A SELF-GUIDED

WALKING TOUR OF MONTROSE PARK

Montrose Park Historic District Association

Our mission is to promote, preserve, and beautify the Montrose Park Historic District, maintain its integrity, and enhance the quality of life for all residents. Montrose Park Historic District Association is a non-profit, tax exempt organization under the IRS Code 501(c)(3)

MONTROSE PARK HISTORIC DISTRICT ASSOCIATION

This walking tour celebrates the rich architectural heritage concentrated in South Orange and particularly in the Montrose Park neighborhood, which has been listed on the National Register of Historic Places since 1997.

This tour doesn't cover every house but highlights some of the more interesting homes in a structured leisurely walk that you can complete in about an hour.

MPHDA thanks Janet Foster, a historic preservation consultant, for her assistance in curating the stops on this walk and for the written commentary, both about the houses featured and the development of the area we call Montrose Park.

Walking instructions are in RED; Individual house addresses are in ***bold***.

BEGIN THE TOUR IN GROVE PARK, NEAR THE INTERSECTION OF GROVE ROAD AND RALSTON AVENUE

A LITTLE BACKGROUND ON THE ORIGINS OF MONTROSE PARK

In the mid-19th century, the Oranges were both traditional farming communities and emerging "resort" areas. "Mountain Station" was established by the 1840s along the Morris & Essex Railroad to serve the Mountain House, a fashionable hotel and spa located on the hill behind the Mountain Station. It advertised that South Orange and the hill to its west made it the "Switzerland of America". Clearly, most people visiting had not been to Switzerland, or had even seen the Rockies. Advertising has never been subtle.

Between 1867 and 1874, John Vose and Henry Page laid out a suburban development they called "Montrose Park", intended to promote the clean air and open land of the countryside with urban amenities like gas lights and easy access to a train to the city. It was within walking distance of the Mountain Station on the DL&W train line and centered along Montrose Avenue. It became part of the Village of South Orange when that entity was first incorporated in 1869. At that time, however, South Orange did not include land on the southeast side of Centre Street.

The Civil War had promoted a great increase in industry in Newark, East Orange, Paterson, Elizabeth, and other New Jersey cities. The owners and managers of these industries sought more and more to live away from the factories with their soot and noise, and the factory workers, crowded nearby in tenements. Those who could afford to put some distance between themselves and the urban setting that was a source of their wealth did so by building "Villas" or "Country houses" in the emerging suburbs.

Llewellyn Park, in nearby West Orange, was laid out in 1857 and is the first example of a planned suburb in the United States. Montrose Park followed with the "Park" naming convention, but its street layout was more grid-like and there was far less of the common open space that truly makes Llewellyn Park "park-like" – and the prototype of Central Park in NY for its superb execution of a Picturesque landscape.

MONTROSE PARK HISTORIC DISTRICT ASSOCIATION

Grove Park, where we are starting, was not established until 1908. The land now covered by Grove Park had been platted into 43 narrow residential lots but remained undeveloped at the turn of the 20th century. Rumors of an impending sale spurred local citizens to raise $8000 to purchase the tract for a park. They donated the land to the Village Trustees, and then the citizens raised an additional $2000 to landscape the park.

LOOK ACROSS GROVE PARK TO HOUSES ON THE OPPOSITE SIDE OF PARK PLACE

The closely-set, narrow wooden houses on the south side of Grove Park pre-date the park itself, but these typical middle-class houses of the 1890s were elevated with the creation of the park that gave them a nice view and a new, high-class address, “Park Place”. The gable front, open porch house form was adapted to the narrow deep lots that characterized many urban and suburban streets in 19th century America. These were likely created speculatively by a builder from published plans. Although most have been altered over time, their front-facing gables and front porches were typical on this house type, which can be found in most every American town.

The westerly side of Grove Park was clearly developed after 1908, and the houses are a bit larger and reflect the stylistic trends of the early 20th century – Colonial Revival and other historical revivals, such as Tudor Revival, “English cottage” and houses expressing the Craftsman style or the Arts & Crafts Movement. These traditionally based architectural styles dominate Montrose Park and you’ll see variations on these forms throughout the area.

Most of the architectural styles in Montrose Park, and indeed in many American suburban communities, express a desire to create buildings that reflected the pre-industrial past, ranging from Olde England to Early America to Spanish Missions to Romanesque Churches. But all were created with the materials, techniques, transportation and factories that were developed in the 19th century as part of the Industrial Revolution.

WALK UPHILL ON RALSTON AVENUE

#170 Ralston

This grand Tudor Revival style house dates to about 1900.

Note the half-timbering – the use of wooden elements to suggest structural members of the building - surrounded by stucco. In the old-English model for this style, that building technique reflected the fact that by the 1500s, trees were a scarce and valuable resource in England. Here, it is used decoratively on a large and comfortable house.

#166 Ralston

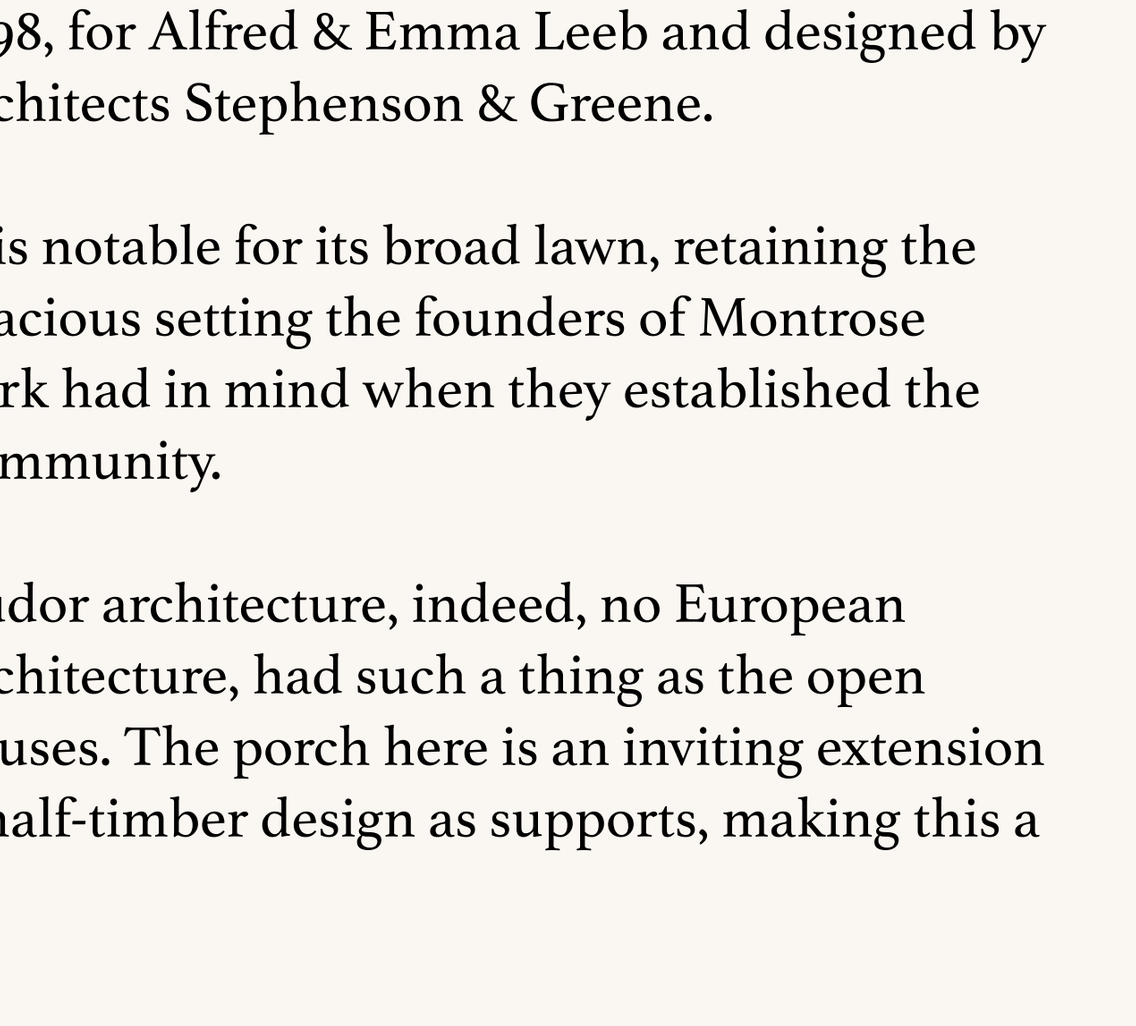
Another Tudor Revival style house, built in 1898, for Alfred & Emma Leeb and designed by architects Stephenson & Greene.

It is notable for its broad lawn, retaining the gracious setting the founders of Montrose Park had in mind when they established the community.

Tudor architecture, indeed, no European architecture, had such a thing as the open porch that developed for 19th century American houses. The porch here is an inviting extension of the house into the landscape, using the posts of half-timber design as supports, making this a true Anglo-American architectural hybrid.

#147 Ralston

A rare “Romanesque Revival” style house, using the characteristic round arches of the style to form a semi-enclosed front porch and to define windows in the gables. The intricate shingle patterns on the house add visual interest and texture.



TURN AROUND, RETURN ON RALSTON AND HEAD TOWARD CHARLTON

#161 & #163 Ralston

A pair of Queen Anne style houses built about 1884. The turrets, porches with spindles, asymmetrical form, and varied window sizes and muntin patterns are hallmarks of the style. These were likely built speculatively: note that they are mirror images of each other. This is one of the classic devices of builders to keep houses from looking identical but allowing the re-use of a single plan to keep costs down.

TURN LEFT ONTO CHARLTON

#152 Charlton

A Jacobean style house, a rare stylistic expression in England, where it originated in the early 1600s, is also rare in revival forms in the American suburb. This large house features grouped windows with leaded glass, set in stone window surrounds. The front entry is accented by an arched portico over the front door. The curved, or Flemish, parapet gables are a unique feature of this beautifully detailed house.

#169 Charlton

An expression of the Second Empire style, at the height of its popularity in 1870s. Although based on French designs, its execution in wood, and the stiffness of the concave mansard roof mark this as the produce of an American builder who no doubt never saw Paris. Exterior colors are representative of those popular in the 1870s. This is an early house to be built in Montrose Park. There are more Second Empire Style houses, some with more curvaceous mansard roofs, clustered around the Mountain Station.

CONTINUE ON CHARLTON, EAST TOWARD RAYMOND

There are many Colonial Revival style houses built in the 1920s throughout the Park. The rise in popularity of the style coincides with the Nativist Movement and the anti-immigration laws of the 1920s, and it also corresponds with the 1926 celebration of the 150th anniversary of the signing of the Declaration of Independence and the beginning of an independent United States.

The early 20th century Colonial Revival style tries to express "American" values by celebrating, and repeating, design elements from the colonial past.

The Colonial Revival can be identified by a symmetrical facade, usually with a center-hall entry; classical details like cornices, columns at front porticoes or side porches, multi-pane windows; and most commonly, an exterior composed of red brick and wooden clapboard. It was very popular as a suburban house style and its functionality means it still works today.

Infill buildings from the mid-20th century on Charlton generally don't match the scale and detail of the older houses, but they are testimony to the viability of the neighborhood when other areas of the Oranges were declining.

CONTINUE ON CHARLTON, EAST TOWARD TURRELL

#204 Raymond (corner Charlton)

Constructed about 1930, this is a late expression of the Spanish Mission Revival Style, a different "colonial" tradition than the dominant east-coast, Anglo-American model.

The house has a hipped roof, broken by projecting wall dormers topped by a shallow parapet. The stucco walls are both "modern" for the 1930s and reference the adobe of the American Southwest building traditions. Replacement windows give it a "blank" look; nevertheless, the remaining architectural details are enough to keep this a contributing part of the Montrose Park Historic District. It was featured in a postcard ca. 1910 showing Raymond Avenue looking east from Charlton.

#274 Charlton

The "colonial" architecture of the Spanish colonies in California and the Southwest was called "Mission Style" for its references to the Spanish Catholic missions. The cast stone wreath and cartouche designs on the facade are direct references to Mission buildings near San Antonio, Texas. The red asphalt roof is a good substitute for the red tile roof that would have originally given the house a more distinctive "Mission" appearance. This house was built about 1910.

#273 Charlton

A perfect center-hall colonial in the New England model, dating to 1922, makes a nice contrast to the Spanish Colonial house across the street. The enclosed sunporch on the side of the house was a common element of Colonial Revival houses.

#286 Charlton

A good example of the earliest expression of the Colonial Revival style in Montrose Park, from about 1900. Porches were unknown to 18th century colonials but became popular in 19th century and one is grafted onto this symmetrical center hall house. Classical details, like the broken pediment above the second-floor center windows, and the Ionic columns on the porch are combined with the multiplicity of window types common in earlier Queen Anne style houses.

CONTINUE ON CHARLTON, CROSS TURRELL AVENUE

#175 Turrell

There is a rich architectural history to this oddly proportioned modernist, flat-roofed house. Its base of yellow Roman brick gives it away as from the era of the 1890s, when Roman brick was an expensive building material for the finest houses and civic buildings. A fire in the 1960s destroyed the upper floors of this house but the paired Doric columns on a now-enclosed porch speak of its Classical Revival style beginnings.

CONTINUE EAST ON CHARLTON. STOP AT INTERSECTION WITH IRVING

#170 Irving (on NW corner with Charlton)

The Tilney House, as this is known, was built in 1898. It features robustly proportioned brackets at the eaves and a massive porch - elements of the Queen Anne and Shingle styles. There is careful detailing of shingle siding, giving textural interest. But the

symmetrical massing, the use of Doric columns, and the wide hipped roof hint at elements that would become more and more popular as the Colonial Revival style gained popularity. The porte-cochere (coach-gate) allows entry to the house from a carriage or car without being exposed to the elements. The survival of the original carriage house to the rear of the property shows that around the turn of the 20th century, it was still possible to keep both horses and automobiles in an outbuilding, it being unclear which system would win out as the favored means of travel.

CORNER OF IRVING & CHARLTON

Iron Lamp Post - marked ARDYS Iron Works. The company was one of over two dozen iron and steel casting operations in Newark in the late 19th and early 20th centuries.

Gas street lighting was introduced in 1805 in England, and first adopted in the United States in Baltimore in 1817. Urban centers on the East Coast of the US adopted gas street lighting enthusiastically, so that by the 1860s, urban streets were reliably lighted at night. In 1893, technological improvements led to the form of the gas streetlamp we see here – a large glass "mantel" atop a pole. The projecting arms allow a ladder to be leaned against it for servicing.

Gas lights have been a feature of Montrose Park since its creation in 1867 and were adopted across all of South Orange by 1900. The remarkable thing is that they have been retained here – as they have in Glen Ridge, the Normandy Park neighborhood outside Morristown, Cape May, and a handful of other places in New Jersey.

LOOK ACROSS INTERSECTION OF IRVING AND CHARLTON AVENUE

#322 Charlton (on SW corner with Irving)

A c. 1920 house with the appearance of a modernized English cottage. The clean stucco walls are accented with patterning from the banks of windows and their decorative muntins. The next-door house on Irving Avenue also has a similar style. In fact, both were created as part of the same house. That house originally had a parapet -topped central entry that served as a pivot point between two wings of the house, but the center portion was later demolished to create two separate, but still ample-sized houses, on now-distinct lots.

#354 Charlton (at SE corner with Irving)

A Shingle style house built in 1899. As we have seen elsewhere in the Park, architectural styles are cross-referenced and borrow from each other in the late 19th and early 20th century period. The gambrel roof and Palladian windows in the attic level recall Colonial Revival style, while the overall siding and wide front door are definitively part of the Shingle style.

CONTINUE WEST ON CHARLTON AVENUE

#363 Charlton

A Tudor Revival style house dominated by its rectilinear half-timbering. This is more "archaeologically correct" (that is, following closely historical designs and precedent without inventive modern touches) than many of suburban versions of an English manor house of the 16th century.

#387 Charlton

A house completed in 2018 is the newest in the Montrose Park district. Built on two combined lots and designed by Maplewood architect John James, this is an energy-efficient house that borrows the massing, materials and colors of neighboring building, to create a clearly modern family home.

#397 Charlton

The English Arts & Crafts style uses a simplified building palette, often including stucco, and relies on window patterns and gables to provide visual interest. It is both historical in referencing English cottages and modern in its studied simplicity.

AT THE INTERSECTION OF CHARLTON WITH MONTROSE, LOOK RIGHT

#206 Montrose

A large Queen Anne style house from the 1890s set in expansive landscaped ground, this is a good example of the kind of "country house" Montrose Park was designed to support. Here, intersecting gable roofs control the massing of the house, while porches extend it into the landscape. Porches are a key element of houses large and small from every 19th century style.

TURN LEFT ON MONTROSE

#170 Montrose

The former "SouthMont" estate is now a private religious property. The house uses another variant of the Tudor Revival Style, with Tudor arches used for window openings. The prominent paneled chimney was a decorative feature popular on many styles of buildings from the latter 19th century but it specifically references English building practices of the 16th century.

CONTINUE ON MONTROSE

#140 Montrose

A Romantic Revival style frame house that is one the of earliest from Montrose Park's development in the 1870s, and stylistically the simplest in the neighborhood. It uses the center cross-gable form popularized in the 1850s by pattern books of architectural designs. It is missing a front porch that likely swept across the entire facade, having been "Colonial Revivalized" in the 20th century with a classical portico.

LOOK ACROSS THE STREET, THEN TURN AROUND ON MONTROSE

#6 Halsey (on the NW corner of Montrose Avenue)

A Tudor Revival style house on a grand scale from 1916-18, built for a Mr. Webster, rich from the sugar business in Puerto Rico. The house has many archaeologically correct details, including the "lych gate" (an entry in a wall with a roof over it, found in English churchyards in the 12th – 17th centuries). Webster named his house "Toad Hall" from the popular children's book, *The Wind in the Willows*, first published in 1908. The house was enlarged in 1928 by its second owner, J. R. Monroe, inventor of the mechanical calculator, to include a full organ in a music room and a separate garage/service wing extending to the northwest.

CONTINUE ON MONTROSE BACK TOWARD BERKLEY AVENUE

#151 Montrose

An elegant interpretation of the English Arts & Crafts style, designed by the American country-house specialists, Davis, McGrath & Kiesling. The date for the house is inscribed over the front door. The house was published in 1915 in Architectural Record.

TURN LEFT ONTO BERKELEY AVENUE

#470 Berkeley

This Colonial Revival style house from about 1920 is dominated by the double-height Ionic portico. It includes a sun-porch, popular especially in the 1910s and '20s, and always on the side elevation of a house. The large lot includes a matching garage, speaking to the importance of cars by the 1920s.

#483 Berkeley

Another version of a large Colonial Revival style house, designed by Davis, McGrath & Kiessling, New York architects for J. A McElroy, an attorney. In 1915, the year the house was designed, the architects had also just completed the Glen Ridge Country Club building. The house was published in *The American Architect*, perhaps the most prestigious, and the oldest, of American architecture magazines of the 20th century.

#555 Berkeley (corner Halsey)

Now overgrown, this brick house was the home of Paul Starrett, one of the five Starrett Brothers who established one of the great construction companies of the first half of the 20th century. Starrett Brothers did major projects like the Empire State Building, the Golden Gate Bridge, the Chicago Tribune Building, and Starrett City, the sprawling apartment complex on the lower east side of Manhattan. This house has classical "bones", evident in its symmetrical layout, but suffers from decades of abandonment.

TURN SOUTH FROM BERKELEY ONTO WARWICK AVENUE

#224 & #215 Warwick

There could hardly be greater architectural contrast between these two houses set across the street from each other. Both are from about 1920. One looks back to Georgian architectural traditions of the 18th century, particularly the brick plantation houses of Virginia, like Westover. The other is influenced by Frank Lloyd Wright's Prairie Houses, with its low hipped roof, deep overhanging eaves, clean stucco walls, and minimal decoration. Wright had worked in Chicago's suburbs since the 1890s, but with publication of plans in *Ladies Home Journal* in April 1901 he reached a wide American middle-class audience. The roof was originally clay tile. Wright and the proponents of Craftsman design in the early 20th century advocated for low-maintenance, fireproof materials for a house.

CONTINUE ON WARWICK AVENUE

#255 Warwick

A ca. 1900 Queen Anne style house includes an engaged corner tower and a mix of shingle siding and classical details typical of the turn-of-the 20th century transition from Victorian-era Queen Anne and Shingle Style designs to the Classical and Colonial Revival styles that would follow. Doric column porch posts and a Palladian window in the gambrel ends co-exist with the pedimented wall dormer and decorative chimneys to create a uniquely American suburban house type.

#257 Warwick

This is one of the oldest houses in the district, built in 1879 in the Italianate style, with the scroll-cut bargeboard and deep eaves popularized by society architect Richard Morris Hunt in Newport, Rhode Island in the 1860s. It is a good example of what John Vose had in mind when he began developing Montrose Park in 1867.

TURN AROUND ON WARWICK AND RETURN TO THE CORNER WITH GROVE TERRACE

Note the ***bluestone sidewalks*** – a civic improvement popular beginning in the 1870s, when industrial cutting of stone, combined with railroad transportation, made materials like this widely – and relatively cheaply – available. It is actually a feldspar-based sandstone, primarily found in northern Pennsylvania and south-central New York state.

You might want to move to Montrose Park to escape the consequences of industrial 19th century America, but you could not escape the reach of its materials and products in your houses, and even on the streets and sidewalks.

TURN LEFT ONTO GROVE TERRACE

Grove Terrace was set aside in the 1920s as a private street separating the houses from the public road with walls and a landscaped buffer. As automobiles proliferated in the 1920s, there was growing interest in planning communities to provide distinct automobile and pedestrian access. The suburb of Radburn, in Fairlawn, Passaic County, opened in 1928 and perfected this kind of planning. Grove Terrace hardly achieves the distinct separation of cars and pedestrians achieved in Radburn, but it nods in that direction by limiting access to these houses (with their garages!) from the public street.

The houses are good examples of Eclectic Revival architecture, most using masonry, and incorporating motifs from American or English vernacular architecture.

CORNER OF GROVE TERRACE AND MONTROSE AVENUE AND HARTFORD ROAD

The property below and all the land on the eastern side of Montrose Avenue north to Berkeley Avenue was once part of the Orange Lawn Tennis Club, established in 1880. The land was part of the estate of John Vose, the original developer of Montrose Park. The Lawn Tennis Club added to the cachet of the Montrose Park neighborhood; the club hosted the National Tennis Championship in 1886. The club outgrew this space by 1910 and the members relocated the club to a site on the other side of South Orange, off Ridgewood Road.

#245 Montrose

A ca. 1920 house with “iron spotted brick”, an unusual, and expensive material. The paired gables on the front emphasize a symmetrical façade that is anything but classical. The house seems to have been designed with more concern for its longevity and fire-proof qualities (note the tile roof) than exterior style. The house, its large, matching garage and their setting in an expansive lot, all show the continued level of exclusivity of the Montrose Park neighborhood some 50 years after its founding.

WALK ALONG MONTROSE AVENUE TOWARD GROVE ROAD

#260 & #270 Montrose

In the 1920s, interest in historical architecture was not just about picking and choosing elements from the past to recombine in a modern building, but the use of industrially produced materials to mimic hand-made things. The bricks on these houses are hard and industrially produced. At # 260, the brick itself is further tumbled to further its irregular, hand-crafted appearance. They are then put up with complicated bricklaying intended to look rustic. Such decorative use of brick is known as “drunken brickwork” (for obvious reasons), and also called “Hollywood” brick because of its fantastic nature and its appearance in the 1920s, along with Hollywood’s rise as a creator of fantasy and illusion. Although it looks thrown together it is in fact very difficult and time-consuming, and therefore expensive. More modest houses using “Hollywood” brickwork stand along Self Place in Montrose Park.

The suburban “***Dutch Colonial***” style houses such as those across Montrose Avenue are characterized by gambrel roofs, large shed dormers across the front and rear of the second floor, and often sunrooms appended to the side. The form is not Dutch and certainly not Colonial, but because it shares a passing resemblance to houses built by Dutch descendants in America in the early 19th century, it has earned a name linking it to our shared heritage. The Dutch Colonial was a very popular expression of the broader Colonial Revival movement in American architecture in the 1920s, and Montrose Park has a large number of houses in this form.

FOLLOW MONTROSE AROUND THE CORNER TO LOOK AT THE HOUSE ON LEFT

#303 Montrose

This Craftsman Style house of ca. 1915 features a beautiful green tile roof. The pent roof across the façade, the shallow pediment of the center entry and the small panes of the upper window sash all say, “Colonial Revival” but the scale, overall horizontal emphasis, and the Chicago-style windows with large expanses of plate glass all shout “modern”. A historic photo of the house shows it used awnings over those big windows in the summer – a sensible and energy-efficient way of keeping the house cooler while allowing windows open for a breeze.

CROSS MONTROSE AND CONTINUE ALONG GROVE ROAD

#385 Grove

Another example of the Craftsman style influence in Montrose Park, this house derives its decorative interest from the different textures of its materials – the tile roof, the cobblestone chimney and cobblestone supports for the porte cochere, and the vertical muntins in the windows. The applied fanlights over first floor windows and door are a later addition. The Craftsman style was adamant that applied decoration had no place on a building.

#366 Grove

Another expression of the Tudor Revival style, using an unusual circle-in-a-square motif in its half-timber decoration (which can also be seen down the block at # 302 Grove Road). The red asphalt roof on this house is typical for the 1920s, when the house was built. It was only in 1926 that the National Bureau of Standards first tested and established standards for this new type of roofing material, which consisted of a felt base covered with asphalt and studded with grit from slate, shale, or other minerals. Colorful roofing was far more popular then than it is now.

#363 Grove

For a more picturesque look, the “false thatching”, as seen here (and on another house in Montrose Park, at 358 Irving Avenue) gives even a simple house great charm. The asphalt covers the roof and a rolled eave, created by steaming and bending wood to give the appropriate irregular contours reminiscent of an old thatch roof. The house beneath the wonderful roof is a standard American Colonial Revival center-hall type, dating to about 1926.

#356 Grove

The center-hall form is elevated here to a Classical Revival style, with numerous decorative elements from a classical architectural vocabulary. The pedimented front portico rests on Doric columns above an entablature with mutules (flat rectangular blocks). However, the combination of brick and wooden shingles is hardly from the classical world and represents the eclectic combination of architectural forms that characterize so much of late 19th and early 20th century design.

TURN LEFT ONTO IRVING AVENUE

Starting south/southeast along this block of Irving Avenue, the change in scale is immediately apparent. This is the portion of Montrose Park not developed until the 1920s. At that time, lots were created that were smaller than those in the older sections of the community. Houses were smaller, too, although they were created with more of the modern amenities that would be recognized today – built-in kitchen cabinets, tiled bathrooms, central heating, multiple closets, and a garage on each lot. Intended for families without live-in servants, these houses follow the Colonial Revival pattern typical for the era in Montrose Park.

GO TO CORNER WITH SELF PLACE
LOOK RIGHT AT CORNER WITH IRVING AND SELF PLACE

#360 Irving

This large, formal, axial plan house in an Italian Renaissance Revival style predates much else in this block of Irving Avenue. It is Mediterranean in its overhanging eaves, cast-stone shell motif door lintel, and tile roof. The Flemish bond brickwork and herringbone brick accents are from other, northern European traditions. Eclectic allusions to other cultures and times makes it perfectly consistent with the "modern" interpretation of an American house type for the 1920s.

The loss of open settings for grand houses more consistent with the original plan for Montrose Park begins in the 1930s. Can you think of why this would be the case?

TURN LEFT ONTO SELF PLACE

This is one of the shortest streets in Montrose Park and it is named for Edward Self, President of the Village Trustees in 1889 & 1890. He encouraged construction of the Village Hall in 1894 and spoke at the building's dedication.

Self Place was developed by 1924, according to the Sanborn Map, and this short block features "fantasy" versions of the European-inspired cottages popular at the time. The "drunken brick" on some intends to look haphazard and ancient but it is in fact very difficult and time-consuming to construct.

The stone and stucco cottages on the other side of the street use materials more conventionally, but they still have irregular massing and picturesque details

Look for the lovely tile-roofed garage accessed through Self Place, which is in the rear yard of the Mediterranean Revival style house at #360 Irving Avenue.

LOOK LEFT UP HALL COURT

This is definitely the shortest street in Montrose Park! It was a development by a single builder in 1941. The creation of a cul-de-sac was a still a new planning feature, which eliminated through-traffic and thus made for a quieter neighborhood. Note that individual houses all include attached garages. This is the first instance of builder-created housing in Montrose Park that included this feature. By the 1940s, suburban households expected to have a car and they needed a convenient place to keep this most important part of their household.

TURN RIGHT AT TURRELL AVENUE

Turrell Road is named for George B. Turrell, a successful hardware manufacturer from New York City who moved to South Orange in 1864. He purchased property on Scotland Road, between Raymond and Irving Avenues, then ran a new road parallel to them and named it for his family. He renovated an existing house and built new houses for his son and his daughter. Turrell was active in civic affairs and served as one of the original Village Trustees and as President of the Village in 1871 when Montrose Park was new.

Along this block of Turrell, there are more modest houses on small lots, the product of 1920s and '30s land subdivision. This street has some of the only examples in Montrose Park of the popular early 20th century architectural styles known as "Foursquares" and "Bungalows". Those styles, intentionally minimally decorated in keeping with the Craftsman aesthetic, are found in great numbers in other neighborhoods in New Jersey.

TURRELL AVENUE TO GROVE ROAD

The Marshall School was established in 1922-24, as this neighborhood was filling in with houses. The Tudor Revival style for the school plays off the historical revival styles found throughout Montrose Park in the early 20th century.

What's "Tudor" in a 20th century school? The massive, decorative chimneys, the "E" footprint of the original building (a tribute to Queen Elizabeth I in several English Country Houses of the 16th century), the half-timbered gables, and Flemish Bond brick. Flemish Bond is a pattern of laying up brick walls, with glazed headers (short ends of the brick) separated by regular brick stretchers (the long side). Flemish Bond had a long usage in Colonial America as well, but here it is knowledgeably used to evoke a patterned brick wall treatment favored by Henry VIII in his Hampton Court Palace. The association of school buildings with the Gothic Revival has a history dating to the 1820s in the United States, where "scholarly" was equated with "monastic" and therefore with Gothic and Tudor settings. The Ralph Adams Cram-designed buildings and campus for Princeton dating from the 1910s was the height of the style that is now known as Collegiate Gothic.

The architects of this sophisticated exercise in historic architecture were the New York firm of Guilbert and Betelle. The firm was in practice between 1910 and 1931, the Great Depression seeming to have put an end to the firm's work, which was mostly schools in New York, Newark, and its immediate suburbs. Gilbert & Betelle preferred Collegiate Gothic style buildings, and Columbia High School in Maplewood, from 1927, is an outstanding example of that style. The firm also worked in a classical vocabulary for the Essex County Hall of Records, 1926, and a grandiose Colonial Revival style at the Maplewood Municipal Building, one of their last commissions, from 1931.

PASS THE SCHOOL AND LOOK SOUTH ON MARSHALL COURT

In the 19th and early 20th centuries, the Seton Hall Dairy Farm was located just south of here in the triangle formed by South Orange Avenue, University Court, and Turrell Avenue, on land containing today's Elm Court and Warren Court. The farm provided food for the students and faculty at the college. When trucking made it easier to buy food from farther away in the early 1920s, Seton Hall sold the land for a much-needed public elementary school for Montrose Park, and for residential development platted into the small lots typical of this area of Montrose Park.

FOLLOW GROVE ROAD PAST THE INTERSECTION WITH RAYMOND AVENUE TOWARD GROVE PARK

#251 Raymond

A Shingled House with a very unusual set of details, notably the gothic arch traced within the front-facing gable. The house was built about 1908, late for a true Shingle Style house or a Gothic Revival style house. Its incorporation of medieval motifs makes it quite distinct in the suburban New Jersey landscape. It appears related to 163 Irving Avenue, (near Turrell), also built around that date, but no architect has been identified for either house. It seems to be a more unique interpretation of a historical revival style, referencing medieval architecture with the pronounced verticality of the gable on the side wing, and use of diamond-pattern muntins in the windows.

RETURN TO YOUR STARTING POINT IN GROVE PARK

Montrose Park is indeed a laboratory of late 19th and early 20th century domestic architecture. Although garnished with late 19th century examples of the Queen Anne style, its predominant architectural style is Colonial Revival, from the inception of the style in the 1890s through its use into the mid-20th century. Montrose Park's strong affiliation for historical styles is typical of East Coast cities. The neighborhood remains a wonderful place to live because of the care for buildings – and people – that characterize this community.

On your walk through Montrose Park if you see a house that interests you but is not included in this guide you can find out more about it by checking the Homes section on the MPHDA website (https://historicmontrose.org) for a street by street listing and description of houses.

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