling at 729 Wesley Avenue was constructed c.1890-1909. It has an irregular plan and is 3 stories tall. The mansard roof has asphalt shingles. The building has a brick foundation and is covered with a combination of clapboard and wood shingle siding. Windows are 1/1 wood sash. The wraparound porch has original Tuscan wood columns; the stoop, though in keeping with the original style, is a replacement.

730 Wesley Ave.

Block/Lot: 706/15

Contributing: Yes

This Queen Anne (Free Classic subtype) dwelling has an irregular plan. Constructed c. 1910-20, it is 2 ½ stories plus basement in height and is capped by a hipped roof with asphalt shingles. The foundation is brick; wall fabric is asbestos shingle. Windows are 15/1 and 12/1 wood sash; there is a Palladian window at the gable. The full-width front porch has square, paneled wood posts on brick piers.

732 Wesley Ave.

Block/Lot: 707/16

Contributing: Yes

This dwelling was constructed c. 1890-1909 in a Queen Anne style. It is 2 ½ stories tall, and rests on a brick foundation. The exterior wall fabric is brick at the 1st floor, cedar shingle at the 2nd, & asbestos shingle at the 3rd. The roof is hipped, with a gabled dormer, and covered with asphalt shingles. Windows are the original 8/1 sash.

733 - 735 Wesley Ave. (Photo 20)

Block/Lot: 705/3-4

Contributing: Yes

This c. 1880s, Queen Anne duplex dwelling has an irregular plan and is 2 ½ stories tall. It features paired gables clad with asphalt shingles. The wall fabric is asbestos, and windows are the original 2/2 wood sash. Both 733 and 735 have paired, Queen Anne windows at the 1st floor with colored lights. The porch at 733 has been modified.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

736 Wesley Ave

Block/Lot: 706/18

Contributing: Yes

This Colonial Revival structure was constructed c. 1880s. It has a rectangular plan and is three stories in height. The foundation has been parged. The building is capped by a hipped roof with hipped dormers, and is covered with asphalt shingles. Exterior wall fabric is vinyl siding; windows are 1/1 and 9/1 sash. The building is commercial at the ground story.

804 Wesley Ave. (Photo 22)

Block/Lot: 805/13

Contributing: Key

804 Wesley Avenue is a c. 1890-1909, Italian Renaissance Revival structure, 2 ½ stories plus basement in height. The foundation is brick; the building is capped by a hipped roof with wide eaves supported on wood brackets. Roofing material is asphalt shingle. The exterior wall fabric is iron-spotted brick at 1st story and wood shingle above. Windows are 1/1 sash. There is a full-width porch with central wood stoop. This dwelling is an unusual example of the Italian Renaissance Revival style and retains considerable integrity.

807 Wesley Ave.

Block/Lot: 804/8

Contributing: Yes

This c. 1880s, Colonial Revival style dwelling has a brick foundation and hipped, asphalt shingled roof with dormers. It is 2 ½ stories plus basement in height. The structure is brick at the 1st story, with vinyl siding above. Windows are a combination of 8/1, 9/1, and 6/1 wood sash.

808 Wesley Ave., Sanderlin House (Photo 22)

Block/Lot: 805/14

Contributing: Yes

The building currently known as the Sanderlin House was constructed in 1893, according to a plaque mounted on the building. It is Queen Anne in style, 2 ½ stories plus basement in height. The building is capped by a cross-gabled, slate roof with corner tower. The corner tower may originally have had an open porch at the 2nd story. Windows are 2/2 and 1/1 wood sash (4/2 wood sash at attic). The building features a wraparound porch with round columns, replacement posts at top of steps, and wood deck.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

811 Wesley Ave.

Block/Lot: 804/7

Contributing: Yes

811 Wesley Avenue was erected c. 1910-20 in a Colonial Revival Style. The dwelling is 2 ½ stories plus basement in height, resting on a foundation of patterned concrete block. The roof is hipped, with asphalt shingles. The wall fabric is patterned concrete block and vinyl siding. Windows are 1/1 sash, with some original 8/1 wood sash and a Palladian window at the gable.

812 Wesley Ave.

Block/Lot: 805/15

Contributing: Yes

This Queen Anne building was completed c. 1890-1909. Its plan is irregular, and it is 2 ½ stories tall. The roof is cross-gabled, with original wood bargeboards. The building has been sided with asbestos. Original colored Queen Anne windows remain at the square tower. The building features a wraparound porch and the property is defined by a low wood picket fence.

815 Wesley Ave.

Block/Lot: 804/6

Contributing: Yes

This c. 1910s, Colonial Revival style dwelling is 2 stories plus basement tall. It rests on a patterned concrete block foundation and is sided with clapboard and wood shingle at the first story. Windows are 1/1 replacement sash. A new wrought iron fence defines the property.

816 Wesley Ave.

Block/Lot: 805/16

Contributing: Yes

The Queen Anne dwelling at 816 Wesley Avenue was constructed c. 1890-1909. It is 2 ½ stories plus basement tall, with wood clapboard at the 1st and second stories and wood shingle at the gable and tower. Windows are paired 1/1 wood sash. The basement has been enclosed and stuccoed; porch supports are replacements. A wood picket fence defines the property.

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Ocean City Residential Historic District
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Description

819 Wesley Ave.

Block/Lot: 804/5

Contributing: Yes

819 Wesley Avenue is a c. 1890-1909, Colonial Revival style dwelling with a rectangular plan. It is 3 ½ stories tall, resting on a brick foundation and capped by a hipped roof with hipped dormers. The roof is covered with asbestos shingles. The exterior wall fabric is wood shingle, with brick at the basement and first story. Windows are 1/1 sash. A full width porch features a central staircase.

821-823 Wesley Ave.

Block/Lot: 804/4

Contributing: Yes

This building was erected c. 1890-1909 in a Queen Anne style. It has an irregular plan and is 3 ½ stories tall. The roof is front gabled with hipped dormers, and is covered with asphalt shingles. Wood shingle siding covers the building. A wraparound porch and corner tower are typical Queen Anne elements.

825 Wesley Ave. (Photo 24)

Block/Lot: 804/ 301

Contributing: Key

This high style, Neoclassical Revival dwelling was constructed c. 1890-1909, and was rebuilt after 1927. It has a rectangular plan and is three stories tall. The foundation and exterior wall fabric are brick. The roof, which appears to be flat but may have a slight hip, is supported on bracketed eaves and colossal wood columns. Windows are a combination of original 15/1, 9/1, and 6/1 wood sash.

400 Ocean Ave.

Block/Lot: 405/8

Contributing: Yes

400 Ocean Avenue is a c. 1880s, Colonial Revival style dwelling, 2 stories in height. It rests on a brick foundation and is covered with asbestos shingle. The roof is hipped. Windows are 6/6 and 8/8 sash with modern shutters.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

408 Ocean Ave.

Block/Lot: 405/9

Contributing: Key

This L-Plan, Folk Victorian style dwelling was constructed c. 1880s. It is two stories tall, with a concrete block foundation. The exterior wall fabric is asbestos shingle. This building has been identified as an original camp meeting (or Tabernacle) cottage, and has thus been defined as a key building within the district. The roof is front-gabled and covered with composite shingle. Windows are a combination of 2/1 and 1/1 sash.

409 Ocean Ave.

Block/Lot: 404/12

Contributing: Yes

409 Ocean Avenue is a c. 1920s, Neoclassical Revival dwelling, 2 ½ stories tall. The foundation is patterned concrete block; the siding is vinyl. The building is capped by a front-gabled roof with asphalt shingle. There is an enclosed front porch. Windows are replacement double-hung sash.

410 Ocean Ave.

Block/Lot: 405/10

Contributing: Key

This c. 1880s, Folk Victorian dwelling is 2 stories tall and has been identified as an original camp meeting (or Tabernacle) cottage. Its foundation is concrete block; the siding is vinyl. The building has a gabled roof covered with asphalt shingles.

412 Ocean Ave.

Block/Lot: 405/11

Contributing: Yes

412 Ocean Avenue is a c. 1920-30, Colonial Revival style dwelling, 2 stories tall. It has a brick foundation and a gambrel roof covered with asphalt shingle. Exterior wall fabric is asbestos siding. The windows are 6/1 sash.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

413 Ocean Ave.

Block/Lot: 1910-20

Contributing: Yes

This 2 ½ story structure was completed c. 1910-20 in a Bungalow/Craftsman style. Its foundation is brick; siding is asbestos shingle. The roof is front gabled with asphalt shingles. The roof is defined by exposed rafter ends and a gabled dormer. Windows are a combination of replacement and original wood sash. The square, wood posts with beveled edges are probably original.

414 Ocean Ave.

Block/Lot: 405/12

Contributing: Yes

This Colonial Revival dwelling was constructed c. 1920-30. It is 2 stories tall, with a brick foundation and vinyl siding. The front-gabled roof has asphalt shingles. Windows are 6/1 sash.

415 Ocean Ave.

Block/Lot: 404/10

Contributing: Yes

415 Ocean Avenue was completed c. 1910-20s in a Colonial Revival style. It is 2 stories tall and rests on a foundation of patterned concrete block. The building has been sided with vinyl. The roof is hipped, and covered with asphalt shingle. Windows are 1/1 vinyl sash. Most of the original porch detailing remains.

416- 418 Ocean Ave.

Block/Lot: 405/ 13

Contributing: Yes

This Second Empire style dwelling was constructed c. 1890-1909. It has a rectangular plan and is 3 stories plus basement in height. The foundation is brick, and siding is vinyl. The mansard roof is covered with vinyl shingle and has gabled dormers. Windows are 1/1 sash. The building functions as a duplex. There is a wraparound porch with split central stair, and a non-original deck has been added at the porch roof.

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Ocean City Residential Historic District
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Description

417 Ocean Ave.

Block/Lot: 404/10

Contributing: Yes

This c. 1910-20, Colonial Revival style dwelling is 2 ½ stories tall. The foundation is not visible. The gambrel roof is covered with asphalt shingle. Windows are 1/1 sash. The square wood porch supports appear to be original, but the deck and stoop have been replaced with concrete and iron railings respectively.

419 Ocean Ave.

Block/Lot: 404/8

Contributing: Yes

This Queen Anne (Free Classic subtype) style dwelling was constructed c. 1890-1909. It is 2 ½ stories tall and rests on a brick foundation. The exterior wall fabric is asbestos shingle with wood shingle in the gable. The building is capped by a front-gabled roof. Windows are 1/1 replacement sash; the north and south bays retain original Queen Anne windows. The wood deck, squared Palladian window in the gable, and the original, Tuscan wood columns at the porch are intact.

420 Ocean Ave.

Block/Lot: 405/14

Contributing: Key

420 Ocean Avenue was the home of J. Mackey Corson, Lifesaving Station Captain when the Sindia (now a listed site) was shipwrecked in 1901. It was constructed c. 1890-1909 in a Queen Anne (Free Classic subtype) style. Its plan is irregular, and it is 2 ½ stories tall. The foundation is brick. The building is sided with a combination of wood shingles and clapboard. A cross-gabled roof with asphalt shingles caps the building. Windows are 1/1 sash. Original porch columns and wood doors remain.

424 Ocean Ave.

Block/Lot: 405/15

Contributing: Yes

This Colonial Revival style dwelling was constructed c. 1890-1909. It has a rectangular plan and is 2 ½ plus basement in height. It rests on a brick foundation and is covered with asbestos shingle siding. The hipped roof is covered with asbestos shingle and features hipped dormers. Windows are 1/1 sash. The building has a wraparound porch.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

425 Ocean Ave.

Block/Lot: 404/7

Contributing: Yes

425 Ocean Avenue was built c. 1920s in a Colonial Revival style. It is 2 ½ stories tall, and has a brick foundation. Wall fabric is vinyl siding; windows are 1/1 replacement sash. The gambrel roof has asphalt shingles. The original wood porch details remain; the south side entry porch is capped by a bracketed overdoor.

428 Ocean Ave.

Block/Lot: 405/16

Contributing: Yes

This Colonial Revival dwelling was constructed c. 1890-1909. It has an irregular plan and is capped by a hipped roof with asphalt shingles and hipped dormers. The building is 3 ½ stories in height, with a brick foundation and asbestos shingle siding. Windows are 1/1 sash. The original, squared wood columns remain at the front porch.

429 Ocean Ave.

Block/Lot: 404/6

Contributing: Yes

This Colonial Revival dwelling was completed c. 1910-20. It is 2 ½ stories tall, with a brick foundation. Siding is wood clapboard. The front gambreled roof appears to have been covered with asbestos shingles. Windows are replacement sash. The original porch details, including the chamfered supports, are still intact. The side porch, at the north elevation, has Tuscan, wood columns.

430 Ocean Ave.

Block/Lot: 405/17

Contributing: Yes

This c.1910-20, Neoclassical Revival dwelling is 3 stories tall. It rests on a patterned concrete block foundation and is clad with wood shingle siding. The hipped roof is covered with wood shingles. Windows are 1/1 replacement sash. The original square, wood columns with wood brackets remain in good condition. The original wood trim is also still intact.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

435 Ocean Ave. (Photo 26)

Block/Lot: 404/2

Contributing: Key

This two-story structure is an excellent, intact example of the Craftsman style. It was erected c. 1910-20, and is two stories in height. The building has a hipped, asphalt-shingled roof with exposed rafter ends. The exterior wall fabric is wood shingle siding. Windows are the original 12/1 and 9/1 wood sash. The two-story porch incorporates original Craftsman-style supports.

701 Ocean Ave. "The Castle By the Sea" B&B

Block/Lot: 703/1

Contributing: Yes

This tall, 3 story plus basement structure, now a bed and breakfast, was completed sometime shortly after 1909 in the Colonial Revival style. It is three bays wide; the center bay breaks forward. Its foundation is patterned concrete block, and the building is sided with a combination of asbestos and wood shingles. The hipped roof has asphalt shingles. Windows are replacement 1/1 sash. The wraparound porch has paired and grouped square wood columns with Victorian trim. Victorian brackets have been added to the 2nd story. Central to the front facade are Palladian windows at the 2nd and 3rd stories. The south elevation, contrastingly, has stepped square windows.

703 Ocean Ave.

Block/Lot: 703/2

Contributing: Yes

This Folk Victorian dwelling was constructed sometime after 1909, probably c. 1910-20. It is rectangular in plan and 2 ½ stories plus basement in height. The foundation is brick and the building is clad with vinyl siding. Windows are 1/1 replacement sash; there is an oriel window at the north elevation. The full-width front porch has wood columns, turned wood, original balusters, and brick piers. The trim at the eaves has been removed.

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Ocean City Residential Historic District
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Description

704 Ocean Ave.

Block/Lot: 705/11

Contributing: Yes

704 Ocean Avenue was completed c.1920 in the Colonial Revival style. It is 3 ½ stories tall, resting on a brick foundation. The jerkinhead roof is covered with asphalt shingles. The exterior wall fabric is aluminum siding, with asbestos at the piers and first story. Windows are 1/1 replacement sash. There are paired windows in the gable and an oriel at the north elevation. The modern wood railing and stair were replaced in keeping with the original style.

705 Ocean Ave.

Block/Lot: 703/3

Contributing: Yes

This Colonial Revival dwelling was constructed c. 1910-20. It is 2 ½ stories plus basement in height, and rests on a patterned concrete block foundation. The roof is hipped, with hipped dormers. Exterior wall fabric is asbestos siding. The windows are 9/1 wood sash at the basement; replacement 1/1 above. The full width front porch has wood columns at the basement and 1st story. There is a wall at the north side of first story porch.

708 Ocean Ave.

Block/Lot: 705/12

Contributing: Yes

This c. 1920, Neoclassical Revival/ Craftsman dwelling has a rectangular plan and rests on a brick foundation. It is 3 ½ stories in height and clad with asbestos siding. The front-gabled roof has asphalt shingles. Windows are a combination of 12/1, 9/1, and 6/1 wood sash. There is a Palladian window in the gable. The original grouped wood columns at the front porch show Craftsman influence.

710 Ocean Ave.

Block/Lot: 705, 01/ 15.01

Contributing: No

This c. 1970, Shed style structure is 2 ½ stories plus basement and clad with vertical board siding. Roofs are shed type and covered with asphalt shingles; the façade is dominated by sliding glass doors. Round, projecting balconies originally appeared at the 2nd story but have been removed; one remains at the center of the 1st story.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

720 Ocean Ave., "The Scarborough Inn"

Block/Lot: 705/15

Contributing: Yes

This tall, 3 story plus basement bed and breakfast was completed c. 1890-1909 in the Queen Anne style. Its plan is rectangular, and it is capped by a hipped, asphalt shingled roof with wide eaves and replacement dentils. The exterior wall fabric is wood clapboard; there is vinyl siding at the side elevation. Windows are 1/1 replacement sash. The wraparound porch has wood columns, turned wood posts, wood deck, and denticulated cornice. The porch is supported on brick piers. Side bays are angled. There is a small porch at the 2nd story. The center bay has a modern turned railing. There are 3 wood Queen Anne windows with colored lights at the north elevation. The 2nd story, north elevation has a 4-light oriel window and at the south elevation there is a 10-light oriel. The original paneled, glazed doors still exist.

724 Ocean Ave., "The Bryn Mawr" B&B

Block/Lot: 705/16

Contributing: Yes

This c.1890-1909 structure is a transitional Queen Anne/ Neo-Classical Revival building. Its plan is rectangular, and it is 3 stories plus basement in height. The building has a brick foundation and is clad with asbestos siding. A hipped roof with asphalt shingles caps the building. Windows are 1/1 wood sash. The wraparound porch has a pediment at the entrance; wood columns, railing, and deck are supported by decorative concrete block piers. The center 2 bays break forward and are capped by the gable. The entrance and split stair at the porch appear to have been modified c.1950.

411 5th St.

Block/Lot: 407/24

Contributing: Key

This building is reputed to have been building by Ezra B. Lake, one of the founders of Ocean City, c. 1880s. It is Folk Victorian in style, and 2 ½ stories tall. The foundation is parged, and the building is clad with wood clapboard siding. The roof is front gabled and has asphalt shingles. The building retains original 2/2 sash and 2 rounded arch windows located under the gable. The vinyl/aluminum shutters on the front elevation are modern additions.

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**Ocean City Residential Historic District
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Ocean City Residential Historic District
Cape May County, New Jersey

Description

413 5th St.

Block/Lot: 407/25

Contributing: Key

Reputed to have been built by Ezra B. Lake c. 1880s, this Folk Victorian dwelling has a rectangular plan and is 2 ½ stories tall. It rests on a foundation of concrete block, and the exterior wall fabric appears to be asbestos shingle. The roof is front gabled and covered with asphalt shingle. The original 2/2 sash remain; there are two gothic revival windows under the gable and a bay window located at the east elevation. The vinyl/aluminum shutters on the front elevation are modern additions. The volutes and columns on the porch are original and in excellent condition.

501 5th St., The Parkside (Photos 29, 30)

Block/Lot: 406/1

Contributing: Key

This large Second Empire Bed & Breakfast rises 3 stories from a brick foundation. The exterior wall fabric consists of both wood clapboard and shingle. The fenestration is 1/1 sash. The mansard roof is covered with asphalt shingles and defined by gabled dormers. The fluted Ionic columns and wood railing at the wraparound porch appear to be original. The pierced detailing in the dormers is in good condition.

515 5th St.

Block/Lot: 406/21

Contributing: Yes

This Colonial Revival style dwelling was constructed c. 1910-20. It is rectangular in plan and two stories in height. The foundation is brick and the building is sided with asbestos. The gambrel roof is covered with asphalt shingles. Windows are a combination of modern 1/1 sash and some original 9/1 and 6/1 wood sash. The elongated gambrel has side dormers and a half-round window at the attic. The original wood overdoor is present at the main entrance.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

515 rear 5th Street

Block/Lot: 406/21

Contributing: Yes

This c. 1920s, Craftsman style structure is rectangular in plan and 2 stories in height. It rests on a concrete foundation and is clad with asbestos shingle and wood trim. The front gabled roof has been covered with asphalt shingle. Windows are mostly the original 6/1 wood sash, with some varied modern windows. There is a well-preserved front porch and trellis.

519 5th St. at Wesley, Bed and Breakfast (Photo 31)

Block/Lot: 406/22

Contributing: Key

This structure was home to one of the founders of Ocean City. It was constructed c. 1882 in the Queen Anne style, and is three stories in height. The foundation has been parged. The exterior wall fabric is asbestos and wood shingle siding, as well as clapboard. The roofline is irregular, and covered with asphalt shingles. Windows are 1/1 sash and some 9-light windows. The house is a well preserved example of the Queen Anne style, with interesting brick patterning at the base of the porch, and shaped shingles at the roof to mimic the effect of the original slate. It retains its prominence within the streetscape and its view of the former camp meeting grounds.

611 5th St.

Block/Lot: 405/18

Contributing: Yes

This c. 1900, Craftsman/ Neoclassical Revival style dwelling is two stories tall. It has a rectangular plan and rests on a concrete block foundation. The wall fabric is asbestos shingle. The building is capped by a front-gabled roof with asphalt shingles. Windows are 2/2 wood sash.

615 5th St.

Block/Lot: 405/19

Contributing: Yes

This is a c. 1910-20, Neoclassical Revival style building, rectangular in plan. Two and a half stories tall, it has a foundation of patterned concrete block and a hipped roof with hipped dormers. The roof is covered with asbestos shingles, as is the body of the building. Windows are 1/1 & 9/1, with an oriel at the east elevation.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

617-19 5th St.

Block/Lot: 405/20

Contributing: Yes

This c. 1910-20 building is Neoclassical Revival in style. It is rectangular in plan and 2 ½ stories tall. The foundation is patterned concrete block; the wall fabric is asbestos. The roof is hipped with hipped dormers and diamond patterned asbestos shingles. Windows are 5/1 Gothic Revival style at the first floor, with 9/1 wood sash at the front and sides. The porch is original and retains considerable integrity.

621 5th St.

Block/Lot: 405/21

Contributing: No

This Shed Style building was constructed c. 1970s. It is two stories tall, resting on a concrete foundation and sided with wood siding. The fenestration is modern sliding windows. The building is capped by a flat roof with a stuccoed chimney.

701 5th St.

Block/Lot:

Contributing: Yes

701 5th Street is a c. 1920 Craftsman style dwelling. It is two stories in height, with a rectangular plan. The foundation is covered; the wall fabric is asbestos siding. The building is capped by a hipped roof with asbestos shingle and brick chimney. The windows are 9/1 and 1/1 sash.

604 6th St. (Photo 33)

Block/Lot: 602-14

Contributing: Key

This Folk Victorian dwelling was erected c. 1880-1890s. Local sources report that the building was constructed from a kit. It is 1 story plus basement in height, with a one story wing at the rear, has a rectangular plan, and is capped by a front-gabled roof covered with asphalt shingles. The exterior wall fabric is board and batten. The foundation is not visible. Windows are 1/1 replacement sash. The elaborate ornament in the gable end is intact.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

606 6th St.

Block/Lot: 602/15

Contributing: Yes

606 6th Street is a c. 1880s, Colonial Revival style building with a rectangular plan. It is three stories tall. The wall fabric is asbestos shingle; the building has a side-gabled roof covered with asphalt shingle. Windows are 1/1 wood sash. The scale of the building indicates that this is one of the older properties in the district. There is a 1st and 2nd story front porch.

608 6th St.

Block/Lot: 602/16

Contributing: Yes

This c. 1910s, Colonial Revival style building is rectangular in plan. It is 3 ½ stories tall, with a brick foundation; the roof is hipped with a hipped front dormer and asphalt shingles. The wall fabric is asbestos and vinyl siding. Windows are 1/1 sash. The original canted wood porch on brick piers is intact, but the wood railing and steps are replacements.

501 7th St., Luray Manor (Photo 34)

Block/Lot: 603/1

Contributing: Yes

This building, also known as 645 Central Avenue, was constructed c. 1880s in the Second Empire style. The building has a rectangular plan and is capped by a mansard roof with asphalt shingles. Three and a half stories in height, the building is covered with asbestos siding and rests on a brick foundation. Windows are 1/1 sash; Queen Anne windows are located in bay on the main (south) elevation. The wraparound porch is partially enclosed at the west elevation. There is a central, pedimented entry with split stair.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

508-510 7th St.

Block/Lot: 706/8

Contributing: Yes

This is a c. 1890-1909, Second Empire style dwelling. It has a square plan, and is 3 stories plus basement in height. The foundation is parged, and the wall fabric is asbestos siding. The roof is mansard, with asphalt shingles. The windows are 1/1 replacement sash. The full-width front porch has replacement wood posts and metal railing. The original narrow bracket at the cornice and the original paired, paneled & glazed entry door remain intact. The transoms at the front door are filled with plywood.

509 7th St.

Block/Lot: 603/25

Contributing: Yes

This c. 1910-20, Craftsman/ Neo-Classical Revival dwelling is 2 ½ stories tall. It has a rectangular plan, and rests on a foundation of patterned concrete block. The roof is front-gabled, with asphalt shingles. The building has been clad with vinyl siding. Windows are 1/1 replacement sash; there are paired replacement windows under the gable. There is a wraparound porch at the second story, but on the front elevation the porch is enclosed at the first story.

605 7th St.

Block/Lot: 602/2

Contributing: Yes

605 7th Street is a c. 1900s, Colonial Revival style dwelling, rectangular in plan. It is 2 ½ stories, with a brick foundation and cross-gabled, jerkinhead roof. The roof has asphalt shingles. The body of the building is covered with vinyl siding. Windows are 9/1 and 6/1 wood sash with some 1/1 replacement windows; there is a full-height bay window at the east elevation. The enclosed wraparound porch, modified from its original appearance, is supported by brick piers.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

609 7th St.

Block/Lot: 602/3

Contributing: Yes

This is a c. 1910-20, Colonial Revival style building with a rectangular plan. It is 2 ½ stories plus basement, with a brick foundation and hipped roof with asphalt shingles and a gabled dormer. The building has been covered with synthetic siding. Windows are 1/1 wood sash windows; there is an oriel window at the first story, left bay. There is a full-width front porch with wood columns and deck, brick piers, and a replacement railing.

610 7th St. (Photo 36)

Block/Lot: 705/10

Contributing: Yes

This Colonial Revival style, c. 1910-20 dwelling has a square plan. It is 2 ½ stories plus basement, with a brick foundation and hipped roof with asphalt shingles and hipped dormers. The wall fabric is asbestos. Windows are 1/1 replacement sash, paired at the 1st story. The wraparound wood porch has original wood columns, replacement wood railing, and brick piers. The dwelling is associated with the First Presbyterian Church.

611 7th St., "Crest Lodge Apartments/Rooms"

Block/Lot: 602/26

Contributing: Yes

This Second Empire style building, constructed c. 1890-1909, appears on the 1909 Sanborn map as "The Surf." Three and a half stories tall, it has a rectangular plan and is capped by a mansard roof with asphalt shingles. The foundation is brick; the wall fabric is vinyl. Windows are 1/1 replacement sash. The wraparound porch has a replacement railing, and the split stair has been modified. Some of the original wood columns remain. The trim under the gabled dormers has been removed.

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Ocean City Residential Historic District
Cape May County, New Jersey

Description

510-516 8th St. (Photo 40)

Block/Lot: 805/12

Contributing: Key

This key building is an excellent example of the Queen Anne/Neoclassical style. It was erected c.1890-1909 and is 3 ½ stories tall. The building rests on a brick foundation and has a hipped roof with asphalt shingles and gabled dormers. The wall fabric is clapboard, with brick veneer at the 1st story. The original wood porch railing, columns, and detailing remain.

517-519 8th St., Versailles & Ideal Hairstyling and Barber

Block/Lot: 706/ 17-18

Contributing: Yes

This is a 2-story, c.1910s, Mission Revival style commercial structure. It has a rectangular plan, and a flat roof with brick chimney. The eaves are tiled. Wall fabric is a combination of brick and stucco, and the foundation is parged. Windows are commercial, 24-light on the 1st floor; 9/1 sash at the second. There is an oriel window at the south elevation.

601 8th St., Discount Video

Block/Lot: 705/1

Contributing: Yes

This commercial structure was erected c. 1890-1909. It is Neoclassical in style, and three stories in height. It is capped by a gabled roof oriented to Wesley Avenue, and covered with asphalt shingle. The building has a rectangular plan, with a rear addition. Wall fabric is stucco and aluminum. Windows are 1/1 replacement sash.

605 8th St., Varsity Inn

Block/Lot: 705/2

Contributing: Yes

An interview with this building's current owner revealed a construction date of 1905, with an east addition in 1930. The building is Second Empire in style, and 3 ½ stories tall. It has a mansard roof at the original block, and flat roof at the east addition. The wall fabric is brick and wood clapboard; the fenestration is varied and modern. The Arts and Crafts brackets and detailing under the roof dormer gables was added in the 1930s.

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Ocean City Residential Historic District
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Description

617 8th St., Sandaway Inn (Photo 41)

Block/Lot: 705/19

Contributing: Yes

This structure has been heavily altered, although it contributes to the district in its essential form and plan. Constructed c. 1900, it appears to have originally exhibited Second Empire style detailing. It is 4 stories in height, with a brick foundation and flat roof. The wall fabric is brick at the 1st story, with vinyl siding above. Windows are 1/1 sash (some original). Some of the original stained glass remains at the second floor, east elevation.

701 8th St., Ocean City Plaza Hotel (Photo 42)

Block/Lot:

Contributing: Key

This six-story hotel, identified on the Sanborn map of 1909 as "The Headam," and known today as the Ocean City Plaza Hotel (currently for sale) dominates the corner of 8th and Ocean and stands as a reminder of the historic and current resort nature of the community. The building is textured concrete block at the first story, frame above. Originally, the building was fronted by a full-height porch; the end bays have been enclosed. A flat roof with bracketed cornice crowns the building. Windows are paired 1/1 sash.

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Ocean City Residential Historic District
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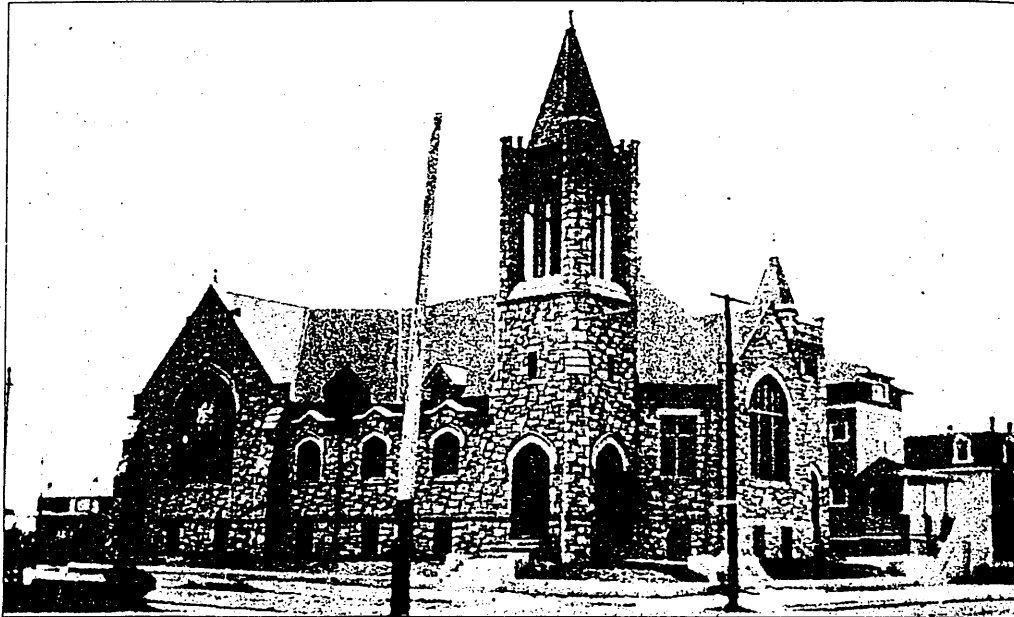
Ocean City Tabernacle and Auditorium Square. This historic postcard, postmarked 1916, shows the original Ocean City Tabernacle building that stood at the center of the district from 1881 until 1955.

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**Ocean City Residential Historic District
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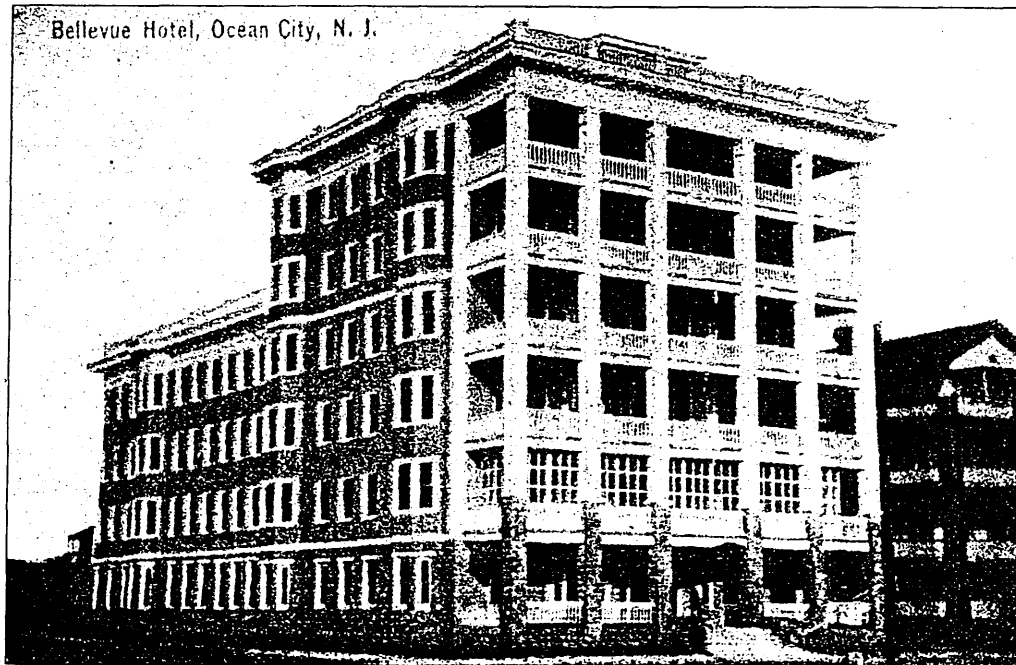
First Presbyterian Church, Seventh Street and Wesley Avenue. This photograph shows the church prior to construction of a large addition during the mid-20th century. It also reveals that the building's corner tower once featured a pyramidal top that was later removed (McLaughlin, 42).

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**Ocean City Residential Historic District
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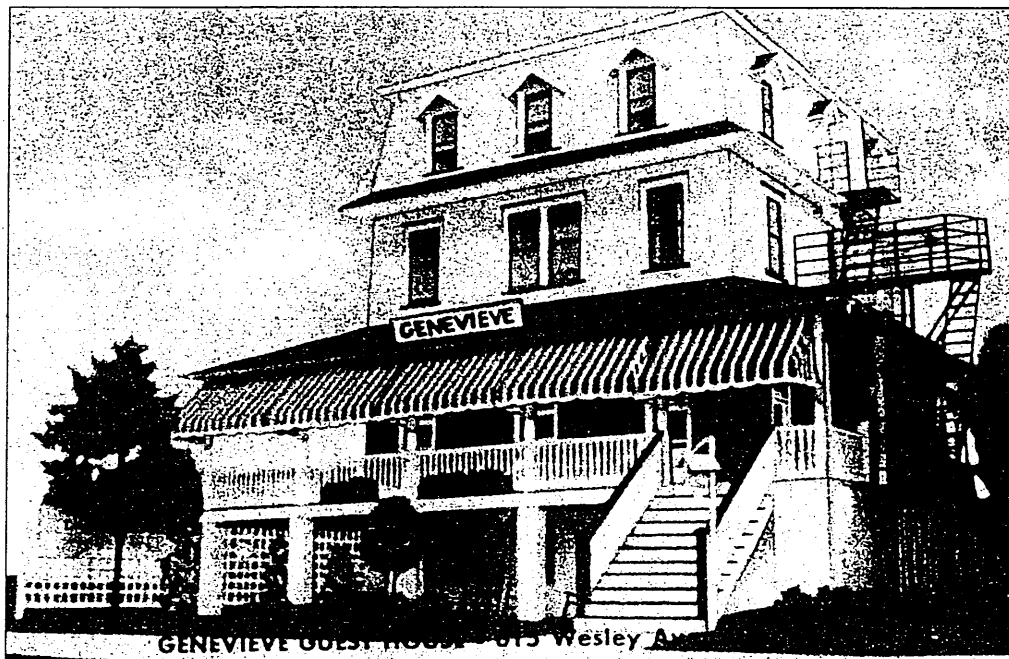
The Ocean City Plaza Hotel (also known as "The Headam" and "The Bellevue"), Eighth Street and Ocean Avenue. Shown in a 1907 postcard, the building has witnessed minimal change to its exterior other than the enclosure of the end bays at the Eighth Street façade (McLaughlin, 49).

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Ocean City Residential Historic District
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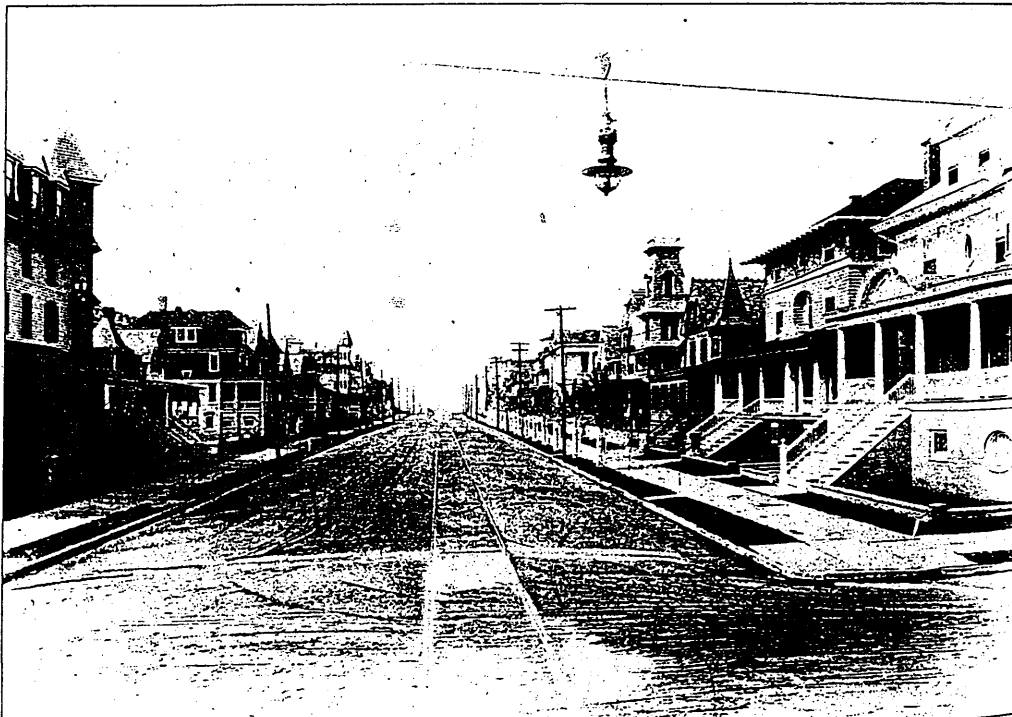
615 Wesley Avenue (Koo-Koos Nest B&B, formerly Genevieve Guest House). Typical example of the Second Empire Style guest house/bed and breakfast. This building has had only minor changes (McLaughlin, 61).

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**Ocean City Residential Historic District
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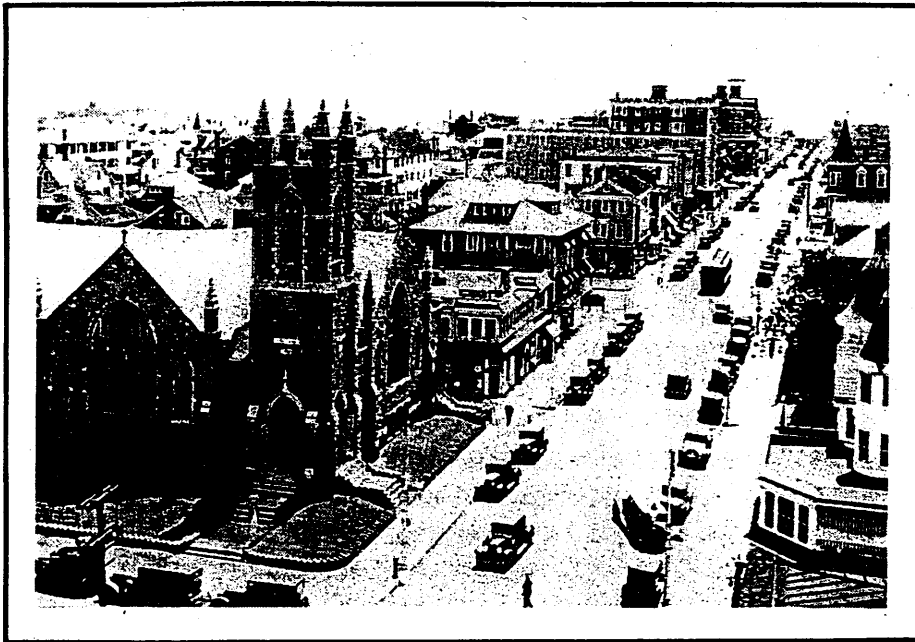
Streetscape, 800 block of Wesley Avenue. This photograph shows the 800 block of Wesley Avenue circa 1915-20; note that the buildings at the right (804, 808, 812 Wesley) retain a high degree of architectural integrity; the street is presently shaded by mature trees (Esposito, 28).

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**Ocean City Residential Historic District
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Streetscape, Eighth Street looking east from Central Avenue. This photograph, taken circa 1930s, shows Eighth Street to have much the same appearance that it has today. St. Peter's United Methodist Church appears at the lower left; 801 Central Avenue is at the lower right. The Ocean City Plaza Hotel is visible in the distance (The 30s in Ocean City, n.p.).

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Ocean City Residential Historic District
Cape May County, New Jersey

Statement of Significance

Summary

The Ocean City Residential Historic District is eligible for the National Register of Historic Places under Criterion A as the well-preserved initial settlement of Ocean City, New Jersey, founded as one of several religious resorts along the New Jersey coast in the late 19th century. Originally known as Peck's Beach, Ocean City is a long barrier island at the northern end of Cape May County. The island remained largely undeveloped and uninhabited until 1879, when a group of Methodist ministers selected it for the site of their new religious community. Development was rapid, and centered on the grassy camp meeting grounds that occupied a strip of land between Fifth and Sixth Streets on the northern part of the island. A large number of permanent residential structures were erected during the 1880s and 1890s, reflecting the range of architectural styles popular during the Victorian era. By the late 1920s, available lots in the district were nearly fully developed, with Colonial Revival and Craftsman style structures joining the earlier dwellings. The Ocean City Residential Historic District survives today as a significant example of the type of religious resort community that was created along New Jersey's shore during the second half of the nineteenth century, and stands in contrast to other Cape May County barrier islands, founded purely as pleasure resorts.

Initial Settlement

An early description of Peck's Beach was penned in 1633 by a visitor to the area named David Pieter de Vries, who wrote in his diary, "Came at evening to the mouth of Egg Harbor; found between Cape May and Egg Harbor a slight sand beach full of low sand hills. Egg Harbor is a little river or kill and inside the land is broken and within the bay are several small islands. Somewhere further up in the same direction is a beautiful highwood."¹

Cape May County, of which Ocean City ultimately became a part, was formed in 1685, but for many years, the portion of the county that would eventually be known as Ocean City remained either undeveloped or sparsely developed. Historians note that early in its history, the near-vacant expanse of Peck's Beach was used as a location for beaching whales, as whaling was an important local industry.²

¹ As quoted in L. T. Stevens, History of Cape May County, Cape May, NJ, 1897, 21.

² J.E. Voss, Summer Resort: An Ecological Analysis of a Satellite Community, Philadelphia, 1941, 16.

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Ocean City Residential Historic District
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Statement of Significance

Lifesaving stations, designed to aid victims of shipwrecks, began to be constructed along the New Jersey coast during the late 1840s, with one of the first being located at Peck's Beach. Early histories note that prior to its official settlement in 1879, there were several families occupying the island, including the Kittles, Robinsons, and Somers. These residents tended to settle at the north end of the island, near what would ultimately become the campgrounds of the Ocean City Association. All the land north of about 13th Street was, prior to its purchase and development by the Association, the property of the heirs of Richard Somers. The most noted early resident of the area, though, was Parker Miller, who built a home at what later became 7th Street and Asbury Avenue circa 1850s. Mr. Miller's purpose for coming to Ocean City was to serve as an "agent for marine insurance companies and other maritime concerns, to protect their interests in stranded and wrecked vessels."³

True settlement of Ocean City occurred in 1879.⁴ A group of Methodist ministers, led by the Reverends S. Wesley Lake, James E. Lake, and Ezra B. Lake, and eventually joined by Rev. William B. Wood, Rev. William H. Burrell (or Bruell), Hon. Simon Lake, Sr., Rev. W.E. Boyle, and Charles Mathews, Esq. met in Philadelphia and first formed the New Brighton Association, which served as a land improvement company and camp meeting association. The association was incorporated as the Ocean City Association on October 20, 1879. Although the motivations of the founders were primarily to create a religious community that followed the tenets of the Methodist Church, some sources allude to the fact that the founders were also intent on having their enterprise be financially, as well as spiritually, profitable.⁵

In the year following the organization of the Ocean City Association, the area that would ultimately encompass at its core the Ocean City Residential Historic District - i.e. Fourth, Fifth, Sixth, Seventh, and Eighth Streets, extending from the Bay to the Ocean - was laid out, cleared, and graded.⁶ Additionally, the remainder of the island was surveyed. The new community was planned around a central campground area between Fifth and Sixth Streets, with surrounding streets laid out in a grid pattern. This settlement pattern was established for Methodist camp meeting resorts in New Jersey earlier in the

³ For information on early residents, see H. Lee, Ocean City Memories, Ocean City, NJ, 1979.

⁴ In contrast, Cape May, at the southern tip of Cape May County, began to develop as a seaside resort circa 1800.

⁵ Voss states this quite clearly. J.E. Voss, 20.

⁶ Voss, 23.

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Ocean City Residential Historic District
Cape May County, New Jersey

Statement of Significance

century, with the founding of South Seaville Meeting in 1863-64, and was also adopted at Ocean Grove and Asbury Park prior to the development of Ocean City.⁷

The first public sale of lots was held on May 25, 1880. Within the first year, 508 of 995 lots were sold. Thirty-five dwellings were constructed on those lots in 1880, as well as a hotel, ten private stables, and two public bath houses.⁸ Those purchasing land from the Association were guided by a strict moral code that was outlined within their deeds. If they failed to comply with such restrictions, their land would revert to the Association.⁹

In 1881, a frame Auditorium was built between Fifth and Sixth Streets and Asbury and Wesley Avenues, which is today the site of the Ocean City Tabernacle. All other lots between Fifth and Sixth Streets, from the oceanfront to the bay, were set aside as parkland. Early development was centered on the blocks surrounding the Auditorium, and along the oceanfront, which at that time was only a block and a half to the east of Ocean Avenue. The first camp meeting was held even prior to completion of the Tabernacle, attracting approximately 1,000 participants. The National Temperance Camp Meeting was held in Ocean City soon after its development, and several early cottages associated with these meetings remain standing today, including the buildings at 411 and 629 Central Avenue, and 408 and 410 Ocean Avenue.¹⁰

Cape May County historian Jefferey Dorwart reports that the city's original residents (those who populated the settlement at the northern end of the island) fell into three categories: 1) those who accompanied Simon Lake from Atlantic County; 2) Philadelphia residents; and 3) those who resided in local Cape May communities including Upper and Dennis Townships, some of whom retained in-shore dwellings.¹¹ Naturally, the founders of the community also settled there; one of the Ocean City founders, Rev. Ezra Lake, erected a home at the corner of Fifth Street and Wesley Avenue (in the early 1880s), which remains today as the Scotch Hall Restaurant. Rev. William H. Burrell, another founder,

^{7 7} S. Allaback, ed., Resorts & Recreation; an Historic Theme Study of the New Jersey Coastal Heritage Trail Route, Mauricetown, NJ, 1995, 61.

⁸ This information is noted in Voss, 23.

⁹ S. Allaback, ed, 47-67.

¹⁰ This information was provided by the Ocean City Historic Preservation Commission.

¹¹ J. M. Dorwart, Cape May County, New Jersey, New Brunswick, NJ, 1992, 144.

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Ocean City Residential Historic District
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Statement of Significance

constructed a dwelling across the street from Rev. Lake (in the early 1880s) at the northwest corner of Fifth and Wesley.¹²

The need to provide access to the quickly developing resort was critical. Early means of transportation included steamboats, which the founders purchased and ran between Somers Point and Ocean City. From Somers Point, travelers could take the railroad and connect with the Philadelphia-Atlantic City trains. By June, 1883, a road to the mainland was completed, meeting Ocean City at 34th Street. As a result, additional lots were sold in that area and a second city "center" emerged. This center was focused less on the concept of a religious retreat than was the island's first settlement, but it never really rivaled the primacy of the area north of Ninth Street.

Early in Ocean City's history, numerous hotels were built to accommodate vacationers; the first hotel, known as The Brighton, was erected at Ocean and 7th Streets.¹³ Over the course of the next several decades, other hotels followed, including The Arlington (416-418 Wesley); Hotel Mayberry (8th and Wesley); the Scarborough (720 Ocean); the Wyoming (724 Ocean); and the Luray (632 Wesley),¹⁴ all of which were located either within or adjacent to the Ocean City Residential Historic District.

Ocean City became a borough in 1884. In that same year, the West Jersey Railroad began to provide service to the community, with tracks running north-south along West Avenue. Electric trolley lines were installed along Wesley Avenue in 1895. Thus, within the first fifteen years of its founding, Ocean City had witnessed considerable growth, enough to support new forms of government and transportation, and which would not begin to abate for another twenty years.

Twentieth-Century History

The character of Ocean City in the early years of the twentieth century was described by a visitor to the island in the year 1913: "The city from end to end has a remarkably clean appearance. No stables are

¹² Lee, 1979, 59.

¹³ The hotel is no longer extant; it was removed in 1940. Allaback, 61.

¹⁴ The buildings associated with the Scarborough, the Wyoming, and the Luray remain and are included in the Ocean City Residential Historic District. The Scarborough retains its original name.

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Ocean City Residential Historic District
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allowed to be built on the streets, and automobiles and motor trucks are so numerous that horse vehicles are the exception. The city is exclusively lighted by electricity, electric bulbs and gas stoves being in all the better-class houses."¹⁵ The author compared Ocean City to Atlantic City, stating "I can't say that I like Atlantic City. It appeals to the senses, but not to the soul. It impresses me as noisy, showy, and fast...I much prefer the quieter, safer, and more orderly Ocean City..."¹⁶

Ocean City remained a quiet, religious resort community (albeit enhanced by a relatively tame recreational boardwalk, amusement piers, and a Yacht Club) until the late 1920s. However, between 1920 and 1930, the population of Ocean City more than doubled, bringing with it land speculation, new building, and improvements to existing infrastructure.¹⁷ It was during this period that many of the Craftsman and Colonial Revival style homes were erected in the Ocean City Residential Historic District, filling nearly all remaining lots and creating the dense pattern of development that exists today.

The Depression era signaled a period of decline for Ocean City. In 1929, Ocean City came under investigation by the office of the county prosecutor when the Mayor, Joseph G. Champion, was suspected of "protecting gambling and liquor interests in his resort town."¹⁸ Although Champion managed to remain as mayor, he lost his position as a freeholder in 1931, and the investigation cast a shadow over the resort town. The year 1929 seemed to signal a turning point in the fortunes of the barrier islands in general, with the crash of the stock market and the beginning of the Depression. Since much of the economy was based on tourism, economic fortunes declined sharply and the building frenzy that had characterized the 1920s ceased. From a development standpoint, growth was limited, if not halted, during this era.

A 1930 publication on Cape May County described the picturesque setting of Ocean City and noted that "The high moral tone of the municipality has attracted a refined, clean-minded clientele, and has caused

¹⁵ W. Wilder, Seaside Scenes and Thoughts; Some Extracts from a Diary, Boston, 1914, 12.

¹⁶ W. Wilder, 86.

¹⁷ Voss, 32.

¹⁸ Dorwart, 205. Dorwart explains that Cape May County politics played a considerable role in the investigation of Champion. Champion was gaining in influence, and represented a city whose population was one of the most diverse – also foreign-born – in the county. Dorwart notes that "Ocean City contained the second-largest concentration of Italian-American, Irish-American, and African-American residents in the entire county." (Dorwart, 206.)

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Ocean City Residential Historic District
Cape May County, New Jersey

Statement of Significance

the resort to be nationally recognized as 'America's Greatest Family Resort.'¹⁹ Despite the fact that the 1960s saw a loosening of the strict laws regarding prohibitions against certain activities on Sunday that had served that community since its inception, with blue laws finally being overturned completely in 1986,²⁰ Ocean City was still being characterized as a "family centered resort" in the 1970s.

The physical character of Ocean City and other Cape May County barrier island communities began to change radically in the 1980s, when developers began to seek to maximize profits by developing previously open parcels as well as through the replacement of older historic dwellings with larger structures. This situation continues to threaten original neighborhoods within Ocean City today. The nature of barrier islands, where storms are frequently destructive, combined with high property values within New Jersey, have made it difficult for Cape May County islands to protect and preserve districts that represent their original settlement; however, Ocean City's core residential neighborhood survives largely intact.

Historical Significance – New Jersey's Religious Resorts in the Nineteenth Century

The development of religious resorts along the coast enjoys a long history in New Jersey. According to Resorts and Recreation; an Historic Theme Study of the New Jersey Coastal Heritage Trail Route, published by The Sandy Hook Foundation, Inc. and the National Park Service, the development of religious resorts in this area actually preceded the arrival of tourism.²¹ The report cites the location of a Quaker meeting in Little Egg Harbor in the 18th century in what is now Tuckerton, but credits the Methodists, Presbyterians, and Baptists with serving as the most active settlers. Methodist camps, of which Ocean City is an example, began to be located along the New Jersey shore in 1863-64 with the founding of South Seaville. Other examples included Ocean Grove (1860s; actually the first religious resort on the shore), Asbury Park (1871), Island Heights (1878), and Atlantic Highlands (1880s). Such religious resorts stood in direct contrast with other New Jersey coastal communities, where pleasure was paramount. For instance, "The nearby town of Long Branch in the late 1800s had achieved a level of

¹⁹ J. Way, An Historical Tour of Cape May County, NJ, Sea Isle City, NJ, 1930, 19.

²⁰ T. Cain, Peck's Beach; A Pictorial History of Ocean City, New Jersey, Harvey Cedars & Surf City, NJ, 1988, 32. The Tabernacle building, still at the center of the district although rebuilt during the 1950s, continues to thrive and to attract a variety of religious speakers.

²¹ S. Allaback, ed., 47-67.

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Ocean City Residential Historic District
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Statement of Significance

decadence that caused on boastful town official to christen it 'The Monte Carlo of America.' Gambling houses, a race track and prostitution characterized the wealthy community..."²²

Ocean Grove served as the primary inspiration for the development of Ocean City, from its name to the way in which it was laid out. There were, however, several important distinctions between the two. Whereas Ocean City's approach to maintaining a high moral environment within the community was to place deed restrictions on each property that was sold, Ocean Grove organizers followed a different path, with their Association retaining title to all land and leasing it to those who gathered there. In Ocean Grove, there was a much stronger tradition of dwelling in temporary, canvas tents, whereas in Ocean City, permanent homes were constructed from the outset. Ocean Grove's dwellings tended to fit the rural cottage mode, but Ocean City's more strongly reflected the styles that were popular throughout the state, even in more urban neighborhoods. Finally, Ocean Grove's reputation as a religious retreat continues today, while Ocean City – although still known as a family-oriented resort – has lost much of its religious flavor.

Historical Significance – New Jersey's Barrier Islands

New Jersey's barrier islands were slow to witness development for obvious reasons, including the difficulty of access and the vulnerability to storms. The five islands that protect the Cape May County peninsula along its eastern edge – Peck's Beach (Ocean City), Ludlam's Beach (Strathmere and Sea Isle City), Seven Mile Beach (Avalon and Stone Harbor), Five Mile Beach (Wildwoods), and Two Mile Beach (Wildwood Crest) – were, before their settlement, used for pasturing cattle, horses, and sheep; for maritime activities (whaling, oystering); and to support scattered farmhouses and lifesaving stations.²³ However, the nineteenth century brought with it improved means of transportation and certain notions regarding health and the seaside that made development of these islands most attractive. As Dorwart notes, "The barrier islands were pictured by developers and visitors as a rural frontier to the expanding Philadelphia and Camden City urban industrial centers."²⁴

²² Cain, 27.

²³ Dorwart, 141-142.

²⁴ Dorwart, 143.

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Ocean City Residential Historic District
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Statement of Significance

The development of Cape May County's barrier islands shared certain features, including concentrated development that was almost urban in character, and the swift introduction of modern utilities.²⁵ Ocean City was the only Cape May County barrier island settlement founded on religious principles; the others were developed purely as business enterprises. Ocean City is perhaps best compared with its neighbor to the south, Sea Isle City; as Dorwart states, both communities were "quasi-utopian experiments."²⁶

Initial settlement of Sea Isle City occurred during the 1880s – essentially at the same time as Ocean City – following the purchase of the island by Charles Kline Landis. Development was, for the first seventy years of the city's history, confined primarily to the center of the island and to its southern tip. Landis, who had earlier planned Vineland, New Jersey as an agricultural center, was inspired to create Sea Isle City after a trip to Venice, Italy. He envisioned his new town as a pagan resort, creating canals, importing classical statuary, and naming streets after Roman gods. This certainly stood in marked contrast with the more moral goals of Ocean City just to the north.

Conclusion

There have been changes to the Ocean City Residential Historic District over time, specifically the addition of synthetic siding, although there are remarkably few intrusions or non-contributing properties within the district as delineated. Particularly when viewed within the context of Ocean City as a whole, where much of the development is recent or ongoing, and barrier islands in general, this collection of buildings still clearly conveys a sense of the community's roots, retaining its parklike core and varied collection of late nineteenth and early twentieth century dwellings and religious institutions.

²⁵ Dorwart, 150. Dorwart discusses the settlement of the barrier islands; this is one of the best sources of information on these communities.

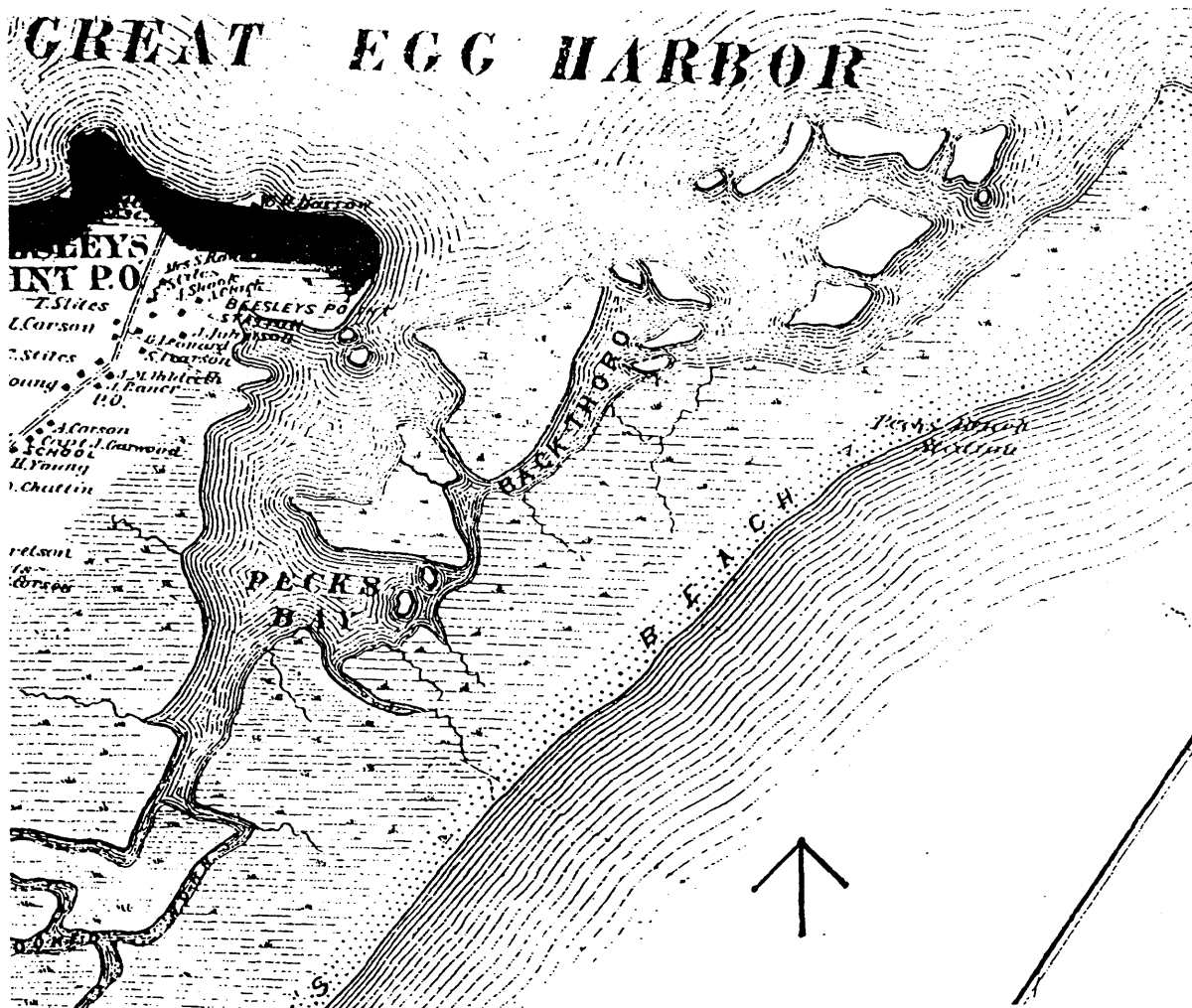
²⁶ Dorwart, 151.

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Cape May County, New Jersey



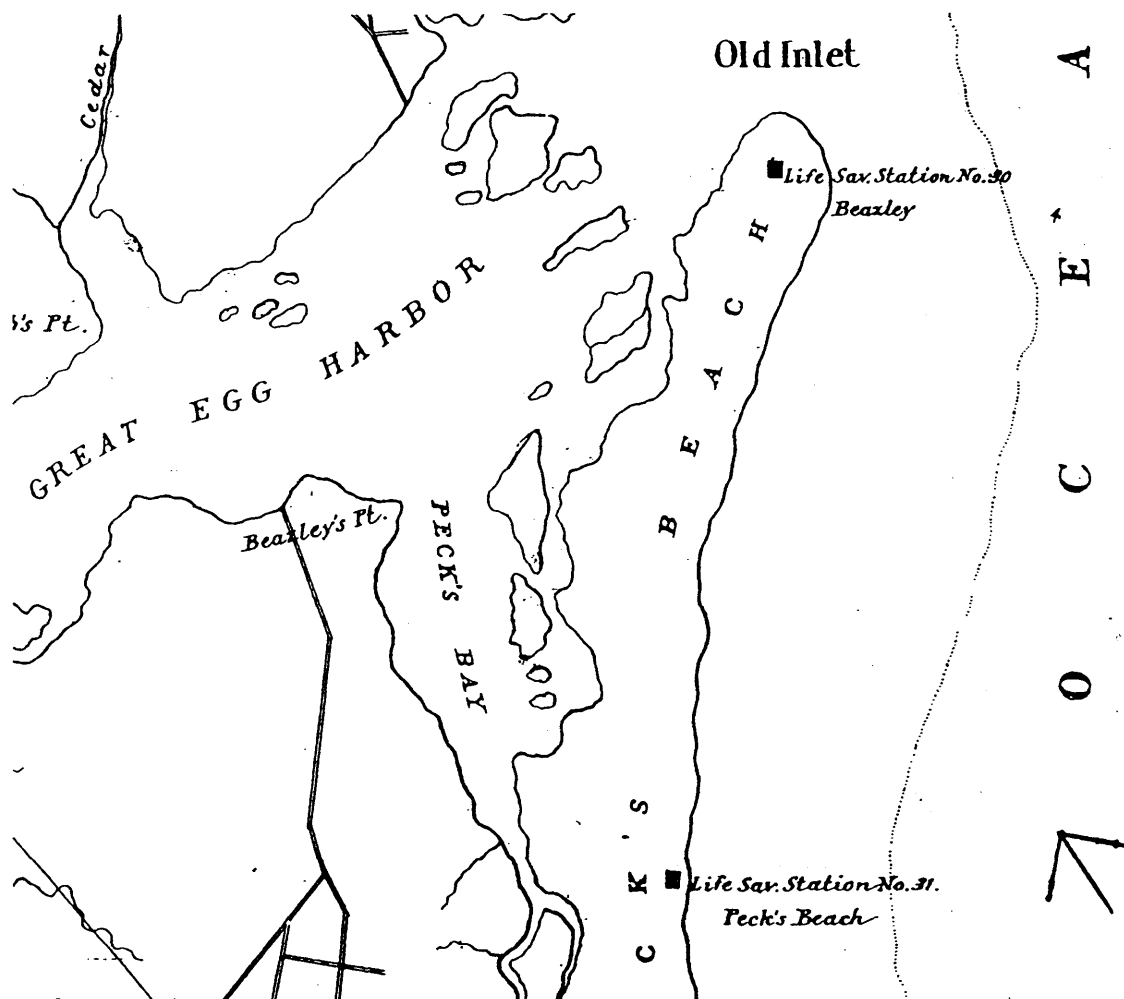
F.W. Beers, Topographical Map of Cape May Co. New Jersey, New York, 1872.

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Cape May County, New Jersey



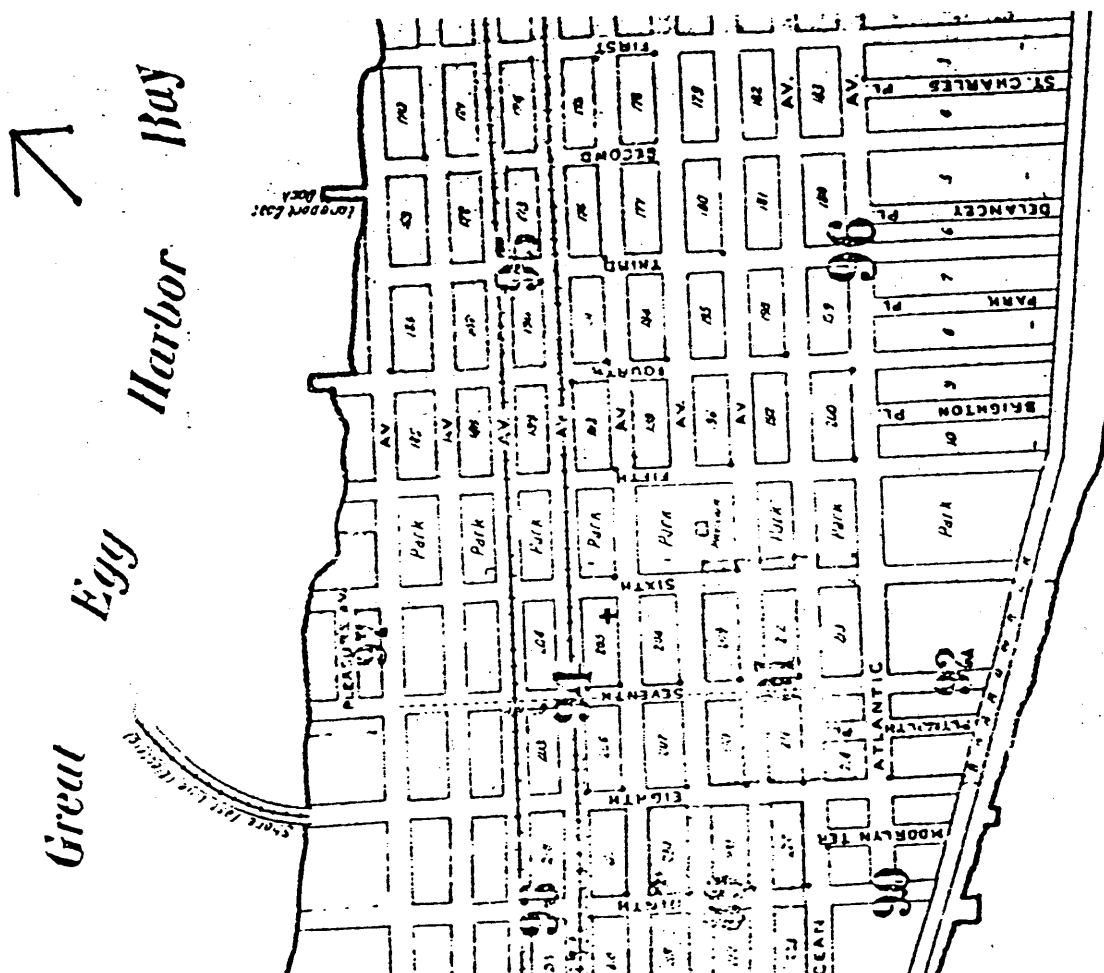
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Philadelphia, 1878.

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Ocean City Residential Historic District
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Sanborn Map Company, Ocean City, New York, 1909. Note street grid has been fully developed by this time.

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Ocean City Residential Historic District
Cape May County, New Jersey

Verbal Boundary Description

Starting at the southeast corner of Asbury Avenue and Fifth Streets, proceed in an easterly direction to center of block 407, at which point turn north and continue to Third Street. From that point head east along the southern edge of Third Street and continue to the center of block 306. Head south along the eastern boundaries of the lots fronting on Central Avenue, continuing to the southeast corner of Block 306, lot 3. Turn west along the southern boundary of lot 3 to Central Avenue. Turn south along Central Avenue to the southern boundary of Block 406, lot 13. Turn east along the southern boundary of lot 13 to the center of block 406. Turn south and follow the eastern boundaries of the lots fronting on Central Avenue to the southwest corner of Block 406, lot 16. From there, turn east and continue to Wesley Avenue. Turn north and continue along the western edge of Wesley Avenue to the southwest corner of Wesley Avenue and Fourth Street. Turn east along the southern edge of Fourth Street and continue to the center of Block 405. Turn south and continue to the southern boundary of Block 405, lot 7. Turn east along the southern boundary of lot 7 to the southeast corner of the lot; turn north and continue to the northeast corner of lot 7. Turn east along the southern edge of Fourth Street to the southeast corner of Fourth Street and Ocean Avenue, then south along the eastern edge of Ocean Avenue to the northwest corner of Block 404, lot 12. Turn east along the northern boundary of lot 12 to the northeastern corner of the lot, thence southerly to the southeast corner of Block 404, lot 6. Turn west along the southern edge of lot 6 to the northeast corner of Block 404, lot 2, then south to Fifth Street. At Fifth Street, turn west along the northern edge of Fifth Street to the northwest corner of Fifth Street and Ocean Avenue. Turn south along the western edge of Ocean Avenue to the southwest corner of Sixth Street and Ocean Avenue. Turn west along the southern edge of Sixth Street to the centerline of Block 602. Turn south, following the western boundary of the lots facing Ocean Avenue to the southern edge Seventh Street. Turn east along the southern edge of Seventh Street to the northwest corner of Block 703, lot 1. Turn south and follow the eastern boundaries of Block 703, lots 1, 2, 3, and 13. At the southeast corner of lot 13, turn west to the eastern edge of Ocean Avenue. Turn south and follow the eastern edge of Ocean Avenue to the northwest corner of Block 704, lot 10. Turn east, and follow the boundaries for Block 704, lot 10. At the southeast corner of lot 10, turn west, and follow the northern edge of Eighth Avenue to the northeast corner of Wesley Avenue and Eighth Street. Turn south, and follow the eastern edge of Wesley Avenue to the southwest corner of Block 804, lot 9; turn east and proceed to the southeast corner of Block 804, lot 9. Turn south, and follow the eastern boundaries of the lots facing Wesley Avenue to the southeast corner of Block 804, lot 3.01. Turn west, and proceed to the eastern edge of Wesley Avenue. Turn north, and follow the street edge to the southwest corner of Block 804, lot 5. Head west to the southwest corner of Block 805, lot 16. Turn north and follow the western boundaries of the lots facing Wesley Avenue to the southwest corner of Block 805, lot 12; turn west and follow the

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Section 10 Page 2

Ocean City Residential Historic District
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southern boundary of Block 805, lot 11 to the eastern edge of Central Avenue. Turn north and follow the eastern edge of Central Avenue to the northeast corner of Central Avenue and Seventh Street. Turn west and follow the northern edge of Seventh Avenue to the southwest corner of Block 604, lot 30; turn north and follow the western boundaries of the lots of Block 604 to the northern edge of Sixth Street. Turn west and head to the northeast corner of Asbury Avenue and Sixth Street. Turn north and follow the western edge of Block 503 to the point of origin.

The boundaries of the Ocean City Residential Historic District are detailed on the accompanying Ocean City Tax Map.

Boundary Justification

The boundaries of the Ocean City Residential Historic District include all historic features that contribute to the significance of the district as the oldest residential settlement on the island. These features include, at the core, the Ocean City Tabernacle property (site of the former Auditorium around which religious life was centered) and surrounding late 19th and early 20th century single-family and duplex residences, other religious facilities, and hotel structures.

Boundaries were drawn to account for visual changes in the character of the district, which included changes in the scale and form of the buildings. Boundary lines follow legally recorded property lines and do not include partial parcels. Other factors used to determine boundaries included the elimination of properties that had witnessed significant loss of integrity through changes in the architectural fabric, inappropriate additions or substantial alteration.

The northern boundary was drawn to include properties in the 300 block of Central Avenue as they are of the scale, type, and age that characterize the majority of the district. The 300 blocks of Wesley and Ocean Avenues, however, have witnessed a loss of integrity attributable to modern infill construction (inappropriate in terms of age and scale) and alterations to older properties that obscure historic fabric (including modern additions and extensive combinations of window replacements and synthetic siding).

At the eastern edge of the district, boundary lines have been drawn to include historic structures on both sides of Ocean Avenue wherever possible, and to encompass the public park that has historically stood

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at the core of this neighborhood. The 600 block of Ocean Avenue comprises largely new construction and has therefore been excluded from the district.

The southern boundary lines take in the historic structures along Eighth Street that retain the greatest degree of architectural integrity, as well as several key residential properties in the 800 block of Wesley Avenue.

At its western edge, the district takes in the eastern side of the 700 block of Central Avenue, but not the western side, in order to include a key religious facility at the corner of Central and Eighth, and to eliminate the open lots and modern structures along the western side of the street. The western boundary is also drawn to take in the entire Ocean City Tabernacle lot. At the northern end, the western boundary includes the buildings in the 300 and 400 blocks of Central Avenue, but does not include properties along Asbury Avenue, as they are of a different scale and do not retain the same degree of architectural integrity that is maintained throughout the rest of the district.

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Ocean City Historic District
Cape May County, New Jersey

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UTM's

Zone 18

5) 536641
4347576

6) 536875
4347947

7) 537246
4348317

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**Ocean City Residential Historic District
Cape May County, New Jersey**

Photographs

The following information applies to all photographs:

3. Name of Photographer: Meredith Arms Bzdak
4. Date of Photographs: October, 2001
5. Location of Negatives: City of Ocean City Department of Community Services

Item 6. Description of View:

- | | |
|-----------|---|
| Photo 1. | View looking northwest from Wesley Avenue. |
| Photo 2. | View looking northwest from Ocean Avenue. |
| Photo 3. | View looking west-northwest from Sixth Street. |
| Photo 4. | View looking northeast. |
| Photo 5. | View looking northwest. |
| Photo 6. | View looking northeast. |
| Photo 7. | View looking northwest. |
| Photo 8. | View looking northeast. |
| Photo 9. | View looking northeast. |
| Photo 10. | View looking southeast, from the corner of 7 th Street and Central Avenue. |
| Photo 11. | View looking southwest from 7 th Street. |
| Photo 12. | View looking northeast from Central Avenue. |
| Photo 13. | View looking east from Central Avenue. |
| Photo 14. | View looking northwest. |
| Photo 15. | View looking northeast from Wesley Avenue. |
| Photo 16. | View looking northeast. |
| Photo 17. | View looking west-northwest. |
| Photo 18. | View looking northeast. |
| Photo 19. | View looking northwest. |
| Photo 20. | View looking southeast. |
| Photo 21. | View looking northeast from Wesley Avenue. |
| Photo 22. | View looking west. |
| Photo 23. | View looking northwest. |

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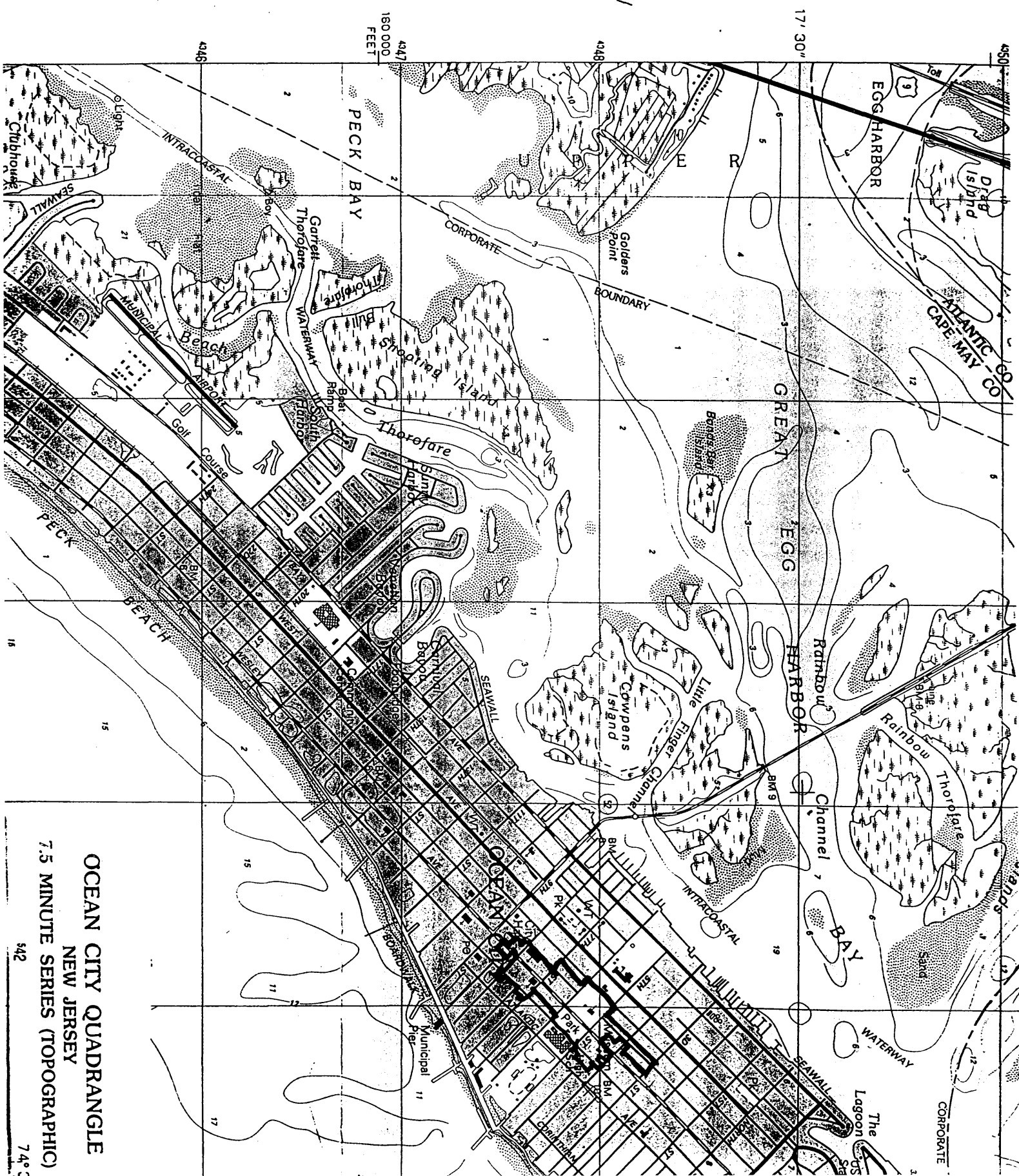
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**Ocean City Residential Historic District
Cape May County, New Jersey**

Photographs

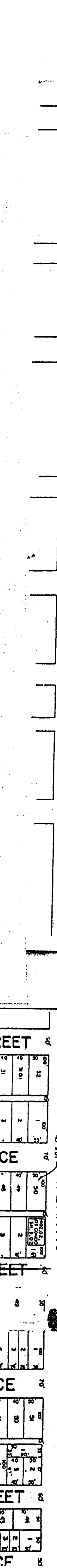
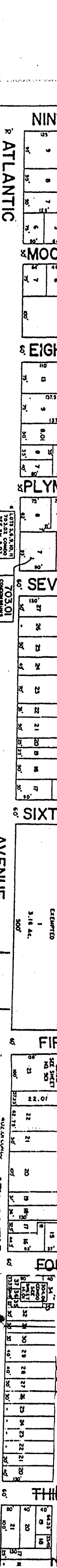
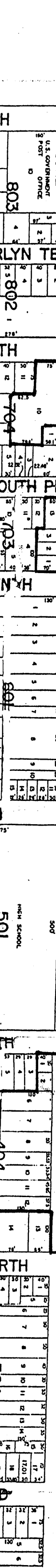
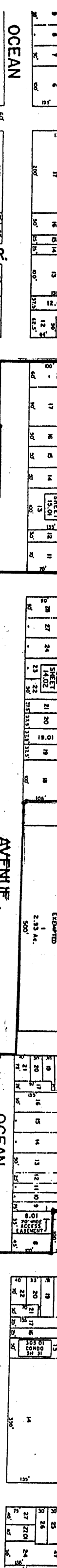
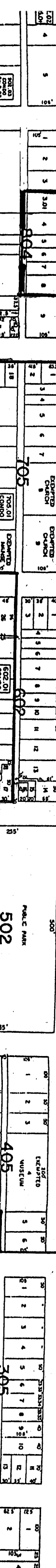
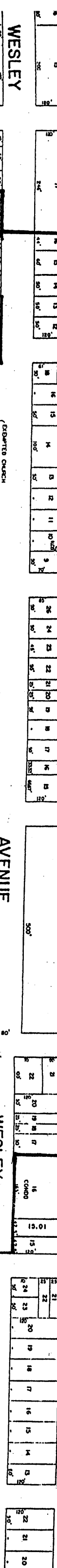
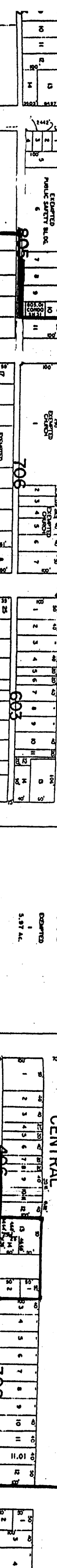
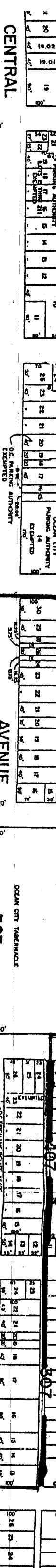
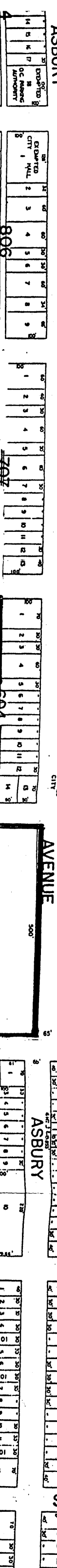
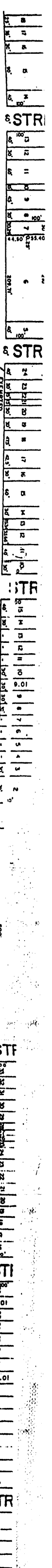
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| Photo 24. | View looking east. |
| Photo 25. | View looking northwest. |
| Photo 26. | View looking east-northeast. |
| Photo 27. | View looking northeast. |
| Photo 28. | View looking northwest. |
| Photo 29. | View looking north-northeast. |
| Photo 30. | View looking northeast. |
| Photo 31. | View looking northwest. |
| Photo 32. | View looking west-southwest. |
| Photo 33. | View looking south. |
| Photo 34. | View looking northeast. |
| Photo 35. | View looking east from 7 th Street and Central Avenue. |
| Photo 36. | View looking south-southwest. |
| Photo 37. | View looking west-northwest. |
| Photo 38. | View looking northeast. |
| Photo 39. | View looking west-southwest from 8 th Street and Wesley Avenue. |
| Photo 40. | View looking south. |
| Photo 41. | View looking northwest. |
| Photo 42. | View looking northeast. |
| Photo 43. | View looking southeast. |

Ocean City
Residential
District

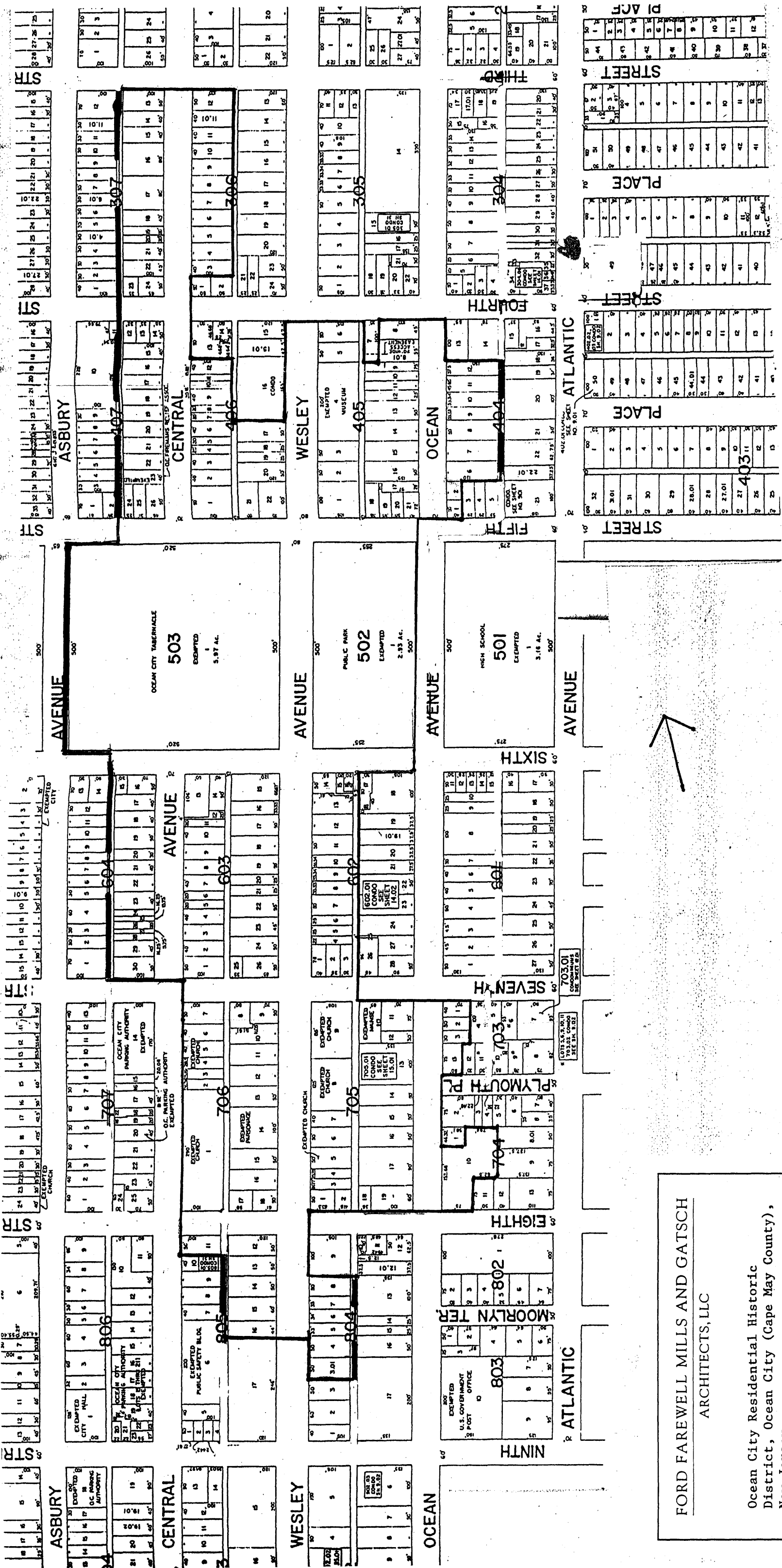


OCEAN CITY QUADRANGLE
NEW JERSEY
7.5 MINUTE SERIES (TOPOGRAPHIC)

542 74° 3'



FORD FAREWELL MILLS AND GATSCHE
ARCHITECTS, LLC
Ocean City Residential Historic
District, Ocean City (Cape May County),
New Jersey
District Boundaries
1" = approx. 250'
103 CARNEGIE CENTER, SUITE 301 PRINCETON, NJ 08540-6235

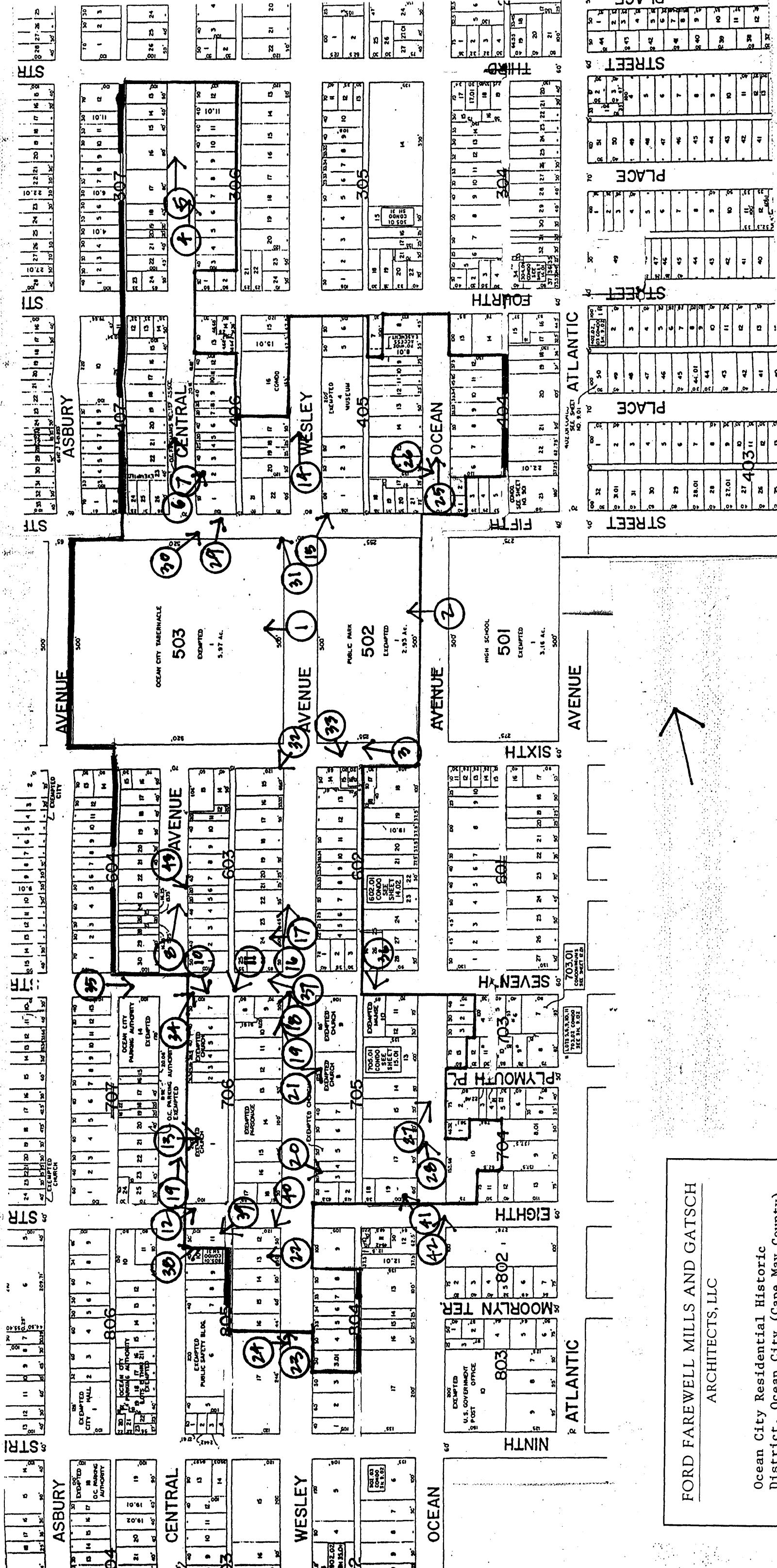


FORD FAREWELL MILLS AND GATSCH
ARCHITECTS, LLC

Ocean City Residential Historic
District, Ocean City (Cape May County),
New Jersey

District Boundaries

1" = approx. 250'



FORD FAREWELL MILLS AND GATSCH
ARCHITECTS, LLC

Ocean City Residential Historic
District, Ocean City (Cape May County),
New Jersey

Key to Photographs

1" = approx. 250 mi.

Appendix E

OCEAN CITY RESIDENTIAL HISTORIC DISTRICT NOMINATION, 2001



City of Ocean City **Historic Preservation Plan**

Background and Introduction.

Originally known as Peck's Beach, Ocean City is a long barrier island at the northern end of Cape May County. The island remained largely undeveloped and uninhabited until 1879, when a group of Methodist ministers selected it for the site of their new religious community. Development was rapid, and centered on the grassy, camp meeting grounds that occupied a strip of land between Fifth and Sixth Streets on the northern part of the island. A large number of permanent residential structures were erected during the 1880s and 1890s, reflecting the range of architectural styles popular during the Victorian era. By the late 1920s, available lots in the district were nearly fully developed, with Colonial Revival and Craftsman style structures joining the earlier dwellings.

Ocean City's heritage is rich and varied. Historic properties are physical links to the past that provide meaning to the present and continuity to the future. They are physical records of the places, the events, and especially the people that helped shape the broad patterns of Ocean City's development.

A Historic Preservation Plan Element was included in the City's 1988 Master Plan. The 1988 Plan briefly describes the most prominent historic sites in the City and recommends a more detailed analysis of historical structures and possible State and National Register designations. An amendment to the Historic Preservation Plan adopted in December 1989 proposes establishing an historic district and Historic Preservation Commission.

This update and amendment to "Historic Preservation Plan" has been prepared in response to recommendations contained in the Ocean City Strategic Recovery Planning Report (October 7, 2015), and has been made possible with funding provided by a Post-Sandy Planning Assistance Grant administered by the New Jersey Department of Community Affairs.

Historic District



The Ocean City historic district was created in 1991 and includes the area from Third to Eighth streets along Wesley, Ocean and Central avenues on both sides, and Eighth to Ninth streets on Wesley Avenue, as well as U.S. Life Saving Station 30 at Fourth Street and Atlantic Avenue.

The Ocean City Residential Historic District survives today as a significant example of the type of religious resort community that was created along New Jersey's shore during the second half of the nineteenth century, and stands in contrast to other Cape May County barrier islands, founded purely as pleasure resorts.

The Historic Residential District was Nationally-registered on March 20, 2003 (NR# 03000129) [National Register of Historic Places](#), and State-registered January 15, 2003. The original nomination document found that,

“There have been changes to the Ocean City Residential Historic District over time, specifically the addition of synthetic siding, although there are remarkably few intrusions or non-contributing properties within the district as delineated. Particularly when viewed within the context of Ocean City as a whole, where much of the development is recent or ongoing, and barrier islands in general, this collection of buildings still clearly conveys a sense of the community's roots, retaining its parklike core and varied collection of late nineteenth and early twentieth century dwellings and religious institutions.”

A complete listing of properties within the Historic District is included in Table 1. Figure 1 depicts the locations and designations of these historic properties and sites.

Historic Preservation Ordinance

The City's historic preservation regulations are codified as Article 1800 of the City Code. The Code sets forth rules for establishing an historic preservation

commission, and the commission's powers and duties; criteria for designating historic districts and sites; permit requirements and application review procedures; standards and design guidelines; and demolition. The Historic Preservation Commission of Ocean City was established pursuant to N.J.S.A. 40:55D-107 et seq. by Ordinance #89-24.

Historic Preservation Guidelines

The City's Historic District Guidelines prepared by the Rothe Partnership in 1991 are intended to assist property owners, the Historic Preservation Commission and all others in the implementation of the Historic Preservation Ordinance. These Guidelines contain recommendations for the most appropriate historic forms, materials and methods addressing the elements of design which are common to all building types and styles. The City's Guidelines incorporate the Secretary of "The Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings."

Sandy's Damage to Historic Sites

Several historic Ocean City properties were named recipients of Hurricane Sandy Disaster Relief Grants, with awards totaling over \$1.3 million. Recipients include St. Peter's United Methodist Church at \$145,229; First Presbyterian Church at \$151,000; My Shore House at \$335,879, the city-owned Ocean City Transportation Center at \$501,000; US Life Saving Station 30 at \$143,031; and City Hall at \$230,000.

Sandy Disaster Relief Grants for historic properties are intended to fund the preservation, stabilization, rehabilitation and repair of New Jersey historic structures that were damaged by Hurricane Sandy, which pounded the Jersey coastline in October 2012, causing widespread flooding and property damage.



Floodwaters from [Hurricane Sandy](#) damaged the first floor of City Hall causing the offices to be relocated for over a year. City Council approved a \$1.17 million contract to rebuild and improve the first

floor, including improved flood gates, water-proofing up to 4 feet deep, vapor barrier, elevation of all electrical components, windows, doors, and a new layout that added a public information area and larger bathrooms.



Ocean City Tenth Street Station was built in 1898 by the Ocean City Railroad, which was acquired by the Atlantic City Railroad in 1901, and later by the Pennsylvania-Reading Seashore Lines. Trains last served the station in August 1981, when service was cancelled due to poor track conditions and limited funding from the New Jersey Department of

Transportation. Tenth Street Station was added to the National Register of Historic Places on June 22, 1984. Now known as the Ocean City Transportation Center, the building is in use as a New Jersey Transit bus station.

During Hurricane Sandy, the Transportation Center was flooded and severely damaged. City Council awarded a restoration contract for \$522,826 to TNT Construction Company, Inc. of Deptford. The Sandy Disaster Relief Grant will help pay for the majority of this work.



Lifesaving stations, designed to aid victims of shipwrecks, began to be constructed along the New Jersey coast during the late 1840s, with one of the first being located at Peck's Beach. This Ocean City station was called Beazeley's Station until 1883. Rebuilt in 1885-1886, it is the only U.S. Life Saving Service

station left in New Jersey that was rebuilt according to the Service's distinctive 1882-type design. This design is both stunning architecturally, with its gabled roof and lookout tower, and highly effective in the use of space to house both boats and surfmen.

In 1905-06, the station was expanded to add a boat bay, a wrap-around porch, and other improvements. The footprint of the building was doubled, and the structure is the only surviving 1882-type station to be expanded according to the historic New Jersey Pattern.

In 1915, the U.S. Coast Guard absorbed the U.S. Life Saving Service and assumed control of the Ocean City Station. It is the last of the three stations that were located on the island. The others were the Peck's Beach and Corson's Inlet Stations. The Station passed into private hands in 1945.

A major renovation project on the downstairs was completed after floodwater from Sandy caused considerable damage. US Life Saving Station 30, located at Fourth Street and Atlantic Avenue, is currently undergoing extensive exterior renovation. However, there was damage to the exterior of the structure during Hurricane Sandy, as well as to the grading and slate sidewalk. The Sandy Disaster Relief Grant will pay for these repairs.

Ordinance Considerations

The following potential changes to Article 1800 may be considered.

- Amending the definition of "alteration" to include replacement of an existing portion of an existing building.
- A definition of "contributing property," which will be defined as a building, site, structure or object that was constructed during the historic district's period of significance, is an integral part of the theme of the district, and constitutes the historic district's significance when taken in aggregate with other contributing buildings;
- A definition of "key building," which will mean a structure of such outstanding quality and state of preservation that it independently enhances the district's significance;
- A definition of "noncontributing building";
- A definition of "maintenance."
- Under "Powers and Duties of the Commission," include "recommend the purchase of properties," estates, easements, rights, restrictions and

less than fee acquisitions, subject to final approval of City Council and at the direction of City Council.

- Under the “Permits” section, in the subsection “Actions Requiring Review,” add: “In the event the change in exterior appearance is obstructed by vegetation or an accessory structure, then the change is subject to review” in regard to a change in exterior, as well as change in existing walls, fences, porches, railings, steps or signs or construction of any of those, if visible to the public from a name or numbered street.
- In that same section, under the subsection for application procedures, requirements for the application form are removed. Add a subsection on required documents and compliance certification.
- In the subsection “Application to Demolish or Move a Structure,” add “The integrity of historic districts depends on the preservation and retention of the original historic structures. Therefore, the review of applications for demolition should be undertaken with the greatest care.”
- Amend the penalties to make them more severe, including from not more than \$25 a day to not more than \$100 a day for each day up to 10 days in violation of the ordinance; between 11 and 25 days, from not more than \$25 per day to not more than \$100 per day; and for each day beyond 25 days, from not more than \$75 per day to not more than \$500 per day. The jail term, not to exceed 90 days, remains unchanged.

National Flood Insurance Program

The National Flood Insurance Program (NFIP) gives special consideration to the unique value of one of historic buildings, landmarks, and sites. It does so in two ways. First, the NFIP floodplain management regulations provide significant relief to historic structures. Historic structures do not have to meet the floodplain management requirements of the program as long as they maintain their historic structure designation. They do not have to meet the new construction, substantial improvement, or substantial damage requirements of the program. This exclusion from these requirements serves as an incentive for property owners to maintain the historic character of the designated structure (44 CFR

§60.3). It may also serve as an incentive for an owner to obtain historic designation of a structure.

Secondly, a designated historic structure can obtain the benefit of subsidized flood insurance through the NFIP even if it has been substantially improved or substantially damaged so long as the building maintains its historic designation. The amount of insurance premium charged the historic structure may be considerably less than what the NFIP would charge a new non-elevated structure built at the same level. Congress requires that the NFIP charge actuarial rates for all new construction and substantially improved structures (National Flood Insurance Act of 1968, 42 U.S.C. 4015).

Although the NFIP provides relief to historic structures from having to comply with NFIP floodplain management requirements for new construction, communities and owners of historic structures should give consideration to mitigation measures that can reduce the impacts of flooding on historic structures located in Special Flood Hazard Areas (44 CFR §60.3). Mitigation measures to minimize future flood damages should be considered when historic structures are rehabilitated or are repaired following a flood or other hazard event. Qualified professionals such as architects, historic architects, and engineers who have experience in flood mitigation techniques can help identify measures that can be taken to minimize the impacts of flooding on a historic structure while maintaining the structure's historic designation.

Floodplain Management Requirements that Provide Relief for Historic Structures

The NFIP floodplain management requirements contain two provisions that are intended to provide relief for "historic structures" located in Special Flood Hazard Areas:

- (1) The definition of "substantial improvement" at 44 CFR 59.1 includes the following exclusion for historic structures, *"Any alteration of a "historic structure", provided that the alteration will not preclude the structure's continued designation as an "historic structure".* The same exemption also applies to "historic structures" that have been "substantially damaged".

This provision exempts historic structures from the substantial improvement and substantial damage requirements of the NFIP.

(2) The other provision of the NFIP floodplain management regulations that provides relief for “historic structures” is the variance criteria at 44 CFR 60.6(a). This provision states: *“Variances may be issued for the repair or rehabilitation of historic structures upon a determination that the proposed repair or rehabilitation will not preclude the structure’s continued designation as a historic structure and the variance is the minimum necessary to preserve the historic character and design of the structure.”*

Under the variance criteria, communities can place conditions to make the building more flood resistant and minimize flood damages, but such conditions should not affect the historic character and design of the building.

Communities have the option of using either provision for addressing the unique needs of “historic structures”. Communities should adopt only one option to address “historic structures.” Some communities have chosen to adopt an ordinance that requires variances for improvements or repairs to “historic structures” and do not exclude such improvements from the substantial improvement definition in their ordinance. Other communities include the “historic structures” exemption as part of their “substantial improvement” definition. In either case, “historic structures” can be excluded from the NFIP elevation and floodproofing requirements. Whether a community exempts a “historic structure” under the substantial improvement definition or through the variance process, the exemption of the “historic structure” from the NFIP floodplain management requirements should be documented and maintained in the community permit files.

However, if plans to substantially improve a “historic structure” or repair a substantially damaged “historic structure” would result in loss of its designation as an “historic structure”, the structure no longer qualifies for the exemption and would be required to meet the NFIP floodplain management regulations (44 CFR §60.3). This determination needs to be made in advance of issuing a permit.

This provides an incentive to the property owner to maintain the structure's historic designation rather than altering the structure in such a way that it loses its designation as a "historic structure".

Even if a "historic structure" is exempted from the substantial improvement and substantial damage requirements, consideration should be given to mitigation measures that can reduce the impacts of future flooding. There are mitigation measures that can reduce flood damages to historic structures without affecting the structure's historic designation.

Flood Insurance for Historic Structures

In addition to the relief from the NFIP floodplain management requirements described above, owners of "historic structures" can obtain and maintain flood insurance at subsidized rates. Flood insurance coverage is required for most mortgage loans and for obtaining Federal grants and other financial assistance. The ability to obtain flood insurance coverage is also important to ensuring that historic structures can be repaired and restored after a flood event.

Minimizing the Impacts of Flooding on Historic Structures Protection Measures for Historic Structures

The primary damage to historic buildings in a flood disaster is from immersion of building materials in floodwaters and the moving force of floodwaters that can cause structural collapse. Storm and sanitary sewer backup during flooding is also a major cause of flood damage to buildings. In addition, floods may cause a fire due to ruptured utility lines; result in the growth of mold and mildew; and lead to swelling, warping, and disintegration of materials due to prolonged presence of moisture.

One of the challenges in mitigating the flood risk to a "historic structure" is the need to incorporate mitigation measures in such a way that the structure does not lose its historic designation. When evaluating mitigation measures for historic structures, care should be taken so that new designs and new materials do not obscure existing significant historic features. Retrofitting a historic structure to reduce flood damages can be done that it has minimal impact on the structure's historic integrity and so that it maintains its historic designation.

A range of mitigation measures may be available for a particular historic structure. By adhering to the *Secretary of the Interior's Standards for the Treatment of Historic Properties* and by seeking the help of an architect or engineering professional experienced in rehabilitating historic structures, a structure's original historic setting, scale, and distinctive features can be preserved. You may want to also refer to the *Preservation Briefs* published by the National Park Service, which provide guidance on preserving, rehabilitating, and restoring historic buildings. You may also want to seek guidance from your State Historic Preservation Officer or Tribal Historic Preservation Officer.

Possible Mitigation Measures

There may be opportunities in Ocean City's central business district to improve resilience from future flooding by implementing measures that have proven successful in other communities.



Following the devastating damage from the 1993 floods, Darlington, Wisconsin found creative solutions to retain the historic charm of its nineteenth century business district, while eliminating the threat of future flood devastation.

The town took advantage of the very high ceilings common to many of the older buildings; their height allowed first floors to be elevated out of flood danger with minimal impact to other historic features. Basements were filled with sand and gravel, floodproofing that portion of the building most vulnerable to flooding, and all utilities were upgraded and raised. All these measures were implemented without altering the exteriors or disrupting the historic integrity of these older buildings.

These mitigation measures resulted in the successful floodproofing of the historic central business district against the 100-year flood event, as well as the revitalization of Darlington's economy.

Protection Measures for Historic Structures

There is a variety of relatively simple measures that can be implemented to minimize the effects of flooding. Although these measures are designed to reduce flood damages, they may not eliminate flooding altogether. Many of the techniques described below may have minimal impact on the character-defining design features of the historic structure and some are relatively inexpensive to implement. Several of these will require a design professional and licensed contractor to implement.

- Relocate contents to a safer location. For example, heirlooms and other cultural resources should be located above the BFE. At a minimum, valuable contents should be removed from flood-prone basements.
- Create positive drainage around the building. In places where ground slope against the building facade is either flat or toward the building, increase the grade immediately adjacent to the facade to achieve positive drainage away from the building. In some situations, existing masonry and concrete window wells around basement windows may need to be built up to retain the extra height of the fill.
- Protect mechanical and utility equipment. Elevating mechanical and utility equipment (including electrical, heating, ventilation, plumbing and air conditioning equipment) above the BFE can protect them from flood damage. Guidance for protecting mechanical and utility equipment from flooding can be found in the FEMA publication, *Protecting Building Utilities from Flood Damage, Principles and Practices for the Design and Construction of Flood Resistant Building Utility Systems* (FEMA 348/November 1999).
- Remove modern finished materials from basements or other areas that are flood-prone. Often historic structures are constructed from materials that are relatively flood-resistant. For example, basements often had stone or rubble walls and dirt floors. These buildings often were repeatedly flooded with minimal flood damages except to building contents. In more recent years many of these areas have been finished off using modern materials that are less resistant to flood damage and building utilities added. It may be possible to wet-floodproof the building merely by removing these modern materials and restoring these areas to their original configuration.

- Use flood resistant materials below the BFE. When rehabilitating or repairing a damaged historic structure, use flood resistant materials below the BFE to improve the structure's ability to withstand flooding. Guidance for using flood resistant materials can be found in Technical Bulletin 2-93, *Flood-Resistant Materials Requirements for Buildings Located in Special Flood Hazard Area in accordance with the National Flood Insurance Programs*.
- Fill in the basement. For historic structures with basements, a simple solution to minimize flood damage and reduce the potential for structural damage is to abandon the basement, raise any mechanical and utility equipment, and fill in the basement with sand or gravel.
- Wet floodproofing the basement. This measure allows the internal flooding of a basement. Flooding of a structure's interior is intended to counteract hydrostatic pressure on the walls, surfaces, and supports of the structure by equalizing interior and exterior water levels during a flood. Inundation also reduces the danger of buoyancy from hydrostatic uplift forces. Such measures may require alteration of a basement's design and construction, use of flood resistant materials, adjustment of the basement's maintenance, relocation of equipment and contents, and emergency preparedness. Guidance for wet floodproofing a basement can be found in Technical Bulletin 7-93 *Wet Floodproofing Requirements for Structures Located in Special Flood Hazard Areas in accordance with the National Flood Insurance Program*.
- Install "mini"-floodwalls to protect openings, such as a window well. For low level flooding, a type of "mini"-floodwall can be used to permanently protect various types of openings. Possible materials for this use include brick, concrete block and poured concrete. They should be supported by and securely tied into a footing so that they will not be undercut by scouring and the soil under these walls should be fairly impervious to control seepage. Some form of sealant may be needed on the outside to control seepage.
- Temporary measures. Where it is not possible to use the above measures to protect a building from flooding, it may be possible to use temporary measures to reduce flood damages. Examples include sand-bagging openings, installing temporary barriers or flood shields in

openings, and evacuating building contents to floors above the flood level. In order for this approach to work, one must develop an emergency plan and stock-pile the required materials ahead of time. The amount of flood warning time available for the site is critical and it must be ensured that adequate personnel are available to install the measures. Do not try to keep water out of buildings unless an engineering analysis is conducted to ensure that the walls are strong enough to withstand flood forces (hydrostatic, hydrodynamic, debris, and buoyancy).

Elevation

One of the common methods of protecting flood-prone buildings is to elevate the lowest floor of a structure above the BFE (elevation of the one-percent-annual chance flood). Elevation is an effective mitigation measure, if designed and constructed appropriately to withstand flood forces. Although elevation is a practical solution for flooding problems, the flooding conditions and other hazards at the site must be carefully examined so that the most suitable technique and foundation type can be determined. There are two types of elevation to consider:

- (1) The entire building is lifted and placed on a new elevated foundation (columns, piers, posts, or raised foundation walls such as a crawl space).
- (2) In situations where it is possible to leave the exterior of the building the same, raise the interior floor of the building above the BFE. This may be an alternative for older stone buildings with high ceilings and elevated window sills.



While elevating a structure above the BFE will provide the structure the most protection, a less intrusive elevation may be desired or more feasible for a historic structure. Other protection measures, such as elevating utilities and equipment above the BFE, should be considered

if elevating a historic structure to the BFE is not practicable.

Elevation of a historic structure does not have to be achieved by unsightly pilings or other foundation that would impair the aesthetics of a historic district. The structure could be elevated on pilings or foundation walls and the foundation area could then be covered by an architecturally pleasing facade that is consistent with materials from the historic structure. The lower area can also be camouflaged with landscaping.

Floodproofing

Another alternative is to “floodproof” the building, so that it will not sustain damage or so that damages are minimized. There are two types of floodproofing commonly called “dry-floodproofing” and “wet-floodproofing.” Dry floodproofing means making a building watertight, substantially impermeable to floodwaters. This form of floodproofing requires that the building be properly anchored to resist flotation, collapse, and lateral movement. It also may require the reinforcement of walls to withstand flood forces and impact forces generated by floating debris; the use of membranes and other sealants to reduce seepage of floodwater through walls and wall penetrations; the installation of pumps to control interior water levels; the installation of check valves to prevent entrance of floodwater or sewage flows through utilities; and the location of electrical, mechanical, utility, and other valuable vulnerable equipment and contents above the expected flood level. Dry-floodproofing must be implemented with an appropriate design by a registered professional engineer or architect. Additional guidance on dry floodproofing can be found in Technical Bulletin 3-93 *Non-Residential Floodproofing – Requirements and Certification for Buildings Located in Special Flood Hazard Areas in accordance with the National Flood Insurance Program* and in *Floodproofing Non-Residential Structures* (FEMA 102/May 1986).

Wet-floodproofing allows for the flooding of a structure’s interior to equalize hydrostatic pressure on exterior walls, surfaces, and supports of the structure during a flood. Application of wet-floodproofing as a flood protection technique should be limited to specific situations in A Zones (including A, AE, A1-30, AH, AO, and AR zones).

Flooding of a structure’s interior is intended to counteract hydrostatic flood forces on the exterior walls, surfaces, and supports of the structure during a

flood. Inundation also reduces the danger of buoyancy from uplift forces. Use of wet floodproofing for historic structures requires careful consideration of protection techniques.

Building materials for the area that is to be wet-floodproofed should be replaced with flood resistant materials. Valuable contents should be relocated to or above the BFE. Light, portable furnishings should be able to be moved quickly and easily before a flood. Utilities and equipment should be elevated to or above the BFE or located on a platform that is above the BFE. Consideration must be given to flood duration, frequency, and depth to determine if wet-floodproofing is a viable option. For example, flood-prone basements may be modified, so that they can be flooded without damage to the building or foundation. Additional guidance on wet floodproofing can be found in Technical Bulletin 7-93 *Wet Floodproofing Requirements for Structures Located in Special Flood Hazard Areas in accordance with the National Flood Insurance Program*.

Relocation

Relocation is the mitigation measure that can offer the greatest security from future flooding. Relocation involves moving the entire structure out of the floodplain or it may involve dismantling a structure and rebuilding it elsewhere. It may be possible to relocate a building to a higher part of the same parcel or lot, but often it will be necessary to move the building to another site. In either case, it is the most reliable of all mitigation measures. In addition to relieving the property owner from future anxiety about flooding, this method can offer the opportunity to significantly reduce or even eliminate the need for flood insurance.

Relocation may be the best option in cases where the building site is subject to repeat flooding or severe flooding, where flood depths and velocities can have significant impact on the building.

Table 1

Block	Lot	Street Address	Status	Date designated	Style/ Year Built	Use
70.10	6	29 Bay Road	Withdrew from designation		Unknown	
10	23	30 Central Ave	Local key		Unk/1890-1909	1
303	49	801 4th St	Local Key	COE 4/9/01	Stick/1880s	Iss
304	1	701 4th St	Non contributing		Altered Mission/1910s	c
304	2	705 4th St	Local Contributing		Craftsman Neoclassical Revival altered/1910-20	1
304	3	707 4th St	Local Contributing		Neoclassical Revival/1910-20	1
304	4	709 4th St	Local Contributing		Colonial Revival/1910s	1
304	5	335 Ocean Ave	Local Contributing		Craftsman/1920s	1
304	6	333 Ocean Ave	Local Contributing		Craftsman/1920s	1
304	7	331 Ocean Ave	Non contributing		Folk Victorian/1890-1909	2
304	8	325 Ocean Ave	Non contributing		Folk Victorian Craftsman/1880s	1
304	9	321-323 Ocean Ave	Local Contributing		Neoclassical Revival/1890-1909	1
304	10	319 Ocean Ave	Local Contributing		Neoclassical Revival/1920s	3
304	11	317 Ocean Ave	Non contributing		Neoclassical Craftsman/1890-1909	5
304	12	313 Ocean Ave	Local Contributing		Craftsman/1920s	3
304	13	311 Ocean Ave	Non contributing		Classical Revival/1920s	1
304	14	309 Ocean Ave	Non contributing		Craftsman/1920s; DEMO 2005	1
304	15	305 Ocean Ave	Non contributing		Craftsman altered/1920s	1
304	16	307 Ocean Ave	Non contributing			1
304	17	700 3rd St	Non contributing		2001	2
304	17.01	704 3rd St	Non contributing		2001	
304	18	708 3rd St	Local Contributing		Altered Neoclassical Revival/post 1909	2
304	19	712 3rd St	Local Contributing		Craftsman/1910	1
304	34	342 Atlantic/717-725 4th St	Non contributing			7
305	1	341 Wesley Ave	Local Key		Queen Anne/1890-1909	1
305	2	337 Wesley Ave	Non contributing		Colonial Revival/1910s	2
305	3	331 Wesley Ave	Non contributing		1950-70	2
305	4	327 Wesley Ave	Local Contributing		Colonial Revival/1930	1
305	5	321 Wesley Ave	Local Contributing		Colonial Revival/1910-20	1
305	6	319 Wesley Ave	Local Contributing		Craftsman (heavily modified)/1910-20	1
305	7	317 Wesley Ave	Local Contributing		Craftsman/1910-20	1
305	8	315 Wesley Ave	Non contributing		Craftsman/1910-20; DEMO 2002	2
305	9	309 Wesley Ave	Non contributing		Craftsman altered/1920s; DEMO 2001	2
305	10	307 Wesley Ave	Local Contributing		Classical Revival/1930	c
305	11	600 3rd St	Local Contributing		Colonial Revival/post 1909 c. 1910-20	1
305	12	606 3rd St	Local Contributing		Neoclassical Revival/post 1909 c. 1910-20	2
305	13	608 3rd St	Unknown			1
305	14	300 Ocean Ave	Local Contributing		Mission Revival/1920	c
305	15	322-26 Ocean Ave	Non contributing		Contemporary/1980s	4
305	16	330 Ocean Ave	Local Contributing		Neoclassical Revival Craftsman/1920s	3
305	17	332 Ocean Ave	Local Contributing		Neoclassical Revival Craftsman/1920s	3
305	18	609 4th St	Local Contributing		Neoclassical Revival Craftsman/1910s	1
305	19	613 4th St	Local Contributing		Neoclassical Revival Craftsman/1910s	1

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305	20	615 4th St	Local Contributing		Neoclassical Vernacular/1910-20	1
305	21	334 Ocean Ave	Non contributing		Colonial Revival/1920s	1
305	22	4th & Ocean	Non contributing			1
306	1	503 4th St	Local Contributing		Colonial Revival/ post 1909	1
306	2	507 4th St	Non contributing		1950	1
306	3	341 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1880s	1
306	4	337 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1930s	1
306	5	335 Central Ave	Local contributing		International Vernacular/1960	2
306	6	329 Central Ave	Local Contributing		Craftsman/1910-20	1
306	7	325 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman/1910-20	3
306	8	321 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1918-22	1
306	9	317 Central Ave	Local Contributing		Folk Victorian/1880-90	1
306	10	315 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1819s	1
306	11	309-11 Central Ave	Non contributing		2001	2
306	11.01	305 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1880s	2
306	12	301 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1880s	1
306	13	300 Wesley Ave	Non contributing		Craftsman/Colonial Revival/1910-20	1
306	14	304-06 Wesley Ave	Local Contributing		Colonial Revival/1910-20	2
306	15	308-10 Wesley Ave	Non contributing		1970s	2
306	16	314 Wesley Ave	Local Contributing		Colonial Revival Craftsman/1910-20	2
306	17	316 Wesley Ave	Non contributing		1990s	1
306	18	320 Wesley Ave	Local Contributing		Folk Victorian/1890-1909	1
306	19	326 Wesley Ave	Non contributing		1950	1
306	20	328-30 Wesley Ave	Non contributing		Folk Victorian Gothic Revival/1910; DEMO 2007	2
306	21	509 4th St	Local Contributing		Folk Victorian/1900	1
306	22	511 4th St	Local Contributing		Folk Victorian/1900	1
306	23	332 Wesley Ave	Local Contributing		Second Empire/1890-1909	1
306	24	336 Wesley Ave	Local Contributing		Queen Anne/1890-1909	1
307	13	300 Central Ave	Non contributing		Cape Cod Colonial Revival/1950	1
307	14	304 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1890-1909	1
307	15	308 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1890-1909	1
307	16	312 Central Ave	Key	NR 3/20/03; SR 1/15/03	Second Empire/1890s	1
307	17	324 Central Ave	Local key		Unk/1880-1890	1
307	17.01	320-22 Central Ave	Non contributing		2001	2
307	18	328 Central Ave	Non contributing		Cape Cod Colonial Revival/1950s	1
307	19, 20	330-332 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman/1920s	1,1
307	21	334 Central Ave	Key	NR 3/20/03; SR 1/15/03	Dutch Colonial Revival/Queen Anne/1892	1
307	22	340-342 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1920s	1
307	23	411 4th St	Local Contributing		Craftsman/post 1909 c. 1910-20	1
307	24	346 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1880s	1
404	1	701 5th St	Local Contributing		Craftsman/1920	2
404	2	435 Ocean Ave	Key	NR 3/20/03; SR 1/15/03	Craftsman/1910-20	1
404	3	705 5th St	Local Contributing		Craftsman/1920	1
404	4	707 5th St	Local Contributing		Craftsman/1920	1

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404	9	417 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1910-20s	1
404	10	415 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1910-20s	1
404	11	413 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Bungalow Craftsman/1910-20	1
404	12	409 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1920s	1
404	13	403 Ocean Ave	Non contributing			2
404	14	708-710 4th St	Local contributing		Neoclassical Revival vernacular/1910-20	1
405	1	435 Wesley Ave	Key/Local Key	NR 3/20/03; SR 1/15/03	Queen Anne/1881	apt
405	2	429 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne Gothic Revival/1890s	1
405	3	423 Wesley Ave	Non contributing		2001	2
405	4	407-21 Wesley Ave	Non contributing			2
405	5	403-05 Wesley Ave	Contributing Local Key	NR 3/20/03; SR 1/15/03	Queen Anne Gothic Revival/1880s	1
405	6	401 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
405	7	610 4th St	Local Contributing		Craftsman/post 1909 c 1910-20	1
405	8	400 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1880s	1
405	9	408 Ocean Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Folk Victorian/1890-1909	1
405	10	410 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1890-1909	1
405	11	412 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1920-30	1
405	12	414 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1920-30	1
405	13	416-18 Ocean Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	c
405	14	420 Ocean Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Free Classic Queen Ane/1890-1909	1
405	15	424 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1890-1909	1
405	16	428 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1890-1909	1
405	17	430 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1910-20	1
405	18	611 5th St	Non contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1900	1
405	19	615 5th St	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1910-20	1
405	20	617-19 5th Dt	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1910-20	1
405	21	621 5th St	Non contributing		1970s	2
406	1	5th & Central Ave	Key	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	3
406	2	435 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/Craftsman/1900s	1
406	3	433 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/Craftsman/1900s	1
406	4,5	429-431 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1,1
406	6	425-427 Central Ave	Non contributing		Contemporary/1980-90	2
406	7,8	421-423 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890s	1,1
406	9	417 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman Bungalow/1910-20	1
406	10	411 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Unk/1920s	1
406	11	413-415 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman/Colonial Revival/1910-20	1
406	12	409 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman/1920s	1
406	13	405 Central Ave	Non contributing		1990 modifications	1
406	14	506-08 4th St	Non contributing			1
406	15	400-02 Wesley Ave	Non contributing		1980	2
406	15.01	404-406 Wesley Ave	Non contributing		Late 20th century	2
406	16	408-14 Wesley Ave	Non contributing		Late 20th century	mf
406	17	420 Wesley Ave	Local contributing	NR 3/20/03; SR 1/15/03	Folk Victorian Gothic Revival/1880s	1
406	18	424 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1910-20	apt

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406	19	426 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
406	20	428 Wesley Ave	Non contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1880s;DEMO 2006	2
406	21	515 5th St	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1910-20	1
406	22	519 5th St	Key/Local Key	NR 3/20/03; SR 1/15/03	Queen Anne/1882	1
407	12	408 4th St	Local contributing		Neoclassical/1910s	1
407	13	410 4th St	Local contributing		Transitional Craftsman Neoclassical/ post 1909 c. 1910-20	2
407	14	412 4th St	Local contributing		Transitional Craftsman Neoclassical/ post 1909 c. 1910-20	2
407	15	406 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Italianate/1880s	1
407	16	408 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1890-1909	2
407	17	412 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1910-20	1
407	18	416 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	apt
407	19	420 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Free Classic Queen Anne/1880s	3
407	20	426 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1890-1909	1
407	21	428 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
407	22	432 Central Ave	Non contributing		Contemporary/late 1900s	2
407	23	434 Central Ave	Non contributing		Modified Colonial Revival/1920s	1
407	24,25	411-13 5th St	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Folk Victorian/1909	1,1
407	26	438 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1910	1
502	1	502 Wesley Ave	Key/Local Key	NR 3/20/03; SR 1/15/03	War Memorial/Park	p
503	1	503 Block of Wesley	Key/Local Key	NR 3/20/03; SR 1/15/03	International Style/1957 OC Tabernacle	p
508	2	514-28 Bay Ave	Local Contributing		Unknown	p
601	1	643 Ocean Ave	Non contributing		late 20th century	2
601	2	639 Ocean Ave	Non contributing		late 20th century	1
601	3	635 Ocean Ave	Non contributing		Unk	1
601	4	629 Ocean Ave	Non contributing		2nd half 20th century	2
601	5	625 Ocean Ave	Non contributing		2002	2
601	6	621 Ocean Ave	Non contributing		Neoclassical Revival/1909	3
601	7	617 Ocean Ave	Local contributing		Neoclassical Revival/1909	1
601	8, 8.01, 8.02	609-615 Ocean	Non contributing		2001	2,2,2
601	9	607 Ocean Ave	Local contributing		Neoclassical Revival/1909	1
601	10	605 Ocean Ave	Local contributing		Neoclassical Revival/1909	2
601	11	6th & Ocean	Local contributing		Colonial Revival/post 1909 c. 1910-20	c
601	12	702 6th St	Local contributing		Neoclassical Revival/post 1909	1
601	13	704 6th St	Local contributing		Neoclassical Revival/post 1909	1
601	14	706 6th St	Local contributing		Craftsman/1910s	1
601	15	708 6th St	Local contributing		Colonial Revival/1900s	1
602	1	637 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Queen Anne Craftsman/1890-1909	1
602	2	605 7th St	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1900s	2
602	3	609 7th St	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1910-20	1
602	4	633 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Bungalow/1910-20	1
602	5	631 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman Neoclassical Revival/1910-20	1

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602	6	629 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival Craftsman/1910-20	1
602	7	625 Wesley Ave	Unknown	NR 3/20/03; SR 1/15/03		1
602	8	623 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Free Classical Queen Anne/1910-20	1
602	9	619 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1909	1
602	10	617 Wesley Ave	Local contributing		Free Classical Queen Anne/1910-20	4
602	11	615 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	apt
602	12	609 Wesley Ave	Local contributing		1950s	2
602	13	605 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1
602	14	604 6th St	Key/Local Key	NR 3/20/03; SR 1/15/03	Folk Victorian/1880-1890s	1
602	15	606 6th St	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1880s	1
602	16	608 6th St	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival 1910s	1
602	17	612-614 6th St	Non contributing		2006	2
602	18	616-618 6th St	Non contributing		2002	2
602	18.01	600-02 Ocean Ave	Non contributing		2002	2
602	19	608 Ocean Ave	Non contributing		1995	2
602	20	608-10 Ocean Ave	Non contributing		Modern	2
602	21	612, 614, 616 Ocean Ave	Local contributing		Unk	2
602	22,23	620-628 Ocean Ave	Non contributing		1970s	9
602	24	630 Ocean Ave	Local contributing		Colonial Revival/1910-20	1
602	25	630 Ocean Ave Rear	Unknown			p
602	26	611 7th St	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1
602	27	632 Ocean Ave	Non contributing		1940s	2
602	28	636 Ocean Ave	Non contributing		Bungalow/1940s	1
603	1	501 7th St/645 Central Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Second Empire/1880s	c
603	2	641 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1910	1
603	3	639 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1880s	1
603	4	635 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1910	2
603	5	631 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1880s	1
603	6	629 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Rebuilt 2009	1
603	7	625 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne altered/1890- 1909	2
603	8	623 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
603	9	617 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1
603	10	613 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1890-1909	1
603	11	611 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1890-1909	1
603	12	500 6th St	Non contributing			c
603	13	6th & Central Ave	Non contributing		Contemporary Bungalow/1990s	c
603	15	600 Wesley Ave	Key	NR 3/20/03; SR 1/15/03	Colonial Revival/1880s	c
603	16	606 Wesley Ave	Non contributing		1990s	2
603	17	608 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1
603	18	610 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1910-20	1
603	19	612 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1890-1909	1
603	20	616 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
603	21	622 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman/1910-20	1
603	22	624 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian Craftsman/1890-1909	1
603	23	628 Wesley Ave	Local contributing		Modern	1
603	24	632 Wesley Ave	Key	NR 3/20/03; SR 1/15/03	Craftsman/1890-1909	c
603	25	509 7th St	Contributing	NR 3/20/03; SR 1/15/03	Craftsman Neoclassical Revival/1910-20	1
603	26	638 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1880s	apt
604	15	410 6th St	Non contributing		altered Colonial Revival/1930s	1

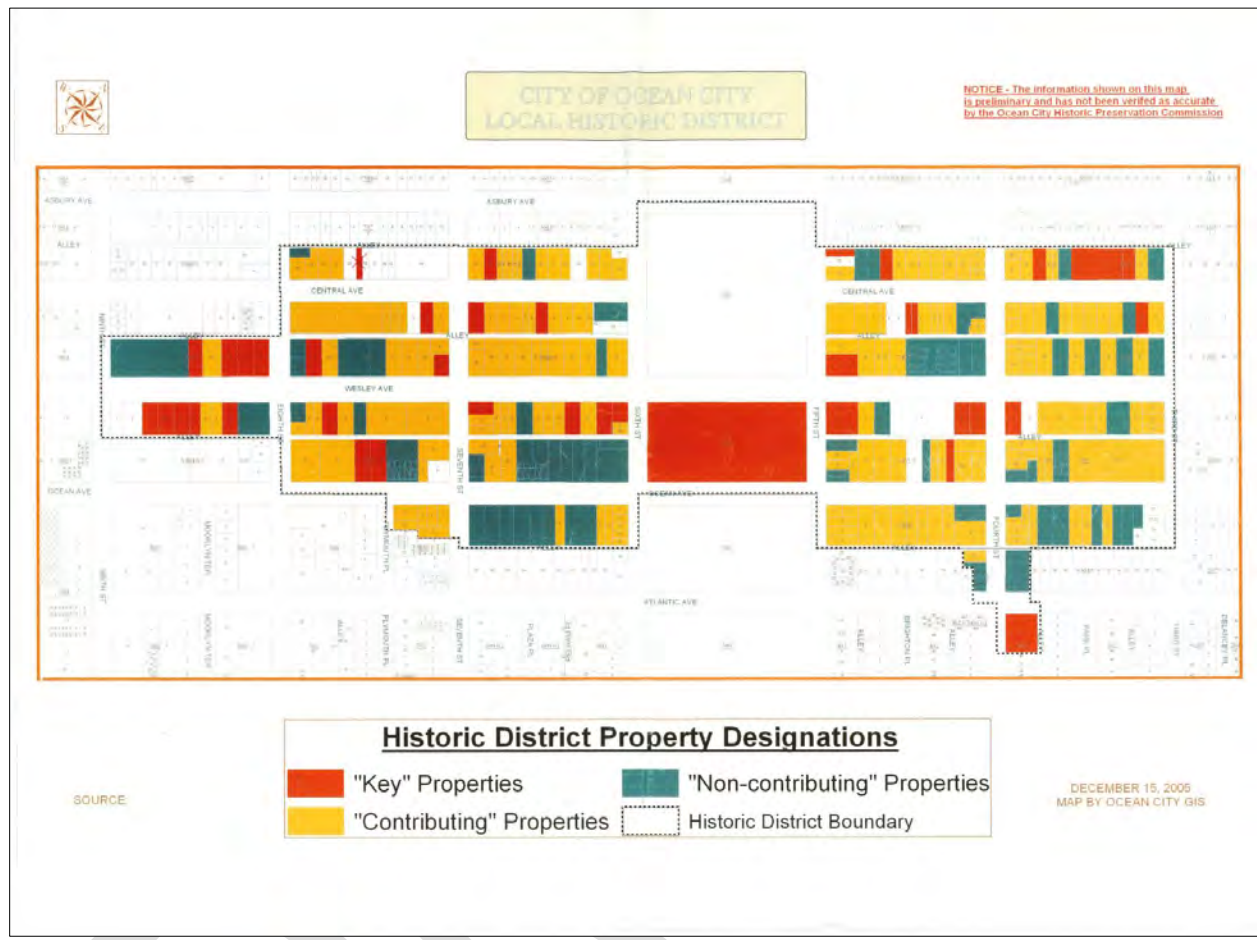
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604	16	600 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Craftsman/1917	1
604	17	604 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1
604	18	608 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Free Classic Queen Anne/Colonial Revival/1890-1909	1
604	19	612-614 Central Ave	Contributing		Bungalow/1920s	2
604	20	618 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1890-1909	1
604	21	622-24 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Free Classic Queen Anne/Colonial Revival/1890-1909	1
604	22	626 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1880s	1
604	23	628 Wesley Ave	Local contributing		Unk/1910-20	1
604	24,25	634-636 Central Ave	Local contributing		Queen Anne/1880s	1,1
604	26	638 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1880s	1
604	27, 28	640-642 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1880s	1,1
604	29	644 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1880s	1
604	30	650 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1880s	1
703	1	701 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1909	apt
703	2	703 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Folk Victorian/1post 1909 c. 1910-20	1
703	3	705 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/post 1909 c.1910-20	1
703	4	704 7th St	Local contributing		Unk/1909	1
703	12	705 Plymouth Place	Local contributing		/Unk1910-20	c
703	13	701 Plymouth Place	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
704	10	701 8th St	Key	NR 3/20/03; SR 1/15/03	Vernacular Neoclassical/1910-20	2
705	1	601 8th St	Non contributing		2005	3
705	2	605 8th St	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909; 1906	c
705	3,4	733-735 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1880s	1,1
705	5	729 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1
705	6	725 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival Foursquare/1890-1909	p
705	7	721 Wesley Ave	Unknown			p
705	8	715-19 Wesley Ave	Unknown			p
705	9	7th & Wesley	Key	NR 3/20/03; SR 1/15/03	Gothic Revival/1906, 1960 addition	p
705	10	610 7th St	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/post 1909 c.1910-20	p
705	11	704 Ocean Ave	Local Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/post 1909 c.1920	2
705	12	708 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival Craftsman/post 1909 c. 1920	1
705	13	710 Ocean Ave	Non contributing		Modern	9
705	14	718 Ocean Ave	Non contributing		New construction	v
705	15	720 Ocean Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	apt
705	16	724 Ocean Ave	Contributing	NR 3/20/03; SR 1/15/03	Transitional Queen Anne Neoclassical Revival/1890-1909	apt
705	17	617 8th St	Local contributing		Vernacular/1910-20	c
706	1	8th & Central	Key	NR 3/20/03; SR 1/15/03	Gothic Revival/1908 w 1956 addition	p
706	2,3	715-17 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	1,1
706	4,5	711-13 Central Ave	Local contributing		St. Peters Church	p,p
706	6	705 Central Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Folk Victorian/1891	1
706	7	701 Central Ave	Key	NR 3/20/03; SR 1/15/03	Queen Anne/1880s	1
706	8	508 -10 7th St	Contributing	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	2

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706	9	700-702 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	2
706	10	704-06 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Second Empire/1890-1909	2
706	11	708 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
706	12	712 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
706	13	710-12 Ocean Ave	Non contributing		1970	p
706	14	718 Ocean Ave	Non contributing		Demo	p
706	15	730 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Free Classic Queen Anne/1910-20	1
706	16	732 Wesley Ave	Local key		Unk/1890-1909	1
706	17	517-19 8th St	Contributing	NR 3/20/03; SR 1/15/03	Mission Revival Commercial/1910s	c
706	18	736 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1880s	c
707	14	700 Central Ave	Unknown			p
707	15	716-22 Central Ave	Unknown			p
707	16	732 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	p
707	18	724 Central Ave	Non contributing		Craftsman/1920s; DEMO 2006	p
707	19	726 Central Ave	Non contributing		Bungalow/1920s; DEMO 2006	p
707	20	728 Central Ave	Non contributing			1
707	21	732 Central Ave	Non contributing		Parking lot	2
707	22	736-738 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Neoclassical Revival altered/1910s	1
707	23	740 Central Ave	Non contributing		Altered 2nd half of 20th century	1
707	24	411 8th St	Non contributing		Second Empire/1900-05	mx
707	25	744 Central Ave	Contributing	NR 3/20/03; SR 1/15/03	Unk/1901	c
804	1	839 Wesley Ave	Non contributing		Unk/Craftsman	c
804	2	833-35 Wesley Ave	Non contributing		1950s	c
804	3	825 Wesley Ave	Local key		Unk/1929	v
804	3.01	825 Wesley	Key	NR 3/20/03; SR 1/15/03	Neoclassical Revival/1890-1909	
804	4	821-23 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Queen Anne/1890-1909	1
804	5	819 Wesley Ave	Local Key		Unk/1890-1909	1
804	6	815 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1910	1
804	7	811 Wesley Ave	Contributing	NR 3/20/03; SR 1/15/03	Colonial Revival/1910-20	apt
804	8	807 Wesley Ave	Contributing/Local Key	NR 3/20/03; SR 1/15/03	Colonial Revival/1880s	1
804	9	801 Wesley Ave	Unknown			c
805	11	801 Central Ave	Key	NR 3/20/03; SR 1/15/03	Free Classis Queen Anne/1890-1909	c
805	12	510-516 8th St	Key	NR 3/20/03; SR 1/15/03	Queen Anne Neoclassical Revival/1890-1909	c
805	13	804 Wesley Ave	Key/Local Key	NR 3/20/03; SR 1/15/03	Italian Renaissance Revival/1890-1909	apt

Figure 1
Ocean City Historic District



References

- Ocean City Master Plan
- Ocean City Historic Preservation Ordinance – Article 1800
- FEMA Floodplain Management Bulletin (P-467-2), May 2008
- Ocean City Historic District Guidelines

Appendix F
RESUMES

PATRICK HARSHBARGER

Vice President

Principal Historian/Architectural Historian/Industrial Archaeologist, M.A., M.P.A.

EDUCATION

M.A., History, Hagley Fellow, University of Delaware, Newark, Delaware, 1990

- Fields of Study: History of Technology (focus on built environment, structural engineering and architecture); American Colonial History; American Labor History; European Industrialization

Museum Studies Certificate, University of Delaware, Newark, Delaware, 1990

M.P.A., Public Administration, Florida International University, Miami, Florida, 1988

- Focus on non-profit management

B.A. *magna cum laude*, American History, Brown University, Providence, Rhode Island, 1984

EXPERIENCE

2015-present Vice President
Hunter Research, Inc., Trenton, New Jersey

As a member of the firm's senior management team, Mr. Harshbarger participates in all aspects of business management, development and strategic planning.

2010-present Principal Historian/Architectural Historian
Hunter Research, Inc., Trenton, New Jersey

Technical and day-to-day managerial responsibilities for historical and archival research in support of historic architecture and archaeology. Participation in:

- federal Section 106, state and municipal preservation law compliance review
- historical architectural survey, evaluation and recording of buildings and structures
- historical research
- preservation planning
- public outreach
- historical exhibits and signage
- interpretive planning and development
- report preparation
- proposal preparation

1996-2016 National Editor, *Society for Industrial Archeology Newsletter*
(www.sia-web.org/siapubs/publications.html)

Full editorial responsibilities inclusive of identifying and providing assistance to contributing authors and photographers, copy editing and oversight of graphic design and production on a quarterly basis. The SIA is the leading North American organization for the documentation and preservation of industrial heritage.

- 1991-2010 Senior Historian/Preservation Planner
TranSystems Corp. (formerly Lichtenstein Consulting Engineers)
Langhorne, Pennsylvania and Paramus, New Jersey
- Served as one of two staff historians to a national engineering and transportation consulting firm specializing in historic bridges and roads, as well as general cultural resources management services and architectural surveys (Sections 106 and 4f), to a client base consisting mainly of local, state and federal agencies.
- 1991-2009 Historian
McKelvey Museum Services, Wilmington, Delaware
- On-call interpretive planning, exhibit development and collections management for historic sites and museums in the Mid-Atlantic region inclusive of historical research, meetings with trustees and staff, and report preparation and editing.
- 1990 Historian, National Park Service
Historic American Engineering Record, Boston, Massachusetts
- 1989 Architectural Historian Intern
Bucks County Conservancy, Doylestown, Pennsylvania
- 1986-88 Special Assistant/Newsletter Editor
Office of the Vice President, Florida International University, Miami, Florida
- 1984-1986 Deputy Director
Slater Mill Historic Site, Pawtucket, Rhode Island

CONTINUING EDUCATION AND CERTIFICATIONS

- Secretary of the Interior's Professional Qualifications Standards for Historians (36 CFR Part 61)
- Secretary of the Interior's Professional Qualifications Standards for Architectural Historians (36 CFR Part 61)
- Architectural History Seminar and Workshop, New Hampshire Division of Historical Resources, Manchester, New Hampshire, 2014.
- National Register Nomination Preparation, New Jersey Historic Preservation Office and National Register of Historic Places Joint Workshop, Trenton, New Jersey, 2011
- Iron and Steel Preservation Workshop Certificate, Lansing Community College, Lansing, Michigan, 2010, 2012 (also presenter)
- Section 106 Training Certificate, Ohio Department of Transportation, Columbus, Ohio, 2010
- HAZWOPER 24-hr. Training
- Section 106 Training Workshop, Pennsylvania Department of Transportation, Allentown, Pennsylvania, 2009
- Museum Studies Certificate, University of Delaware, Newark, Delaware, 1990
- Hagley Fellow in the History of Industry and Technology/Museum Studies, Hagley Museum & Library, Wilmington, Delaware, 1988-1991

SPECIAL SKILLS AND INTERESTS

- historic engineering and bridges
- historic transportation systems (roads, canals, railroads)
- preservation of historic machinery and tools
- industrial and commercial architecture
- engineering heritage
- industrial archaeology
- public history and heritage tourism
- photography

PROFESSIONAL AFFILIATIONS

Association for Industrial Archaeology (U.K.)
National Railway Historical Society
National Society for the Preservation of Covered Bridges
National Trust for Historic Preservation
Newlin Foundation, Vice Executive Trustee
Society for Commercial Archeology
Society for the History of Technology
Society for Industrial Archeology
Society for the Preservation of Old Mills
Vernacular Architecture Forum

AWARDS

New Jersey State Historic Preservation Award for *A Gentleman's Pursuit: The Commodore's Greenhouse* with the Morven Museum, 2018.
General Tools Award for Distinguished Service to Industrial Archeology, Society for Industrial Archeology, 2017.
Preservation Award, County of Passaic, State of New Jersey for Contributions to Historic Preservation, 2016.
Preservation Award, City of Paterson, New Jersey for Intensive-Level Architectural Survey of the Dublin Workers' Neighborhood, 2016.
Preservation Award, City of Paterson, New Jersey for Intensive-Level Architectural Survey of Paterson's Industrial Complexes and Mills, 2012.
New Jersey State Historic Preservation Award for Petty's Run Site Archaeological Explorations, 2010.

SELECTED PUBLICATIONS AND REPORTS

Co-author with Richard W. Hunter. *Sartori to Sacred Heart: Early Catholic Trenton*. Sacred Heart Parish, Trenton, New Jersey, 2014.

New Jersey Department of Transportation's Fernwood Service Station, Serving New Jersey's Highways Since 1922. New Jersey Department of Transportation, Trenton, New Jersey. 2014.

"Two Pioneering American Roadways." *Proceedings of the Institution of Civil Engineers – Engineering History and Heritage*. London, England, May 2010.

Editor. *Abstracts of American Truss Bridge Patents, 1817-1900*. Society for Industrial Archeology, Houghton, Michigan, 2009.

Robert John Prowse, New Hampshire State Bridge Engineer. New Hampshire State Historic Preservation Monograph Series. Concord, New Hampshire, 2009.

Co-author. *National Guidelines for Historic Bridge Rehabilitation and Replacement*. Washington, D.C.: American Association of State Highway and Transportation Officials, 2008.

"Defining Historic Roads." *Proceedings of the 6th Preserving the Historic Road in America Conference*. Albuquerque, New Mexico, 2008.

Historic Bridge Basics. South Carolina Department of Transportation. Columbia, South Carolina, 2004.

"Strategies for Historic Evaluation of Standard Highway Bridges, 1920-1960." *Proceedings of the Preserving the Recent Past 2 Conference*. Philadelphia, Pennsylvania, October 2000.

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ERYN C. BOYCE
Architectural Historian/Historian, MS

EDUCATION

M.S., Historic Preservation, University of Pennsylvania, 2015
B.A., History, Hamilton College, 2013

EXPERIENCE

June 2016-present Architectural Historian/Historian
Hunter Research, Inc., Trenton, New Jersey

Execution of research in support of historic, historic architectural and archaeological studies including:

- review of primary and secondary source materials
- title research
- genealogical investigation
- review of historic cartographic materials
- selected contributions to reports

December 2015-June 2016 Program Associate
New Jersey Historic Preservation Office, Trenton, New Jersey

- performed Section 106 reviews on above-ground projects.
- determined eligibility of resources
- studied buildings' historic contexts
- evaluated project effects

December 2015-June 2016 Intern
Heritage Consulting, Inc., Philadelphia, Pennsylvania

- conducted background research
- compiled written reports
- edited grants and strategic plans
- assisted principal during stakeholder meetings.

September 2013-June 2016 Site Assistant/Interpreter
Fonthill Castle, Doylestown, Pennsylvania

- developed, implemented, and evaluated tours, programs and special events
- led the planning and execution of annual Old-Fashioned Fourth of July event
- assisted with interviewing, training and supervision of volunteers

December 2014-March 2015 Research Assistant/Teaching Assistant
University of Pennsylvania, Philadelphia, Pennsylvania

- researched literature on identity
- teaching assistant for American Architecture class

May 2014-August 2014 Property Care Intern
Historic New England, Boston, Massachusetts

- compiled background information Eustis Estate in Milton, MA
- wrote conditions assessment report for Eustis Estate

May 2013-August 2013 Museum Education/Marketing Intern
Erie Canal Museum, Syracuse, New York

- planned, developed and implemented series of eight family programs
- designed and implemented marketing campaign for family programs

- | | |
|------------------------------|---|
| June 2012-
August 2012 | Museum Education Intern
Strawberry Banke Museum, Portsmouth, New Hampshire <ul style="list-style-type: none">• developed lesson plans for summer camp activities• worked at four summer camps and led camp activities |
| May-Aug 2011
May-Aug 2010 | Intern
Fonthill Castle, Doylestown, Pennsylvania <ul style="list-style-type: none">• gave tours• developed activities for summer camps and birthday parties |

SPECIAL SKILLS

Proficient with Microsoft Office Suite, Adobe Creative Suite and ArcGIS

RACHEL CRAFT
Architectural Historian/Historian, M.A.

EDUCATION

M.A., Public History, Rutgers University, Camden, New Jersey, 2016

B.A., History, Rowan University, Glassboro, New Jersey, 2015

EXPERIENCE

April 2018-present	<p>Architectural Historian/Historian Hunter Research, Inc., Trenton, New Jersey</p> <p>Execution of research in support of historic, historic architectural and archaeological studies including:</p> <ul style="list-style-type: none">• review of primary and secondary source materials• title research• genealogical investigation• review of historic cartographic materials• selected contributions to report• historic architectural survey and documentation
July 2017-April 2018	<p>Public Humanities Website Publisher Rutgers University, Camden, NJ</p> <ul style="list-style-type: none">• coordinate with Rutgers IT to build university-wide public humanities site• research all public humanities programs to add information and events to site• maintain and update information on site to ensure accuracy
September 2016-December 2017	<p>Graduate History Fellow Rutgers University, Camden, NJ</p> <ul style="list-style-type: none">• assist with grading for undergraduate history courses• attend undergraduate history lectures• perform tasks as delegated by professors
May 2017-August 2017	<p>Graduate Intern Alice Paul Institute, Mount Laurel, NJ</p> <ul style="list-style-type: none">• performed research to update the New Jersey Women's Heritage Trail website• scanned historic documents from the Alice Paul Institute Archives• created four rotating exhibits that focus on themes among documents in the archives
May 2017-July 2017	<p>Digital Publishing Assistant Encyclopedia of Greater Philadelphia, Camden, NJ</p> <ul style="list-style-type: none">• created and publish web pages for Encyclopedia articles in WordPress site• performed additional research for images through partner institutions and the public domain• wrote captions for all images included with articles

October 2015-
May 2017

Site Manager

Red Bank Battlefield and Whitall House, National Park, NJ

- supervised the house museum and volunteers during hours of operation
- adapted tour content for docents with the Whitall House curator
- assisted with research and organization for seasonal programming
- inventoried the contents of the Whitall House

January 2015-
May 2015

Intern

RCA Heritage Program Museum, Rowan University, Glassboro, NJ

- cataloged all inventory into PastPerfect Museum Software
- updated displays throughout the museum for visitors to see all items
- created finding aid for archived documents

Appendix G

**NEW JERSEY HISTORIC PRESERVATION OFFICE
BIBLIOGRAPHIC ABSTRACT**

APPENDIX G
New Jersey Historic Preservation Office
Bibliographic Abstract

HUNTER RESEARCH, INC.

Location:	Ocean City Historic District, Cape May County, NJ
Drainage Basin:	Atlantic Ocean
U.S.G.S. Quadrangle:	Ocean City N.J.
Project:	Final Survey Report, Intensive-Level Historic Architectural Survey of the Ocean City Historic Districts, Ocean City, Cape May County, New Jersey
Level of Survey:	Intensive-Level Architectural Survey
Cultural Resources:	Ocean City Historic Districts (Local, State, National)

Appendix H

PROJECT ADMINISTRATIVE DATA

APPENDIX H

Project Administrative Data

HUNTER RESEARCH, INC.

PROJECT SUMMARY

Project Name: Final Survey Report, Intensive-Level Historic Architectural Survey of the Ocean City Historic Districts, Ocean City, Cape May County, New Jersey

Level of Survey: Intensive Level

HRI Project Reference: 18015

Date of Report: April 2019

Client: New Jersey Historic Preservation Office

Prime: N/A

Review Agency: NJHPO

Agency Reference: N?A

Artifacts/Records Deposited: Hunter Research, Inc.

PROJECT CHRONOLOGY

Date of Contract Award: 2/27/2018

Notice to Proceed: 2/27/2018

Background Research: May-July 2018

Fieldwork: May 2018

Analysis: N/A

Report Written: July 2018 - April 2019

PROJECT PERSONNEL

Principal Investigator(s): Richard W. Hunter, Patrick Harshbarger

Background Researcher(s): Eryn Boyce, Rachel Craft

Field Supervisor(s): N/A

Field Assistant(s): N/A

Analyst(s): N/A

Draftperson(s): Evan Mydlowski

Report Author(s): Eryn Boyce, Rachel Craft, Patrick Harshbarger

