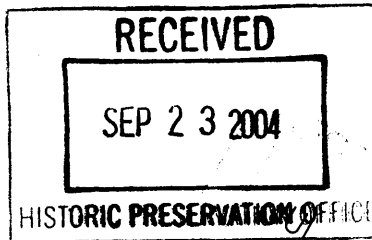


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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Tulipwood
other names/site number Whitehaven Farm

2. Location

street & number 1165 Hamilton Street not for publication
city or town Somerset (Franklin Township) vicinity
state New Jersey code NJ 034 county Somerset code 035 zip code 08873

3. State/Federal Agency Certification

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

[Signature] 7/14/05
Signature of certifying official/Title Date

John S. Watson, Jr., Assistant Commissioner Natural & Historic Resources/DSHPO
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- 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

Patricia Andrews 9/9/2005

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	
2		buildings
		sites
		structures
		objects
2	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/garage

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE/museum

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/Shingle Style

Materials

(Enter categories from instructions)

foundation BRICK

walls WOOD/weatherboard

WOOD/shingle

roof WOOD/shingle SYNTHETIC/asphalt shingle

other WOOD; columns, doors, window and door trim,
shutters _____

Narrative Description

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

Name of Property Tulipwood

County and State Somerset County, NJ

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)

ARCHITECTURE

Period of Significance

1892, 1935

Significant Dates

1892

1920

1935

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

J. AUGUST LIENAU

Primary location of additional data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Meadows Foundation

Name of Property Tulipwood

County and State Somerset County, NJ

10. Geographical Data

Acreage of property 3.014 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 542830 4481932
Zone Easting Northing
2

3
Zone Easting Northing
4

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Constance M. Greiff

organization Heritage Studies date June 4, 2004

street & number 60 Princeton Avenue telephone 609-924-3235

city or town Rocky Hill state NJ zip code 08553

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name _____

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.

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Tulipwood Somerset County

Exterior

Tulipwood is located in an area that was country, or at least exurban, when the house was built, and is now suburban. The building is situated on a street with heavy traffic, but is set well back on a wooded lot. It is approached by a driveway to its east side, which leads back to a two-car garage. (Photo 1)

The building is a pure Shingle Style design, as will be discussed more fully in the statement of significance. Its roof is a typical example of the style – a gambrel with a substantial upper slope and an even larger lower slope with a slight kick at the bottom. Because of the configuration of the gambrel, describing the building as one and ½ stories gives a false impression. There is a full second story as well as a garret beneath the roof. The first floor is sheathed in wooden clapboards, while the upper story and roof originally were wood-shingled. The wood shingles remain on the second story, but the upper story of the roof is now covered with asphalt shingles. On the main part of the house a wide fascia divides the two types of siding. Most of the windows are outfitted with louvered shutters. Two brick chimneys rise above the roof, one on the ridge at the east end, the other well in front of the ridge between the western and center dormers of the front or south façade.

The façade defies description in the conventional manner of numbering bays. (Photo 2) A wide entrance with a Dutch door is located to the right of center. To the right of the door are two one/one windows. To the door's left is a triple casement with eighteen lights and a single-light transom in each sash. Further to the left, the wall plane is recessed. Although not visible from the front, the west wall extending beyond the setback holds a double casement of the same design as those on the front wall. The south wall of the recessed section contains a single one/one sash.

At the front, a one-story porch with a shed roof carried on slender Tuscan columns runs the entire length of the building. This terminates in a polygonal bay or pavilion at the west end. The western entrance to the porch extends slightly beyond the pavilion and is topped by a pediment. A Craftsman-style lantern (probably copper, but now painted) hangs at the east end of the porch. (A second lantern, which hung in the polygonal pavilion, is stored in the house.) Above the porch the second floor is symmetrical and lit by large dormers with six/six sash. The central dormer is double, with the windows framed by pilasters. All the dormers are capped by wide fascias and pediments rising above the upper slope of the roof.

The east façade presents a view of the one-room deep main section of the house and a rear wing with irregular fenestration. (Photo 3) The first floor of the main section is lit by two one/one sash, widely spaced to accommodate the chimney between them. Above them are six/six sash, while a pair of half demi-lunes occupy the gable. The rear wing is set back and is entered through a pedimented door, placed off center toward the south. To its left is a single six/six sash window. A similar window is located at the north end. On the second floor a large wall dormer stretches for about ¾ of the wing's length, almost making the roof in this area look like a conventional gable. To the left are two small six/six windows. A larger six/six window is located over the

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door, with another at the north end of the dormer. A small triangular dormer perches near the roof's ridge at the south end.

There is a six/six sash window in the center of the first floor of the north or rear façade of the wing. (Photo 4) A second window of the same type is to its left and there are two smaller six/six windows symmetrically disposed in the gable. All but the central window on the first floor lack shutters. Again there are half demi-lunes in the gable. On all sides of the rear wing the division between the clapboard first story and the upper floor is marked by a fascia board decorated with rondels. This wing houses the kitchen, and, according to the grandson of the last private owner, the rondels were removable for ventilation.

The relationship of the west side of the wing and north façade of the main section can best be understood when they are viewed from the northwest. (Photo 5) The first floor of the west façade of the wing is divided roughly in half by what once was a corner board. To the left of this vertical element are two of the smaller six/six windows. To the right are a door flanked by ten-light sidelights and a four/four window. These enclose what originally was a back porch and represent the only alteration to the building's exterior. Further to the right is another door adjacent to the main section of the building. This gives access to the back hall (designated a vestibule on the plan of the house.) There are two wall dormers with shed roofs in the second story – one over the roughly centered door, with a six/six sash; the other tucked into the corner at the intersection with the main section, with a smaller six/six sash, which lacks shutters. There is a triangular roof dormer in the same position as its equivalent on the east façade.

The north façade of the main section has a one/one sash roughly centered on the first floor. A small multi-paned window is at the top of the wall adjoining the wing; this illuminates a stair landing on the interior. In the second story a pedimented dormer, similar to those on the south façade is located over the one/one sash. A six/six sash is in a shed-roofed dormer adjacent to the wing.

The west façade of the main section is similar to the east façade, except that the first floor is recessed. (Photo 6) The one/one sash on the first floor of this façade are set closer together than those on the east with no chimney between them. The southern window on the second floor also is set somewhat further back than on the east façade. The demi-lunes in the gable are identical.

Interior

The plan of the house is relatively simple. From the front porch the Dutch door opens directly into a large living hall, with an open staircase to the second floor. To the left is a smaller parlor, rather delicate in character in contrast to the robust finishes of the stair hall. To the right is a large dining room reached through paneled

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double doors. A door under the staircase leads to a hallway in the rear wing, where the service staircase is located. Another door at the rear of the dining room leads through a butler's pantry to the kitchen. Along the west side of the rear wing, a bathroom has been inserted in the enclosed space that once was a porch. There are also two pantries along the west side.

On the second floor there are three rooms along the front; the central room is smaller than the eastern and western rooms to allow room for the stairs and hallway.

Living Hall

The finishes of this room (designated the Foyer on the attached plan) employ a great deal of wood in a manner reminiscent of medieval "old English" design. Significant features include wood paneling and the ceiling consists of matchboards supported on exposed beams. Directly opposite the front door is a closed string stair, the wall of which is paneled with flat panels. (Photo 7) These are of very simple construction. The fields are defined by applied horizontal and vertical bands of wood, with a flat board in the middle of each. There is a built-in bench/storage cabinet at the foot of the staircase. The stair railing consists of turned balusters and heavy square newels with double pyramidal caps. The cap of the first of these newels is carved with acanthus leaves.

The fireplace, which dominates the room's western wall, is Roman brick. It features a paneled overmantel. (Photo 8) This is divided into three sections by fluted pilasters with reeded ovals below the capitals. The central section is occupied by a deeply cut raised paneling, while the side fields exhibit three flatter raised panels. The heavy cornice intersects the ceiling. The rich wood and sophisticated carving of the overmantel are notably superior to the paneled staircase wall. Like the other mantels in the house, this probably was ordered from a custom woodworking shop, possibly in New York City, rather than having been fabricated locally.

To the right of the fireplace is the doorway that gives access to the parlor. To its left is a double, multi-paned casement window, fitted with screens that swing inward. (Photo 9) Under the window is a steam radiator, cast with foliate ornament at the top of each fin. The south wall, adjacent to the front door, is fenestrated by a triple casement with a radiator of the same form underneath it.

The east wall is lined with shoulder-height built-in bookcases, the continuous line of which is interrupted by the double doors providing access to the dining room. In the center of each section of wall above the bookcases is a Craftsman-style sconce, similar to other fixtures in the house. These have matte glass shades, cut to clear in a simple geometric pattern of vertical and horizontal lines. (Photo 10) Originally these were gas fixtures; their style suggests that they were installed by the Kimballs c. 1920.

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Parlor

The parlor is the smallest of the major rooms on the first floor. Its chief ornament is a fireplace in the southeast corner with Federal-style mantel and mirrored overmantel. The mantel with a shelf carried on fluted Ionic pilasters and overmantel mirror framed by Doric pilasters repeats motifs of fluted pilasters and reeded ovals found on the living hall overmantel. The overmantel is topped by a cornice with dentil molding.

Dining Room

Even more than the parlor, the dining room reflects the eclecticism often found in Shingle Style houses. All its stylistic references are to the late eighteenth and early nineteenth century. (Photo 11) The shelf of the Federal-style mantel is supported on slender colonnettes and an egg and dart molding surrounds the opening of the fireplace. Corner cupboards in the northeast and northwest corners feature Chippendale-style glazing. The design of the chair rails and baseboards also reflects late Georgian or Federal prototypes. Yet there are Craftsman-style sconces like those in the hall on the walls to either side of the doorway. A matching two-branched chandelier found in the house may have come from this room. It has never been electrified. The present chandelier with a cast milk glass shade, also probably originally a gas fixture, was recently moved here from the kitchen.

Back Hall

At the south end of the rear wing is a back hall. This can be accessed from the exterior by a door and from another door underneath the main staircase. To its north side are a bathroom and back staircase. (Photo 12) This is tight winding, with square balusters and heavy newels, simplified versions of those of the main staircase.

Butler's Pantry

Against the east wall, flanking a window over the sink, are built-in cupboards. (Photo 13) The upper cabinets are supported by sturdy carved brackets and have multi-paned glass fronts. All cabinets have their original hardware. The sink, which was originally copper, has been replaced in stainless steel. The light fixture over it resembles others in the house, but has a bell-shaped shade. Behind the door to the back hall is an ingenious table, which folds up against the door. (Photo)

Kitchen

This large space has few built-ins and must originally have been furnished with tables and chairs. Against the east wall is a fireplace that once held a wood or coal-burning range. On the opposite wall is a built-in cupboard with

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drawers and cabinets below and glazed shelves above. (Photo 14) Adjacent to the cabinet is a large safe, probably intended to hold silver. Beyond the west wall are a door and pantry, formed from what originally was an open porch. The pantry contains some screened cabinets, which, according to oral tradition, were relate to the Kimballs' poultry enterprise.

On the second floor of the main block, a hall runs across part of the north side (over the staircase), with three bedrooms on the south side. Dormers form nooks, which provide closets or other storage under the eaves or, in the center room, an attractive space for a small desk or table.

Bathrooms, mostly with relatively modern fixtures, are inserted in part of the space over the back hall and dining room. In the rear wing are three servants' rooms (one currently fitted up as a kitchen) and a linen room with notable built-in cupboards and drawers of varnished wood.

Other significant features include:

Hall

The stair landing is lit by two windows, the lower one a casement, the upper one double-hung, which can be opened by a pulley arrangement. There is another of the Craftsman-style light fixtures with cut-glass shade, this one pendant from the ceiling, provides.

Bedroom over Parlor

The corner fireplace in this room has a Federal-style mantel with individualistic turned colonnettes and a frieze of three recessed panels. (Photo 15) Dormers in the north and south walls provide recesses from which closets under the eaves can be accessed. A door adjacent to the fireplace links this room to the central bedroom, which may once have served as a dressing room or sitting room.

Bedroom over Living Hall

Against the west wall is a Georgian Revival mantel with "ears" containing foliate motifs. Now painted, it probably was originally varnished wood. (Photo 16) As noted, the paired dormers provide a recess suitable for a desk or comfortable chair.

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Bedroom over Dining Room

On the east wall there is an eclectic mantel, unpainted, with foliate motif, similar to, but slightly different from that in the adjacent room, with bead and reel motifs. Originally this was two rooms, as evidenced by the placing of floor boards, perhaps serving as bedroom and dressing room.

Garage

The two-car garage is sheathed in novelty (German) siding. Exposed rafter tails extend beyond the shingled gable roof. Two sets of double wooden doors, with six-light transoms in each leaf, swing outward. There are six/one windows on each side and one in the gable, the latter fitted with shutters. (Photo 17)

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Tulipwood is a rare surviving example in Franklin Township of the Shingle Style, a form of architectural design practiced from the 1880s until c.1910. Because the Shingle Style was considered suitable for vacation homes for the well-to-do, most examples can be found in relatively exclusive non-urban areas. Tulipwood falls into this category, because it originally was part of a compound of summer houses built for members of the Williams family of New York City. However, the style is unusual in the vicinity of New Brunswick: in New Jersey it was employed most frequently in seaside "cottages." Thus many of the best examples were in shore communities, such as those along the Monmouth County coast in wealthy enclaves such as Monmouth Beach and Elberon. Most of these have been destroyed and replaced by high-rise apartments. Some Shingle Style dwellings also were constructed in late nineteenth-century exclusive developments based on "progressive" ideas, such as Short Hills or the Water Witch Club (now Monmouth Hills).

Perhaps the most remarkable thing about Tulipwood is its integrity. While the other two Williams houses have been substantially altered, it has been maintained virtually unchanged since its original construction in 1892. The exterior detailing appears to be intact. On the interior, varnished woodwork in the living hall, butler's pantry, and kitchen has never been painted. Windows, paneled doors, other woodwork, and even most pieces of hardware are original. (Lighting fixtures, although probably postdating the original construction by thirty years, also are unchanged.) Both staircases appear to be in original condition. All the mantelpieces are in place, although in some cases the fireplace openings have been closed.

As the name suggests, the Shingle Style was characterized by the extensive use of wood shingles on prominent roofs and siding. Frequently, as is the case at Tulipwood, the shingles were combined with other materials, with the first floor of stone or clapboard and the second floor and/or prominent roof shingled. (At Tulipwood the shingled, prominent lower slope of the gambrel roof forms, in effect, the exterior wall of the second floor.)

In certain respects the Shingle Style was innovative and a precursor of modern architecture. Asymmetrical massing had been a characteristic of high-style architecture since the middle of the nineteenth century. The Shingle Style also featured asymmetry, but, in sharp contrast to the irregular footprint and silhouette of earlier Victorian dwellings, the masses were simple, geometric volumes. The massing of the front section of Tulipwood is a straightforward rectangle, but is saved from monotony by the forward thrust of the left-hand section of the porch into polygonal and pedimented forms. Although Shingle Style volumes were simple, variety was supplied by multiple window types. At Tulipwood there are both one/one and six/six double-hung sash, as well as multi-paned casements. There are pedimented and shed-roofed dormers, as well as two that are triangular.

Another forward-looking element is that Shingle Style houses are characterized by fairly free and open floor plans. One way of achieving this was continued from the Stick and Queen Anne styles. (Buildings in these were

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often being constructed at the same time as Shingle Style buildings, but the other styles had become popular at an earlier date) The core of the plan was a living hall, a large entry with prominent staircase and fireplace. This was the most important room at Tulipwood, with the most elaborate detailing. The living hall served many purposes. A photograph taken in the 1880s in the hall of Tulipwood's neighbor, the Williams Cottage, shows that the hall served many of the functions later assigned to a "family room." A lady seated in an armchair next to the fireplace reads to a small boy, while a somewhat older girl leafs through some music at the piano in the corner. Two couples play a game of cards next to the divided Dutch front door. The presence of bookcases lining the east wall of Tulipwood's hall suggest that one function it served was that of a library. Architecturally the hall became the center of the house, with space flowing from it to all the rooms in the house — horizontally to the dining room on the right through double doors, to the parlor on the left, and to the kitchen by a passage behind the staircase — and vertically up the stairs to the second floor.

At the same time that the Shingle Style was innovative, it also looked to the past, becoming a precursor of the Colonial Revival, although old English, early "colonial," Georgian, and Federal elements were combined in a free and eclectic manner. Many of these references are present at Tulipwood. One Colonial Revival element appearing frequently in Shingle Style dwellings is the presence of large dormers, such as those that punctuate the front of Tulipwood. These were a necessity in houses with sweeping gambrel roofs. The gambrel roof itself is Colonial Revival. Although the gambrel appears with frequency elsewhere, it was often considered to be Dutch Colonial; the "kick" in the lower slope of Tulipwood's roof would have been considered a Dutch characteristic. The use of this roof form would have seemed particularly appropriate in Franklin Township with its strong Dutch roots, although in fact Franklin's Dutch houses usually had gable roofs

Other Colonial Revival elements on the exterior of Tulipwood are the prominent chimneys, the classical porch columns, the six-over-six window sash, the shutters, and the split demi-lune windows in the gable ends. Additional and varied Colonial Revival detailing characterizes the interior. The sitting hall incorporates old English or early colonial elements with its exposed beams, varnished wood paneling, and multi-paned casement windows. In contrast the dining room is Federal Revival, as evidenced by the mantel with its attenuated and delicate columns, corner cupboards with Chinese Chippendale glazed doors, elaborately molded chair-rails, and recessed-paneled doors. There are additional Federal Revival mantels in three of the bedrooms upstairs.

Although in some ways Shingle Style houses appear simple, these characteristic details were expensive to produce. Such houses were built for upper middle and upper class families. That the original occupants of Tulipwood were well-to-do is testified to by the rear service wing with its back stairs and accommodations for more than one live-in servants. Designs for Shingle Style buildings were not generally the province of local builders. Most were designed by architects. One, Bruce Price, made a specialty of relatively modest Shingle

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Style houses, designing several in the 1880s and 1890s for the club development of Tuxedo Park, N.Y. A house that probably was the prototype for Tulipwood appeared at the head of an article he wrote, entitled, "The Suburban House," published in *Scribner's Magazine* in July 1890. The picture appeared again in a compendium of articles compiled in book form by Russell Sturgis under the title *Homes in City and Country* and issued in 1900.

The quality of Tulipwood certainly suggests that an architect was employed and indeed that was the case. Although there is no documentation identifying the architect, the connection of the original owners, the Williams family, with the New York architect Detlef Lienau (1818-1887) and his son J. August Lienau (1853-1906)¹ suggests that the latter designed Tulipwood.

The more famous father, Detlef Lienau, was a German, trained in his native country and Paris, who immigrated to the United States in 1849.² For most of his life, he lived in Jersey City, although much of his practice was in Manhattan. Among his clients was Mary Marclay (Mrs. John S.) Williams, for whom he designed a row of six houses in Manhattan in 1883 - 84. Lienau is believed to have built the original house at Tulipwood, which subsequently burned, for Mrs. Williams's brother, Jacob Pentz.³ Pentz sold his land, 121 acres, to William K. Hineman in 1874; Mrs. Williams purchased it from Hineman in 1877.⁴ In 1883, she commissioned the Lienaus to design a summer "cottage," which now, much altered, is a nursing home called Shady Rest. By this time, J. August Lienau was working with his father and producing most of the firm's drawings. He probably was the one actually responsible for Shady Rest. Detlef Lienau is not known to have worked in the Shingle Style and, as a relatively "modern" style, it is more likely to have been adopted by the younger man. In 1884, J. August married Mrs. Williams's daughter, Elizabeth. In 1886 the Lienaus designed a row of four houses for themselves and members of the Williams family at 48-54 West 82nd Street in Manhattan. Detlef Lienau died in one of them in August 1887.

Mrs. William died in 1888. She had already conveyed, in 1886, part of her Franklin Township land, including the Tulipwood site to her son Stephen G. Williams, one of the executors of her will. He also acquired the adjacent property to the west on which there was an existing farmhouse. In the division of assets after Mrs. Williams's 1888 death, a lot on that property went to Elizabeth and J. August Lienau.⁵ The existing house was moved to be

¹ A death notice saying he was in his fifty-third year appeared in *American Architect and Building News*, 89, 1585 (May 12, 1906): 158.

² Information about the Lienaus comes from Ellen Kramer, *The Domestic Architecture of Detlef Lienau, a Conservative Victorian*. PhD. Diss., New York University. 1958.

³ Edith J and Jacob Pentz had purchased the land from John L. Gilder in 1868. See Somerset County Deeds [hereafter SCD] Y-3: 54.

⁴ *Ibid.*, T-4, 525; D-5, 465.

⁵ *Ibid.*, J-6: 67; K-6: 204; N-6: 151.

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Tulipwood Somerset County

more or less in line with Mrs. William's cottage. Lienau added a rounded bay, shingled the exterior, and redecorated the interior with Shingle Style detailing. (It is now known as Merrynook, but has lost much of its integrity through the application of synthetic siding.) Mrs. Williams's estate cottage went to the youngest son, Blair Williams, while Stephen G. Williams retained the property on which he had Tulipwood built in 1892. He undoubtedly commissioned his brother-in-law J. August Lienau as the architect. The three Williams family buildings were united by location and also shared an underground plumbing system with cisterns and presumably some form of piping.

Stephen G. Williams received a Ph. D. from Columbia University, but also held a law degree and was a partner in the firm of Worcester, Williams, and Saxe in New York City. In 1912 he transferred the house at 1165 Hamilton Avenue to George C. Kalle/Whitehaven Farms Co.⁶ It is not clear whether this was a paper transaction, with Williams continuing to use the property as a country retreat. In 1920 the property was sold to Leigh W. Kimball, in whose family the house descended until it was purchased by Franklin Township in 2003.⁷ By the 1920s what had been country was beginning to acquire the aspect of an automobile suburb of New Brunswick. Significantly, at the same time, Kimball bought his first car, a Model T Ford.

Leigh W. Kimball was born in Plainfield Township in 1881, but the family moved to upstate New York in 1886.⁸ Trained as a musician, he graduated from Dartmouth College and attended Syracuse University. In January 1914 he began teaching romance languages at Rutgers University, where he also organized the institution's first band. He continued to teach at Rutgers until 1947, although he resigned as bandmaster in 1920, the year he purchased Tulipwood. Its eight acres provided enough space to allow him to keep a cow and chickens, which he did until 1936. In 1926 he bought the house next door to the west, which had been the home of J. August and Elizabeth Williams. He immediately sold the house and its outbuildings, with three acres. From this time until 1957, he developed the rest of that property, building houses or selling lots along Wheeler Place. In 1935 the Tulipwood barn, located fairly far behind the house, was converted into an eight-room house accessed from Wheeler Place. This left Tulipwood an approximately three-acre lot, evidently putting an end to the cow and chickens, and necessitating construction of a new garage. Typical of the 1920s and 1930s, the garage is similar to those that could be acquired from such purveyors of prefabricated buildings as Sears, Roebuck and Aladdin.

⁶ Ibid., U-12: 364, 366, 368.

⁷ Ibid., W-17: 30.

⁸ The information about Kimball, his career, and his ownership of Tulipwood comes from a chronology he wrote, which has remained in the house.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 1
Tulipwood Somerset County

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Comstock, William T. *Country Houses and Seaside Cottages of the Victorian Era*. rev. reprint ed. New York: Dover Publications, 1989.

Gowans, Alan. *The Comfortable House*. Cambridge, Mass.: The MIT Press, 1986.

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Lewis, Arnold, *American Country Houses of the Gilded Age (Sheldon's "Artistic Country Seats")*. Reprint. New York: Dover Publications, 1982.

Price, Bruce. "The Suburban House." *Scribner's Magazine* 8, no. 1 (July 1890)

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Somerset County Deeds

Somerset County Wills

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Tulipwood

Somerset County

Boundary Description

The boundaries of the nominated property, Block 347, Lot 9.01 in Franklin Township, are those shown on a survey drawn by William R. Buzby Jr. of B₂A/SURVSAT, dated 03-17-2004.

Boundary Justification

After subdivision, this lot is all that remains of the property originally associated with construction of the house at Tulipwood.

United States Department of the Interior
National Park Service

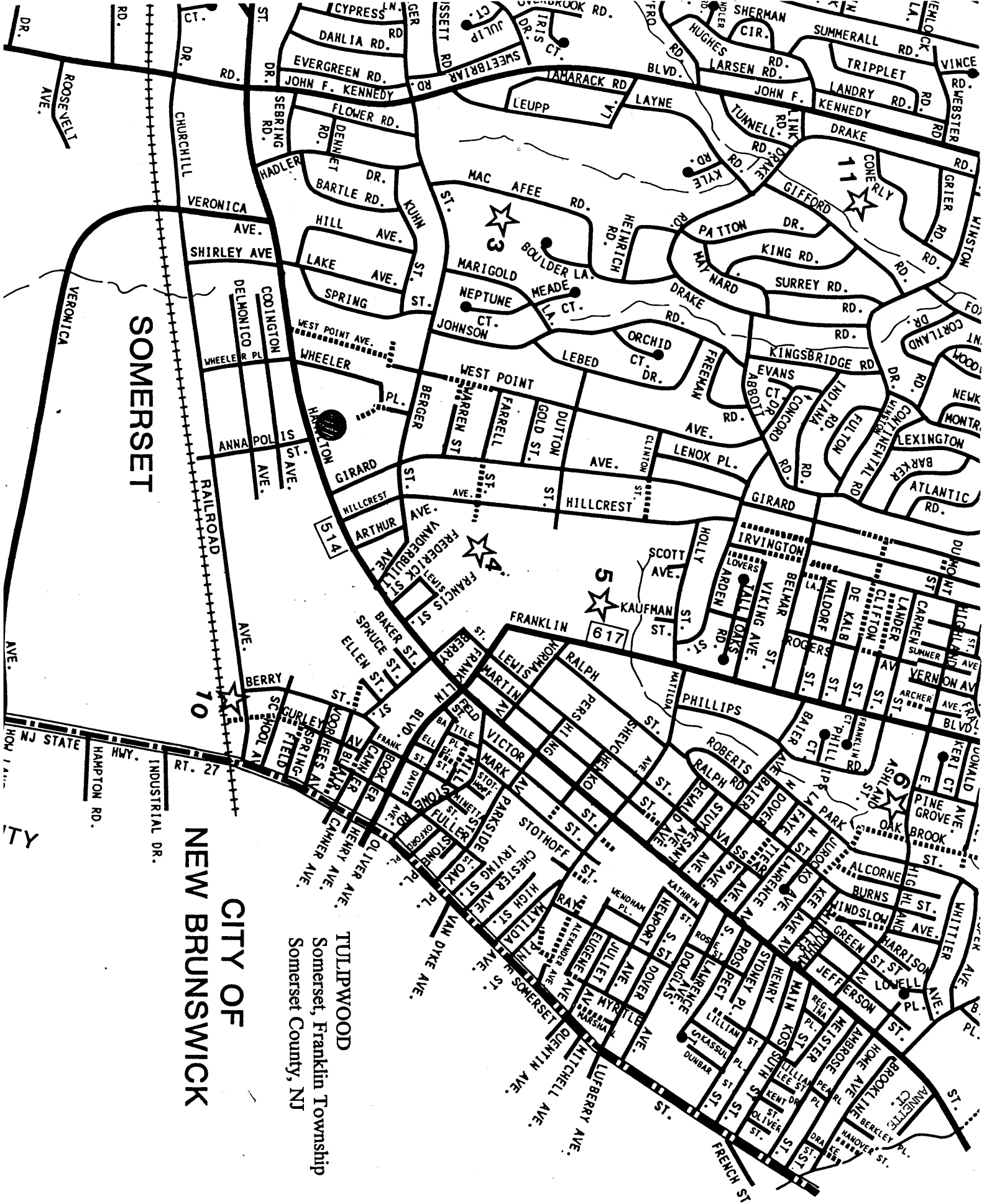
National Register of Historic Places Continuation Sheet

Section number _____ Page _____
Tulipwood _____ Somerset County _____ Photographs _____

The following apply to all photographs:

- 1) Tulipwood
- 2) Franklin Township, Somerset County, New Jersey
- 3) Constance M. Greiff
- 4) March 28, 2004 – exteriors and April 8, 2004 - interiors
- 5) The Meadows Foundation

Photo 1 of 17	Exterior, view from southeast
Photo 2 of 17	Exterior, view from south
Photo 3 of 17	Exterior, view from northeast
Photo 4 of 17	Exterior, view from north
Photo 5 of 17	Exterior, view from northwest
Photo 6 of 17	Exterior, view from west
Photo 7 of 17	Interior, living hall from southeast
Photo 8 of 17	Interior, living hall from east
Photo 9 of 17	Interior, west wall of living hall, radiator
Photo 10 of 17	Interior, living hall, sconce, east wall
Photo 11 of 17	Interior, dining room from southwest
Photo 12 of 17	Interior, back stair from southwest
Photo 13 of 17	Interior, butler's pantry from southwest
Photo 14 of 17	Interior, kitchen cabinet and safe from northeast
Photo 15 of 17	Interior, mantel, dormer and closet in west bedroom from northwest
Photo 16 of 17	Interior, mantel in central bedroom from northeast
Photo 17 of 17	Exterior, garage from southwest

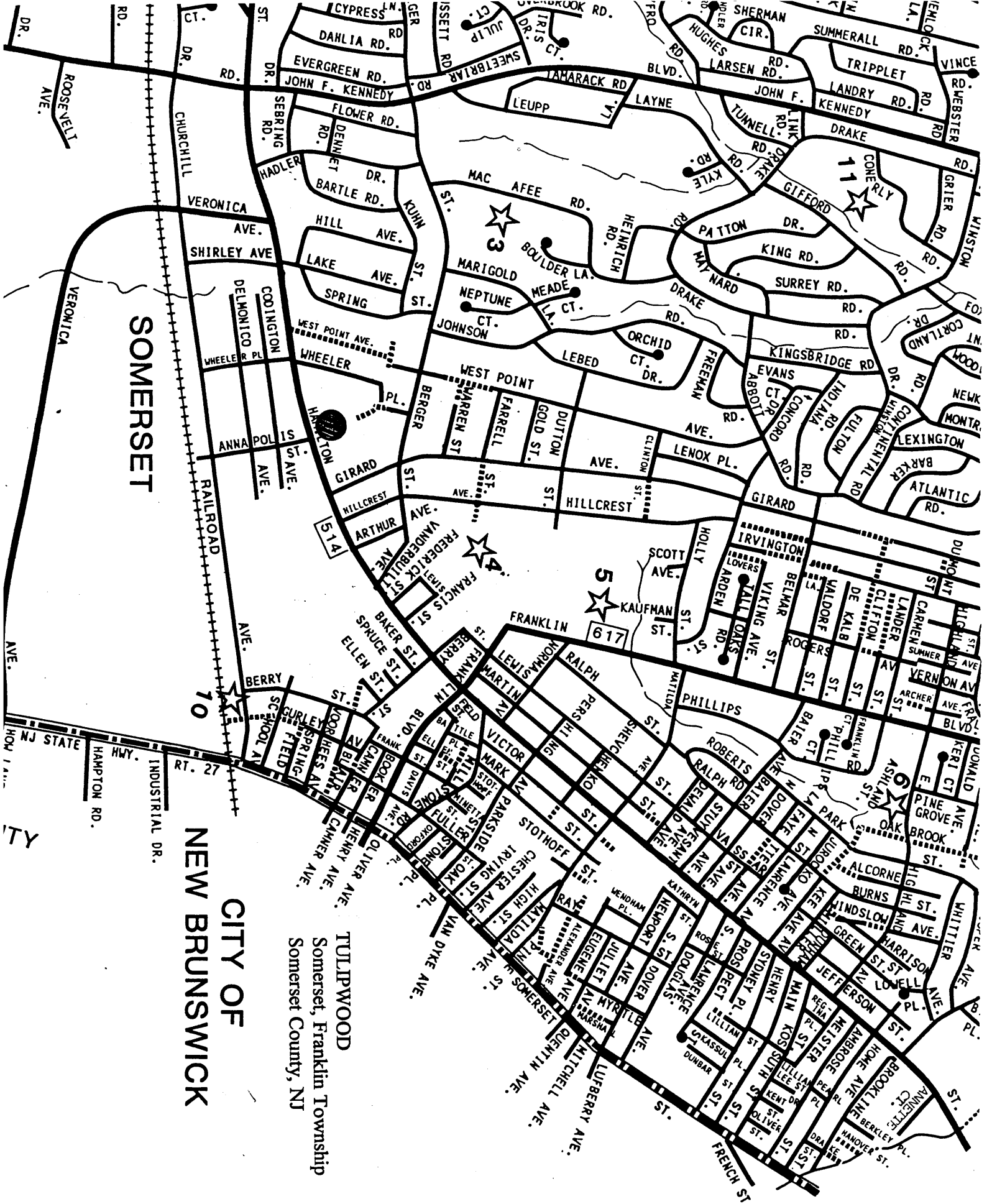


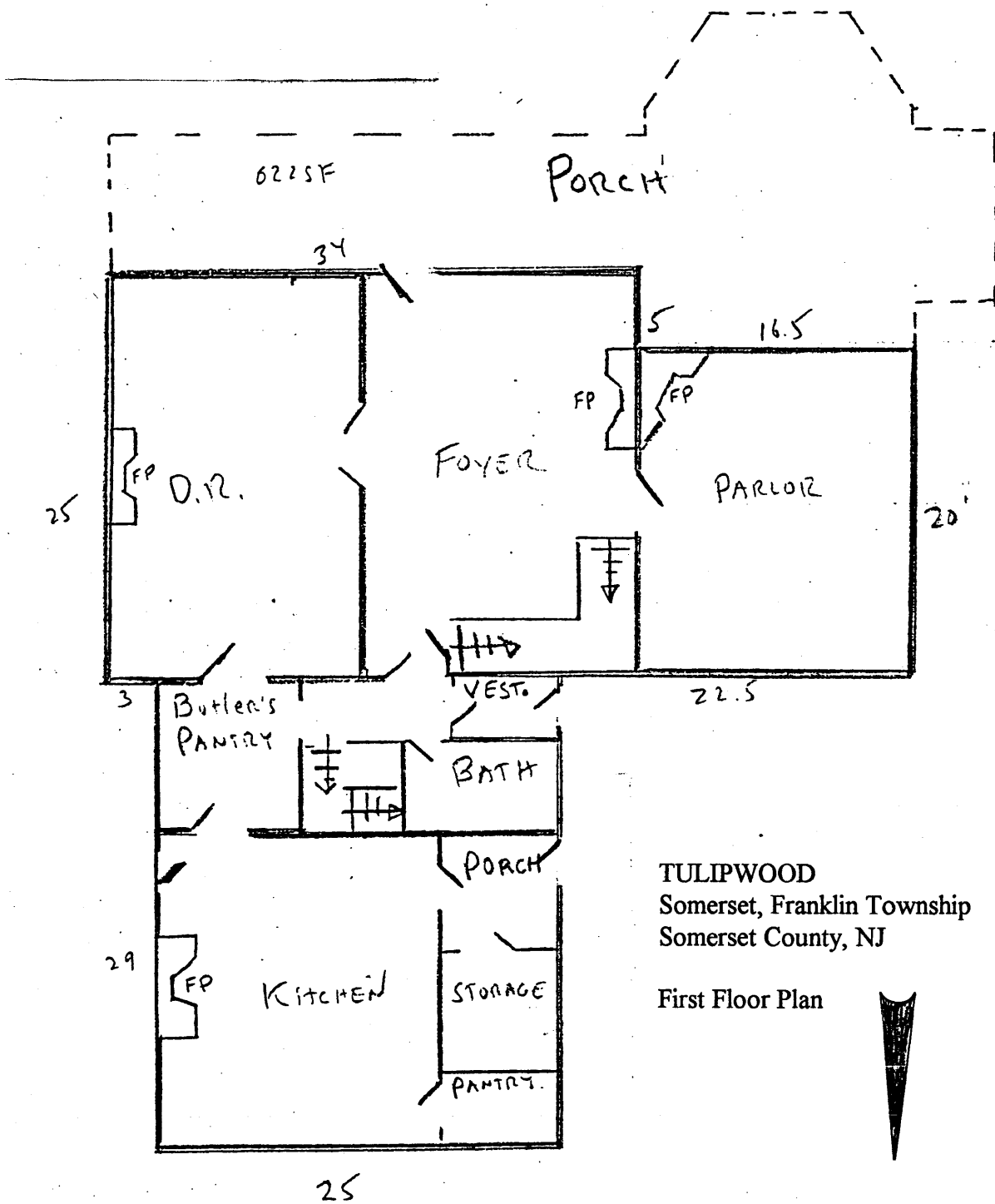
SOMERSET

NEW BRUNSWICK

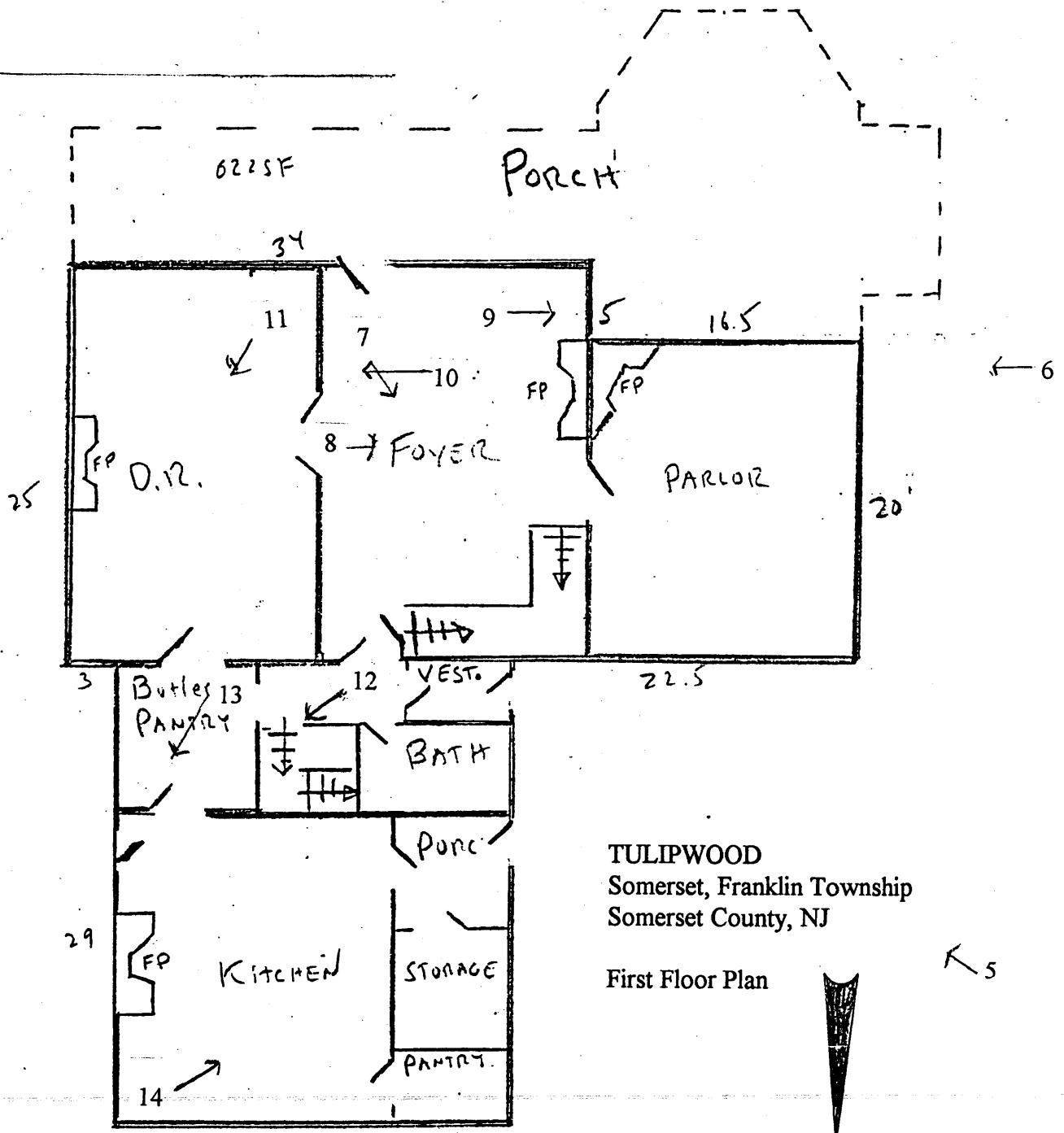
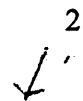
CITY OF

TULIPWOOD
Somerset, Franklin Township
Somerset County, NJ





Photographs: direction of view



TULIPWOOD
Somerset, Franklin Township
Somerset County, NJ

First Floor Plan



17



4

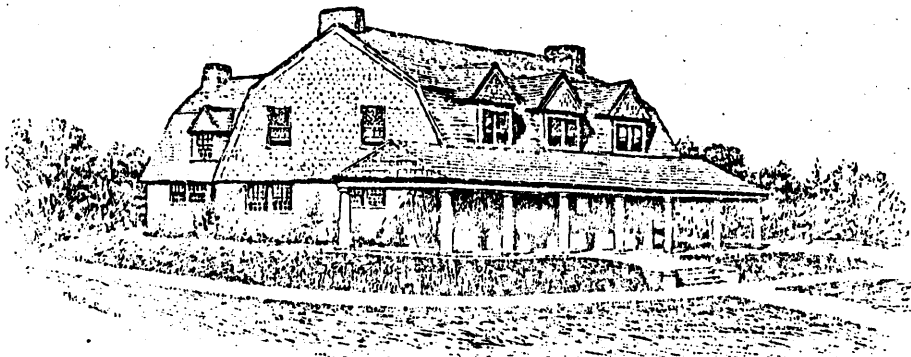


SCRIBNER'S MAGAZINE.

Vol. VIII.

JULY, 1890.

No. 1.



House at Tuxedo, N. Y.

THE SUBURBAN HOUSE.

By Bruce Price.

DURING the last century, and the first half of the present one, country life in America had assumed a popular and well-defined existence, and through all the old Atlantic States numerous seats and homes had been built that were distinctive and beautiful in character. Many of these, upon the larger estates and in the suburbs of the great cities, were of such size and commanding proportions as to be really mansions. But throughout the country generally, and particularly in and about the important towns and villages, were numerous quiet and well-designed homes resting in their own grounds.

The life in these homes during this period was quite as characteristic as the homes themselves. In the country towns of Virginia, Maryland, Pennsylvania, and the New England States, lived a charming people, who in their ample way dispensed a broad hospitality and made a society, intelligent, refined, and

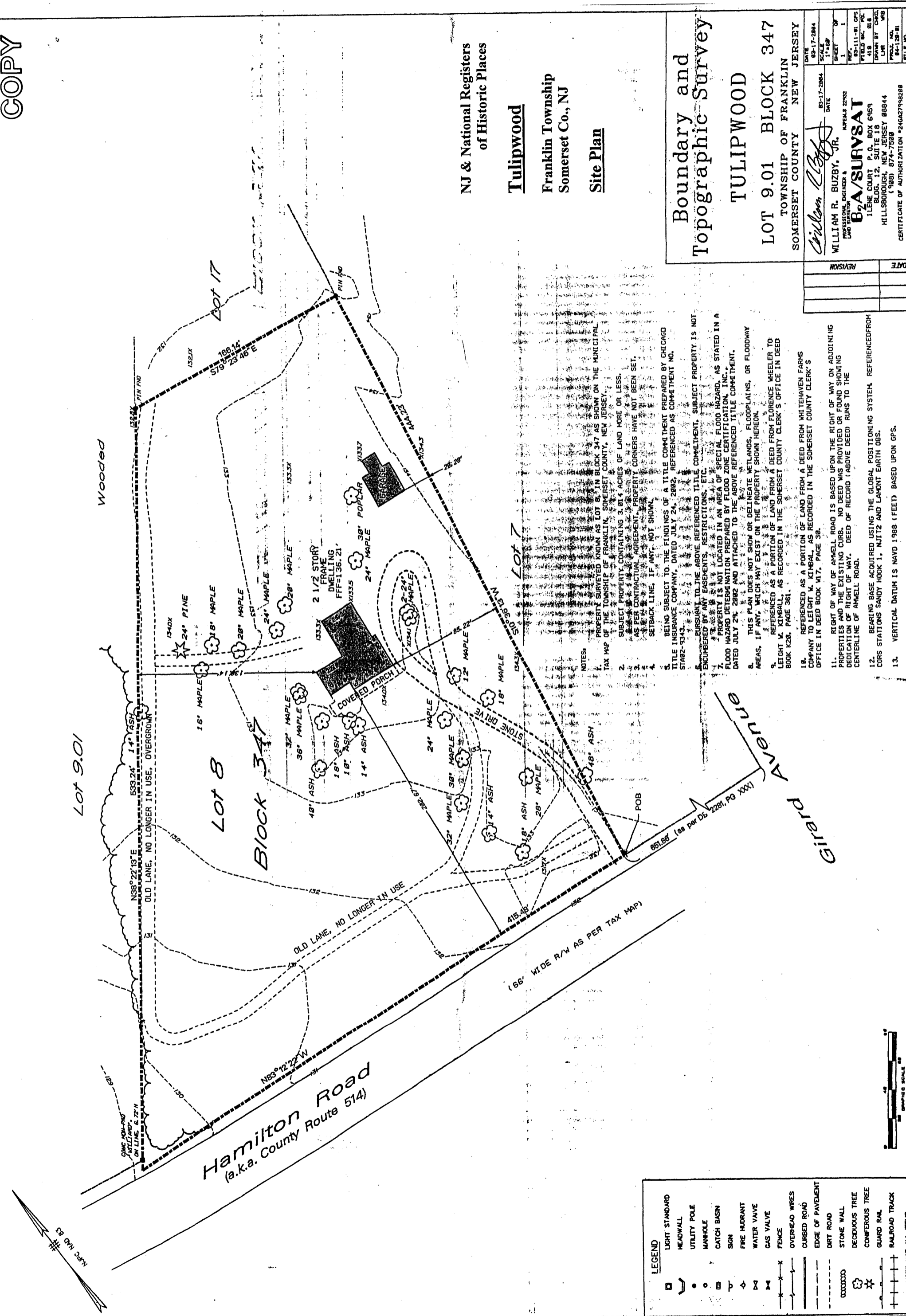
almost chivalric in its intercourse. But the progress and development of the country set many influences at work upon the disintegration of this life. The spread of the great cities razed many of the fine suburban houses; the division of property broke up the country estates and reduced the town's. The war told upon both, and with the wider, broader, more nervous life that followed upon the restoration of peace, the old life soon became almost a myth. Commerce, business, and the race for wealth at once engaged the whole nation; the cities filled and grew, and the country fell away year by year.

The fashion, almost universal at this time with city people, was to spend a few days, or weeks at most, during the heated term, at the great hotels of "the springs," "the summer resort," or the sea-shore. There were many, of course, who, loving the country, sought its quiet, and roughed it on a farm, and

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Figure 1.

COPY



NJ & National Registers
of Historic Places

Tulipwood

Franklin Township
Somerset Co., NJ

Site Plan

Boundary and Topographic Survey

TULIPWOOD

LOT 9.01 BLOCK 347

TOWNSHIP OF FRANKLIN
SOMERSET COUNTY NEW JERSEY

DATE 03-17-2004
SCALE 1"=50'

REVISION DATE

DATE 03-17-2004

PROFESSIONAL ENGINEER & LAND SURVEYOR

WILLIAM R. BUZBY, JR.

B2A/SURVSAT

11 LENE COURT P. O. BOX 6959
BLOG, 12, SUITE 18
HILLSBOROUGH, NEW JERSEY 08844
(908) 874-7500

CERTIFICATE OF AUTHORIZATION #24042798208

- NOTES:
- TAX MAP OF THE TOWNSHIP OF FRANKLIN, SOMERSET COUNTY, NEW JERSEY, PROPERTY SURVEYED KNOWN AS LOT 9.01 IN BLOCK 347 AS SHOWN ON THE MUNICIPAL PROPERTY SURVEY OF FRANKLIN, SOMERSET COUNTY, NEW JERSEY.
 - SUBJECT PROPERTY CONTAINING 3.01 ± ACRES OF LAND MORE OR LESS.
 - AS PER CONTRACTUAL AGREEMENT, PROPERTY CORNERS HAVE NOT BEEN SET.
 - SETBACK LINE, IF ANY, NOT SHOWN.
 - BEING SUBJECT TO THE FINDINGS OF A TITLE COMMITMENT PREPARED BY CHICAGO TITLE INSURANCE COMPANY, DATED JULY 24, 2002, REFERENCED AS COMMITMENT NO. STA02-9343.
 - PURSUANT TO THE ABOVE REFERENCED TITLE COMMITMENT, SUBJECT PROPERTY IS NOT ENCUMBERED BY ANY EASEMENTS, RESTRICTIONS, ETC.
 - PROPERTY IS NOT LOCATED IN AN AREA OF SPECIAL FLOOD HAZARD, AS STATED IN A FLOOD HAZARD DETERMINATION PREPARED BY FLOOD ZONE CERTIFICATION, INC., DATED JULY 29, 2002 AND ATTACHED TO THE ABOVE REFERENCED TITLE COMMITMENT.
 - THIS PLAN DOES NOT SHOW OR DELINEATE WETLANDS, FLOODPLAINS, OR FLOODWAY AREAS, IF ANY, WHICH MAY EXIST ON THE PROPERTY SHOWN HEREON.
 - REFERENCED AS A PORTION OF LAND FROM A DEED FROM FLORENCE WHEELER TO LEIGHT V. KIMBALL, AS RECORDED IN THE SOMERSET COUNTY CLERK'S OFFICE IN DEED BOOK K26, PAGE 361.
 - REFERENCED AS A PORTION OF LAND FROM A DEED FROM WHITEHAVEN FARMS COMPANY TO LEIGHT V. KIMBALL, AS RECORDED IN THE SOMERSET COUNTY CLERK'S OFFICE IN DEED BOOK W17, PAGE 30.
 - RIGHT OF WAY OF AMWELL ROAD IS BASED UPON THE RIGHT OF WAY ON ADJOINING PROPERTIES AND THE EXISTING CURB. NO DEED WAS PROVIDED OR FOUND SHOWING DEDICATION OF RIGHT OF WAY. DEED OF RECORD (ABOVE DEED) RUNS TO THE CENTERLINE OF AMWELL ROAD.
 - BEARING BASE ACQUIRED USING THE GLOBAL POSITIONING SYSTEM REFERENCED FROM CORS STATIONS SANDY HOOK 1, NITZ AND LAMONT EARTH OBS.
 - VERTICAL DATUM IS NAVD 1988 (FEET) BASED UPON GPS.

LEGEND

[Symbol]	LIGHT STANDARD
[Symbol]	HEADWALL
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[Symbol]	WATER VALVE
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[Symbol]	FENCE
[Symbol]	OVERHEAD WIRES
[Symbol]	CURBED ROAD
[Symbol]	EDGE OF PAVEMENT
[Symbol]	DIRT ROAD
[Symbol]	STONE WALL
[Symbol]	DECIDUOUS TREE
[Symbol]	CONIFEROUS TREE
[Symbol]	GUARD RAIL
[Symbol]	RAILROAD TRACK

NOTE: NOT ALL ITEMS

