1. NAME OF PROPERTY

Historic Name: Wesleyan Grove

Other Name/Site Number: Martha's Vineyard Camp Meeting Association
Martha's Vineyard Campground

2. LOCATION

Street & Number: Multiple Not for publication:__

City/Town: Oak Bluffs Vicinity:__

State: MA County: Dukes Code: 007 Zip Code: 02557

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X	Building(s):	__
Public-Local:	__	District:	X
Public-State:	__	Site:	__
Public-Federal:	__	Structure:	__
		Object:	__

Number of Resources within Property

Contributing	Noncontributing	
308	15	buildings
1	____	sites
____	____	structures
____	____	objects
309	15	Total

Number of Contributing Resources Previously Listed in the National Register: 326

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic Religion	Sub:	Camp Religious Facility
Current:	Domestic Domestic Religion	Sub:	Camp Single Dwelling Religious Facility

7. DESCRIPTION

Architectural Classification: Late Victorian

Materials:	Wrought Iron Tabernacle	Cottages
Foundation:	Concrete	Wood/Brick
Walls:	Iron	Wood
Roof:	Asbestos/concrete	Asphalt Shingles
Other:	Wrought iron (frame)	

Describe Present and Historic Physical Appearance.

The Martha's Vineyard Camp Meeting Association (MVCMA) is a religiously oriented summer community of 312 cottages, five Association buildings (Tabernacle, Administration Building, Museum, Tabernacle House, Maintenance Building), two buildings presently owned by the Trinity Methodist Church (Trinity Methodist Church and Grace Chapel), and six commercial buildings. Today the MVCMA grounds consist of a well-maintained 34-acre parcel of land located in Oak Bluffs, Massachusetts, on the island of Martha's Vineyard close to Nantucket Sound. The grounds are arranged in a pattern of multiple radials with the Tabernacle located in a large central circle (Trinity Circle) that has paths or roadways radiating from it leading to smaller circles and parks. Some of these smaller circles and parks are surrounded by larger concentric circles, with small paths radiating from them and leading to other circles or parks as drawn in the Pease and Mullin map of 1873. Each circle and park is bordered by quaint Victorian-style cottages. The boundaries of the campground are clearly defined; separating it from the surrounding commercial and residential neighborhoods even today. When one enters the grounds it is like entering another world and another time. The area, with its peace and tranquility and colorful cottages huddled together on small lots that are still heavily populated by oaks and other foliage, stands apart from the adjacent commercial area of Oak Bluffs with its hustle and bustle, as well as the more normally spaced later resort, with its more normative-sized cottages on larger individual lots.

The MVCMA, originally called Wesleyan Grove, began on a modest scale. The original half-acre site was selected by Jeremiah Pease, a leading Edgartown citizen, in 1835 as a place to hold a regional camp meeting. The site was located in a large grove of oaks close to a freshwater lake, in what was then the northern reaches of Edgartown township. Bordering the grove was the open land of a sheep pasture where blackberry vines, huckleberry and bayberry bushes, beach plums and sumac grew. There were thickets of scrub oaks, occasional pines and cedars, here and there a wild cherry tree, and in open spaces wild grass that turned to a red in the fall. Beyond the lake the land sloped gently into a white beach. On either side of the beach the shore line rose into bluffs where patches of turf overhung the beach and one could look over Vineyard Sound.

The growth and development of Wesleyan Grove was rapid. By 1859, when it was one of the largest and best-known permanent camp meeting sites in the country, a wide avenue surrounded the preacher's stand, benches, and the forty or so society or church tents. Beyond the avenue lay a larger circle with intersecting lanes of, perhaps, 400 family tents and a few tentative simple wooden cottages. In 1860 a group of ministers and laymen formed an association that, four years later, purchased twenty-six acres of land. Two years later they bought an additional ten. The method of the grounds layout was an additive one of discrete neighborhood units, each built around small, variously-shaped parks spinning out in a seemingly haphazard fashion from the main circle with its sanctified center. The meeting had grown from nine society or church tents in 1835 to over 500 tents and cottages by 1865, with twenty thousand people attending the Sabbath.

The Martha's Vineyard campground cottages are two stories high with widths that vary from around 11 to 16 feet, the height set proportionally so that larger and smaller cottages read as if the larger ones grew from small versions. The height to the gable peak is always twice the cottage width and the peak is always a ninety-degree angle. There must have been carpenters' rules of thumb to guide construction. The cottage roofs were constructed of two-by-four rafters, without purlins or ridgepoles, covered with horizontally laid boards and then wooden shingles. Each cottage has a centered double door flanked by lancet windows in the same style -- Romanesque or Gothic. The door's round or ogive arch, however, is flattened to allow it to fit under the second-floor balcony that is cantilevered over the entrance. The balcony and the gable sport two different patterns of jig-saw decoration. A small, tight pattern hangs from the balcony, and a larger and often more flamboyant one hangs from the eaves. A second double door on the upper story opens onto the balcony. Because of the gable, there is room for a full round or ogive arch on the balcony doors, allowing them to be read as large windows

because their shapes are the same as those of the little lancet windows below rather than the first-floor doors. This creates an odd juxtaposition of scales -- unusually small windows below, but an unusually large one above -- that is unique to these cottages and that serves the institution's religious purposes. By foiling the viewers' expectations, the cottages strange scale, along with their tight grouping on tent lots and their lack of private outdoor space, suggests an otherworldly community that miniaturizes and, perhaps, parodies the normative. The cottages and the grounds together support camp meeting beliefs that many individual conversions lead to broad social transformations. It is a utopian environment. The unique architectural and spatial configurations open visitors to religious suggestion by transporting them into a "fairyland," as it was so often termed, where all things seem possible. The magic is still there, as the MVCMA's many visitors attest.

The structure of the Martha's Vineyard campground cottages is as specific to the building type as the exterior forms. They were framed with six light pine posts, three on each side, which were braced during construction with long diagonal boards that cut through the rooms. Most cottages have no bracing within the frame itself, as can be seen from inside. The completed frames were then enclosed in a tight skin of random-width, tongue-and-groove vertical boarding that, acting as a shear wall, replaced the temporary bracing as a rigidifier. After enclosure, openings were cut into the board skin, the cut-outs then battened to serve as shutters for off-season closure. The single layer of boards can still be seen from both inside and out in the many cottages that have not been modified. Other cottages are now shingled for additional weather protection. Some owners have built up insulated walls from the interior or the exterior to make them habitable during the winter.

The feature of the cottages that contributes most directly to their popular appeal, lending a tone of sweetness to what would otherwise be a solemn scheme, is the jigsaw trim, especially the vergeboard. The gingerbread is varied, robust, ebullient, yet delicate, with pendants of inverted flame motifs or chains of loops or circles and a variety of drops, all offering a rich visual display to the pedestrian explorer. The patterns seem to be unique to this site although future studies may find them in pattern books or at other locations.

Generally, there were two rooms on the ground floor of each cottage, the one in front serving as a parlor. The back room was usually separated from the front room by curtains. In the back room was a narrow stairway leading to the sleeping quarters on the second floor. Furniture could be moved to the second floor by being hoisted onto the cantilevered balcony, and entered through the double doors of the front upstairs bedroom.

During the last decades of the nineteenth century, most of the cottages gained roofed front porches offering more protection than the forward-projecting tent platforms of the 1860s and 1870s. Sitting in front to see and be seen was then and remains today an important activity. One cottage (30 Allen Avenue) has no front porch, two cottages (24 Butler Avenue, 12 Commonwealth Avenue) have added roofed side porches and one cottage (16 Siloam Avenue) has no roofed porches; all four stand today as clear-examples of the original cottage form.

All cottages have acquired various small additions to accommodate kitchens and bathrooms, and some have gained dormers and other extensions on the upper floors. But the overall cottage shapes with the Romanesque and Gothic openings, the 90-degree gables, and the rich variety of jigsaw trim still dominate these ad hoc accumulations, leaving the historic fabric tantalizingly visible. Most additions are also old and add textures that are appropriate in scale and character and, it could even be argued, enrich the scene as modest gestures of continuous habitation.

While most of the cottages have either Romanesque or Gothic window and door shapes, there are variants that prove that, even if there were rules of thumb among carpenters or informal agreements between cottage owners

and their neighbors or the Association, non-conforming designs were also welcome. So many of the standard type have straight lintels or other tops to the doors and windows, rather than medievalizing arches, that they could constitute another style, albeit a less-noticeable one. A cottage type that is associated with New York inhabitants is distinguished by particularly robust round-arch moldings that is significantly different from the usual Romanesque versions. These cottages also had bracketed eaves, rather than vergeboards, and two lancet windows flanking the second-level double doors that open onto the balcony. Two examples of these can be found at 2 Clinton Avenue and at 10 Clinton Avenue. Several, dubbed "Flame" by modern observers for a unique jigsaw style, make a virtuoso display of tongue-and-groove rigidity: the ground floor front corners make the ninety-degree turn in two or three stages or shifts in wall direction. The posts that should be at those corners are omitted so that the folded wall (which is laced with small windows!) is doing the work (1 Cottage Park). Attempts to assign particular carpenters to these groups as well as to various normative types have failed. Two cottages at 7 and 15 Cottage Park, and one at 6 Fisk Avenue -- to which we can assign off-island carpenter's names -- have mansard rather than gable roofs. Two cottages built by the Tabernacle designer, John W. Hoyt, are hipped-roofed, with one- or two-story square plans rather than the rectangular plan, front-gable standard versions. One is located at 39 Butler Avenue. The second, located at 18 Trinity Circle, has a clerestory similar to the lower one on the Tabernacle lighting an interior living room. Several cottages once had mansard-roofed three-story towers. Except for the dramatic Crystal Place, which has been moved to Oak Bluffs, these are gone. One of the two three-story tower/cottages, appropriately named "Tall Timbers," (35 Allen Avenue) remains. There are also three one-story cottages (8 Vincent Park, 30 Victorian Park, 3 Butler Avenue) that are more like wooden tents than the fully developed Martha's Vineyard Campground Cottages. All of these exceptional types are constructed on a light frame, without studs, enclosed by a single layer of vertical tongue-and-groove boarding, as are the normative Romanesque and Gothic cottages.

Standing at the heart of the MVCMA grounds, the Tabernacle shelters the original consecrated preaching area of 1835 and has been the hub of religious and cultural activities on Martha's Vineyard for well over a century. The Tabernacle is a "place within a place." Viewed from the inside, the building exhibits a characteristic of great architecture. It creates a sense of place, a sense of otherness, which is clearly ordered by a different mood; a different spiritual intention from the outer world. Its cavernous space, laced by the delicate web of thin supports, is comparatively dark, but also transformed by the light coming through colored glass. Viewed from the outside, it offers visual metaphors of the tent it replaced, of an alighting bird and, as a special though unintended treat for the twenty-first century, a friendly, hovering spacecraft. The roofs, as seen in elevation, are at angles that shift slightly, the lowest one being the steepest, suggesting to modern eyes something like a stop motion photograph of the beating wings of a bird.

Another aspect of the Tabernacle's enduring appeal is the economy and sheer intelligence of the structure as a building solution. Most of the prefabricated iron members fan out from four principal supports without any circumferential metal connections beyond the squares they define. The structural core of the Tabernacle consists of these four major iron supports, placed about 40 feet from each other and forming a square upper roof. These vertical supports are actually trusses, the upper ends arching in toward each other and meeting at the center, about 75 feet above the floor. These vertical trusses are fixed rigidly at the level of the upper clerestory by four horizontal trusses; these are lying on edge, parallel with and just behind the windows, almost invisible against the light. The horizontal trusses make a square in plan and are the only circumferential metal members attached to each other, metal to metal, in the building. This feature made construction easier since the parts, machined in Philadelphia and Springfield, Massachusetts, could be assembled on the uneven ground without retooling the metal on site.

The top roof is low-hipped, square in plan, and has a wooden cupola that tops out at 100 feet above grade. The lower roofs have progressively rounded corners, so that the building appears nearly circular at base. The three

tiers of great hovering roofs, plus the cupola, float above a nearly circular space that is about 130 feet in diameter supported only by a minimal web of angle irons, T-irons, and pipes, most of which are only two or three inches at their widest dimension. Visible support for the great roofs is a web of fine wrought-iron arches above the thin point supports except for the area where the wooden stage wall appears to provide more substantial underpinnings.

The radiating metal-to-metal structure extending under the two lower roofs consists of delicate arches of 2 ½-inch by 2 ½-inch T-sections that support radiating or longitudinal iron rafters that in turn support circumferential wooden purlins. Five arches fan out from each of the four vertical trusses, coming to the ground in a total of 20 supports. From these 20 posts, the arching motion starts again, this time with 2-inch by 2-inch T-section arches ending at 20 more supports at the perimeter. There are also 12 extra iron supports grouped about the three entrances, their iron connectors going directly to the horizontal trusses, rather than to the four vertical supports. The connectors are not arches but, rather, iron beams and tension rods. The secondary and tertiary vertical supports consist of bunches of standard pieces. The secondary supports are made of four interlocked T-sections, the tertiary supports, two T-sections, and two 2- inch pipes. All posts vary in height to accommodate the uneven slope of the preaching area. This design makes the roofline, as seen from the outside, level rather than parallel to the ground, and reinforces the illusion that the roofs are like an animate being, mobile and independent of the site.

The thoughtfulness with which the visual quality of the Tabernacle is integrated with its structural and constructional determinants can be illustrated with an interior detail. The lowest roof is encircled at outer and inner edges by thin iron arches spanning the bays between the vertical supports. These arches are actually brackets, overlapping at the seeming crown in some places or not meeting at all, depending on whether they are crossing a wide or narrow bay. This variation in bay size is another key to the flexibility of the building that was necessary because it was erected on unpredictably uneven grounds. The iron building really works as a flexible building machine because it is, essentially, wood-jointed. The metal brackets attach to wooden plates on purlins. Thus a place where the irregularity of the building might be most apparent, near eye level, is masked by a device of decorative as well as structural use, giving a lifting effect of lightness and grace, much like the nonstructural arch at the base of the Eiffel Tower in Paris, built 10 years later.

The roofs, originally corrugated iron and now a corrugated asbestos material that retains the original texture, are separated from each other by two bands of clerestory windows. There are 48 windows in each clerestory, with the lower windows set horizontally between the lower and intermediate roofs and the upper windows set vertically between the intermediate and upper roofs. All of the windows consist of two clear center panes surrounded by yellow/brown panes on the sides and ends with either blue or red panes in the corners.

There are marked entrances on the north and south sides with arched openings and gabled roofs. The main entrance on the east side, opposite the stage, is in the form of a short tower with a large semicircular stained glass window set above the entrance. This tower was added in 1901 when the first major repair or "restoration" was undertaken. The side walls of the tower and the side entrances, as well as the outside wall behind the stage, are covered with metal ornamental shingles, which were also added at the time of the 1901 restoration.

While the multitude of Martha's Vineyard Campground Cottages and the Tabernacle, are the most important campground buildings in terms of the history of American architecture, there are a number of more normative but well-preserved historic buildings left from the heyday of campground expansion. In 1859 the emerging MVCMA constructed a two-and-a half-story headquarters building (80 Trinity Park) that continues to be used for its original purpose. The need for a baggage room, post office, lantern and oil room, and tent-storage space has fallen away, but there are still meeting rooms, offices, and lodging for some staff in the Association

building's well-preserved interior. In 1878 the Association built Trinity Methodist Church (38 Trinity Park), displacing some of the old society or church tents inside the main circle. In 1885, it built Grace Chapel, now known as the Parish House, (40 Trinity Circle) for the women who managed various church activities. While the Parish House could benefit from a renovation that would reveal its historic features, the church has recently had the benefit of just that. Trinity Methodist Church is a towered, stick-style/Queen Anne structure of some distinction. Edward M. Hyde, a Methodist minister who had trained in architecture and art, designed it. The property that the church and Parish House sit on belongs to the Association, but the buildings are maintained by the congregation. Should the congregation disband, the buildings would return to the Association.

The Wesleyan Grove Historic District, also known as the Martha's Vineyard Campground in Oak Bluffs, Massachusetts, was listed in the National Register of Historic Places on December 14, 1978, and it received the 2002 Bartholomew Gosnold Award presented by the Martha's Vineyard Historical Society and the Martha's Vineyard Preservation Society for architectural preservation.

Today, as always, the Association is trustee of the land and leases lots to the cottage owners. The MVCMA continues to remain an integral part of the community by providing the largest venue on the island and maintaining a full summer program, which it has done from the early years of the camp meeting, for all to enjoy.

Following is a list of all of the resources within the boundary. The list gives the address, the Oak Bluffs Lot number, the Massachusetts Historical Commission number, the historic use of the property, the date or approximate date of construction, the style or type of building, and whether it contributes to the significance of the National Historic Landmark or not. It was determined that a building would not contribute to the district if it was constructed after the period of significance or if it had been remodeled or restored after the period of significance so that it no longer appeared as it had during the period of significance. The buildings at 37 Clinton Avenue, 74 Clinton Avenue, 88 Clinton Avenue, 1 Dukes County Avenue, 3 Dukes County Avenue, 9 Dukes County Avenue, 9 Forest Circle, 26-28 Lake Avenue, 21 Siloam Avenue, 22 Siloam Avenue, 23 Siloam Avenue, 77 Trinity Park, and 78 Trinity Park were all constructed or rebuilt in the 20th century after the period of significance ended in 1901. Both 20 Lincoln Avenue and 3 Tabernacle Avenue, although constructed during the period of significance, have been identified as being heavily altered (new covered porches, enclosed porches and many additions) in the Massachusetts Historical Commission survey forms so that they no longer appear the same as during the period of significance.

AREA DATA SHEET
(Massachusetts Historical Commission Form B) index of 325 MVCMA Buildings

(Information obtained from the survey completed in 1978 by the Oak Bluffs Historical Survey.)
(Updated with present owners' names and Oak Bluffs Lot # in 2002.)

MHC - Massachusetts Historical Commission
OBL - Oak Bluffs Lot
MVCC - Martha's Vineyard Campground Cottage (Modified)

All resources are located on Oak Bluffs Map #81
Oak Bluffs, Massachusetts 02557

MHC#	OBL#	Street Address	Historic Use	Contributing © Non-contributing (NC)	Date	Style/Type
D-66	88	21 Allen Avenue	Cottage	C	1871	MVCC
D-69	233	26 Allen Avenue	Cottage	C	1867	Double MVCC
D-68	5	30 Allen Avenue	Cottage	C	1867	MVCC
D-66a	358	31 Allen Avenue	Cottage	C	1874	MVCC
D-67	429	35-37 Allen Avenue	Cottage	C	1868	MVCC
					1872	MVCC Tower
J-267	135	1 Bayliss Avenue	Cottage	C	1871	Double MVCC
J-248	505	2 Bayliss Avenue	Cottage	C	1867	MVCC
J-266	54	5 Bayliss Avenue	Cottage	C	1870	MVCC
J-249	168	6 Bayliss Avenue	Cottage	C	1864	MVCC
J-250	248	8 Bayliss Avenue	Cottage	C	1868	MVCC
J-265	328	9 Bayliss Avenue	Cottage	C	1868	MVCC
J-264	97	11 Bayliss Avenue	Cottage	C	1866	MVCC
J-261	310	12 Bayliss Avenue	Cottage	C	1867	MVCC
I-215	300	3 Butler Avenue	Cottage	C	late 1870s	Single Story
H-188	150	4 Butler Avenue	Cottage	C	1869	MVCC
I - 214	145	7 Butler Avenue	Cottage	C	1870	MVCC
I-213	270	9 Butler Avenue	Cottage	C	1865	MVCC
I-212	315	13 Butler Avenue	Cottage	C	1867	MVCC
I-211	20	15 Butler Avenue	Cottage	C	1865	MVCC
I-210	369	19 Butler Avenue	Cottage	C	1873	MVCC
I-209	261	23 Butler Avenue	Cottage	C	1872	MVCC
H-187	394	24 Butler Avenue	Cottage	C	1871	MVCC
I-209	293	25 Butler Avenue	Cottage	C	1867	MVCC
I-207	148	27 Butler Avenue	Cottage	C	1866	MVCC
I-206	151	29 Butler Avenue	Cottage	C	1870	MVCC
I-190a	292	30 Butler Avenue	Cottage	C	1867	MVCC
I-205	364	33 Butler Avenue	Cottage	C	1875	MVCC
I-204	214	37 Butler Avenue	Cottage	C	1870	MVCC
I-203	82	39 Butler Avenue	Cottage	C	1875	MVCC Hip Roof

C-41	400	5 Central Avenue	Cottage	C	1871	MVCC
C-40	402	7 Central Avenue	Cottage	C	(approx)1880s	MVCC
C-47	186	8 Central Avenue	Cottage	C	1870	Mansard Roof
C-46	236	9 Central Avenue	Cottage	C	1872	MVCC
C-45	617	12 Central Avenue	Cottage	C	1866	MVCC
C-44	397	14 Central Avenue	Cottage	C	1870	MVCC
E-120	350	3 Chapel Lane	Cottage	C	1889	3-Story Frame
H-177	1	2 Clinton Avenue	Cottage	C	1868	MVCC
H-167	344	5 Clinton Avenue	Cottage	C	1869	MVCC
H-168	190	7 Clinton Avenue	Cottage	C	1868	MVCC
H-178	161	8 Clinton Avenue	Cottage	C	1868	MVCC
H-169	69	9 Clinton Avenue	Cottage	C	1868	MVCC
H-179	157	10 Clinton Avenue	Cottage	C	1872	MVCC
H-180	133	12 Clinton Avenue	Cottage	C	1868	MVCC
H-170	70	13 Clinton Avenue	Cottage	C	1870	MVCC
H-181	392	14 Clinton Avenue	Cottage	C	1870	MVCC
H-182	211	18 Clinton Avenue	Cottage	C	1869	MVCC
H-171	416	19 Clinton Avenue	Cottage	C	1867	MVCC
H-183	187	22 Clinton Avenue	Cottage	C	1869	MVCC
H-172	323	23 Clinton Avenue	Cottage	C	1869	MVCC
H-173	345	25 Clinton Avenue	Cottage	C	1867	MVCC
H-184	75	26 Clinton Avenue	Cottage	C	1870	MVCC
H-174	309	29 Clinton Avenue	Cottage	C	1870	MVCC
H-185	339	30 Clinton Avenue	Cottage	C	1868	MVCC
H-175	354	31 Clinton Avenue	Cottage	C	1871	MVCC
H-176	188	35 Clinton Avenue	Cottage	C	1870	MVCC
H-186	413	36 Clinton Avenue	Cottage	C	1868	MVCC
K-292	138	37 Clinton Avenue	Cottage	NC	(late)	20th c. Bungalow
K-287	319	38 Clinton Avenue	Cottage	C	1870	MVCC
K-288	140	42 Clinton Avenue	Cottage	C	1870	MVCC
K-293	229	45 Clinton Avenue	Cottage	C	1877	MVCC
K-289	64	46 Clinton Avenue	Cottage	C	1872	MVCC
K-294	122	49 Clinton Avenue	Cottage	C	1870	MVCC
K-290	9	50 Clinton Avenue	Cottage	C	1870	MVCC
K-291	185	56 Clinton Avenue	Cottage	C	1876	MVCC
L-307	271	57 Clinton Avenue	Cottage	C	1892	MVCC
L-308	388	59 Clinton Avenue	Cottage	C	(late) 1870s	MVCC
L-309	616	61 Clinton Avenue	Cottage	C	1876	MVCC
L-313	348	62 Clinton Avenue	Cottage	C	1876?	MVCC
L-312	299	66 Clinton Avenue	Cottage	C	(late) 1870s	MVCC
L-310	74	71 Clinton Avenue	Cottage	C	1879	MVCC
L-311	433	74 Clinton Avenue	Cottage	NC	(1875) Rebuilt 1978	MVCC
	619	88 Clinton Ave.	Cottage	NC	(approx) 1990	2-Story House

A-17	22	3 Commonwealth Avenue	Cottage	C	1869	MVCC
D-61	21	6 Commonwealth Avenue	Cottage	C	1871	MVCC
A-18	119	7 Commonwealth Avenue	Cottage	C	1869	MVCC
A-19	53	9 Commonwealth Avenue	Cottage	C	1871	MVCC
D-60	247	10 Commonwealth Avenue	Cottage	C	1871	MVCC
D-59	226	12 Commonwealth Avenue	Cottage	C	1868	MVCC
A-20	618	13 Commonwealth Avenue	Cottage	C	1874	Tower cottage
D-58	62	14 Commonwealth Avenue	Cottage	C	1875	MVCC
A-21	230	17 Commonwealth Avenue	Cottage	C	1871	MVCC
D-57	85	18 Commonwealth Avenue	Cottage	C	(early) 1900s	2-Story House
A-22	237	21 Commonwealth Avenue	Cottage	C	1876?	MVCC
D-56	265	22 Commonwealth Avenue	Cottage	C	1877?	MVCC
D-55	264	24 Commonwealth Avenue	Cottage	C	1872	MVCC
F-135	68	26 Commonwealth Avenue	Cottage	C	1880?	MVCC
A-23	389	19 Commonwealth Avenue	Cottage	C	1869	MVCC
A-13	603	1 Commonwealth Square	Post Office	C	1869	MVCC
A-14	606	3 Commonwealth Square	Hotel	C	1918	
A-15	67	10 Commonwealth Square	Cottage	C	1872 1874	Double MVCC
A-16	16	13 Commonwealth Square	Cottage	C	1873	MVCC
D-62	205	14 Commonwealth Square	Cottage	C	1872	MVCC
D-63	87	16 Commonwealth Square	Cottage	C	1867	MVCC
D-64	37	24 Commonwealth Square	Cottage	C	1872	MVCC
E-82	166	25 Commonwealth Square	Cottage	C	1876	MVCC
J-260	125	1 Cottage Park	Cottage	C	1869	MVCC
J-251	407	2 Cottage Park	Cottage	C	1868	MVCC
J-259	89	3 Cottage Park	Cottage	C	1867	MVCC
J-258	425	7 Cottage Park	Cottage	C	1868	Mansard Roof
J-253	412	8 Cottage Park	Cottage	C	1864	MVCC
J-257	56	11 Cottage Park	Cottage	C	1867	MVCC
J-253	393	12 Cottage Park	Cottage	C	1867	MVCC
J-256	131	15 Cottage Park	Cottage	C	1867	Mansard Roof
J-254	504	16 Cottage Park	Cottage	C	1867	MVCC
J-255	144	17 Cottage Park	Cottage	C	1867	MVCC
F-130a	249	1 Dukes County Avenue	Cottage	NC	(late)	20th c. 1-story ranch
F-130a	280	3 Dukes County Avenue	Cottage	NC	(late)	20th c. Bungalow
	338	9 Dukes County Avenue	Cottage	NC	(late) 20th c.	1-story house
J-234	296	1 Fisk Avenue	Cottage	C	1867	MVCC
G-164	363	2 Fisk Avenue	Cottage	C	1871	MVCC
G-162	611	6 Fisk Avenue	Cottage	C	1867	Mansard Roof
G-161	318	8 Fisk Avenue	Cottage	C	1870	MVCC
I-232	329	1 Forest Circle	Cottage	C	1869	MVCC
I-121	278	3 Forest Circle	Cottage	C	1865	MVCC

I-230	608	4 Forest Circle	Cottage	C	1869	MVCC
I-229	14	5 Forest Circle	Cottage	C	1866	MVCC
I-228	272	6 Forest Circle	Cottage	C	1866	MVCC
I-227	269	8 Forest Circle	Cottage	C	1864	MVCC
I-226	258	9 Forest Circle	Cottage	NC	(late) 20th c.	Bungalow
I-225	225	10 Forest Circle	Cottage	C	1866	MVCC
I-224	375	11 Forest Circle	Cottage	C	1867	MVCC
I-223	96	13 Forest Circle	Cottage	C	(late) 1870s	MVCC
I-221	191	15 Forest Circle	Cottage	C	1872	MVCC
I-220	409	17 Forest Circle	Cottage	C	1867	MVCC
D-70	149	8 Fourth Avenue	Cottage	C	1876	MVCC
E-104	43	9 Fourth Avenue	Cottage	C	1891	MVCC
D-65	74A	10 Fourth Avenue	Cottage	C	1872	MVCC
E-103	189	15 Fourth Avenue	Cottage	C	1877?	MVCC
E-87	163	1 Hebron Avenue	Cottage	C	1873	MVCC
E-86	260	2 Hebron Avenue	Cottage	C	1872	Shallow pitched roof
F-236	11	1 Jordan Crossing	Cottage	C	1871	MVCC
C-43a	93 93.1	26, 28 Lake Avenue	Bicycle shop	NC	1978	1-story building
C-43	1.1	30 Lake/15 Central Avenue	Fire Station	C	1886	2-story frame
C-39	303	34 Lake Avenue	Cottage	C	1874	MVCC
C-38	90	36 Lake Avenue	Cottage	C	1876?	MVCC
C-37	500	38 Lake Avenue	Cottage	C	1876?	MVCC
C-36	107	40 Lake Avenue	Cottage	C	1876?	MVCC
C-35	164	42 Lake Avenue	Guest House	C	1882	MVCC
B-33	396	46 Lake Avenue	Cottage	C	1867	MVCC
B-32	346	48 Lake Avenue	Cottage	C	1867	Square, flat roof
B-31	251	50 Lake Avenue	Cookhouse	C	1867	MVCC
B-30	501	52 Lake Avenue	Cottage	C	1876?	MVCC
B-29	252	54 Lake Avenue	Cookhouse	C	1870	MVCC
B-28	384	56 Lake Avenue	Cottage	C	1867	MVCC
B-27	308	58 Lake Avenue	Cottage	C	1867	MVCC
B-26	106	60 Lake Avenue	Cottage	C	1867	MVCC
B-25	418	62 Lake Avenue	Cottage	C	1868	MVCC
B-24	607	70 Lake Avenue	Hotel	C	1877	Mansard Roof
E-111	235	1 Lincoln Avenue	Cottage	C	1876?	MVCC
E-112	406	2 Lincoln Avenue	Cottage	C	1876?	MVCC
E-114a	238	4 Lincoln Avenue	Cottage	C	(after)1885	1 ½-story house
G-150	414	20 Lincoln Avenue	horse stable	NC	1867?	Hip roof
E-116	37	2 Merrill Avenue	Cottage	C	1889	2-story frame house
E-117	302	4 Merrill Avenue	Cottage	C	(late)1880s	2-story house
E-115	380	1 Montgomery Square	Cottage	C	1880s	MVCC

E-114	379	3 Montgomery Square	Fancy goods store	C	1873	steeply pitched roof
E-113	32	4 Montgomery Square	Fancy goods store	C	1869	2-story building
G-151	13	11 Montgomery Square	Cottage	C	1880s	MVCC
E-92	50	22 Montgomery Square	Cottage Tailor shop	C	1873	MVCC
F-137	401	1 Pawtucket Avenue	Cottage Pumping Station	C	1877 1886	MVCC
C-163	363	1 Pease Avenue	Cottage	C	1867	MVCC
C-180	297	5 Pease Avenue	Cottage	C	1916	2-story frame
C-54	256	5 Rock Avenue	Boarding House	C	1869	2-story
E-91	239	8 Rock Avenue	Cottage	C	1876	MVCC
C-53	615	9 Rock Avenue	Cottage	C	1867	MVCC
E-90	218	14 Rock Avenue	Cottage	C	1880s	2-story building
E-89	614	20 Rock Avenue	Cottage	C	1875	MVCC
C-52	132	21 Rock Avenue	Cottage	C	1866	unusual curved roof
E-88	126	22 Rock Avenue	Cottage	C	1866	MVCC
C-51	26	23 Rock Avenue	Cottage	C	1867	MVCC
E-85	250	28 Rock Avenue	Cottage	C	1866	MVCC
E-84	44	30 Rock Avenue	Cottage	C	1870	MVCC
E-83	273	34 Rock Avenue	Cottage	C	1870	Mansard roof
B-34	99	35 Rock Avenue	Cottage	C	1876?	MVCC
I-233	503	1 Rural Circle	Cottage	C	1866	MVCC
J-270	232	6 Rural Circle	Cottage	C	1885?	MVCC
J-271	304	8 Rural Circle	Cottage	C	1881?	MVCC
J-272	376	10 Rural Circle	(rebuilt)Cottage	C	1876	MVCC
K-273	207	24 Rural Circle	Cottage	C	1880s	2-story frame
I-218	605	28 Rural Circle	Cottage	C	1868	MVCC
I-219	263	32 Rural Circle	Cottage	C	1864	MVCC
I-222	86	51 Rural Circle	Cottage	C	1867	MVCC
I-202	383	76 Rural Circle	Cottage	C	1869	MVCC
C-42	7	1 Rustic Avenue	Cottage	C	1870	MVCC
C-50	33	6 Rustic Avenue	Cottage	C	1879	MVCC
C-49	613	12 Rustic Avenue	Cottage	C	1871	MVCC
C-48	295	26 Rustic Avenue	Cottage	C	1880s	Mansard Roof
A-12	417	3 Siloam Avenue	Cottage	C	1871	MVCC
A-11	154	4 Siloam Avenue	Cottage	C	1870	MVCC
A-10	234	5 Siloam Avenue	Cottage	C	1871	MVCC
A-9	320	6 Siloam Avenue	Cottage	C	1869	MVCC
A-8	46	7 Siloam Avenue	Cottage	C	1870	MVCC
A-7	40	8 Siloam Avenue	Cottage	C	1872	MVCC
A-6	349	9 Siloam Avenue	Cottage	C	1875	MVCC

A-5	18	10 Siloam Avenue	Cottage	C	1870	MVCC
A-4	398	11 Siloam Avenue	Cottage	C	1882	MVCC
A-3	127	12 Siloam Avenue	Cottage	C	1872	MVCC
A-2	115	13 Siloam Avenue	Cottage	C	1871	MVCC
A-1	209	14 Siloam Avenue	Cottage	C	1876	MVCC
F-126	342	15 Siloam Avenue	Cottage	C	1870	MVCC
F-127	181	16 Siloam Avenue	Cottage	C	1870	MVCC
F-128	42	17 Siloam Avenue	Cottage	C	1870	MVCC
F-129	356	18 Siloam Avenue	Cottage	C	1878	Bungalow
F-130	305	19 Siloam Avenue	Cottage	C	1876	MVCC
F-131	25	20 Siloam Avenue	Cottage	C	1878	MVCC
F-132	113	21 Siloam Avenue	Cottage	NC	1923	Bungalow
F-133	158	22 Siloam Avenue	Cottage	NC	1900s	2-story gambral roof
F-134	244	23 Siloam Avenue	Cottage	NC	1900's	Bungalow
H-165	268	28 Siloam Avenue	Boarding house Lumber store Coal yard office	C	1867	MVCC
H-166	83	31 Siloam Avenue	Boarding house Laundry Apartments, storage	C	1867	2-story building
G-157	120	1 Tabernacle Avenue	Cottage	C	1875	MVCC
G-158	206	2 Tabernacle Avenue	Cottage	C	1873	MVCC
G-159	31	3 Tabernacle Avenue	Cottage	NC	1873	2-story building
G-152	391	5 Tabernacle Avenue	Cottage	C	1867	
G-153	427	8 Tabernacle Avenue	Cottage	C	1867 1872	Double MVCC
F-147	366	1 Trinity Park	Cottage Museum	C	1867	MVCC
F-146	343	4 Trinity Park	Cottage	C	1867	MVCC
F-145	48	5 Trinity Park	Cottage	C	1867	MVCC
F-144	146	6 Trinity Park	Cottage	C	1867	MVCC
F-143	19	8 Trinity Park	Cottage	C	1870	MVCC
F-142	359	10 Trinity Park	Cottage	C	1869	MVCC
F-141	435	11 Trinity Park	Cottage	C	1868	MVCC
F-140	71	14 Trinity Park	Cottage	C	1867	MVCC
F-139	49	15 Trinity Park	Cottage	C	1867	MVCC
F-138	103	18 Trinity Park	Cottage	C	1877	2-story Italianate tower
D-81	255	20 Trinity Park	Cottage	C	1868	MVCC
D-20	5	22 Trinity Park	Cottage	C	1872	MVCC
D-79	212	23 Trinity Park	Cottage	C	1875	MVCC
D-78	57	24 Trinity Park	Cottage	C	1867	MVCC
D-77	58	25 Trinity Park	Cottage	C	1870	MVCC
D-76	171	27 Trinity Park	Cottage	C	1867	MVCC
D-75	159	28 Trinity Park	Cottage	C	1868	MVCC
D-74	104	30 Trinity Park	Cottage	C	1875	MVCC

D-73	403	31 Trinity Park	Cottage	C	1869	MVCC
D-72	28	33 Trinity Park	Cottage	C	1867	MVCC
D-71	98	34 Trinity Park	Cottage	C	1867	MVCC
A	4.1	38 Trinity Park	Church	C	1878	Gothic influence
E-105	8413	40 Trinity Park	Grace Chapel	C	1885	
E-106	360	41 Trinity Park	Cottage	C	1876	MVCC
E-107	155	42 Trinity Park	Cottage	C	1867	MVCC
E-108	313	43 Trinity Park	Cottage	C	1872	MVCC
E-109	172	44 Trinity Park	Cottage	C	1872	MVCC
E-110	243	45 Trinity Park	Cottage	C	1876	MVCC
G-149	241	47 Trinity Park	Cottage	C	1867	MVCC
G-148	324	49 Trinity Park	Cottage	C	1874	MVCC
G-156	231	52 Trinity Park	Cottage	C	1876	MVCC
G-155	130	53 Trinity Park	Cottage	C	1871	MVCC
G-154	341	54 Trinity Park	Cottage	C	1867	MVCC
J-235	227	55 Trinity Park	Cottage	C	1871	MVCC
J-236	314	57 Trinity Park	Cottage	C	1866	MVCC
J-237	179	58 Trinity Park	Cottage	C	1867	MVCC
J-238	84	59 Trinity Park	Cottage	C	1867	MVCC
J-239	208	60 Trinity Park	Cottage	C	1869	MVCC
J-240	30	61 Trinity Park	Cottage	C	1867	MVCC
J-241	612	62 Trinity Park	Cottage	C	1867	MVCC
J-242	112	63 Trinity Park	Cottage	C	1867	MVCC
J-243	45	65 Trinity Park	Cottage	C	1868	MVCC
J-244	422	66 Trinity Park	Cottage	C	1864	MVCC
J-245	277	67 Trinity Park	Cottage	C	1864	MVCC
J-246	176	68 Trinity Park	Cottage	C	1867	MVCC
J-247	257	69 Trinity Park	Cottage	C	1870	MVCC
I-201	404	70, 71 Trinity Park	Cottage	C	1864	Double cottage
I-199	254	72 Trinity Park	Cottage	C	1866	MVCC
I-200						
I-197	411	75 Trinity Park	Cottage	C	1872	MVCC
I-196	371	76 Trinity Park	Cottage	C	1867	MVCC
I-195	266	77 Trinity Park	Cottage	NC	1974 (rebuilt)	
I-194	399	78 Trinity Park	Cottage	NC	1974 (rebuilt)	
I-193	326	79 Trinity Park	Cottage	C	1870	MVCC
I-192	8914	80 Trinity Park	Association Office	C	1859	
I-191	395	81 Trinity Park	Cottage	C	1870	MVCC
B		Trinity Park	Tabernacle	C	1879	
I-216	240	1 Victorian Park	Cottage	C	1876	MVCC
I-217	259	3 Victorian Park	Cottage	C	1870	MVCC
K-274	38	5 Victorian Park	Cottage	C	1876?	2-story frame
K-275	262	6 Victorian Park	Cottage	C	1871	MVCC
K-276	213	8 Victorian Park	Cottage	C	1870	MVCC
K-277	165	9 Victorian Park	Cottage	C	1870	MVCC
K-278	177	11 Victorian Park	Cottage	C	1870	MVCC
K-279	217	13 Victorian Park	Cottage	C	1876	MVCC
K-280	12	15 Victorian Park	Cottage	C	1870	MVCC

K-281	362	16 Victorian Park	Cottage	C	1870	MVCC
K-282	327	18 Victorian Park	Cottage	C	1871	MVCC
K-283	8	19 Victorian Park	Cottage	C	1869	MVCC
K-284	47	22 Victorian Park	Cottage	C	1870	MVCC
K-285	2	24 Victorian Park	Cottage	C	1870	MVCC
K-286	169	26 Victorian Park	Cottage	C	1870	MVCC
H-190	65	27 Victorian Park	Cottage	C	1870	MVCC
H-189	410	30 Victorian Park	Cottage	C	1876	1-story MVCC
J-263	182	7 Vincent Park	Cottage	C	1870	Mansard Roof
J-262	294	8 Vincent Park	Cottage	C	1867	1-story MVCC
J-268	12	12 Vincent Park	Cottage	C	1880s	MVCC
J-269	178	14 Vincent Park	Cottage	C	1873	MVCC
E-125	253	2 Wesleyan Grove	Cottage	C	1871	MVCC
E-124	330	3 Wesleyan Grove	Cottage	C	1880s	Gambrel Roof
E-123	153	5 Wesleyan Grove	Cottage	C	1874 1867	Double cottage
E-122	111	6 Wesleyan Grove	Cottage	C	1876	Gambrel Roof
E-121	421	7 Wesleyan Grove	Cottage	C	1867	MVCC
E-119	100	8 Wesleyan Grove	Cottage	C	1868	MVCC
E-118	27	10 Wesleyan Grove	Cottage	C	1868	MVCC
E-93	152	11 Wesleyan Grove	Cottage	C	1869	MVCC
E-93a	141	12 Wesleyan Grove	Cottage	C	1875	MVCC
E-94	321	13 Wesleyan Grove	Cottage	C	1867	MVCC
E-95	426	14 Wesleyan Grove	Cottage	C	1880s	MVCC
E-96	431	15 Wesleyan Grove	Cottage	C	1874	MVCC
E-97	114	16 Wesleyan Grove	Cottage	C	1866	MVCC
E-98	147	17 Wesleyan Grove	Cottage	C	1867	MVCC
E-99	355	18 Wesleyan Grove	Cottage	C	1867	MVCC
E-100	368	19 Wesleyan Grove	Cottage	C	1870	MVCC
E-101	408	20 Wesleyan Grove	Cottage	C	1875	MVCC
E-102	424	21 Wesleyan Grove	Cottage	C	1870	MVCC
E-82a	143	24 Wesleyan Grove	Cottage	C	?	MVCC
L-295	361	5 West Clinton Avenue	Cottage	C	1871	MVCC
L-296	60	7 West Clinton Avenue	Cottage	C	1872	MVCC
L-297	137	9 West Clinton Avenue	Cottage	C	1871	MVCC
L-298	136	13 West Clinton Avenue	Cottage	C	1872	Gambrel Roof
L-306	17	16 West Clinton Avenue	Cottage	C	1871	MVCC
L-305	377	18 West Clinton Avenue	Cottage	C	1876?	MVCC
L-299	72	21 West Clinton Avenue	Cottage	C	1871	MVCC
L-304	36	22 West Clinton Avenue	Cottage	C	1878	MVCC
L-303	55	24 West Clinton Avenue	Cottage	C	1872	MVCC
L-300	94	25 West Clinton Avenue	Cottage	C	1871	3-story building
L-301	116	31, 33 West Clinton Avenue	Cottage	C	1873	MVCC
L-302	604	35 West Clinton Avenue	Cottage	C	1872	MVCC

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: _ Locally: _

Applicable National Register Criteria: A X B _ C X D _

Criteria Considerations (Exceptions): A X B _ C _ D _ E _ F _ G _

NHL Criteria: 1 and 4

NHL Exception: 1

NHL Theme(s): II. Creating Social Institutions and Movements
3. religious institutions

III. Expressing Cultural Values
5. architecture, landscape architecture, and urban design

Areas of Significance: Architecture, Community Planning, Religion

Period(s) of Significance: 1835 - 1901

Significant Dates: 1835, 1859, 1868, 1879, 1885, 1901

Significant Person(s):

Cultural Affiliation: N/A

Architect/Builder: J. W. Hoyt (Tabernacle)

Historic Contexts: XXXI. Social and Humanitarian Movements
A. Communitarianism and Utopianism
XVI. Architecture
E. Gothic Revival

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Martha's Vineyard Camp Meeting Association (MVCMA), formerly known as "Wesleyan Grove," is nationally significant under Criteria 1 and 4 because of its historic connection with the great religious "camp meeting" movement of the early nineteenth century and the architectural style that developed here. Wesleyan Grove had a leadership position in establishing the community form for permanent camp meetings and resorts, and the unusual layout of its grounds was emulated and used as a model at many post-Civil War camp meeting sites. In addition, the new and original American architectural form of the "Martha's Vineyard" campground cottages, built between 1859-1880, was copied and expanded upon at later 19th century camp meeting sites. Besides the many Martha's Vineyard cottages, one of the outstanding buildings within the district is the iron Tabernacle, erected in 1879. This building is one of the few remaining examples of an iron structure created in the late nineteenth century. The period of significance is from the year of the first camp meeting held at Wesleyan Grove in 1835 until 1901, the date of the last major structural change to the Tabernacle building, the major centerpiece of the community.

Adding to the national significance is the fact that it was at Wesleyan Grove that the only substantial recorded history, in published book form, of any American camp meeting was written by its first secretary, Hebron Vincent, from 1835 to 1869. Much of what we know about the camp meeting phenomenon and its growth comes from this documented source.

WESLEYAN GROVE AND ITS DEVELOPMENT AS A CAMP MEETING

The idea of holding camp meetings for religious purposes was an American phenomenon. The camp meeting, first introduced early in the nineteenth century in the state of Kentucky by the Presbyterians, with Baptists and Methodists taking part, was basically an open air revival which lasted several days. Those who came and participated had to eat and sleep at the site because they were usually far from their homes, therefore a camp aspect developed. The Presbyterians and Baptists soon withdrew from the religious practice of camp meetings, leaving it to the Methodists, who embraced it with religious fervor. Within a few years of its beginnings around 1800, the camp meeting had spread very rapidly all over the western frontier and into the South and New England via the Methodist circuit riders. These itinerant preachers held small woodland revivals on temporarily-leased lots. The living conditions were primitive. People slept in society or church tents with straw spread on the ground or on board floors with a blanket placed over them. The food was prepared a week in advance. The people brought what they needed with them and took everything away when they left. The camp meeting lasted for about a week, usually from Monday to Saturday sometime during the month of August. By the middle of the nineteenth century the camp meeting sites had become more permanently established in some locations.[1]

The Martha's Vineyard Camp Meeting Association (MVCMA) grew directly out of this religious camp meeting movement and was a leader in establishing the community form of permanent camp meeting grounds. The Vineyard's first camp meeting was held at West Chop in 1827 and was led by Rev. "Reformation John" Adams. Jeremiah Pease, a citizen of Edgartown and a staunch follower of Rev. Adams, was directly responsible for the first camp meeting at Wesleyan Grove, which led to the eventual establishment of the MVCMA. He chose the site to serve as a regional camp meeting for Martha's Vineyard, Nantucket, and the adjacent areas of Cape Cod

[1] Weiss, Ellen, *City in the Woods: The Life and Design of an American Camp Meeting on Martha's Vineyard.* New York, NY: Oxford University Press, 1987, 3.

and southeastern Massachusetts. At the end of the first Wesleyan Grove meeting in 1835, money was raised to purchase the lumber used for the benches and preachers' stand, and the decision was made to keep this now-sacred spot as a permanent one. With the exception of 1845, this site has been used for religious and community purposes annually ever since.

The 1835 site was cleared of underbrush and a driftwood shed was erected for the preachers with a stand built onto its front to serve as a pulpit. In front of the stand was the usual arrangement of a temporary altar, with a railing that enclosed a space of about 25 feet by 12 feet. Benches were provided for singers during the preaching service and also served as a place for penitent sinners to gather. Beyond the altar were backless board benches for the participants, and beyond them, arranged in a semi-circle, were the nine society, or church tents.

In the early days of the camp meeting at Martha's Vineyard, shouts of "Hallelujah!" "Hosanna!" "Praise the Lord!" and "Amen!" could be heard throughout the grounds. Fiery orators held the attention of throngs. The early camp meetings at Wesleyan Grove were good examples of classic revivals emulated by later camp meetings. The camp meeting was serious business and children were not in attendance. The meetings were dedicated to the salvation of human souls. For one week attendees concentrated on religion morning, noon, and night. Wesleyan Grove grew to be one of the largest and best known camp meetings of the mid-1800s, with 500 tents and as many as 20,000 people attending the Sabbath.

Until 1855 the camp meeting met for one week to ten days and was exclusively religious in purpose. But, between 1855 and 1865 the camp meetings began to change, taking on a more social character with less of the spiritual according to their critics. In the opinion of Hebron Vincent, the camp meeting secretary and chronicler, a large portion of both the ministry and the laity was as devoted and laborious as ever, and oftentime great numbers of sinners were saved. The camp meetings now lasted from one to three weeks and, while they were still religious in nature, they also permitted participants to benefit from the sea air, bathing, and pleasant social interaction. More and more family tents were established for greater domesticity. Children began to attend prayer and church meetings and families began to stay for longer periods of time. Commercial enterprises emerged to accommodate the needs of the many people. Transportation services were expanded and more wells were dug. The camp meeting at Martha's Vineyard was taking on the characteristics of an organized and well-run community, and was in fact becoming a summer resort. "The Massachusetts compound consciously united religion and recreation in a woodsy hideaway."[2]

During the 1860s Wesleyan Grove continued to develop in the manner established in the 1840s and 1850s: constant expansion fueled by a creative mix of heightened religious experience, human density, and nature. It became an institution. In 1860 Sirson B. Coffin proposed 11 articles of agreement for a Martha's Vineyard Camp-Meeting Association. Membership included the presiding elders of two Methodist districts from southeastern Massachusetts and Rhode Island, the ministers of participating churches, tent-masters of the society tents, and elected officers. The membership was to choose 15 Methodist laymen to serve as the finance committee, the Association's executive arm. Coffin had been disturbed by a trend away from the more religious meetings of the 1840s, and the finance committee was meant to relieve the leadership of administrative burdens so it could concentrate on the spiritual. Tents and cottages now had to be licensed. In June 1864, four laymen operating as trustees of the camp meeting purchased the grounds, 26 acres, for $ 1,300, a sum raised from tent and cottage owners. Four years later the MVCMA was incorporated by an act of the

[2] Weiss, Ellen, *Bay View National Historic Landmark Nomination Form.* National Historic Landmark files, National Register, History and Education, Washington, DC, 1987, Section 8, pg. 2.

Massachusetts legislature. In 1931, the MVCMA ceased to be a Methodist institution and became interdenominational.

Many people from the local community took part in the religious services and activities provided. In the early 1920s, Professor Warren P. Adams and sixty singers came to the camp meeting and have been credited with laying the foundation for the Wednesday night Community Sings, which were well-established by the mid-1930s. This was just the beginning of the many programs made available to the community over the years.

> "The Vineyard camp meeting, with its hundreds of tiny cottages on little tent lots and a variety of communal parks, was often seen as a Utopian social critique. Families in the 'charmed circle' around the preaching area banished feelings of isolation and anxiety, the causes of greed and selfishness in city life. Nature and experiential religion were the catalysts for a better, kinder society. All of this was uniquely American. Only in this big new land could a prosperous middle class create and maintain new communities based on a non-establishment religion and a wilderness experience of nature."[3]

Families continue to come to enjoy the combined atmosphere of a summer waterside resort and a religious setting reminiscent of that enjoyed by the early participants. During the summer season there are Sunday services held in the Tabernacle, Bible studies during the week under the "camp meeting tent" in Trinity Park, and children's weekly Camp Meeting in Grace Chapel. Additional Tabernacle programs include weekly community sings, a variety of concerts, graduations, and art shows.

Wesleyan Grove and the MVCMA were used as a model for many post-Civil War camp meetings. In referring to the Bay View (Michigan) (NHL, 1987) camp meeting, it was stated that, "Like Ocean Grove, New Jersey, or Fair Point camp meeting at Lake Chautauqua, New York, it was formed on the model of the pioneer permanent camp meeting at Martha's Vineyard, Massachusetts."[4] Bay View's founding secretary, Reverend Seth Reed, had been a trustee of the Vineyard meeting.

Reverend Seth Reed, who had been associated with Wesleyan Grove in the 1860s, stated,

> "And there, too, I became acquainted with and member of the Martha's Vineyard Camp-meeting which has been called the Mother of New England Camp-meetings, and the memory of those ministers I heard preach there will stay with me till I meet them again. Little did I think, when I first attended that meeting in 1860 and occupied a little tent, with my straw-bed upon the ground, and within a few feet of the first cottage ever built upon the ground, a little one-room cottage built of rough boards by old Dr. Frederick Upham, that in my day Martha's Vineyard Camp-ground would come to be the great beautiful Cottage City that it is, with its influence reaching across our continent."[5]

Hebron Vincent, a self-educated teacher, minister, attorney, and historian from Martha's Vineyard attended the first meeting in 1835 and was its secretary until his death in 1869. He wrote two detailed volumes, published in 1858 and 1869, about the camp meetings. These documents constitute the only substantial contemporary chronicle of any American camp meeting. In preface, Vincent insisted that he was writing about a place as well as an event and an institution. This sense of place, one "hallowed by a thousand Christian associations," forever reverberating with ancient gospel sermons, earnest prayers, "pathetic appeals to the unconverted, and

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[3] Ibid., 3.

[4] Ibid., 2.

[5] Reed, Seth, *The Story of My Life* (Cincinnati, OH: Jennings and Graham, 1914) 78.

exhilarating songs of praise," never leaves his prose.[6]

Hebron Vincent's history of the camp meeting at Wesleyan Grove during its first decade and a half (1835-1850) forces reconsideration of the generally accepted notion that camp-meeting fervor had waned by the end of the second decade of the century, leaving the events poised between controlled religious services and various recreational pursuits. He recorded many instances of the seriousness and the fervor of the worshipers during the middle and later decades.

As the camp meeting at Wesleyan Grove began to take on some aspects of a summer waterside resort, it was Vincent's opinion that in the 1840s constant growth and gradual institutionalization never overwhelmed the basic mix of nature, human warmth, singing, praying, and direct and simple evangelistic preaching.

By 1850 Vincent was defending the camp meeting's recreational spirit as a salubrious retreat from summer city ailments and for the fact that the "tired nature occasionally seeks repose from toil and strife of business."[7] However, Vincent did emphasize that, "It would be a foolish Christian who used only the natural and recreational aspects of the grove and failed to avail himself of the greatest spiritual opportunity of his life."[8]

CAMP MEETING GROUND LAYOUT

The location for the camp meeting campground on Martha's Vineyard was ideal. Success for the new meeting was aided by the fact that, for many, it was accessible only by water. The island isolation increased the feeling of other worldliness, and the Vineyard has always been known for its beauty.

The original one-half acre site was located in a "venerable grove of oaks" on land that was part of William Butler's sheep pasture in what was then the northern reaches of Edgartown township close to Nantucket Sound, and east of the road from the whaling port to the hamlet of Eastville on the Holmes Hole (now Vineyard Haven) harbor. The land sloped gently, embracing a freshwater lake and shelving into a white beach. Hebron Vincent describes the location as follows: "Such another spot could not be found on earth so nearly resembling Eden in its primeval beauty and loveliness."[9] On his arrival, the famed abolitionist, Reverend Gilbert Haven, describes the location in a letter to his family as follows: "It certainly is the most perfect spot for a camp-meeting I ever saw, with fresh sea air, magnificent bathing in the real Atlantic outside Cape Cod, with a grove of small but thickly studded oaks, and the barrenest sand hills with salt grass and scrub oaks."[10]

The original layout of Wesleyan Grove was a simple formation of a circle enclosing the preaching area and the society or church tents. In 1859 a road, now known as Trinity Circle, was built encircling that area. In 1864 the Association purchased the 26 acres it had been renting. As the area continued to expand (additional grounds were purchased in 1866), it developed in an unusual radial pattern. In 1854 The Reverend B. W. Gorham published a guide for camp meetings titled, *Camp Meeting Manual, A Practical Book for the Camp Grounds*,

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[6] Vincent, Hebron, *History of the Wesleyan Grove Camp Meeting from the First Meeting Held There in 1835 to that of 1858* (Boston: George C. Rand and Avery, 1858) 5.

[7] Ibid., 65.

[8] Ibid., 82.

[9] Ibid., 113.

[10] Prentice, George, *The Life of Gilbert Haven* (New York: Phillips and Hunt, 1883), 180.

which provided a guide to campground layout and a moving account of conversion and sanctification experiences. By the 1870s there were a number of campgrounds across the country with radial or wheel plans, the central circles reserved for preaching and the radiating spokes for family tents or cottages. Since Reverend B. W. Gorham's 1854 book listing guidelines for the physical form of pre-Civil War camp meetings never suggested anything so complex, it is possible that the form that evolved on the Vineyard was applied elsewhere, making the motif a testament to the primacy of Wesleyan Grove among post-Civil War permanent camp meetings. Round Lake campground (1869) near Troy, New York, had a radial plan and its founders had hired Sirson P. Coffin, Wesleyan Grove's superintendent, to help prepare the site. Gorham, himself a frequent Vineyard preacher, has been credited with the layout of a radial camp meeting at Manheim, Pennsylvania (1868). Wesleyan Grove was, however, even more complex because it was multicentric. Paths radiating from Trinity Circle lead to smaller parks, some in circular form, where groups of other tents had been located - County Street Park (now known as Wesleyan Grove), Forest Circle, Washington Park (now Victorian Park), Cottage Park, Crystal Park (now Vincent Park), Washington Avenue (now Butler Avenue), Rural Circle, and Clinton Avenue. The smaller circles, some surrounded by larger concentric circles, have in them small paths radiating to other circles or open spaces. The method of the grounds layout was an additive one of discrete neighborhood units, each built around small variously shaped parks, and scattered loosely on the land, as if without premeditation. The formal motif was established by small circles of tents and cottages in satellite or tangential relation to the enlarged radial-concentric main circle.

The final effect of this ultimately 34-acre development is remarkable. The layout of the MVCMA grounds remains almost exactly the same as when it was mapped by Richard L. Pease and John H. Mullin in 1873. Even today, without the revivals and the attendant throngs and with the loss of many cottages and tents, the grounds are distinct in their organization and character. They maintain their quality of being of another world even though they are now encapsulated in the later Victorian resort of Oak Bluffs.

Other camp meetings followed the lead of the camp meeting on Martha's Vineyard in choosing a location that provided a healthy climate and a peaceful environment for the benefit of the body and the soul. "Bay View's foundation indicates that at least some of the practical aspects of the Vineyard meeting were carefully cultivated. It was placed on a dramatic, forested site with healthful springs and a refreshing western breeze off the lake." Bay View's plan was a deliberately irregular exercise in picturesque land designed with curving streets and internal parks around the preaching space. Such planning at the time could be found only in cemeteries, a handful of suburbs and Wesleyan Grove. The founders of Bay View had spoken of, "the proposition ...to fit up the grounds with great care to encourage the erection of permanent cottages where families may spend the hot season in whole or in part, the same as Martha's Vineyard."[11]

The unique character of the MVCMA grounds, a heritage from a different era, has been wonderfully preserved by the many generations of cottage owners and by the Association itself. The boundaries are clearly defined, enough to move some to say that when they enter the grounds, they are entering another world.

NEW ARCHITECTURAL STYLE: THE CAMPGROUND COTTAGE

Sometime around 1860 island carpenters invented what appears to be an original American building type -- the campground cottage, or, as it is often termed, the Martha's Vineyard Campground Cottage. This new type merged forms from tents (the broad central opening and the rectangular, front-gable mass derived from the tent

[11] Fennimore, Keith J., *The Heritage of Bay View 1875-1975: A Centennial History* (Grand Rapids, MI: Eerdmans Publishing Co., 1975), 15.

platforms on which they were constructed); from the picturesque cottage tradition (the vertical boarding and jigsaw trim) as seen on the 1859 Mason-Lawton cottage (70 Trinity Park); and from churches (the round-arched Romanesque styling or ogive-arched Gothic styling of most of the cottages). Most Methodist churches from the mainland cities, from which the participants came, were Romanesque or Gothic revival in style. The architectural form is remarkable in its singularity in appearance and structure, and must be considered as an invention of local carpenters and thus not attributable to any one architect or architects.

Many formal aspects of the Martha's Vineyard Campground Cottages can be found at later religious campgrounds scattered from Maine to California, the imagery probably transmitted by stereoscopic photographs.

> Most post-Civil War camp meetings in the northern part of the country built variants of a special architectural form, the campground cottage, a building type which was invented at the most famous of these meetings, Wesleyan Grove on Martha's Vineyard, Massachusetts, Bay View's [Michigan] inspiration. The Martha's Vineyard campground cottage is a one-and-one-half-story, end-gable structure with a symmetrically placed double door and two lancet windows under a projecting balcony served by a second double door in the gable. The Vinyard cottages had pointed or round-arched tops to doors and windows, Gothic or Romanesque imagery derived from New England Methodist churches.[12]

Of the roughly 500 cottages shown in an 1880 bird's-eye view, 312 stand today. Some have been joined together to form larger cottages, some have been moved to other locations and some fell into disrepair and were torn down. The Martha's Vineyard campground cottage was imitated at many later sites such as Bay View, Michigan and Lakeside, Ohio, often with variations peculiar to each location.[13]

As David McCullough said when he presented the Bartholomew Gosnold Award for architectural preservation in September 2002, "Today, there are 312 cottages on 34 acres, wonderfully preserved. If an Association member from 1875 traveled forward in time to 2002 and toured the campgrounds, he or she would feel quite at home."

THE TABERNACLE BUILDING

The year after Trinity Methodist Church was constructed, the Association built the wrought-iron Tabernacle, the most significant single building in the campground. The beautiful iron Tabernacle, which seats over 2,000, was designed and built in 1879 by John W. Hoyt of Springfield, Massachusetts. The building was completed in less than four months after the contract was signed.

The Tabernacle covers the original consecrated ground of 1835. By 1869 the attendees at the revival meetings needed more protection from the sun and rain because the large oaks that had attracted the founders 35 years before had begun to die. In that year the Association erected a mammoth canvas tent supported on tall poles. The tent proved unsatisfactory because of ventilation problems and a tendency to collapse in storms. In 1878 the Association solicited designs for a large wooden tabernacle -- a building of vast roofs, minimal supports

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[12] Weiss, *Bay View National Historic Landmark Nomination Form*, section 7, 3.

[13] Weiss, Ellen, "Camp Meeting and Chautauqua" in *The Midwest in American Architecture*, ed. John S. Garner, 135-161 (Urbana: University of Illinois Press, 1991), 147; Kestle, James Allen, *This is Lakeside 1873-1973* (n.p., 1973), 41; *Lakeside National Register of Historic Places Registration Form*, Washington, DC: National Register of Historic Places files, National Register, History and Education, 2.

and open sides -- to shelter the meeting. The plans it received, which were elaborate versions of the wooden tabernacles or "arbors" of southern camp meetings, proved too expensive to build. Campground resident John W. Hoyt solved the problem with a much cheaper wrought iron structure that was largely prefabricated and could be speedily erected on the uneven site. Hoyt's building is probably derived from southern tabernacles, bridge, or market hall construction and various structures that he could have seen at the Philadelphia Centennial of 1876. There was a renovation in 1901 when the east entrance tower was added and corrugated metal panels were replaced by wood that was covered with ornamental metal shingles. The original corrugated iron roof was replaced by wood in the late 1890s and by corrugated asbestos/cement in the 1930s without significantly altering the appearance of the building. Benches that had been built in 1846 and 1851, and were used on the same site when the only cover was the oak trees, were put in the building in time for the first service, July 26, 1879. They still remain in service today. Since there have been no major structural changes in the Tabernacle since 1901, that year has been designated as the interpretive period for the restoration, which is presently underway.

However, the Tabernacle's special place is not limited to its role in the religious and cultural history of the Island. The iron Tabernacle at Wesleyan Grove is an extraordinary nineteenth-century building, a product of the remarkable developments in architectural engineering during that time. The availability of new materials and construction processes allowed architects to create buildings with soaring lightness and beauty heretofore unknown and scarcely imagined. The MVCMA's Tabernacle is a fine example of this new freedom in design and expression for the architects of the era. It joins the tradition of such splendid achievements as the Crystal Palace in London (1851), the Eiffel Tower in Paris (1889) and many more modest buildings such as railway bridges, railway stations, market halls, and exhibition structures including those at the 1876 Centennial Exposition in Philadelphia.

The Tabernacle is still the center of the Campground and of the many religious and cultural programs of the MVCMA and has been since its construction. It differs very little in appearance from its original construction. Over the years it has become a center of activity for the citizens of Oak Bluffs and the island. It held the camp meetings of years past, and today church services are held there during the summer season. It is the largest venue on the Vineyard and is available to islanders for special functions such as lectures, school graduations, the All Island Art Show, weddings, and memorial services. With its excellent acoustics and beautiful setting, many musical groups, benefit performances, theater groups, choruses and even the Boston Pops Esplanade Orchestra find enthusiastic audiences in the Tabernacle.

Over the years the MVCMA has become increasingly interdenominational and ecumenical. While the MVCMA was established by Methodists, and, for much of its history, was governed by Methodists, it has always been an autonomous organization and was never formally affiliated with the New England Conference of the United Methodist Church. Historical records document the participation, in the congregation and in the pulpit, of many non-Methodists at the early camp meetings. Today, everyone is welcome and the rules governing the leaseholders are basically 'good neighbor' rules that are necessary because of the proximity of the cottages.

Visitors to the MVCMA grounds, with the Tabernacle located at its center, can learn about the historic connection with the religious camp meeting movement of the nineteenth century. They can view historic nineteenth-century artifacts at the MVCMA Cottage Museum. They can walk along the unique layout of concentric circles, with pathways radiating from circles to other circles and parks, that was used as a model for many post- Civil War camp meetings. They can see the many examples of the original architectural form of the "Martha's Vineyard Campground Cottages" that were copied and expanded upon at later camp meeting sites.

Most importantly, they can attend events in the unique iron Tabernacle and recall a bygone era in American history.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

_X_ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
_X_ Local Government (Town Hall Oak Bluffs, MA 02557)
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 34 acres

UTM References:	**Zone**	**Easting**	**Northing**
A	19	369850	4590480
B	19	369660	4589950
C	19	369360	4589820
D	19	369360	4590190
E	19	369560	4590470

Verbal Boundary Description:

Boundaries are indicated on the accompanying base map titled: Plan of the Camp Grounds Martha's Vineyard Mass, From the Original Surveys made by Richard L. Pease and John H. Mullin July, 1873

Boundary Justification:

The boundaries include the property owned by the Martha's Vineyard Camp Meeting Association in 1873 and which maintain historic integrity today.

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April 05, 2005