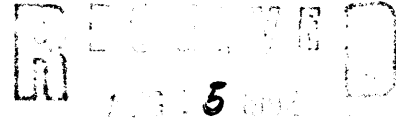


1179

United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

NATIONAL
REGISTER

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

1. Name of Property

historic name Church of the Redeemer

other names/site number N/A

2. Location

street & number 20th & Atlantic Avenues NA not for publication

city or town Longport Borough vicinity

state New Jersey code 034 county Atlantic code 001 zip code 08403

3. State/Federal Agency Certification

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

James Hill 7/27/92
Signature of certifying official/Title Date

Assistant Commissioner for Natural & Historic Resources/DSHPO
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper

Belouze Byers

Entered in the
National Register

Date of Action

9/10/92

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

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

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION/religious structure

SOCIAL/meeting hall

RECREATION AND CULTURAL/auditorium

Current Functions

(Enter categories from instructions)

RELIGION/religious structure

SOCIAL/meeting hall

RECREATION AND CULTURAL/auditorium

7. Description

Architectural Classification

(Enter categories from instructions)

Mission/Spanish Colonial Revival

Materials

(Enter categories from instructions)

foundation Brick

walls Stucco

roof Ceramic Tile

other Stained glass

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Areas of Significance

(Enter categories from instructions)

RELIGION
HEALTH/MEDICINE
ART

Period of Significance

1908 - 1940

Significant Dates

1908

Significant Person

(Complete if Criterion B is marked above)

Remington, Professor Joseph P.

Cultural Affiliation

N/A

Architect/Builder

Architects: Duhring, Okie & Ziegler

Builder: Higbee, W.S.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS): N/A

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

Primary location of additional data:

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

Name of repository:

Longport Historical Society

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Borough, Atlantic County, New Jersey

The Church of the Redeemer, located at 20th & Atlantic Avenues, Longport (see attached Map #1), is a one-story L-shaped plan influenced by the Spanish Mission/Colonial Revival style of architecture. It is situated near the end of Absecon Island which extends into the Great Egg Harbor Bay (see attached Map #2). The building was originally constructed for the Agassiz Microscopical Association of Longport in 1908.

This first section of the Church of the Redeemer was designed by the Philadelphia architectural firm of Duhring, Okie & Ziegler and built by Atlantic City builder W. S. Higbee between 1908-09 (see Photo #10). Installation of stained glass windows from the Willet Studios began 1939. A small guild hall was added sometime between 1941-45. Because of conflicting reference material associated with the erection of this small guild hall, the date and builder of this hall is unknown (see attached map #4).

The last change to the Church came in 1946 when the Philadelphia architectural firm of Karcher and Smith added the present, larger guild hall and added or remodeled the organ chamber, chancel, altar and sacristy, as well as completing some decorative interior renovations (see Photos #3-5 and attached map #5).

Built of brick, the church is finished with a rough, thick application of stucco and sits on a brick foundation that stands to a height of approximately four feet. (see Photos #1-2). The original floor plan of the church was an irregular cruciform. The nave, chancel and altar made up the main axis and the baptismal and sacristy were the perpendicular arm (see attached Map #3). This floor plan remained unaltered from 1908-1940.

The entrance facade is composed of a two-story gable with three-story square tower projecting from the northern corner. A large rose window and six stained glass lancet windows embellish this facade (see Photo #9).

A brick stoop with a Spanish-tiled bracketed top, leads to the square towers double board and batten arched entrance doors (see Photo #11). The tower contains five stained glass arched windows at ground level; three arched window openings with a criss-cross of muntins on the second story; and triple arched openings, separated by tapered columns, on each side of the third story (see Photos #1-2). A blue mariners light, a gift to the church from one of the original parishioners, is located in the third story.

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Both side elevations are dominated by large round-headed stained glass windows, three on the northern side and four on the southern side (see Photos #2 & 12). These windows are divided at the arch by an entablature that imitates the classical entablature of cornice; frieze; and architrave.

The one-story organ chamber (1946) and baptismal (1908) extend out beyond the main body of the church at the northern elevation (see Photo #2). Three small rectangular stained glass windows light the baptismal and two light the organ chamber.

The chancel and altar (1946), extend from the rear gable of the of the church. The rear wall is composed of a large triple-arched stained glass window. The side elevations of this section are identical, each fenestrated by six rectangular attic story stained glass windows depicting the twelve Apostles (see Photo #4).

Extending from the southern side of the church is the rectangular guild hall (1946) (see Photo #1). This one-story side gabled structure repeats the Spanish style of the original church. The front facade contains a colonnade of arched window openings separated by tapered columns, similar to those in the third story of the tower. Two projecting gables, one of which serves as the main entrance to the guild hall, flank the colonnade (see Photo #3).

The gable end of the hall contains a miniature rose window with two pairs of arched windows below that is similar to the main rose on the front facade (see Photo #13). Two more cross gables project from the rear of the guild hall, an extended secondary roof spans between them. One rear cross gable contains a large round-headed window identical to the nave windows (see Photo #4).

The interior walls of the 1908 section of the church are covered with 3 inch wide flush horizontal boards with beveled edges finished in a dark stain (see Photo #14). The brick foundation wraps around the perimeter of the interior, repeating the exterior foundation pattern. The foundation meets the 6 inch tongue and groove joint floor boards that are original to the church (see Photo #15). The nave is separated from the choir section by a change in the floor height, a railing and a framed archway that reaches up to the trusses (see Photo #18).

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The nave consists of two sections of pews; measuring approximately 12 feet long each in 16 rows, and a central aisle; measuring approximately 5 feet wide (see Photo #17). The central aisle is the only means to reach the altar as the pews abut to the side interior walls. The floor boards are exposed except for the center aisle, where carpet was installed in 1978 (see Photo #15). The nave is simple in plan and devoid of any decoration, aside from the small cruciform carvings on the center aisle end of each pew and the wrought iron chandeliers, installed in 1946.

Karcher and Smith, in addition to designing the new guild hall and increasing the depth of the chancel and sanctuary, were responsible for new interior appointments, such as a new pulpit, lectern, chancel rail, choir stalls, and a baptistry (see Photos #18-20). In a booklet by Karcher and Smith (see Appendix A), the architects promoted the interior renovations by suggesting that,

"church families give memorials in memory of their families which will perpetuate their ties with this summer church for all time."

Clear interior photographs of the church prior to 1946 do not exist, so it is hard to distinguish just how much this renovation altered the original interior.

The rafter trussing is a king post system with common rafters and purlins spanning between the principal rafters (see Photo #24). At the roof and wall junction the rafters are notched. There is an open rake where both the rafters and purlins are exposed. Each gable end is protected by a simple verge board.

The current stained glass windows were all designed in 1939. Most of the windows were installed in 1939-40, and the rest over a period of twelve years, as they were donated (see Appendix C). The Willet Stained Glass Studios from Philadelphia were retained by then Longport Mayor Edwin M. Lavino (Mayor 1922-1943) to design and install them. The chancel windows, a gift of the Lavino family, were the first to be dedicated on September 3, 1939 with a special service given by the Rt. Reverend Wallace J. Gardner, D.D. Bishop of New Jersey.

The Willet Studios designed the windows specially for the church, to fit into the original window openings. The original windows were a series of small rectangular panes approximately 7" x 5" of

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yellow and pale green glazed glass, held together by lead comes (see Photo #5). These windows were re-installed in the 1946 additions to the church, most likely as a construction cost saving measure.

All of the interior window surrounds, except those of the chancel windows, are undecorated (see Photos #16, 19 & 21). The chancel window surrounds are intricately carved, a result of the 1946 renovation (see Photo #23). The center of each of the chancel windows is topped with a cruciform. Each window is separated by pillars topped with finials.

The altar cross, 6 lanterns in the nave over the pews, the pulpit lantern, and the baptismal lantern are all composed of wrought iron and chrome (see Photos #17-19 & 24). Each one was designed and executed by John Zimmer, a Philadelphia master metal craftsman, for Karcher and Smith in 1946. These lanterns replaced the original wrought iron gas light fixtures of which there is no existing documentation.

The parsonage is located at the southern portion of the lot (see attached Map #1). It was built sometime between 1952-54 by Livingston Smith. The Spanish Mission design and the building materials are similar to the original church and its additions (see Photo #6). It seems that every effort was made to make this structure compatible with the church. The surrounding landscaping elements, such as large shade trees, have created a buffer between the church and parsonage, as not to detract from the commanding presence of the church.

The Spanish Mission/Colonial Revival form is not a common architectural style in Atlantic County. This is the only example of this type in Longport. Two historic building surveys, 'Atlantic City Historic Building Survey', 1980 and 'Atlantic County Historic Buildings Survey', 1986 (see bibliography), outline only three other prevalent Spanish-influenced buildings, in addition to the Church of the Redeemer. They are:

- o Saint Peter's Church, Spanish Mission, ca.1890's, Pleasantville, altered
- o All Saints Episcopal Church, Spanish Colonial, ca.1910, Atlantic City
- o Church of the Ascension, Spanish Renaissance, 1893, Atlantic City, National Register

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Church of the Redeemer, Longport
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In comparison, the Church of the Redeemer is more simple in plan, form and decorative details. Even though two of the three churches predate the Church of the Redeemer, there is no documented evidence that either church influenced the Church of the Redeemers' own design.

The Church of the Redeemers' uniqueness is attributed to the fact that its exterior and most importantly, its setting, has remained visually intact (see Photos #6-8). The above listed churches are located in two municipalities, Atlantic City and Pleasantville, where an overwhelming amount of changes have taken place through the years. These three churches, perhaps independently important, do not possess the integrity of setting of the Church of the Redeemer.

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The Church of the Redeemer is an important landmark of Longport, New Jersey. Built in 1908, it grew out of the activities of the "Agassiz Association of Longport," which was founded in the 1880s--the earliest years of this seashore resort. The Association, which from the beginning was concerned with the "reconciliation of science and religion," gradually evolved into a Protestant Episcopal church. The principal leader of the organization, Joseph Price Remington, built a cottage in Longport in 1884 and spent his summers there until his death. Remington (1847-1918) was a major figure in American pharmaceutical history, and during a long career as both Professor of Pharmacy and Dean of the Philadelphia College of Pharmacy, he did most of his writing in Longport. With his house now gone, the Church of the Redeemer is the principal Longport landmark associated with Remington's life. Remington donated the land for this church and money to construct the building, and he laid the cornerstone. The Church of the Redeemer meets Criterion A for religion and Criterion B for association with Remington. The church also meets Criterion C for its unusually fine stained glass work executed by the Willets Stained Glass Studio of Philadelphia, which was designed in 1939 and installed during a 13 year period 1939-52.

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Professor Remington came to Longport for the first time in approximately 1883, as did many Philadelphians. The lure of the sea and the open land created a haven for the City born residents. In 1884, Remington built a summer cottage, at 19th and the Ocean, for himself and his wife, Elizabeth Baily Collins. Remington did most of his writing for the United States Pharmacopoeia and Remington's Pharmaceutical Practices at this Longport cottage; however, this house was destroyed by fire in 1911.

Considered by his peers to be the, "founding Father of American pharmacy", Joseph Remington was a significant leader in the pharmaceutical industry. Beginning in 1871 as an assistant at the Philadelphia College of Pharmacy, Professor Remington devoted nearly 50 years of professional service by teaching and creating regulatory procedures in the field of pharmacy. Remington was born of Quaker ancestry. Largely self-taught, he became an apprentice at the age of sixteen to Charles Ellis, who at the time was president of the College of Pharmacy in Philadelphia. By age nineteen, he received a degree of graduate pharmacy from Ellis' institution. After graduation, he was employed for three years in the Brooklyn, NY, laboratories of manufacturing pharmacist, Dr. Edward R. Squibb. In 1867 he became a member of the American Pharmaceutical Association and was its president in 1892. In 1893, he presided over the meetings of the International Pharmaceutical Congress at the Chicago World's Fair. He opened his own apothecary shop at the corner of 13th and Walnut Streets in Philadelphia in 1872, where he continued in business for thirteen years.

Remington has been noted as "the most dominant figure in the history of the Philadelphia College of Pharmacy for the past 100 years." His service began in 1871, just five years after his graduation from the college. At the age of 24, Remington was an assistant in the college, a frequent speaker at college meetings and a contributor to its Journal. By 1874, Remington was elected as Chair of Pharmacy. He was made Director of the Pharmaceutical Laboratory in 1878, and was elected Dean of the College in 1893.

The promotion of research was his greatest service to the industry. In 1877 he began a 40 year involvement in the revising of the United States Pharmacopoeia, a book containing a list of drugs, their formulas, methods for making medicinal preparations and other related information, which was revised every ten years.

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He chaired the Revision Committee for over three decades and in this capacity he was responsible for the development of standards and tests for hundreds of drugs and their various dosage forms. He also invented or improved laboratory apparatus. No man of his time directed or analyzed more research. Remington was also an editor of the United States Dispensatory, from the 15th through the 20th editions.

His most important published work was his text book, Remington's Practice of Pharmacy. He first issued this text in 1885, a year after establishing his summer home in Longport, where he did most of this writing. The book has since passed through many editions and has been translated into other languages. (Now known as Remington's Pharmaceutical Sciences, it is still in publication today, the copyright belongs to the College and the proceeds from the sale of the book support the Remington Memorial Professorship of Pharmacy.)

Remington died in Philadelphia on New Year's Day, 1918, after completing nearly fifty years of service to the College, including forty-four years as a professor of Theory and Practice of Pharmacy. He served as Dean of the College from 1893 until his death. His alma mater described him as, "that rare combination of master scientist and master executive, ... the foremost figure in American Pharmacy." In recognition of his many contributions, the New York branch of the American Pharmaceutical Association, in 1919, established the Remington Honor Medal. This award is still given annually to an individual who has rendered distinguished service to pharmacy in the United States.

Remington's involvement with the sciences led him to co-found the Agassiz Microscopical Society, and to serve as its first President, a title he held until his death. The society was organized in Chester County, Pennsylvania in 1881 at the home of poet and fellow co-founder, Sara Louise Oberholtzer. She also built a summer cottage in Longport in 1883, but it, too, has not survived.

Evidently, the founders of the Agassiz Microscopical Society were inspired by the writings of Professor Jean Louise Agassiz of Harvard, his wife, Elizabeth Carey Agassiz, first president of Radcliffe, and their son, Alexander. Their book entitled, Seaside Studies in Natural History, published in 1865 intrigued both Oberholtzer and Remington, and they began their own teachings in their Philadelphia homes. From the beginning, the

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society had a religious purpose. Remington believed that the organization was "a happy venture in Christian Unity and the reconciliation of science and religion in those days of the 19th Century where the study of Darwin's Origin of the Species had become a great factor in the struggle between evolution and Biblical interpretation." It was these common interests that united into what became the teaching and preaching fundamentals of the Church of the Redeemer.

When the Remington and Oberholtzer families settled in Longport, they reorganized and renamed the Society, which then became the Agassiz Association of Longport. Its primary purpose became the study of objects in their natural surroundings. The closeness of the ocean caused a strong interest in marine algae and sea mosses. Members would walk along the beaches of Longport, and with a long-handled hook they would bring in specimens of algae and moss, identify them and press them onto cardboard for further study. (This seems to have been widely practiced; for example, Mrs. Irene McCullough, wife of the founder of Longport, Mr. Simpson McCullough (mayor 1889-1901), submitted a series of mosses to the Columbian Exposition of 1893, for which she received a bronze award.)

Between 1883-1890, the Association met at the homes of Remington and Oberholtzer. During this time the meetings grew in interest, and the members decided to build a hall to be used as a social meeting place for the community. The cornerstone was laid in 1890 and prayers were offered by the Reverend Herman L. Duhring Sr. of the Protestant Episcopal Mission in Philadelphia, a long-time friend of Remington. By 1902 this small, one story building was no longer functional, so the entire building was lifted and a new first story inserted beneath it.

The Association continued to grow and by 1907 a new, larger building was needed. At that time, Remington owned an entire block between 19th and 20th Avenues, which he decided to donate, together with \$4,000 for the construction of a new building. The church rose the following year, designed by the Philadelphia architectural firm of Duhring, Okie and Ziegler and built by W.S. Higbee of Atlantic City. The cornerstone ceremonies were held on October 17, 1908 and the first service was held less than a year later on July 4, 1909. The Agassiz Association met in this building for ten years, from 1909-1919.

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Family connections apparently determined the choice of architectural firms. Herman Louis Duhring Jr., R. Brognard Okie and Carl A. Ziegler began their collaboration in 1899. They continued together until 1918. It seems likely that they gained the Longport commission through Duhring Sr.'s acquaintance with Remington, since they are not known to have done any other work in Longport. The church is an unusual example of their work. The firm was most noted for work of the Philadelphia School, a mixture of Cotswold and Pennsylvania Farmhouse designs primarily associated with regional architecture in Pennsylvania. Their early designs were also used in some residential developments in Philadelphia at the turn of the century. Later, both as a firm and individually, they became known for their interest in the restoration of Pennsylvania landmarks. Okie is associated with the restoration of the Betsy Ross House in Philadelphia and the reconstruction of of William Penn's estate "Pennsbury Manor" in Tullytown, Pa.. Zeigler is associated with the restoration of Independence Hall and Carpenters' Hall in Philadelphia.

This Spanish Mission styled church is one of perhaps nine Duhring, Okie and Ziegler buildings in New Jersey; it is the only one known in Atlantic County. The other buildings were built chiefly near Philadelphia, including five in Riverside, one in Camden, one in Delanco; one was built in Wildwood Crest. These buildings were constructed between 1899-1908, but whether they survive is unknown.

The Agassiz Association of Longport no longer exists; its demise appears to have been associated with the death of Remington and the other co-founders of the movement. After Remington died, the Longport congregation formally affiliated with the Protestant Episcopal Church. Regular summer services are still held at the Church of the Redeemer, but even that congregation is beginning to slowly dwindle away. The church is the only physical representative of the Association that survives in southern New Jersey. Even though the teachings of the association have faded, its ideals and theories are still alive in the conflicts between Darwinism and evolution in present-day theological issues.

The Church of the Redeemer is also important for its stained glass windows, which represent the artistic work of a master. These windows were designed, produced and installed by the Willet Stained Glass Studios of Philadelphia. Most of the windows were given by then-Mayor Edwin M. Lavino (mayor 1922-1943) and his

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family, in memory of his mother, Alma Joly Lavino. Mayor Lavino contracted the Willet Stained Glass Studios to complete the project. The Willet Studios executed all 34 windows in the 1908 section of the church. The rose window and six lancet windows below it, three chancel windows and seven nave windows were installed in 1940 and dedicated on August 4. The other windows were installed over the next 12 years as people gave memorial gifts.

The Willet Studios were founded in Pittsburgh by William and Anne Lee Willet. William (1867-1921), born in New York City, studied with William Merritt Chase and at the Mechanics and Tradesman Institute, now know as Cooper Union. By 1910 Willet won the International Competition to make the windows for the new Cadet Chapel at West Point. (Windows for West Point continued under the original contract every year until 1976, the longest continuous commission in stained glass in the United States.)

The Willets moved back to Philadelphia in 1913 where William Willet died eight years later in 1921. The firm continued under Anne Lee and her son Henry Lee Willet (1899-1983.) Anne Lee retired in 1934, she died in 1943. Under William Willet the Studio obtained some prominent commissions, including:

- Proctor Hall, Princeton University
- Trinity Cathedral, Cleveland
- Dante and Beatrice, now in the Corning Glass Museum
- World War I Memorial Window in Trinity Episcopal Church, Syracuse, New York

Henry Lee Willet was interested in the challenge of reproducing medieval stained glass. Many traditional neo-gothic designs were produced by George Gugert (designer of all the windows in the church except the Rose Window by John Kevorkian) and Marguerite Gaudin, who joined the Studio in 1931 and who are still (1989) involved in the design process.

This second generation of the Willet Studio proved to be an innovator in the art of stained glass production and was one of the first to work in faceted glass, glass dalles set in cement or epoxy. The firm developed the "gold window", stained glass with a gold leafed, repousse lead sheet overlay and experimented with laminations called "gemmaux", and "farbigem". It also received world-wide recognition by producing stained glass windows for the American Research Hospital in Krakow, Poland; the American

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Church of the Redeemer, Longport
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Lutheran Church in Oslo, Norway, and; St. Anselm's Meguro Church in Tokyo, Japan. Some other prominent commissions were:

- Children's Chapel in the National Episcopal Cathedral, Washington DC
- Covenant Presbyterian Church, Charlotte, NC
- Princeton University Chapel, Princeton, NJ
- Cathedral of St John the Divine, New York City
- National Presbyterian Church, Washington, DC
- Church Center at the United Nations, New York City
- Museum of Science and Technology built for the World's Fair in New York City, 1964

In 1965, E. Crosby Willet, son of Henry was made President of the Studio and Henry became Chairman of the Board. By then the Willet Studio was the largest in the United States and continued to add the names of the most prominent commission to their list:

- Associates Dining Room, Smithsonian Institute, Washington, DC
- Washington Hall, West Point
- National Temple of The Latter Day Saints, Kensington, MD
- United Methodist Church, Kinswood, TX
- Gore Associates, Cherry Hill, MD (a two-story high window)

The windows in the Church of the Redeemer represent the only example of Willet Stained Glass known in Atlantic County and one of only possibly four examples in New Jersey. The Willet Studio, purchased in 1977 by the Hauser Stained Glass Studio of Winona, Minnesota, it is still under the artistic control of descendants of the original founding family. The company has representatives in 52 U.S. states and territories, and in 14 foreign countries.

Appendix B contains a complete detailed description of the windows installed in the Church of the Redeemer, written by Henry Lee Willet.

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Church of the Redeemer, Longport
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Borough, Atlantic County, New Jersey

"The 50th Anniversary of the Church of the Redeemer, 1908-1958."
Longport, 1958. (Mimeographed.)

Weis, Helene. "A Brief of the Willet Stained Glass Studio." Paper prepared for Michael L. Cohen, President, Longport Historical Society, Longport, N.J., 14 August, 1987.

Willet, Henry Lee. "Description of the Windows Designed for the Church of the Redeemer-Longport, New Jersey." Paper presented at the Dedication of Memorial Windows Service, Longport, NJ, 4 August 1940.

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National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Church of the Redeemer, Longport
Borough, Atlantic County, New Jersey

VERBAL BOUNDARY DESCRIPTION

The Church of the Redeemer occupies Block 15, Lot 10 as identified by the 1989 Longport Borough Tax Maps.

VERBAL BOUNDARY JUSTIFICATION

The nominated property includes land historically associated with the Church of the Redeemer.

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National Register of Historic Places Continuation Sheet

Section number P Page 1

Church of the Redeemer, Longport
Borough, Atlantic County, New Jersey

PHOTOGRAPHIC INVENTORY

The following information (#1-5) is identical for all of the photographs submitted with the Church of the Redeemer National Register nomination:

1. Church of the Redeemer
2. Location: Longport Borough, Atlantic County, New Jersey
3. Photographer: Donna Lenzi, Graphic Artist, Atlantic County Government
4. Date of Photo: July 20, 1988
5. Negatives Located: Atlantic County Office of Cultural & Heritage Affairs, 1333 Atlantic Avenue, Atlantic City, New Jersey 08401

The following information differs for each photograph and is listed individually below and keyed to the accompanying maps.

Photographic Number: #1

6. Description/Direction of View: front view with 1946 guild hall /east

Photographic Number: #2

6. Description/Direction of View: rear with one-story baptismal & organ chamber sections/west

Photographic Number: #3

6. Description/Direction of View: front facade, 1946 guild hall addition/southeast

Photographic Number: #4

6. Description/Direction of View: rear with guild hall in foreground, altar to far left/north

Photographic Number: #5

6. Description/Direction of View: rear guild hall gable with original window treatment/north

Photographic Number: #6

6. Description/Direction of View: church and parsonage from 20th Avenue/east

Photographic Number: #7

6. Description/Direction of View: corner of Atlantic and 20th looking towards Beach Avenue/southwest

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National Register of Historic Places
Continuation Sheet

Section number P Page 2 Church of the Redeemer, Longport
Borough, Atlantic County, New Jersey

- Photographic Number: #8
6. Description/Direction of View: north side of Atlantic and 20th looking towards 19th Avenue/southeast
- Photographic Number: #9
6. Description/Direction of View: front facade with tower and partial guild hall to left/east
- Photographic Number: #10
6. Description/Direction of View: tower base with entrance and corner stone/south
- Photographic Number: #11
6. Description/Direction of View: entrance doors in tower with bracketed top/east
- Photographic Number: #12
6. Description/Direction of View: guild hall and side elevation/northeast
- Photographic Number: #13
6. Description/Direction of View: far left side elevation of guild hall/northwest
- Photographic Number: #14
6. Description/Direction of View: from nave into tower entrance/northwest
- Photographic Number: #15
6. Description/Direction of View: from rear of nave towards pews/southeast
- Photographic Number: #16
6. Description/Direction of View: from rear of nave towards interior wall elevation/northeast
- Photographic Number: #17
6. Description/Direction of View: from front of nave towards rose window/west
- Photographic Number: #18
6. Description/Direction of View: front of nave facing baptismal/north
- Photographic Number: #19
6. Description/Direction of View: baptismal/north
- Photographic Number: #20
6. Description/Direction of View: sacristy/east

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National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number P Page 3

Church of the Redeemer, Longport
Borough, Atlantic County, New Jersey

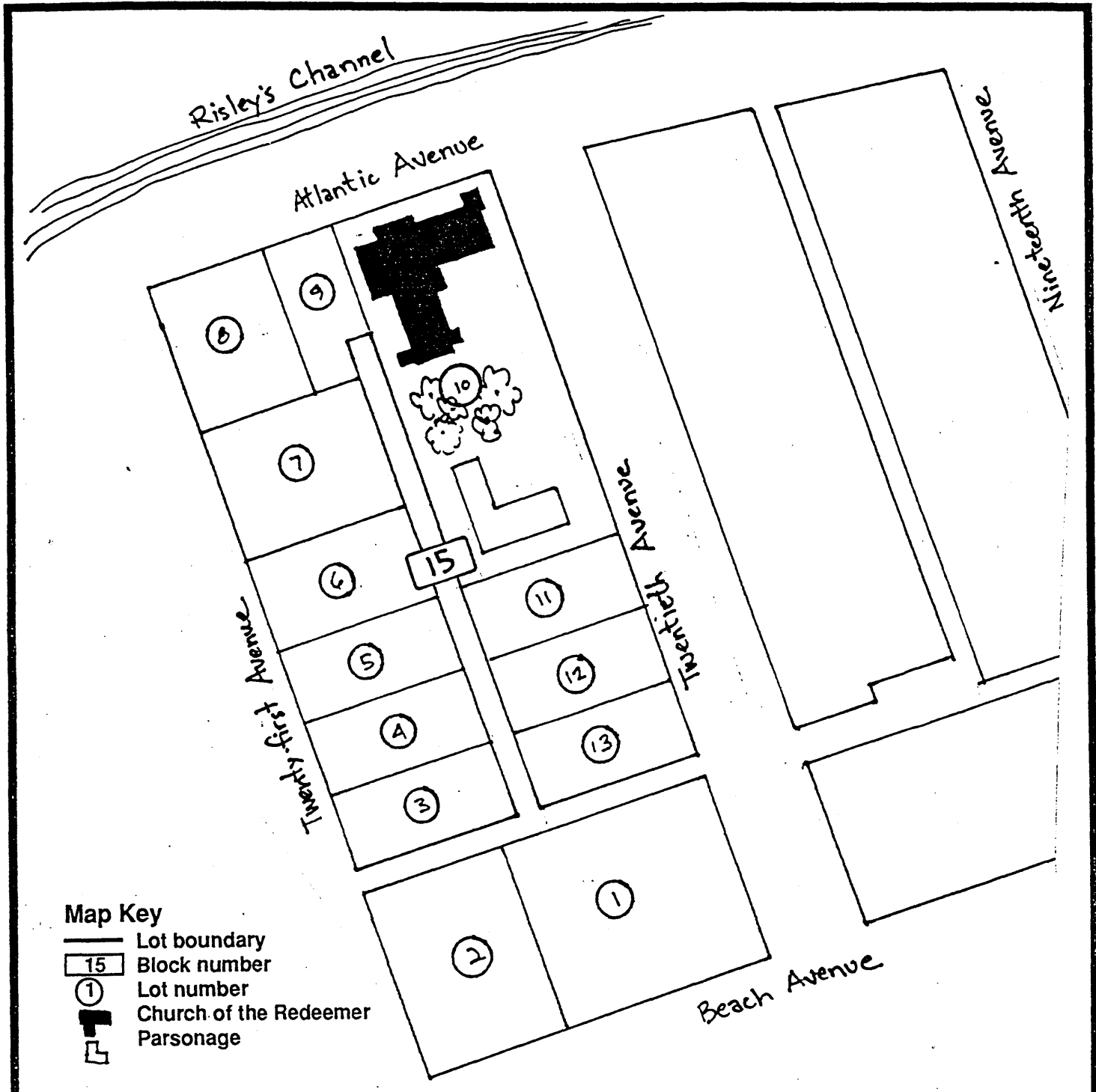
- Photographic Number: #21
6. Description/Direction of View: rose window/west
- Photographic Number: #22
6. Description/Direction of View: two of the six lancet windows
below the rose/west
- Photographic Number: #23
6. Description/Direction of View: chancel windows/east
- Photographic Number: #24
6. Description/Direction of View: wrought iron lanterns in
nave/east

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Section number Map Page 1

Church of the Redeemer, Longport Borough,
Atlantic County, NJ



Map Title: Church of the Redeemer: Sketch Map
 Map Number: 1
 Scale: none
 Prepared By: based on: Longport Borough Tax Map, John J. Holland, A.I.P.
 Date: April 1989.

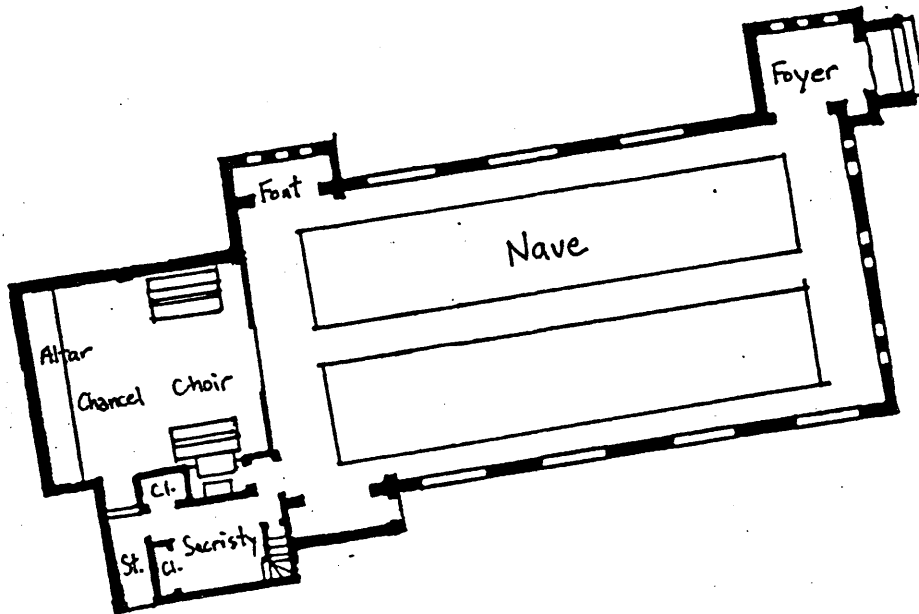


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Section number Map Page 3

Church of the Redeemer, Longport Borough,
Atlantic County, NJ



Map Title: Church of the Redeemer: Floor Plan circa 1908-1941
 Map Number: 3
 Scale: none
 Prepared By: Karen DeRosa, Atlantic County Office of Cultural & Heritage Affairs
 Date: April 1989

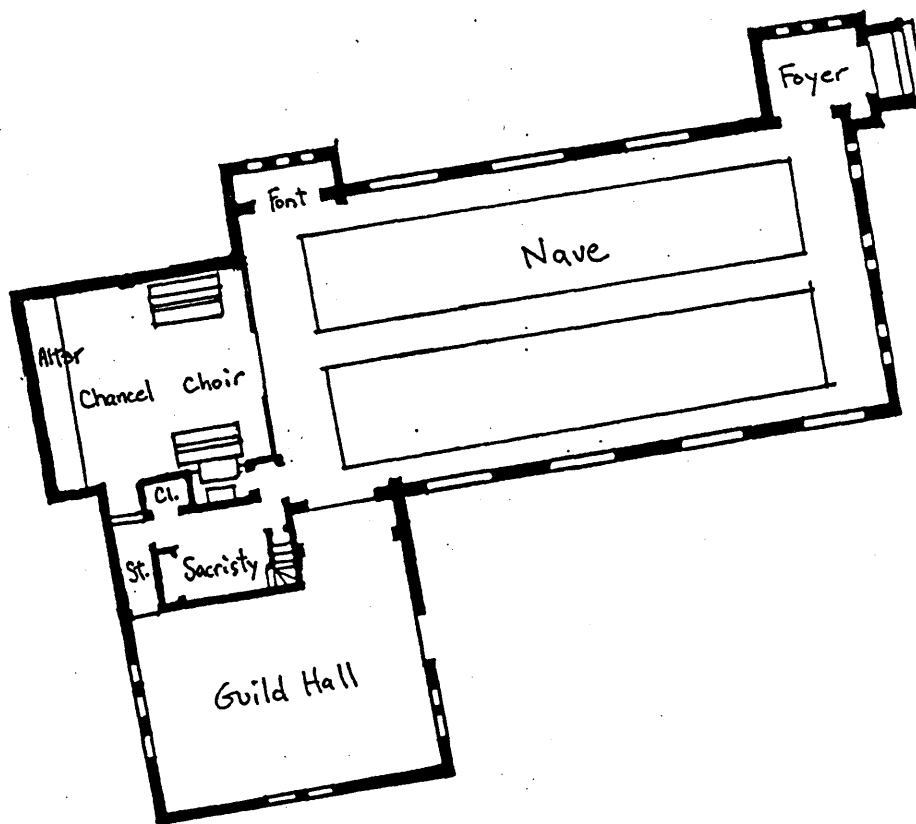


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National Register of Historic Places Continuation Sheet

Section number Map Page 4

Church of the Redeemer, Longport Borough,
Atlantic County, NJ



Map Title: Church of the Redeemer: Floor Plan circa 1941-1945
Map Number: 4
Scale: none
Prepared By: Karen DeRosa, Atlantic County Office of Cultural & Heritage Affairs
Date: April 1989

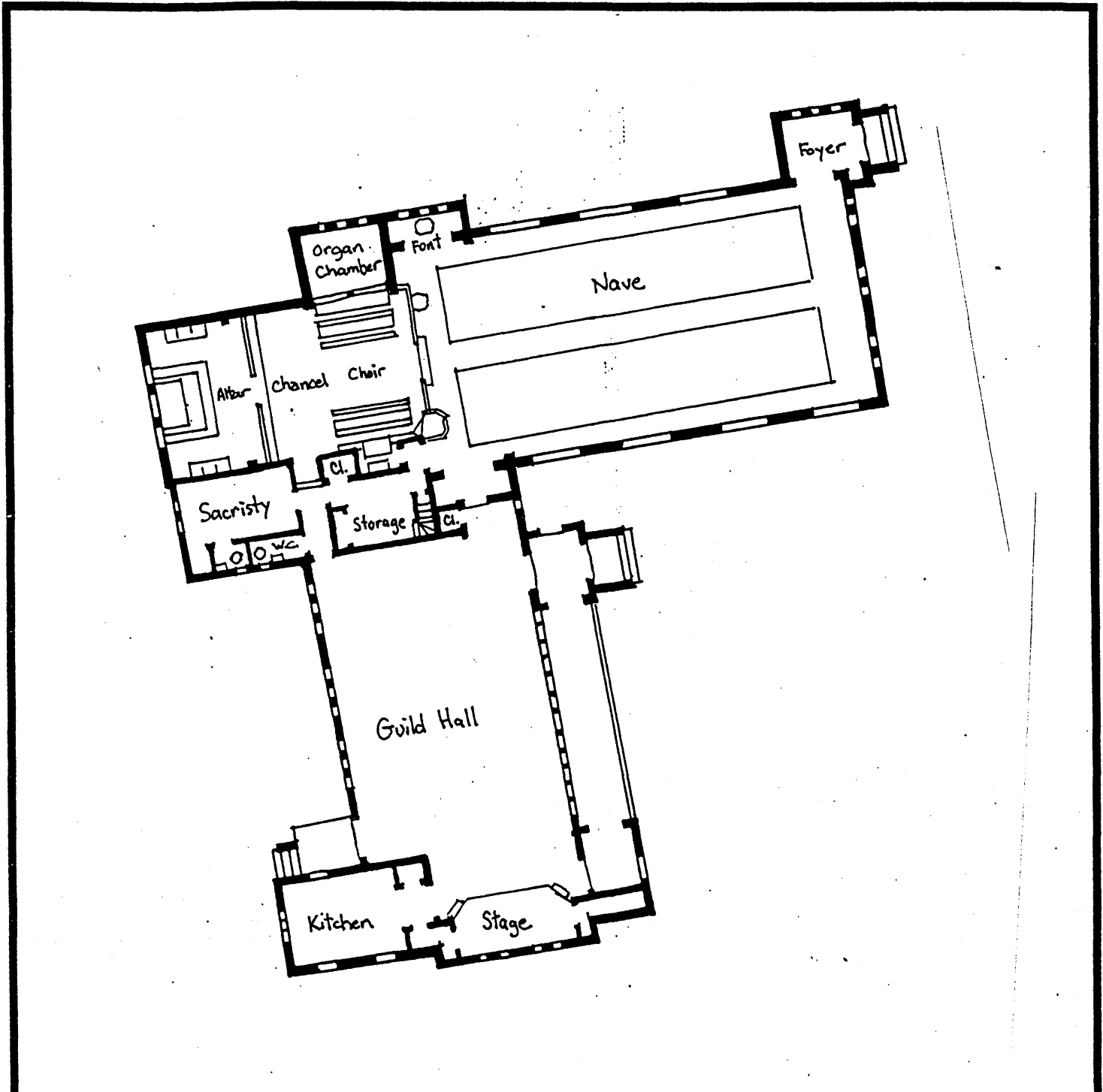


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Section number Map Page 5

Church of the Redeemer, Longport Borough,
Atlantic County, NJ



Map Title: Church of the Redeemer: Floor Plan circa 1945-present
 Map Number: 5
 Scale: none
 Prepared By: Karen DeRosa, Atlantic County Office of Cultural & Heritage Affairs
 Date: April 1989

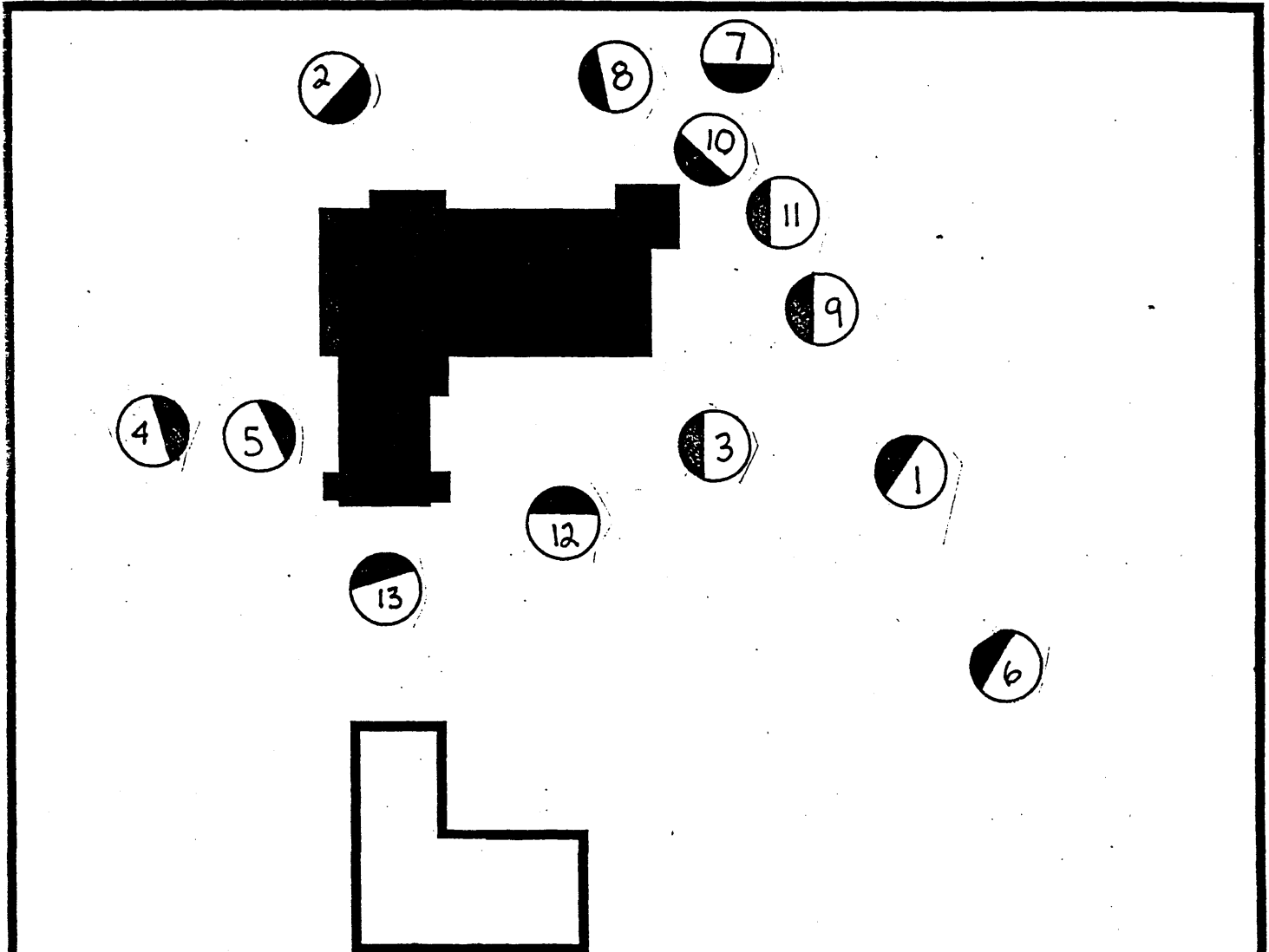


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Section number Map Page 6

Church of the Redeemer, Longport Borough,
Atlantic County, NJ



Map Key



Photographic number

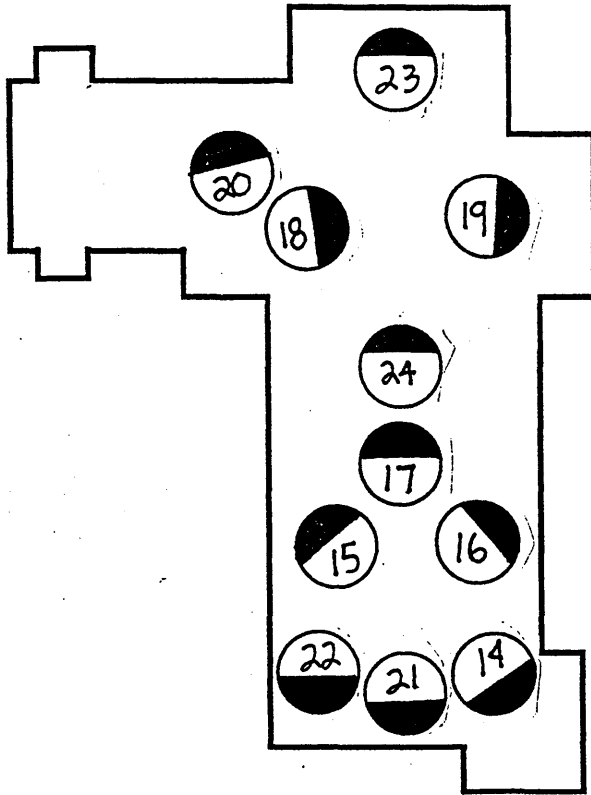
Note: Darkened area within circle indicates the direction of the camera.

Map Title: Church of the Redeemer: Photographic Location Map
 Map Number: 6
 Scale: none
 Prepared By: Karen DeRosa, Atlantic County Office of Cultural & Heritage Affairs
 Date: July 1991.

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National Register of Historic Places Continuation Sheet

Section number Map Page 7 Church of the Redeemer, Longport Borough,
Atlantic County, NJ



Map Key



Photographic number

Note: Darkened area within circle indicates the direction of the camera.

Map Title: Church of the Redeemer: Photographic Location Map
 Map Number: 7
 Scale: none
 Prepared By: Karen DeRosa, Atlantic County Office of Cultural & Heritage Affairs
 Date: July 1991.

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Section number Appendix Page A

Church of the Redeemer, Longport Borough,
Atlantic County, NJ

Church of the Redeemer Appendix A

The following excerpts are from a booklet by the architects Karcher & Smith
describing the new architectural features of the church, circa 1946.
(see bibliography)

ARCHITECTURAL FEATURES AND SYMBOLISM OF CARVINGS IN THE CHANCEL

WALTER T. KARCHER and LIVINGSTON SMITH

Architects, Philadelphia, Pennsylvania

The Altar

THE CROSS carved in the center of the Altar is a modification of the type known as the Canterbury Cross.

The Carvings on the ends of the Altar consist of Wheat and Grapes symbolizing bread and wine.

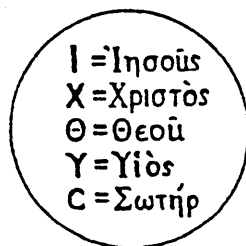
On the top of the Altar are five small Greek crosses, symbols of the five wounds of our Lord. They are incised, one at each of the four corners and a fifth in the center, as is the ancient custom.

The Reredos

ON THE LONG vertical panels on the pilasters are the following symbols:

1. The Rose — used in a conventional form and its use dating back to the 13th Century, the Rose refers to Isaiah's prophecy: "The desert shall blossom as the rose at the coming of the Kingdom of righteousness."
2. The Lily — a common and popular symbol of Our Lord's Resurrection; blooming, as it does, at Eastertide.
3. The Pomegranate — a symbol of the Resurrection, likening our Lord's bursting of the tomb on Easter Day, to the bursting quality of the fruit. Also, it is regarded as a type of resurrection of all true believers in Jesus Christ. It has been used to symbolize royalty, hope, the future life and fertility. In Exodus 28: V. 33-34, we read of its use on the robes of Aaron. Then, too, St. Gregory the Great speaks of its symbolizing the unity of the Church.
4. The Gladiolus — a symbol of the Incarnation.

At the base and to the right of the Reredos is shown a fish, a very early Christian symbol. In the first century this usage was of profound significance to the early Christian. Obscured by pagan persecutors, its meaning was a sermon to believers, expressing through a rebus the Greek word "ΙΧΘΥΣ" meaning fish and indicating the fact of man's need of a Saviour and his salvation only through Jesus Christ. The derivation of the ΙΧΘΥΣ symbol is:



These Greek initial letters of "fish" are to be found carved to the left of the Reredos.

Below these letters is a symbol of the Trinity, called the Triquetra. Mystical in its symbolism, it is simple in form and full of meaning, reminding us of many important truths.

The three arcs of the circle denote the Three Divine Persons and their union expresses the unity of divine essence. The continuity of the form symbolizes eternity while the fact that they are interwoven denotes the indivisibility of the Blessed Trinity. The Triquetra, an equilateral triangle, is the most ancient of Trinity symbols, each pair of arcs forming a vesica, the symbol of glory.

In the center of the Reredos, at the base of the Brass Altar Cross, is carved a small Cross and Crown of Thorns.

The Credence Niches

THE MONOGRAM to the left of the Altar — "Chi Rho" — This is among the most ancient of the so-called monograms of our Lord Jesus Christ. It is the abbreviation of the word "Christ." This name of our Saviour was spelled ICTOC in ancient Greek unicals, the letter C having been used instead of the letter Sigma more familiar in our day. Taking the first two letters of this word XPictoc, the abbreviation XP was the result. This is called Chi Rho, from the initials of the Greek letters X and P.

The Chi Rho symbol has been brought to light by archeologists. It was used in the catacombs as well as on coins, cups, pottery and other objects used by the early Christians. The form of the Chi Rho used in the carving in the Church of the Redeemer is taken from similar forms on ancient tombs.

The monogram on the niche to the right of the Altar is IHC. Even more popular today, but not quite so ancient as the Chi Rho symbol, is the IHC. This is the abbreviation of the Greek word "IHCOYC," meaning "Jesus." Often it is written IHS. The form IHS is not so good as the ancient IHC, which is historically and traditionally the better form, and certainly produces a more balanced composition when used in church decoration.

It is commonly supposed that IHS stands for Iesus Hominum Salvator, and even good dictionaries have been known to state this notorious error. The three Latin words just mentioned meaning "Jesus, Saviour of Mankind," are comparatively modern. They are usually credited to a somewhat eccentric monk known as St. Bernardine of Sienna, who died in 1444. He is said to have carried about with him this motto, written on a bit of parchment. The early Church knew nothing of such a device.

The Bishop Chair and Sedelia

ON THE BACK of the Bishop's Chair is carved the Bishop's Mitre and Cross, and on the back of the seats of the Sedelia opposite are two plain Greek Crosses.

The Baptistry

OVER THE opening into the Baptistry is shown a Cross with the letters NIKA. The word NIKA may require explanation. When Constantine the Great was not yet a Christian there appeared this sign in the heavens and a voice told him "In this sign thou shall conquer!" Therefore this word NIKA combined with a Cross had the ancient significance of "Jesus the Conqueror" or "Jesus Conquers."

Over the opening opposite the Baptistry on the north wall is a similar Cross with the letters INRI meaning "Iesus Nazaremus Rex Iudaeorum," or "Jesus of Nazareth, King of the Jews."

✠ ✠ ✠

Acknowledgment is made to "Church Symbolism" by E. R. Webber for much of the above material. L.S.

THE ALTAR CROSS AND LANTERNS

The Cross on the altar is composed of wrought iron and chrome. Symbols of the four evangelists in brass quadrants enrich the ends of the arms of the cross.

The matching flower vases are of brass set in wrought iron bases, in the form of crowns, reminiscent of our Lord's words "be thou faithful unto death and I will give thee a crown of life." The pulpit and lectern lanterns carry on the general design. Pattern with motifs of the sea, alternating with Greek Crosses all designed and executed by John Zimmerman, Philadelphia master metal craftsman.

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Church of the Redeemer, Longport Borough,
Atlantic County, NJ

Church of the Redeemer Appendix B

Description of the windows designed for the Church by the Willet Stained Glass Studios.
(see bibliography)

**DESCRIPTION OF THE WINDOWS DESIGNED FOR THE
CHURCH OF THE REDEEMER — LONGPORT, NEW JERSEY**

All Windows Conceived, Designed, and Executed by

HENRY LEE WILLET, PHILADELPHIA

IN COMPLETING the iconography for the windows in the Church of the Redeemer, Longport, great thought was given to the function of the Church in the Community, with the purpose of recapturing for the Church the place in the people's lives that it held in medieval times when it was not only the center of their lives, but the outstanding and most beautiful edifice in the Community as well. The desire was to create windows which would make the Church a jeweled Chapel, filling the beholder with a great desire to worship.

The scenes and subjects which unfold themselves in the windows, as one sits and contemplates and studies them, show the Way of Salvation for all mankind. The human race, in order to survive, must of necessity realize that no schemes or panaceas give any permanent solution to its problems except the actual practice of Christianity.

The Chancel Window

THE CHANCEL WINDOW, situated as it is, depicts the preaching and missionary aspects of the Gospel, the calling and sending forth of the Disciples of Christ. As one would sit before the window in quiet meditation there would first appear the figure of our Lord preaching from the boat. Instead of completing the scene of the assembled multitude on the bank of the River, the idea was to symbolize the fact that Christ was not only preaching to the people just at the moment but to the people of all ages. Thus the congregation of the Chapel at Longport completes the scene. In the small medallion below is symbolized that part of our religion of those who have received the message and must spread it to all lands and all people. This medallion shows Paul starting out with the open Book on one of his missionary journeys. Paul had a great message, which is true for all who wish to spread the Gospel; as he first had to be converted and believe, so in back of Paul is shown his conversion on the way to Damascus. The medallions in the side lancets are scenes from Christ's ministry related to the sea. The miraculous draught of fishes—"Launch out into the deep and let down your nets for a draught"; the call of the fishermen—"Follow me and I will make you fishers of men"; Christ asleep in the boat is awakened by the disciples to calm



the storm "Lord, save us: we perish"; and Peter rushing to Christ as He walks upon the water. "O thou of little faith, wherefore didst thou doubt?"

In the border are symbols of the sea and related elements, the sun, the moon, the stars, the rain, the snow, and the wind. In the side lancets are symbolic figures holding jars which pour out the waters which make the rivers and end in the ocean. The conventional leaf pattern is developed from seaweed, shells, and other sea forms which are introduced to make the border interesting and keep it from being too stereotype, while in the background are little boats and sea-gulls.

The Apostles Windows



THE TWELVE small windows in the chancel create a rich frieze of color in cathedral glass which form the bond between the altar windows and the larger windows in the nave of the church. Those nearer the altar contain more of the deep clear blue of the windows above it. As they approach the entrance to the chancel they contain more of the rich warm tones found in the windows in the nave.

In the central window over the altar Christ, the Redeemer, may be seen standing in a boat with his arm uplifted inviting the modern disciples to follow Him and become fishers of men.

The twelve Apostles are the subject matter of these windows. In each instance the Apostle is confessing his faith in Christ as Redeemer of the World. Commencing on the left, there is John the Baptist, in place of Judas Iscariot, as



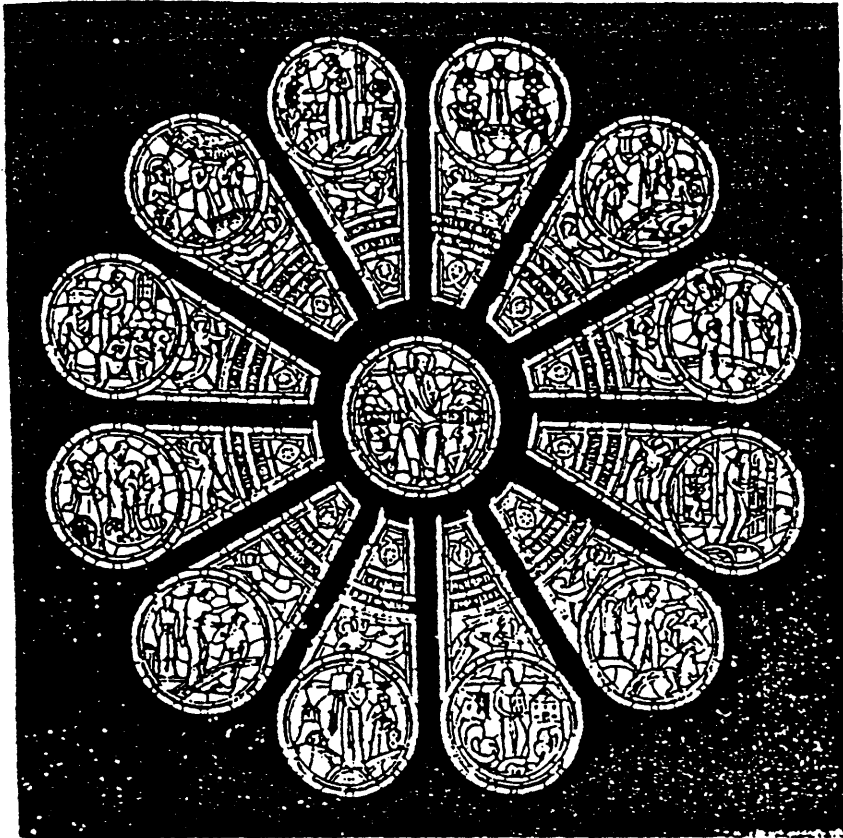
he cried, "Behold the Lamb of God!" when he was standing with two of the disciples as Jesus passed by. Then there is St. Andrew and his great tribute, "We have found the Messiah"; Philip, when he interrupted Nathaniel's discussion about the Messiah to say, "Come and see!"; Matthew, the publican who "left all and followed Him"; St. John, the beloved disciple who declared, "The word was made flesh and dwelt among us"; and finally St. James, who accepted our blessed Lord's challenge, "We can drink of the cup."

On the right side, beginning at the altar, there is Peter and his great confession, "Thou art the Christ"; then Thaddeus, "Thou wilt manifest thyself"; Simon, "We have no master but God"; of St. James the Less, "After that he was seen of James"; then Bartholomew, "Son of God, King of Israel"; and last, St. Thomas, who when Christ appeared after His resurrection to the disciples, "My Lord and my God."

The Rose Window

IN THE ROSE WINDOW, which the people see as they leave the Church to go out and dwell among their fellowmen, is depicted the Sermon on the Mount, Christ's great social gospel. The purpose behind the selection of this subject was to make the people realize that Christianity is not merely something to discuss at a Church service, but something to actually put into action, for in this great sermon Christ has given us a code of relationship for living one with the other. In the center of the

Rose Window is shown Christ Himself on the mount delivering His message. People are prone to think that the Sermon on the Mount consists only of the beatitudes, whereas this is only an introduction to a great message which covers the Fifth, Sixth, and Seventh Chapters of Matthew. The twelve salient points in this message are treated in a decorative manner with



the spirit of Christ symbolized by a figure separating the forces of good and evil. The purpose was to have a figure which was Christ-like, but not the actual figure of Christ. In other words, this spirit of Christ is for all times and all places. Beginning at the spoke of the left bottom, six and a half o'clock, and going clock-wise, we have:

1. Let your light so shine before men that they may see your good works and glorify your Father which is in Heaven. To the right, figures are trying to hide the light, but the light is on a hill which cannot be hid. The Christ-like spirit pervades in every direction as the beams of light spread over the figures.

2. Love your enemies; do good to them that hate you. Evil figure is about to set out to persecute and destroy those whom he hates, while the good spirit is taking gifts to one who has despitely treated him.

3. Doest thine alms in secret. The evil figure, proud as a peacock, is going about trumpeting the fact that he has given a small amount of his riches to the poor, while the true spirit is unseen by his fellow-men, symbolizing the giving of the gifts hidden by a tree.

4. Lay not up for yourself treasures upon earth, but lay up for yourself treasures in heaven. Foolish men are shown sitting placidly, behind them their bags of gold, but an imp is coming in, and unknown to them, is stealing their gold away. The true spirit is doing kindness to his under-privileged brother.

5. Cannot serve two masters. One of the greatest evils of today is men foolishly thinking that by compromising the effects of evil, they can accomplish anything.

6. Consider the lilies of the field, they toil not neither do they spin. If we put our faith in Christ and do what is right with our fellow-men, we need not worry about the morrow.

7. Judge not that ye be not judged. Casting out the mote in my brother's eye only leads to war and destruction. Only through removing the beam in our own eye and trying to work justice can peace and happiness reign on earth.

8. Neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you.

9. If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to them that ask Him.

10. The two ways; the narrow gate and the broad way. Straight is the way and narrow is the gate which leadeth into life. Few there be who find it.

11. False prophets in sheep's clothing. False teacher hiding his sheepskin holding the book of his evil teachings in his hands symbolized by a serpent on the cover. The true spirit is symbolized by an angel figure.

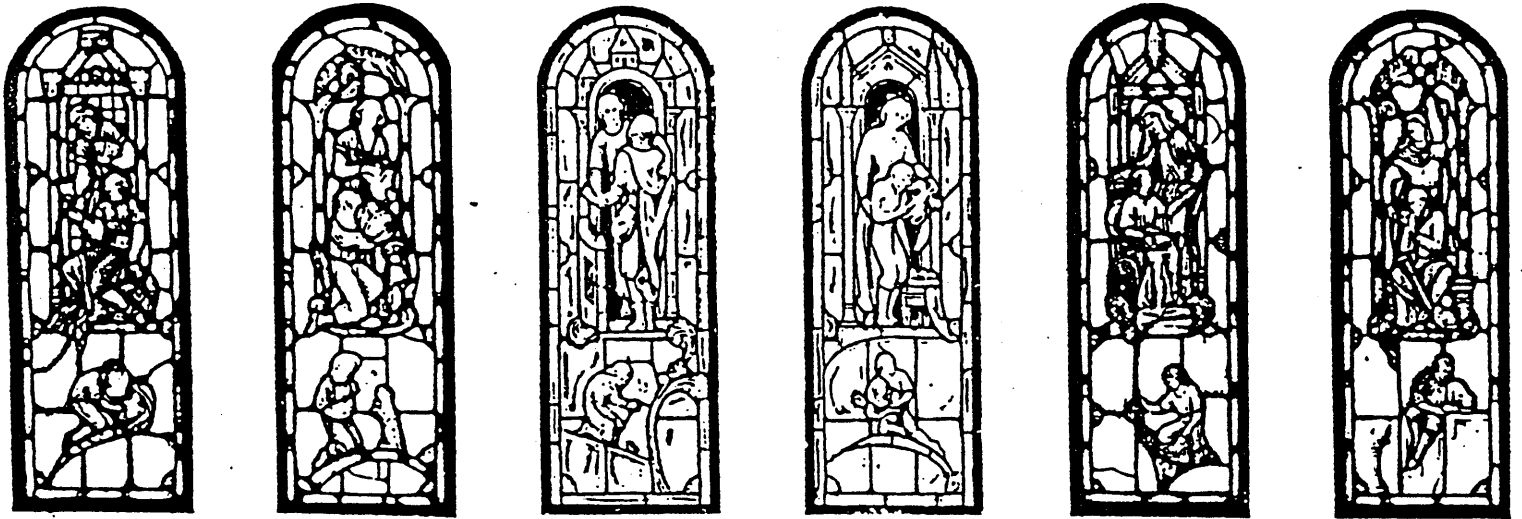
12. The two types of life: one founded on the sand, and the other founded on a rock.

The Six Lancet-Windows

BELOW THIS ROSE is a series of six windows, depicting the Twenty-fifth Chapter of Matthew, verses thirty-five, thirty six.

"For I was an hungered, and ye gave me meat; I was thirsty, and ye gave me drink; I was a stranger, and ye took me in; Naked, and ye clothed me; I was sick, and ye visited me; I was in prison, and ye came unto me."

These windows are on the level of the eye, and are treated accordingly. The upper part of the panels are examples showing the older generation and the proper way of life, while at the bottom there are little scenes depicting how children, in



their way, can be kind to their unfortunate younger brothers and sisters and friends, and also to their companions, the animals. The little boy is feeding the dog. Children are feeding the cats and birds. The little girl is putting back into the bird's nest a tiny bird which has fallen from its home. The boy is putting his cloak around a younger child protecting it from the stormy blast. The little girl is picking flowers to take to a sick friend. The little boy releases a lamb which has become entangled in the briars.

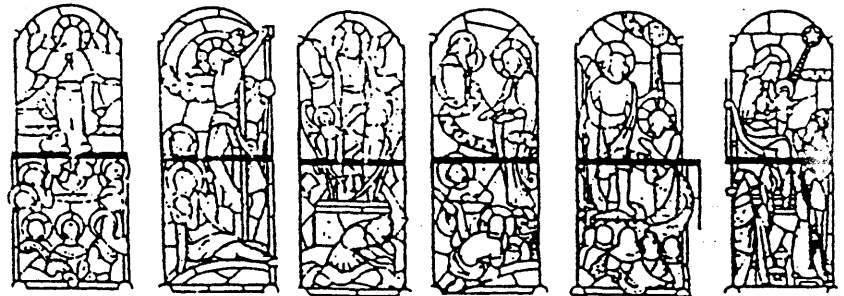
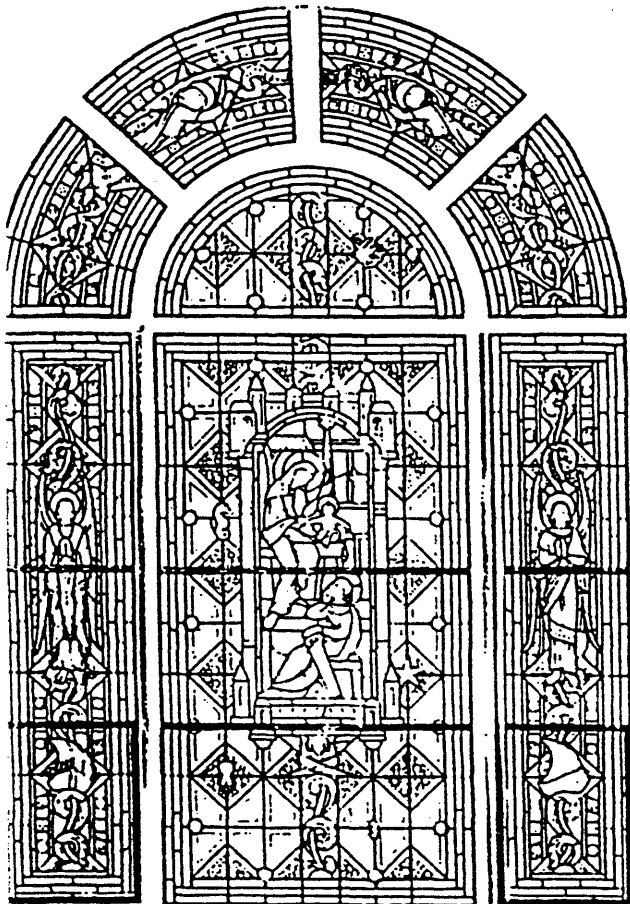
While these windows conform to the best principles of stained glass, being depicted in a flat and decorative manner, to avoid all naturalistic effects, yet they do not ape any early windows. They are entirely fresh and original in design and execution, avoiding all fadism or grotesqueness, just as in the story they are to tell. It is an old story with an ever new meaning. So these windows have been carried out with the best principles of medieval windows with an entirely fresh approach.

THE SEVEN NAVE WINDOWS

The Seven Scenes in Our Lord's Life chosen for these Windows are:

The Nativity, the Epiphany, the Baptism, the Transfiguration,
the Crucifixion, the Resurrection, and the Ascension

IN THE NAVE, the body of the Church, the plan was to depict in the windows the example of Christ's own life, which we were given to follow, the perfect life we must all strive to live. The Seven Scenes in Our Lord's life chosen for these windows are the Nativity, the Epiphany, the Baptism, the Transfiguration, the Crucifixion, the Resurrection, and the Ascension. These subjects were carried out in a modified Fourteenth Century treatment with full colored subject placed in an architectural niche, surrounded by a field of light tints, so that these Nave Aisle Windows modulate the light, but still do not make the Church dark and gloomy. The borders of the windows were carried out in a full-colored jewel-like effect so as to bring the rich colors of the Chancel down to the full-colored Rose Window in the facade, tying the fenestration into a harmonious whole. As in the Chancel Window, the motives are motives of detail and symbolism and are suggestive of the sea.



THE FIVE VESTIBULE WINDOWS

THE WINDOWS in the northern vestibule depict the Venite, exultemus Domino, the first Canticle in Morning Prayer, and are filled with a variety of symbols.

In the first window, "O come let us sing unto the Lord," the faithful may be seen entering the House of God to sing praises unto Him.

In the second, "The Lord is a Great God, in His hands are all the corners of the earth," there is depicted all races of



men, above whom stands the missionary with the Word, by which he draws all the corners of the earth into his hands.

In the third, "The sea is His and He made it and His hands prepared the dry land," may be seen the seafaring man, the farmer and the miner laboring in the stuff of which the earth consists.

The fourth window might well be called the Shepherd window, "He is our God, and we are the people of His pasture." From infancy through all the stages of man until his very old age the angel of the Lord may be seen shepherding him.

In the last window, "O worship the Lord, for He cometh with righteousness to judge the world and the peoples with His truth," the artist closes upon the high note that in God's way there is ultimate justice and righteousness for all sorts and conditions of men. The high and low, the rich and poor, the forgotten man and the man of position and power.

The hope was that the Longport Church would be made so beautiful that all those who come to this resort to renew their physical bodies would be drawn to this spot and would also rebuild their souls and minds and be given a real consciousness of their duty to their fellow-men.

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National Register of Historic Places Continuation Sheet

Section number Appendix Page C

Church of the Redeemer, Longport Borough,
Atlantic County, NJ

Church of the Redeemer Appendix C

Newspaper articles pertaining to the installation of the stained glass.

Atlantic City Press, Sat. Sept. 2, 1939

The International Laundry Managers Association will be held at the Hotel Chelsea, September 29 and 30 and October 1. The organization is purely educational and was formed for the sole purpose of exchanging laundry ideas. The largest laundry exhibit ever held in this country will be at the Convention Hall, as exhibitors have already taken 167 spaces. General Warfield, of Washington, D. C., in charge of all the U. S. Army laundries, will be the principal speaker.

Local people who will attend the convention include James T. Smith, Hotel Dennis; James F. Darcy, Ambassador Hotel; Charles A. Snyder, Chelsea Hotel; James Loughlin, Hotel Claridge; Leo Mullen, Hotel Brighton; Harry Wagner, Strand Hotel; Jacke Bossler, Ritz-Carlton Hotel; Mrs. DeCamp, Atlantic City Hospital; Mrs. Banks, Hotel Morton; Mrs. Laura M. Dougherty, Seaside Hotel; Mr. Booker, President Hotel; Leonard Sasher, Haddon Hall; Bernard J. Darcy, Traymore Hotel.

Dedicate Longport's Church Windows Sunday

The Rev. John Craig Roak, rector of the Episcopal Church of the Redeemer, Longport, announced yesterday that three windows of cathedral glass had been placed over the altar of the church this week. The windows are in memory of Mrs. Alma Joly Lavino, mother of Mayor Edwin M. Lavino. They are the gift of Mrs. Lavino's children, who, beside the Mayor, include Mrs. Graham Elliott, Mrs. Lavino Hagan, Mrs. Henry C. Davis and Mrs. Thomas Griffith.

The windows will be dedicated Sunday morning at the 11 o'clock service, by the Rt. Rev. Wallace J. Gardner, D. D., Bishop of New Jersey. The Bishop will preach the sermon and say prayers, which will be followed by Holy Communion.

U. S. Farm Expansion Declared Unnecessary

WASHINGTON (AP). — Secretary Wallace urged American farmers last night not to "over-expand" the nation's agricultural production in the hope of higher prices and enlarged markets which might result from the European conflict.

In an appeal broadcast nationally after a White House conference, the Secretary told farmers that because of present "large" domestic supplies of most farm commodities, there was no need for an immediate expansion in production.

The Secretary's appeal came after wheat prices shot up as much as 7 cents a bushel on domestic markets.

Cape May To Shut Off Water To 50 Homes

CAPE MAY. — More than 50 Cape May homes face loss of service for unpaid water rents. Floyd C. Hughes, superintendent of the water department, said yesterday.

The clerk was unable definitely to determine how many homes were involved. A complete list is being prepared.

Cape May recently established a flat water rent including minimum meter rates.

Joseph Gould, 58, a patient at Pine Rest Sanatorium, obtained a leave of absence yesterday supposedly to attend the funeral of a brother. He plunged into Delta Basin, police reported, and was rescued from drowning by a passerby. He was taken to the hospital for treatment for exposure and returned to the institution.

Eugene Smith, 21, of the 1000 block Rider avenue, was reported to be in fair condition at the hospital last night where he is said to be suffering from a possible fractured skull. Police charge that Smith stole an automobile early yesterday morning belonging to Alfred Rongione, of the 100 block N. Bellevue avenue. The machine, police say, was parked in the 1800 block Atlantic avenue. While Smith was driving the car at New York avenue and Absecon Boulevard, the car overturned, according to police. When released from the hospital the police will hold Smith on a charge of larceny of an automobile.

Beach Preservation Group Will Convene

President J. Spencer Smith, of the New Jersey Board of Commerce and Navigation, and president of the American Shore and Beach Preservation Association, has announced a meeting of the latter association at the Hotel Lexington, New York City, Sept. 11 and 12. Senator I. Grant Scott, of Cape May, will speak on Monday, responding to an address of welcome by Newbold Morris, acting Mayor of New York City.

Major A. C. Lieber Jr., of the U. S. Beach Erosion Board, will report on the board's activities. This board is making a scientific study of shoreline changes along the south shore of Long Island. The New Jersey Board of Commerce and Navigation has proposed a similar survey for the entire New Jersey coastline.

CONTINUE WORLD CRUISE

LOS ANGELES (AP). — Joseph R. Sheehan, president of the American President Lines, said yesterday his concern would continue its present round-the-world sailing schedule despite European war conditions.

Under the approved reorganization plan, Brigantine gets some 3800 feet lots without foreclosure costs and on which it need no longer pay state and county taxes, thus reducing that obligation by about one-half each year.

The newly-formed Brigantine Beach Company is given in exchange about 700 lots on which it must pay taxes in the future. This new company, headed by Walter A. Beyer, as president, and includes as directors Enoch A. Higbee, Isador Schmiedler, Maurice Risley and Everett Simmons.

Valuable Heirlooms Lost In Barn Blaze

WILDWOOD — Fifty volunteer firemen from Rio Grande, Cape May, and the Villas fought a three-hour stubborn blaze that destroyed a barn containing valuable heirlooms, post yesterday.

The blaze was confined to the building owned by David Hawn, at Astro Erma, near here. Hay stored by Walter McNeill was destroyed as the barn burned to the ground.

Mrs. William Biddle, daughter of Mr. Hawn, told firemen a valuable organ, heirloom of the family and other relics were destroyed. Several homes in the vicinity were endangered by the flames and the occupants fled to safety. Cause of the blaze, firemen say, was due to spontaneous combustion.

Ocean City Man Freed In Fatal Accident

OCEAN CITY — Prosecutor French B. Loveland reported yesterday that the Cape May County Grand Jury had exonerated John Fries, 55, Ocean City ice man, of any negligence in the death of William Feeny, 4, who was run over by Fries' truck two weeks ago.

The case was presented to the jury this week, but no indictment was returned. Fries had been held on the usual charge of death by automobile. Police investigation showed, it was said, that the boy, while riding his tricycle fell beneath the rear wheel of the truck and that Fries did not even see him.

THE WEATHER By U. S. WEATHER BUREAU

NEW JERSEY

Generally fair Saturday and Sunday; little change in temperature.

Winds

Eastport to Sandy Hook — Gentle to moderate southerly winds and broken clouds Saturday.

Sandy Hook to Hatteras — Gentle to moderate southerly winds and scattered to broken clouds Saturday.

Conditions

The disturbance that was south of the southern New England coast Friday is moving rapidly eastward over the ocean with center about 400 miles southeast of Nova Scotia. Another disturbance is moving eastward over the northern Rocky Mountain region, and pressure remains low over the Plains States and the far southwest.

Departure Sept. 1 to date	— 08
Total Jan. 1 to date	36.52
Departure Jan. 1 to date	+ 8.49
Normal for September	2.63
Greatest amount this date (1911)	1.15
Greatest amount this month (1925)	14.73
Least amount this month (1927)	.26

ALABAMA OF TODAY
Sun rises 5:28 a. m. Sun sets 6:27 p. m.
Moon rises 8:08 p. m. Moon sets 8:32 a. m.
U. S. WEATHER BUREAU.

For the State of New Jersey — Generally fair weather tonight and Saturday. Little change in temperature.

On the Coast, Sandy Hook to Cape Hatteras: Gentle northeast and east winds, becoming variable, and fair weather tonight and Saturday.

ELSEWHERE (Sept. 1)

	7:30 a. m.	High	Low	Kind
Albany	64	81	57	Pt. Cloudy
Atlanta	66	87	62	Clear
Baltimore	67	85	62	Clear
Boston	62	64	57	Clear
Buffalo	64	82	60	Cloudy
Charleston	68	85	65	Cloudy
Chicago	66	74	66	Clear
Del. Breakwater	69	76	67	Clear
Harrisburg	65	86	62	Cloudy

Scientists Started Redeemer Episcopal Parish

7-6-68
By IRENE C. BROWN
Press Church Editor

The Episcopal Church of the Redeemer, built 60 years ago among the sand dunes of Longport, between "the mighty Atlantic Ocean and Great Egg Harbor Bay," looks on a changed scene today.

Gone are the bayberry bushes, beach plum trees and the dunes. In their place are attractive homes and gardens. And through the years Longport has been growing. Redeemer Church has kept pace.

Actually the summer parish traces its beginning to 1865. That was the time the Agassiz Microscopical Society was active in Longport. The members were scientists who studied "the creatures of the sea." Later the group became known as the Natural Science Society and built a hall.

When the members felt the need of religious expression in the community, worship was started. Services were held every Sunday in the Borough Hall or in Aberdeen Hotel. The leaders were two Quakers, Annabelle Winn and Samuel Emlen. Later Baptist, Presbyterian and Episcopal Clergymen led the services which, early records show, were always well attended.

The congregation couldn't always depend on securing a leader or preacher, however so the members decided the Book of Common Prayer would be the basis of worship. Dr. Joseph Remington, a summer resident who was dean of the Philadelphia College of Pharmacy, was chosen to read the sermons. He became one of the first trustees of the Longport Church.

His son, William P. Remington who was to become the first rector of the summer parish, and who later became a bishop in the Episcopal Church, played the organ at the Redeemer and several members of the family sang in the choir.

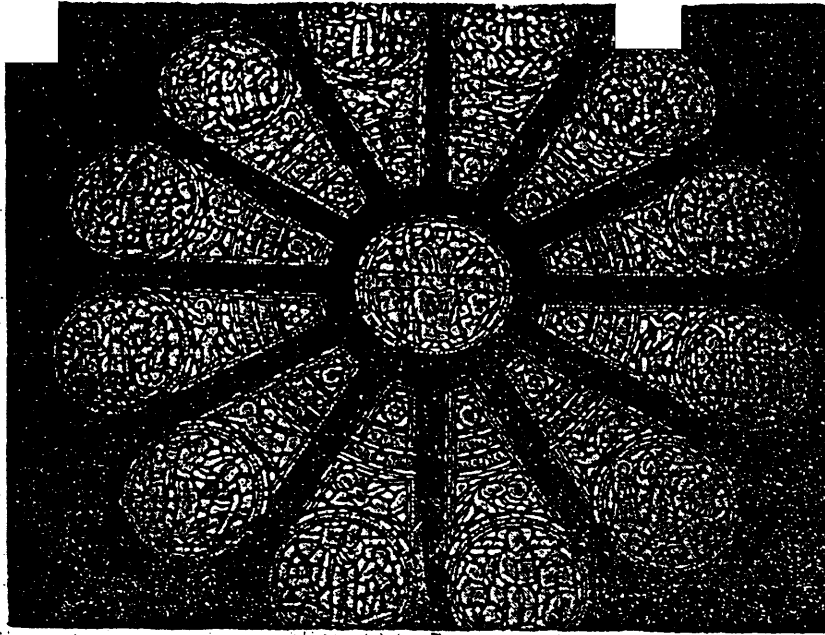
The time came when Borough Hall was needed for municipal purposes and the congregation decided to build; and turned to the Episcopal Church for consultation service.

Professor Remington donated ground at 20th and Atlantic Avenue and a building fund goal of \$10,000 was set with \$4,000 quickly raised. It was decided to build a Spanish style church of yellow brick and stucco, cast of which was estimated at \$6,200.

The cornerstone was laid Oct. 17, 1908 and the first service was held there July 4, 1909, with the Rev. William Remington officiating.

A Guild was organized and the members raised funds for the completion of the church as well as for furnishings. The Guild was responsible for purchasing a \$1,500 organ in 1913.

In the early days the organists came from a distance.



ROSE WINDOW OF EPISCOPAL REDEEMER CHURCH
... sermon in glass

Early records show that many a time the congregation had to delay the start of the service if the trolley connection was not good.

In 1916 the Rev. Percy R. Stockman, then rector of Gloria Dei Church, Philadelphia, became rector of the Longport parish. His wife served as organist.

During World War I the church was host at weekends to Navy men from Philadelphia.

By that time a Sunday School had been organized, majority of the members of which were patients at the Widener Home for Crippled Children which had a branch in Longport; also girls and boys from the Foster Home for Children.

The Stockmans served Redeemer Church until 1927 when they were succeeded by the Rev. M. M. Hankins. In 1934 the

Rev. John Craig Roak was called to the church. He too was rector of Gloria Dei, Philadelphia, at the time.

That same year, a house and an adjacent lot at 19th and Atlantic avenues were purchased for a rectory.

RESTLESS WAVES

That same year, too, the records relate "restless waves turned Longport into shambles."

When the storm subsided and while many of the parishioners were marooned, the chimes rang out from the church tower. "Peace, perfect peace; our

future all unknown." The rector's wife, in his absence, had sent the message from the organ console to many who were without light, food or common comfort.

It wasn't the first time a storm had hit the community. Earlier a storm broke the leaded glass windows above the altar, rains flooded the altar and sanctuary — and caused Redeemer Church to begin a project which resulted in installation of beautiful stained glass memorial windows.

A rose window designed by Henry Lee Willet placed in the rear of the church, tells the story in glass of the preaching of Christ's doctrine of social gospel. Beneath it are six lancet windows depicting Christ's ministry related to the sea. They show the Redeemer standing on the prow of a boat, calling his disciples.

The windows in the nave of the church call attention to episodes in the life of Christ. The 12 apostle windows are placed on either side of the chancel and Venite windows in the narthex. Redeemer Guild Hall was

(Continued on Page 4)

Scientists

(Continued from Page 5)

built in the 1940s. Years later two lots adjacent to the hall as well as \$1,000 were given to the church to build a new rectory.

This summer the church is served by the Rev. James F. McElroy, director of Seamen's Church Institute, Philadelphia, and the Rev. Dabney J. Carr III, executive director, Evangelical Education Society of the Protestant Episcopal Church, Philadelphia. Edwin M. Lavino, whose family made possible many of the church's beautiful windows, is chairman of the trustees.

Atlantic City Press, January 6, 1968

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

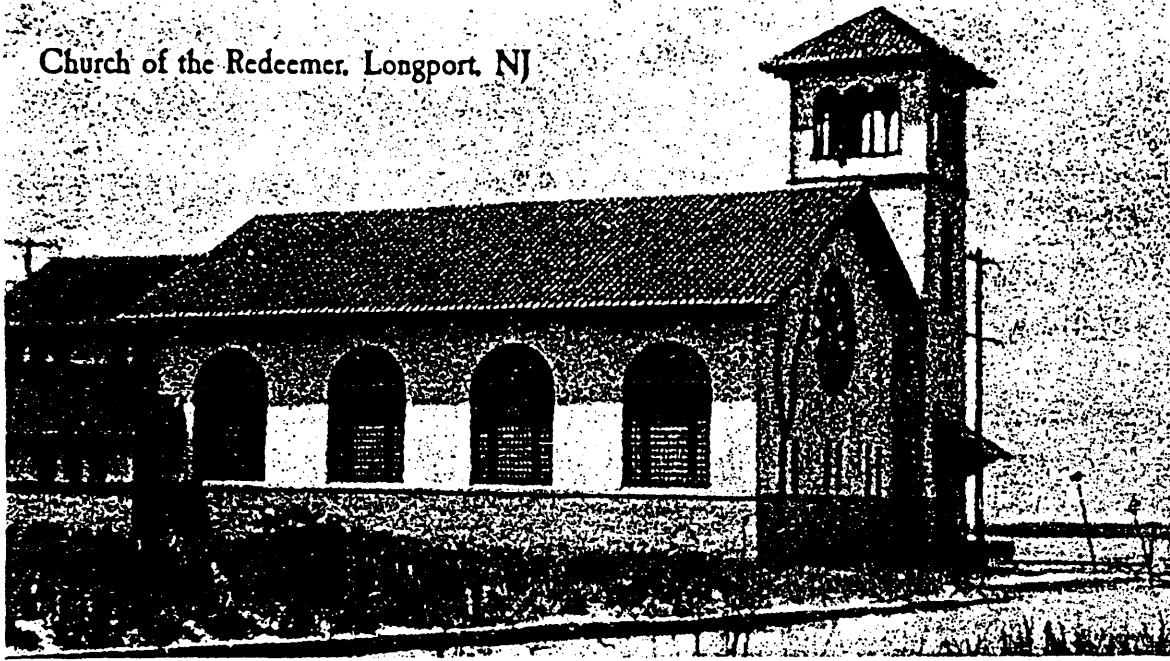
Section number Appendix Page D

Church of the Redeemer, Longport Borough,
Atlantic County, NJ

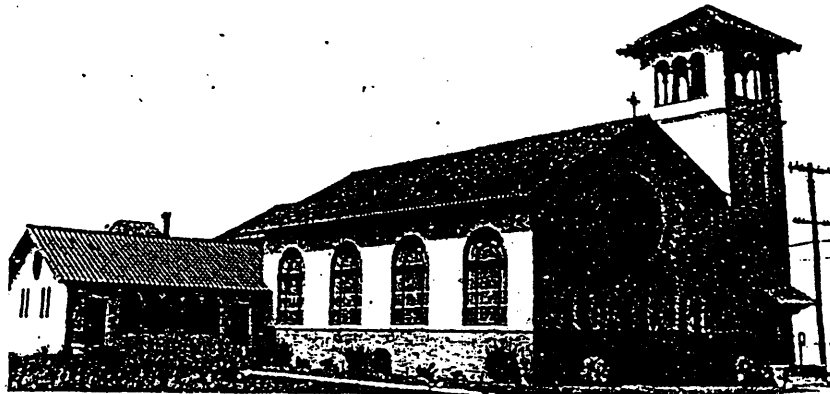
Church of the Redeemer Appendix D

Miscellaneous historic photographs, maps and newspaper articles.

Church of the Redeemer, Longport, NJ



Church of the Redeemer, circa 1908-1941
(copied from a postcard)



EXTERIOR of the Church before it was enlarged in 1946 showing the memorial cross to the Rev. M. M. Hankins.

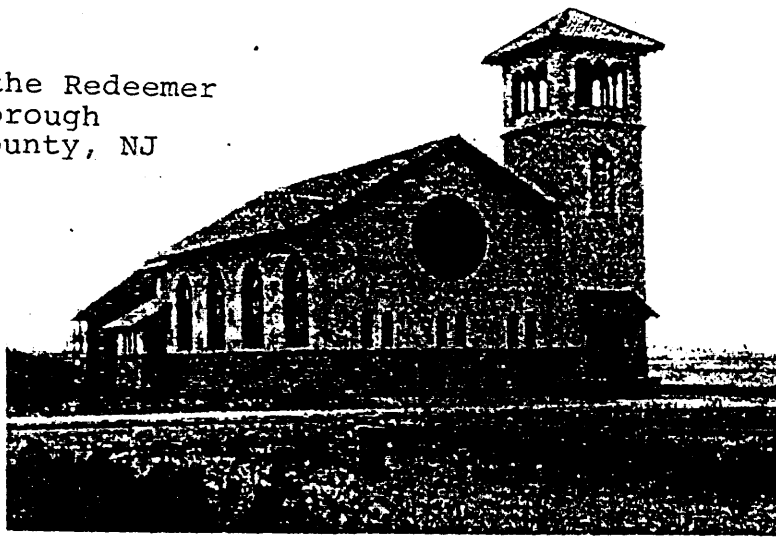
Church of the Redeemer, circa 1941-1945
(taken from the Longport Historical Society Collection)



THE PRESENT CHURCH and Sloan Guild Hall, 1958.

Church of the Redeemer, circa 1945-present
(taken from the Longport Historical Society Collection)

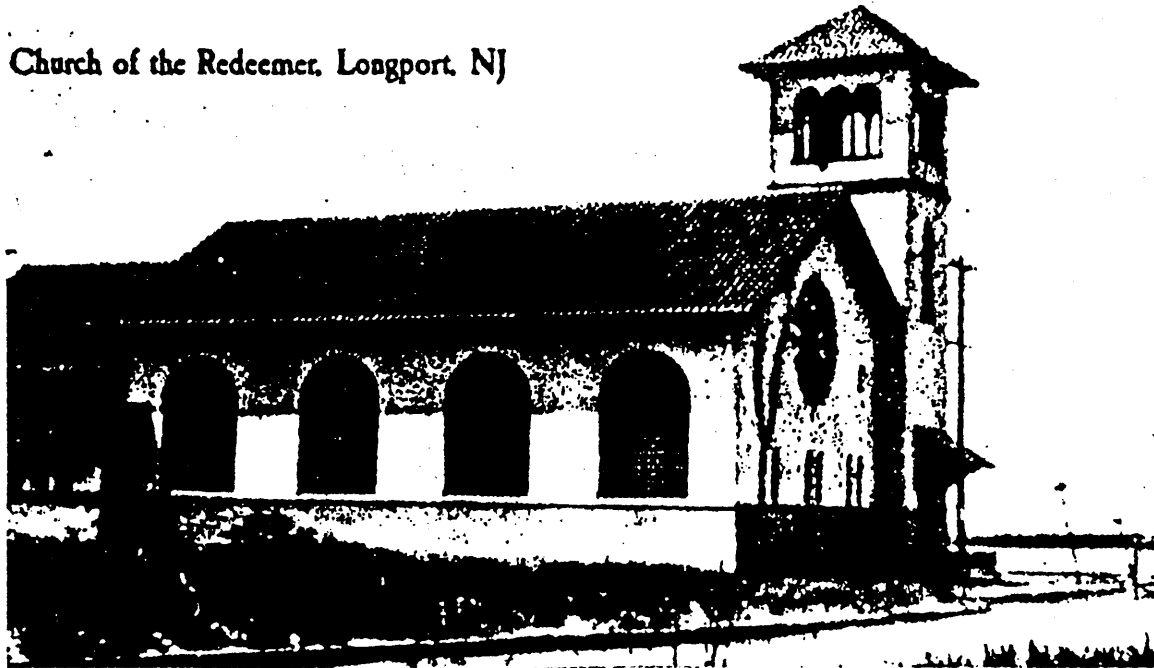
Appendix D
Church of the Redeemer
Longport Borough
Atlantic County, NJ



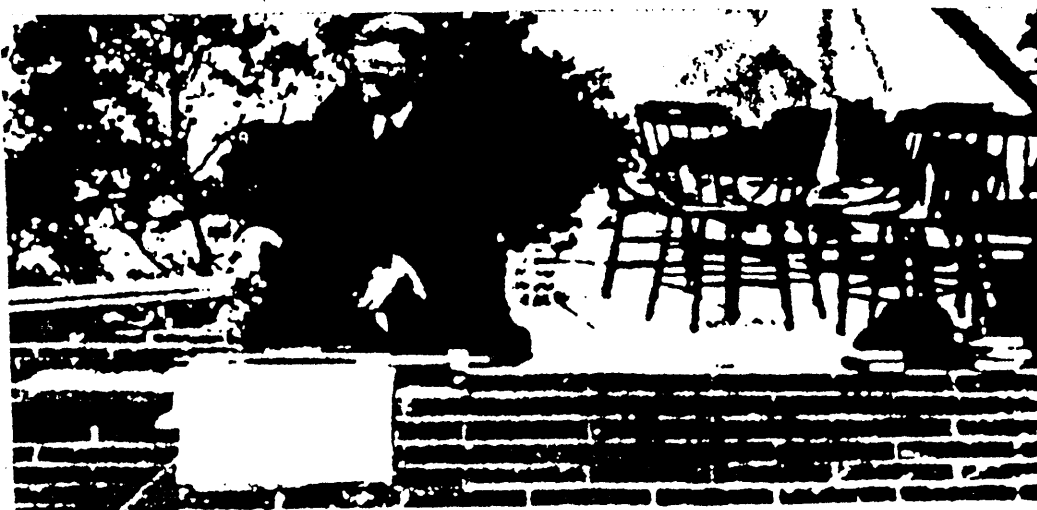
CHURCH OF THE REDEEMER, LONGPORT, N.J.

Church of the Redeemer, circa 1912
(taken from the Atlantic County Sesquicentennial Celebration Program Booklet)

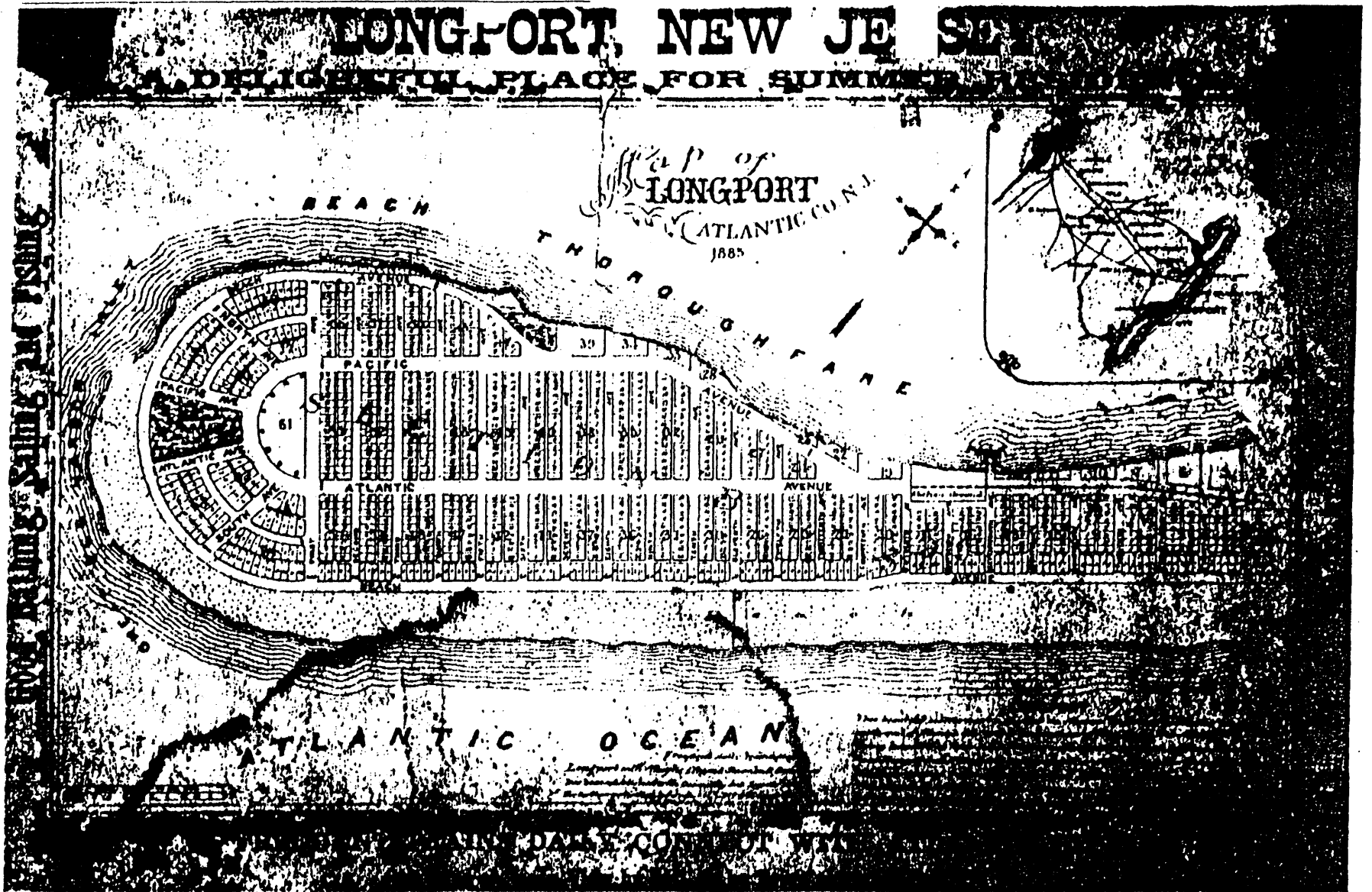
Church of the Redeemer, Longport, NJ



Church of the Redeemer, circa 1915
(taken from a postcard)

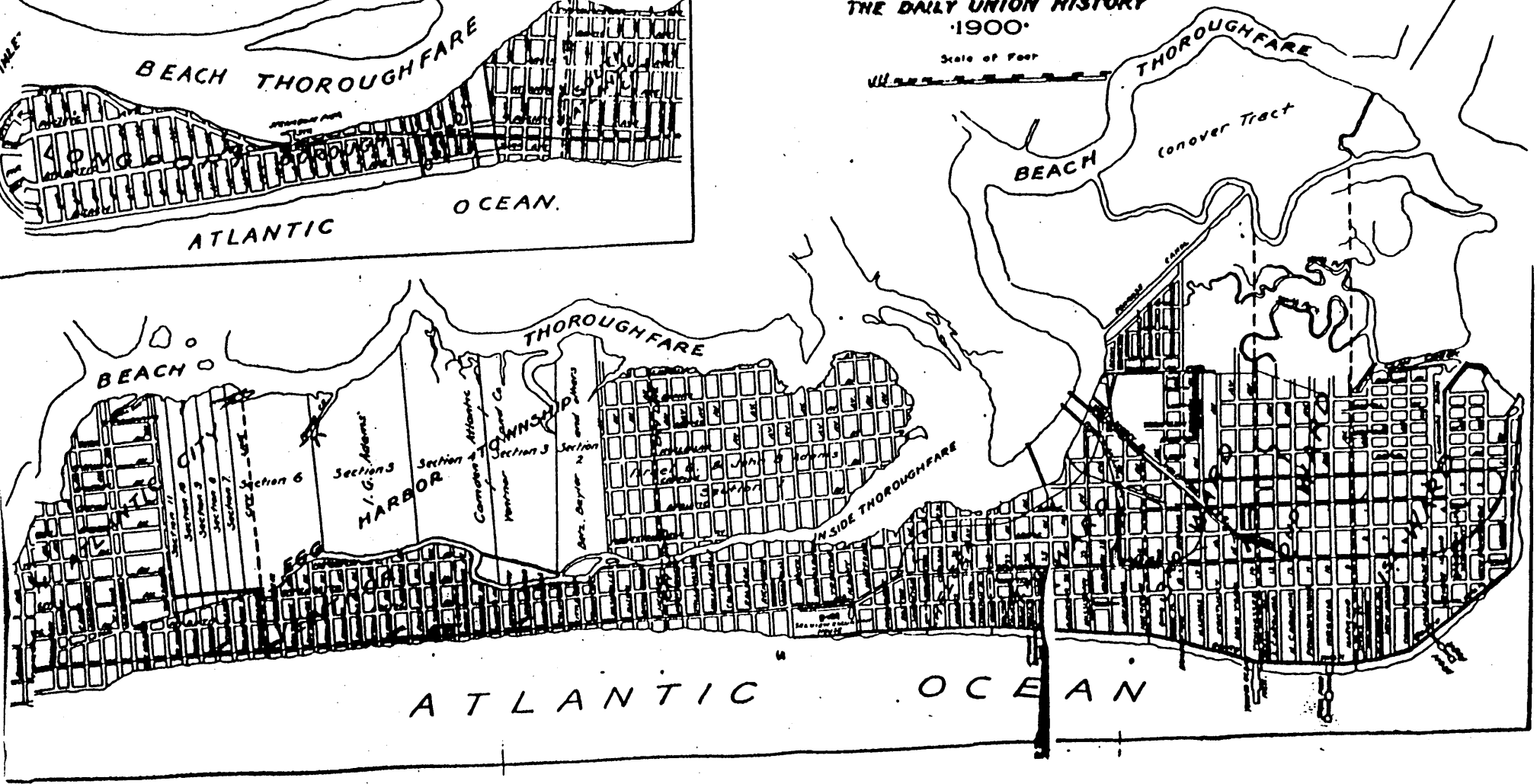
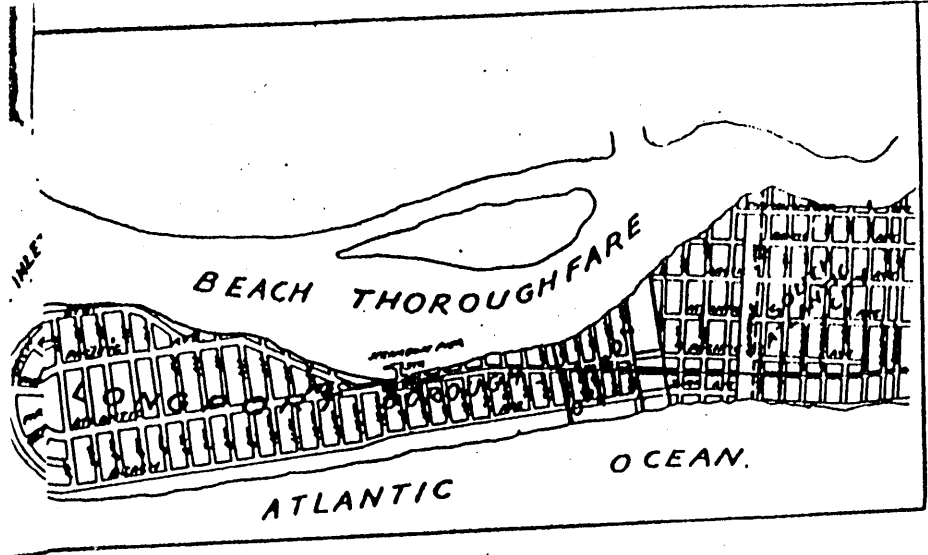


Professor Joseph P. Remington placing the box in the cornerstone at the 1908 ceremonies
(taken from the Longport Historical Society Collection)

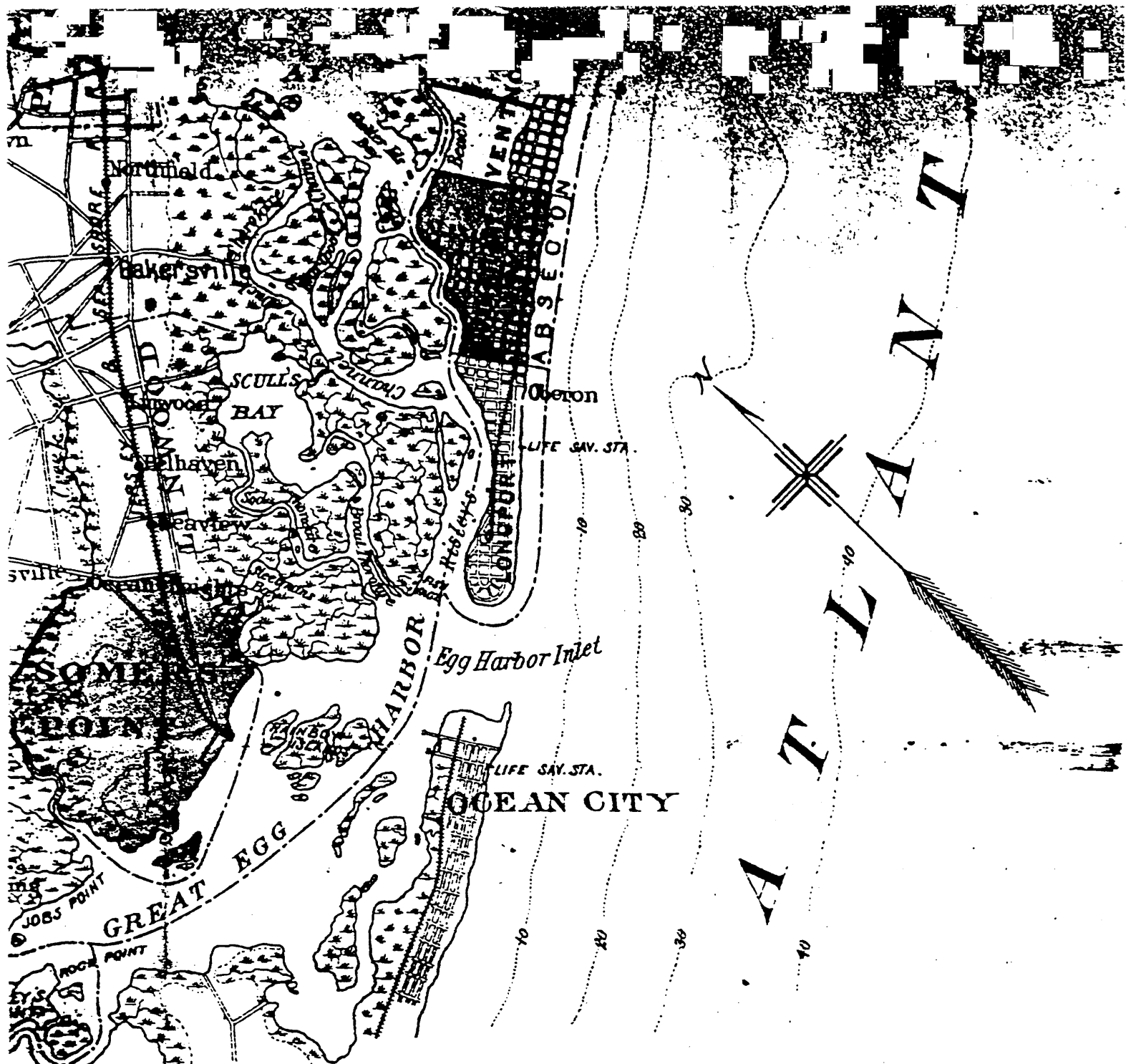


MAP OF
ATLANTIC CITY
 SHOWING 10 MILE BEACH FROM
INLET TO LONGPORT.
 PREPARED ESPECIALLY FOR
THE DAILY UNION HISTORY
 '1900'

Scale of Feet
 0 100 200 300 400 500 600 700 800 900 1000



Appendix D, Church of the Redeemer, Longport Borough, Atlantic County, NJ



Appendix D
 Church of the Redeemer
 Longport Borough, Atlantic County, NJ

ATLANTIC COUNTY

Engraved expressly for Alfred M. Heston and to accompany

Absegami:

Annals of Tyren Haven and Atlantic City.

TWO VOLUMES.

R RAISING BY TAFT CLUB AND BOB. D. OX ROAST ON OPEN LOT TONIGHT RE

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CORNER STONE OF CHURCH LAID

Quite a Prominent Body of Men Par-
ticipated in the Ceremonies at
Longport on Saturday

The corner-stone of the Church of
the Redeemer at Longport was laid
Saturday afternoon with the appro-
priate ceremonies.

Bishop Scarborough, owing to ill
health, was unable to officiate and
delegated the Rev. John H. Townsend
of Atlantic City to conduct the ser-
vices. Addresses were made by Rev.
William P. Remington, Rev. H. D.
Speakman, of St. Mark's, Pleasant-
ville; Rev. Sydney Goodman and Rev.
I. H. Benedict.

Joseph P. Remington read a state-
ment showing the growth of a move-
ment for a church and a history of
the services held in Longport from
the founding of this summer resort in
1882. The church will be in Mission
style architecture and will be ready
for worship at the beginning of next
season. When finished it will cost
about \$10,000. The lot was donated
by one of the trustees together with
\$2,000 to start the building. \$1,000
has been raised by the ladies of Long-
port. There was an unusually large
attendance, many of the summer resi-
dents returning from Philadelphia
and distant points for the occasion.
Owing to continued good weather of
the past month, much progress has
been made on the structure.

The architects are Messrs. Duhring,
Okja Ziegler, and the builder is Wm.
S. Higbee, of Atlantic City.

PRIZE FIGHTER DROPS ON AVE.

James Larkins Sent to the City Hos-
pital—Suffered From Paroxysms
Suddenly

EGG HARBOR, LEEDS POINT AND OC STIRRED BY ACTIVE REPUBLICAN

REPUBLICANS OF THE COUNTY BANDED

Egg Harbor City Forms a Strong Club
to Fight for Gardner and the
Whole Ticket

Never before in the history of Egg
Harbor City has a political campaign
awakened such interest and enthus-
iasm as in the present one. Not be-
ing satisfied with a Taft, Shorman,
Gardner Club and in view of the fight
being waged against the re-election of
Congressman John J. Gardner, about
fifty solid young Republicans under
the leadership of Charles Morgen-
weck, a hustling young Republican
worker, organized a John J. Gardner
Republican Club with the following
officers: President, Charles Morgen-
weck; Vice President, Fred. Freder-
icks; Secretary, Hass C. Schlichling;
Treasurer, Albert F. Bayer.

The object of the organization is to
lend their efforts towards the re-elec-
tion of John J. Gardner to the na-
tional house of representatives. All
members of this club are personally
acquainted with Mr. Gardner, who
for many years has lived upon his
farm near this city, and they have all
pledged themselves to stand by him.
The members have leased a club room
Continued on Page Two.

Atlantic City Daily Press
Monday, October 19, 1908

Appendix D
Church of the Redeemer
Longport Borough
Atlantic County, NJ

Details are complete for the dedica-

Candidates Make a Whirlwind Tour
of the Mainland Saturday Night—
Automobiles Rushed Them From
Place to Place—Egg Harbor
Welcomed John J. Gardner

Egg Harbor, Leeds Point and Ocean-
ville were stirred on Saturday night
by rousing Republican meetings, the
voters turning out in goodly numbers.
All of the meetings were highly suc-
cessful and the sentiments of the
voters clearly demonstrated that they
are in hearty sympathy with the party
and the candidates.

The first meeting was held at Leeds
Point, where two bands of music were
in attendance, one the Oberik Johnson
band and the other the Port Republic
band.

Commodore Kuehnle, campaign com-
mittee chairman, headed the delega-
tion to the Point and was accompanied
by Congressman John J. Gardner, Col.
Walter E. Edge, Assemblyman Keffer,
Coroner Sommers, and other candi-
dates.

The Commodore made a short ad-
dress, as did all the candidates. Col.
Walter E. Edge dwelt on the National
as well as local issues.

The Congressman explained the po-
litical situation, drawing the conclu-
sion, upon argument, that it would be
a foolish thing for any Republicans to
think of giving his vote this year to
any Democratic candidate.

Commodore Kuehnle and the candi-
dates motored from Leeds Point to
Egg Harbor, where there was a big
meeting held in Aurora Hall. Prior
to the arrival of the Commodore and
his party, a meeting was held in
Stuart's Grand Army Hall. It was
sort of informal. The members of
the John J. Gardner and the Club
were made. Registrar J. J. Kelly, of
Atlantic City, answered to a call of
the chair with a few words about the
and was followed by candidate
for Fredk. Schuchrad. The
outlined himself to the Congres-
sion candidate and urged the voters
by John J. Gardner, who has
y been a loyal Republican all
ne but a good friend and a
Congressman. He was liberally
encored, especially when he mentioned
Mr. Gardner's name.

Then the meeting adjourned and the
club marched to Aurora Hall, where
Arthur...

MONDAY, JULY 8, 1946

Longport Episcopal Church Begins Its 38th Season

"Liberal thinking alone cannot lift man. That can only be done with the aid of God. Man cannot lift himself by his own bootstraps," said the Rev. John Craig Roak in his sermon at the Church of the Redeemer, Episcopal, yesterday morning. Yesterday morning's service began the 38th season of the Longport Church.

"It was gratifying to note that the American representative at the Paris Council of Foreign Ministers quoted the scriptures in saying, 'Without vision the people perish,' and Mrs. C. F. Betz, in honor of Mrs. Betz' father and mother, Mr. and Mrs. John Drew.

The new chancel will have a marble altar and a carved oak pulpit and choir stalls. The chancel and altar are the gifts of former Mayor Edwin M. Lavino in honor of his wife, Constance Hunter Lavino.

The church is of Spanish-architectural and is known for its beautiful stained-glass windows which are the gift of Edwin M. Lavino and his family in honor of his father, Edward J. Lavino who died in 1930.

The trustees of the church are T. Munroe Dobbins, Edwin M. Lavino, William Betz, Mrs. W. Rodney Burton, Mrs. Goodwyn M. Davis, William H. Betz, John L. G. Lennig, Miss Margaret A. Lennig, Charles F. Bonser, Mrs. Maurice W. Sloan, Richard Breed and Lt. J. Pennington Strauss.

Miss Catherine M. Lennig is director of the choir with Richard Breed as chairman of music. Cyril John, Bartlone, and Miss Mary Roop are the soloists for the summer. Arthur Scott Brook serves as organist.

The choir members include: Florence Somers, Beatrice Sykes, Eleanor Stoopes, Peggy Ewing, Constance H. Lavino, David J. Somers, John L. G. Lennig, Richard Breed, Wanda Kunkle, Casmira Kunkle, John Craig Roak Jr. and Bradford Roak.

The organ has recently been enlarged with new additions made by Arthur Scott Brook.

Atlantic City Press, Monday July 8, 1946

By The Seashore 7/30/58 Resort Ripples

BEACHFRONT BARGAIN

Some of the most expensive property in the world fronts on Atlantic City's Boardwalk but at one time beachfront land could be purchased for four cents an acre.

That's one of the historical facts mentioned in the booklet issued by the Longport Church of the Redeemer in commemoration of the 50th anniversary of its founding. The information comes from the scrapbook of Mrs. Joseph Remington, a founder of the church and mother of the Rt. Rev. William P. Remington, the church's first rector.

The bargain beachfront property was sold by Thomas Budd, a Quaker who was deeded 1,500 acres on both sides of the Egg Harbor River in settlement of a claim he held against the Lord Proprietors of New Jersey in 1695. He sold hundreds of acres on the mainland and the beach for the four-cent per acre figure.

SWAPS LAND

About 160 years later, the 200 acres that today are called Longport were sold at public auction for a much larger figure. Samuel Overshine bought it for \$130 in 1853. One year later Overshine sold this tract to Isaac Barton for \$10 and "other unmentioned considerations."

In 1857, legend holds, Barton complained to a friend over luncheon in Philadelphia, about the unproductiveness of his property. The friend told of an unproductive property he owned in Arkansas. Barton swapped his land for that of his friend, James Long, Long throwing in \$2,000.

START DEVELOPING

In 1882, Simpson McCall purchased the "sand bar" from Long and started developing the property. A restaurant was the first building constructed. One year later an excursion of prospective landowners came to lower Margate on the railroad line, then drove out to Longport by carriage. They had dinner at the restaurant and afterwards bought choice lots at \$500 each. Six were sold.

The first to build in Longport were the Dotterer and Oberholtzer families, on 17th and 19th Aves. Prof. Joseph Remington built next.

In 1893, the electric trolley system was established, and the new community began to sprout. The cornerstone for Borough Hall had been laid in 1890, and it was there the first church services were held.

The Church of the Redeemer was erected in 1908 and on Aug. 31 it observed its 50th anniversary.

Atlantic City Press, September 30, 1958

-by Frank Butler-

Longport 50 Years Old Today

LONGPORT 18 pt. one line Today is the 50th anniversary of the incorporation of Longport as a borough, a form of government it still retains, although it changed from council to commission in its special form of borough administration on June 18, 1912. As this is the same year in which Atlantic City changed to commission government, Longport has its commission election each four years the same time as Atlantic City.

Longport, which is the end of Absecon Island from Coolidge av., Margate, to Great Egg Harbor Bay, is originally a part of Egg Harbor Township, and still shares its seaholder with that township, as is customary for boroughs under state laws.

When Atlantic City was incorporated as a city in 1854, there was no other form of government on Absecon Island. It was all a part of Egg Harbor Township as it had been since 1710, when the township was created as a part of Gloucester County. When Atlantic City extended its original boundary in 1859, there were local residents who wanted the city to take in all of the Island, and it could have been done then. Why it hasn't, no record exists, but it is believed that the Legislature refused to consider such a move with Atlantic City then being built up only as far down as Arkansas av. Nobody then had any idea that this Island would be built up as it is today.

More Land Then

When Matthew S. McCullough bought of James Long the lands between what was then South Atlantic City (Now Margate) and the bay, there was almost twice as much land in that end of the island as there is now. That was in 1882, and McCullough announced his intention of making it a beautiful resort. Maps of the early days of Longport showed its streets running not only down to 1st av., but a fan-shaped section of streets ran beyond that with a bay drive to what amounted to three blocks more.

What Atlantic City has been suffering recently in erosion is insignificant alongside of what happened to Longport between 1900 and 1916. Terrific storm tides began biting the end of the Island and got on eating away until the beach had taken everything back almost to 11th av., about half of the borough. Erosion was only stopped when the borough spent an enormous sum of money for a jetty that now juts out from the Island's western end.

Christian L. Frye, a Longport pioneer, still living in the borough, was born on a farm on that section later washed out by storms, and the sand on which his birthplace stood was deposited on Peck's beach and became a part of Ocean City, adding greatly to that city's area. The land lost by Longport in this erosion would be worth many millions of dollars today.

The first building erected in Longport after its purchase from Long was a restaurant at Beach and 16th avs., long since torn down. Longport had practically no meadow land, as did the rest of the island, and it could all have been easily transformed into building

lots with the removal of the sand dunes.

Big Lot Sale

The first big sale of building lots was made in 1883, when a special excursion train ran from Philadelphia to what is now Margate, two years before that municipality was incorporated as the borough of South Atlantic City. Carriages took the prospective buyers to the site of the sale. Amos Dotterer and Mrs. S. L. Oberholtzer were the first to build cottages; the former at 17th av., and the latter at 19th.

The first train entered Longport Aug. 31, 1884; and the electric trolley line ran in there in 1893. Between those dates, Longport was served by a line of "dummy" cars, pulled by an engine, running out from Tennessee av. and there were several stations on the line between. For many years after the trolleys started running all the way through, the fare to Longport was double that of the local rate; but now you can go from the Inlet to 14th av., Longport, the end of the line, for a single fare, 10 cents.

What is now Longport Borough Hall, just beyond the end of the trolley line, was built for a Hall of Natural Sciences. Many early residents there were deeply interested in science, and the Agassiz Association formed by them gave much time to the study of marine life and the flora of the land. The Oberholtzer family were the prime movers in the erection of the Hall, which was used for divine services and other meetings as well as for the Association's purposes. This building was enlarged when the borough took it over for official use.

In 1895, Fred Boice and his sister built the Hotel Devonshire; and in 1896, Arvine H. Phillips, who founded the well-known Phillips Company, of this city, bought considerable land there. He laid out a section called Oberon, which in time was absorbed into the borough. Three years before the borough was incorporated, a water and light company was formed to serve the area.

Elect Council

The first election after incorporation was held on April 5, 1898, and Matthew S. McCullough became mayor. The councilmen were A. H. Phillips, Joseph P. Remington, Samuel Stetzer, William H. Bartlett and John R. Minnick. Robert M. Elliott was elected tax assessor; James B. Townsend, collector; J. P. Remington Jr., justice of the peace; William W. Lamborn, borough clerk; Carlton Godfrey solicitor; John P. Ashmead, surveyor; and Daniel Yates, borough marshal.

Until the Longport boulevard, as it was called, was built by the county from Atlantic City, in 1899, there was nothing but a sand road by which the section could be reached, except by train or trolley; or by driving down the beach between the low and high water marks at low tide. Then, in 1914, the Longport-Somers Point boulevard was opened, and from that time on traffic has flowed freely through the borough to many points. The Ocean City bridge was opened in 1928; and the Somers Point - Beesleys Point bridge, the same year, also taking much traffic via Longport.

Appendix D
Church of the Redeemer
Longport Borough
Atlantic County, NJ

Atlantic City Press, 1940

first elected council
Councilman Remington

1914 - Longport - Somers Point Blvd.
opened

INCORPORATED MARCH 7, 1898

acp
Longport As Borough
3-10-58
Has 60th Anniversary

By FRANK BUTLER
Authority on Local History

Friday Longport reached the 60th anniversary of its incorporation as a borough, which marked its separation as a municipality from Egg Harbor Township. As a borough it still share its freeholder with the township according to law. The land was purchased for development into a residential community and summer resort in 1882, but not incorporated as a municipality until March 7, 1898.

James Long, of Philadelphia, owned all the land in that end of Absecon Island, from what is now 24th Ave. to the bay. He sold

this area to Matthew S. McCullough in 1882. McCullough began to lay it out on paper and started to transform what was a wilderness of trees, bushes and sand into something that would attract lot buyers. It was an almost insurmountable job, but he succeeded in time in making it attractive by laying out streets and leveling sand dunes.

FIRST RESTAURANT

A restaurant was built at 16th and Beach Aves., and later the Aberdeen Hotel was erected. In April of 1883, he arranged for a special railroad excursion from Philadelphia and had carriages to meet the train in Atlantic City. They took excursionists Down-

beach along the hard sand between high and low water marks, and quite a few sales were made.

Among the first to build cottages were Amos Dotterer, Mrs. S. L. Oberholtzer, and Prof. J. P. Remington and his sister, Caroline. On Aug. 31, 1884, the Camden and Atlantic Railroad opened an extension of its line from Atlantic City to the new community, and transportation developed in sufficient demand that the railroad put into operation a schedule of small trains all the way down from the Tennessee and Atlantic station.

These trains, known long as "dummies" because a small locomotive drew several small passenger cars, ran for years from Tennessee Ave., and the tracks going out onto Atlantic Ave. still lie under the gasoline station on the corner.

SOCIETY ORGANIZED

Residents of the new community organized a society named the Aggasiz Assn. in the home of Mrs. Oberholtzer and it became known as the Longport Assn. of Natural Science, which erected a hall that later became Longport Borough Hall, now vanished. It stood where the trolley line made its turn to come back to Atlantic City.

In 1886, Long erected a beautiful cottage and later sold it to Arvine H. Phillips, who in time developed a tract he named Oberon in the eastern end of the area. He was the founder of the Phillips Co. which still carries on a real-estate and insurance business.

James Hood and Elizabeth Newport leased the Aberdeen Hotel and in 1886 the Bayview Club erected a clubhouse at 17th Ave. Somewhere about that time, the U. S. government built a lifesaving station at 23rd and Atlantic Aves. The railroad built docks at 16th Ave. and started a ferry to Ocean City, then the only way to get there from Atlantic City except by going 40 miles or more around by way of Mays Landing and Tuckahoe.

The ferry did considerable business, and another was started. These ferries operated for many years until after a toll highway and bridge were built between Somers Point and Ocean City, in 1913. The Shore Fast suburban trolleys entered Ocean City in 1907 and that service took much business away from the ferries from Longport.

When the borough was incorporated in 1898, McCullough became mayor. Arvine H. Phillips, Joseph P. Remington and John R. Minnick were made councilmen; Wilmer W. Lamborn, borough clerk and Carlton Godfrey, solicitor; John P. Ashmead was made borough engineer, and Daniel Yates, borough marshal. Erosion by the sea took away many blocks of the bay end of the area between 1900 and 1916.

Atlantic City Press
March 10, 1958

Appendix D
Church of the Redeemer
Longport Borough
Atlantic County, NJ