



586

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1. Name of Property

historic name Memorial Presbyterian Church

other names/site number _____

2. Location

street & number 202 East Mantua Avenue not for publication

city or town Wenonah Borough vicinity

state New Jersey code NJ county Gloucester code 015 zip code 08090

3. State/Federal Agency Certification

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

Signature of certifying official/Title Rub Borg Ass't Commissioner Date 6/13/13

State or Federal agency and bureau NJ - DLP

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

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

[Signature] 8/7/13

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	0	buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RELIGION / religious facility

Current Functions

(Enter categories from instructions)

RELIGION / religious facility

7. Description

Architectural Classification

(Enter categories from instructions)

Late Gothic Revival

Materials

(Enter categories from instructions)

foundation stone

walls stone

roof asphalt

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.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1904

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Isaac Newton Pursell (1853-1910), (Architect)

Primary location of additional data

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

Name of repository:

Name of Property _____

County and State _____

10. Geographical Data

Acreage of property _____ 0.5 acres _____

Latitude / Longitude Coordinates

Datum: WGS 84

1: Latitude: 39.791060 Longitude: -75.146480

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Nora A. Taylor

organization Memorial Presbyterian Church date December 2012

street & number 4 Alexander Drive telephone 856-468-1838

city or town Wenonah state NJ zip code 08090

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name Memorial Presbyterian Church

street & number 202 East Mantua Avenue telephone 856-468-5121

city or town Wenonah state NJ zip code 08090

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service**National Register of Historic Places
Continuation Sheet**Memorial Presbyterian Church
Wenonah, NJSection number 7 Page 1

Narrative Description

[All architectural descriptions are used with permission: Westfield Architects and Preservation Consultants, 425 White Horse Pike, Haddon Heights, New Jersey 08035.]

Summary Paragraph

Memorial Presbyterian Church, built in 1904, is a late example of the Gothic Revival style, and was designed by Philadelphia architect, Isaac Pursell (1853-1910). Of the three buildings on the property (the church, an adjacent manse at 6 South Princeton Avenue, and a 1960 Education Building addition on East Mantua Avenue), only the church is included in this nomination. The church features a massive bell tower and the church is a prominent aspect of the local skyline as people enter the Borough of Wenonah from the main intersection at the Woodbury-Glassboro Road and Mantua Avenue. According to the *Woodbury Daily Times* on April 6, 1904, "The church building is one of the handsomest in South Jersey as well as one of the most complete in its appointments, as nothing has been left undone to add to the comfort and convenience of the congregation."ⁱ The long side of the building extends east-west, and contains the sanctuary on the east end and a "Friendship Room" to the west (see Site Plan). A chapel extends north from the Friendship Room, and terminates in an apse that pushes the exterior wall further toward the street and helps balance the effect of the stair tower at the opposite corner.

Site

Situated at the corner of East Mantua and South Princeton avenues in the Borough of Wenonah, Gloucester County, New Jersey, the Memorial Presbyterian Church is located on a slightly sloped property at the top of a hill at the highest location in Wenonah. (Photo 1) The church faces East Mantua Avenue, a main east-west artery through Wenonah, with a secondary elevation facing South Princeton Avenue. Mature trees line the curb along both South Princeton and East Mantua avenues. The nominated property consists of a rectangle of approximately 150 by 160 feet, defined by the two streets and by lines of convenience (see Section 10). On the north and east sides, a small grass area, sloping down from west to east, separates the building from the sidewalk. (Photograph 2 and 3 of 25) Another grass strip with mature deciduous trees separates the sidewalk and street. Concrete walks also run from the street to three entrances on the north side and two on the east. An asphalt driveway and small parking lot run along the south side of the building, separating it from the church manse next door on South Princeton Avenue. The driveway runs east-west to the south of a porte-cochere on the south side of the building that was rendered unusable by the construction of an addition nearby on the south elevation. (Photo 4) On the west side, the church is connected to a large Sunday School building addition. A walkway and barrier-free ramp provide access to a north entrance to the church and the addition

1904 Description

The church was dedicated in April 1904, and a contemporary description of the church appeared in the newspaper cited above:

Wenonah Presbyterians Open Their Handsome New Memorial Church

.... The plans were prepared by Mr. Isaac Pursell, architect, a resident of Wenonah and a Presbyterian Elder. The building is 72x110 feet and is built of Port Deposit granite with

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Wenonah, NJ

Section number 7 Page 2

Indiana limestone, and is of the Gothic style of architecture. The auditorium is 50x50 feet, the main Sunday School room 22x22 feet, and the four Bible classrooms 12x12 feet. These rooms are so arranged that they can all be opened together as one large room with a seating capacity of about 600 all told. In addition to the above there are the pastor's study, ladies parlor, library, two toilet rooms, and in the basement a kitchen and a large room intended to be used for entertainments in connection with the work of the church. This room is 36x66 feet.

The windows are of stained glass; the two large ones on opposite sides of the auditorium representing *Christ Knocking at the Door* and *The Resurrection*. In the Primary Room *Christ the Good Shepherd* is represented.

On the south wall of the church in the main auditorium is a bronze tablet inscribed: This church was erected by Thomas W. Synnott, *In loving remembrance of his mother, HARRIET HESTON WHITNEY SYNNOTT, Born 1814, Died 1864, "She being dead yet speaketh."*

The building is fitted with both gas and electric fixtures and is heated by steam. There are also open grates in the study and the ladies parlor. The pews are of quartered oak, upholstered and the carpet to match.

The organ in the auditorium is the gift of E.L. Farr, Esq., and was built by Haskell.ⁱⁱ

General Exterior

The Memorial Presbyterian Church has an irregular footprint and irregular massing, with a complex roof and asymmetrical elevations (Photos 1,2). The foundation and walls are laid in uncoursed, rectangular, gray granite blocks. The principal entrance to the church is at the northeast corner, where double-leaf doors occupy lancet-arch openings in the bottom stage of the bell tower, which is the focal point of the exterior design. The north elevation, to the right of the bell tower (facing East Mantua Avenue) contains a large lancet window with Gothic tracery and stained glass that lights the sanctuary within (Photos 1,2,9,14). The east elevation, to the left of the bell tower (facing South Princeton Avenue), features two smaller, lancet windows with Gothic tracery and stained glass below a rose window (Photos 1,3,16). The roof exhibits a complicated geometry of gabled slopes that connect these elements.

The Bell Tower

Beginning at the east end, the three-story bell tower (Photo 10) A flight of five stone steps with wrought iron railings leads up from a concrete-paved area to the entrance door. The entrance is a large pointed-arch opening with a cut-stone arch. The opening contains a pair of double-leaf doors with diagonal beaded boards and foliated Gothic Revival door hinges beneath a stained glass transom set in trefoil tracery under ventilated protective glazing. The entrance is flanked by a pair of one-story, two-step buttresses at the corners of the tower. The next level of the tower is blank, but in a somewhat unusual detail, the corners are rounded. At the third (belfry) level, the rounded corners of the tower transform into round corner turrets that frame and provide structure for the bell enclosure and support a spire above. Each of these turrets has a small conical roof. The space between the corner turrets is infilled with pairs of wood louvers beneath wood tracery employing a repeating trefoil pattern. The tower is connected to the main block of the building by a one-story section with a hipped roof over the vestibule. This small section of the elevation angles back from the corner buttress of the tower to the face of one of the sanctuary cross gables. It contains a pointed arch stained glass window with a cut

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Wenonah, NJ

Section number 7 Page 3

stone sill and a wood frame carved in a trefoil form under ventilated protective glazing. (Supp. Photos 2 and 3) The tower terminates in a hipped spire that supports a weather-vane finial.

North Elevation

The north elevation serves as the principal façade. This long elevation features irregularly coursed granite walls, wood-framed pointed arch windows with wood tracery, cross gables and dormers, With the bell tower described above, the elevation continues with a large cross-gable of granite that terminates in a parapet wall with cut limestone coping. This wall features the largest window in the church: a colossal lancet-arch contain stained glass, and covered by an unventilated protective glazing. Two monitor windows at the bottom corners are designed to be operable. Infilled basement windows with flat arches are located below this window and behind mature plantings

At the west end of this section, an open gable porch spans the transition to the next section and provides shelter for another entrance to the church complex. (Photo 9,11) The porch has tall granite cheek walls with cut stone steps and cut capstones on the walls. Square posts that bear on the porch support a gable roof. Wood arches span between the posts. The roof exhibits open rafter and eaves. The rafter tails have curved ends. The open gable end contains tracery in a trefoil pattern. The door is set in an angled wall connecting the cross gable to the east with a projecting section to the west set under an extension of the main roof. This door matches that of the tower entrance. Within this section of projecting wall, there is a pointed arch window with a trefoil frame over an infilled basement window under open rafter eaves with curved rafter tails. To the west of these windows, on the same section of wall, a stacked five-panel door is set in a tall, pointed-arch opening under a pair of windows set in wood tracery, with wood paneling between. Both of these windows have ventilated protective glazing. This opening is set under an extension of the cross gable of the adjacent chapel roof to the west. On the roof slope above this section, there is a dormer with an open gable end with a solid barge board. The face of the dormer is louvered with a trefoil overlay.

The final section of the north elevation is composed of the three faces of an apse on the chapel. Each face has a basement level window, as well as a pointed-arch, stained glass window with a cut stone sill and arches. The side windows have trefoil wood frames. The center bay window is much larger, with wood tracery. All three have unventilated protective glazing. The two side faces have open-rafter eaves with exposed rafter tail, curved at the ends. The center bay has a gable-end parapet breaking the roofline, similar to the larger cross gable on this elevation.

East Elevation

The east elevation serves as a secondary façade. This elevation extends from the bell tower on the right, past the sanctuary to a secondary entrance on the left with a porte cochere beyond (Photos 3,4). To the south of the bell tower, the exterior wall of the sanctuary forms a broad, high gable, pierced by a pair of large lancet-arch windows with Gothic tracery and stained glass that lights the sanctuary. A large, circular window is positioned above and between the two pointed windows. It, too, carries stained glass, but is protected with an added exterior glazed covering held between rectilinear mullions. Two basement windows align with the lancet windows. Both basement windows are currently covered with plywood. Like the north cross gable, this cross gable also terminates in a parapet with an unornamented limestone coping (Photo 5). The secondary entrance is housed in a projecting one-story bay topped by a projecting gable roof. The porte-cochere extends off the south side of this vestibule (Photo 4). This gable-roofed section has a set of doors like those on the tower and a solid

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Wenonah, NJ

Section number 7 Page 4

bargeboard like other gable ends on the north elevation. The northeast and southeast corners have small buttresses. A typical small pointed-arch, stained glass window with a stone sill and protective glazing is set in the north wall. A set of stone steps with granite cheek walls leads up to the door with two pipe rail handrails. On the south side, another door similar to the door on the east side is set in the wall, above another set of steps with half-wall cheek walls with stone caps at either end of the porte-cochere. The steps extend only half way across the porte-cochere depth; the western half has a stone seat in lieu of the bottom three steps. A pipe rail handrail runs up the west side of the steps. The porte-cochere has a gable roof that extends out to another stone half wall with stone caps, flanked by L-shaped stone piers. The gable end is open tracery with the trefoil pattern. This vestibule also projects from the adjacent face of the south elevation. In the small section of west wall that projects, there is another typical small stained glass window. The space between the steps and the outer structure is paved with light-colored bricks. Gutters run along the eaves of the vestibule and the porte-cochere.

South Elevation

Like the other elevations, the long south elevation can be divided into sections. The first section at the east end, adjacent to the vestibule/porte cochere is a cross gable on the sanctuary. (Photo 6) Similar to the north cross-gable section, there is a large pointed arch, stained glass window with wood tracery and unventilated protective glazing. At the basement level, there is one plywood-covered basement window toward the east end, as well as a basement areaway and door with a pipe railing around it toward the west end. The wall terminates in a parapet wall with cap stones. A long cross-hipped section projects to the west of the cross gable.

The transition from the cross gable wall to the projecting south wall of the cross-hipped section is made by an angled wall with a pointed-arch stained glass window with ventilated protective glazing at the second floor level. The first floor is hidden by a one-story addition with a flat roof and stuccoed walls. This addition also covers part of the first floor of the cross-hipped section. The east wall of the addition has two louvered windows, while there is a sash door in a basement areaway on the south elevation. (Photo 5) The areaway is surrounded by a pipe railing. The addition terminates at a large square stone chimney. On the west side of the chimney, the wall is taller and the roof slope changes to accommodate that height. At the basement level there is another series of basement windows covered with painted plywood. At the first floor level, there are two pairs of double-hung sash windows with cut stone sills and flat stone arches. Each window has a triple pointed-arch pattern in muntins in the upper sash and a single pane in the lower sash. To the west of these windows, there is a single-paned square window with cut stone sill and lintel. A run of six windows with the same Gothic Revival upper sash spans most of the second floor of this section. A small pointed-arch stained glass window with a cut stone sill is located at the west end of the second floor of this section. A dormer similar to the dormer that on the north elevation is located at the point where the roof slope changes on this section.

Finally, at the west end of the elevation, the roof eaves are set at a lower level than the adjacent section to the east. This section has two basement windows and two rectangular windows with cut stone sills and lintels. An interior stone chimney projects through the roof. (Photo 7)

West Elevation

The west elevation is also divided into sections. The northern section of the wall is the west wall of the chapel and friendship hall. It consists of three pointed-arch stained glass windows with unventilated protective glazing divided by two buttresses. The eaves are open with exposed rafter tails. The ends of the tails are rounded. A

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Wenonah, NJ

Section number 7 Page 5

barrier-free entrance ramp runs along the southern two bays of this section, leading up to a north-facing door in a small, shed-roofed vestibule. (Photo 8) The door is a sash door with four pointed-arch panes in wood tracery over a panel with the same tracery panel. Unlike the other doors on the exterior, this door is a rectangular door with a cut stone lintel. The half-gable end above is clad in red slate, which was presumably the original roof slate as well. To the west of the door, there is a buttress. The west side of this vestibule has been covered by the one-story, flat-roofed connection to the Sunday School addition. The west side of the vestibule also had a buttress, at least at its north end, which was incorporated into the stone wall of the addition.

The last section of the west elevation is a projecting bay. The north side of this bay is covered at the first floor level by the addition. From the south side, however, the rest of the bay is visible. This five-sided structure has a stone base with a basement window covered with plywood. The half wall between the foundation and the bottoms of the windows is covered with asphalt shingles now, but is presumed to have been slate or wood shingle originally. The south and southwest sides of the bay have a single window with the Gothic Revival muntin profile in the upper sash. The west bay has two windows of the same type. The northwest and north side are covered by the addition. The second floor level of the bay repeats the asphalt shingle half-wall and Gothic Revival window pattern and retains its windows in the northwest and north bays, as it stands above the addition. The gable end wall above is supported on knee brace brackets and is finished in the same red slate as the half-gable on the vestibule. The raking eaves are finished with a solid bargeboard, as is found on the dormers and porch, while the north and south eaves are open rafter as is found on the rest of the building.

General Interior

Memorial Presbyterian Church is an Akron Plan church. As is common to this plan type, the sanctuary space orients toward a pulpit in one corner and one wall is movable to connect the Sanctuary with a multi-use space, known in this church as Friendship Room. These two spaces occupy the main block of the first floor, along with the chapel in a cross-gabled section on the north side, a hallway on the north side, and offices on the south side. The Sanctuary is also accessible via a vestibule in the tower and another at the southeast corner. (Photo 24) The basement extends under Friendship Room, the chapel, the offices, and a portion of the Sanctuary. (Photo 20, 21, 22, 23) The second floor is limited to rooms over the offices on the south side of the Friendship Room.

Sanctuary

The Sanctuary is a two-story space at the east end of the building. The space is rectangular with clipped corners. The floor slopes downward from the northeast corner to the southwest corner. (Photo 12) Large stained glass windows are located in the north, east, and south walls. A large movable partition is located in the west wall, connecting the sanctuary with the adjacent Friendship Room (Photo 13,22). Due to the slope of the floor along this wall, there is one step up to the Friendship Room, floor level at the east end and two at the west (Photo 14,16). Doors are located at the northwest, northeast, and southeast corners. The pulpit is located in the southwest corner. The floor in the Sanctuary is carpeted over 2 ½" tongue-and-groove wood flooring that runs northeast to southwest beneath three sets of multiple rows of curved pews separated by two aisles. (Photo 15, 17, 24) The walls are sand-float finish plaster over wainscoting. The wainscoting is vertical 3" wide beaded board that has a 2" high baseboard with a quarter-round show molding and a cap that has a profile, from bottom to top, of cavetto, fascia/double-splay/cavetto/ bullnose/cavetto. There is no wainscoting on the north wall. The ceiling is wood paneled with trusses. Ten hanging light fixtures light the space, along with spotlights. Radiators are located around the perimeter of the space.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetMemorial Presbyterian Church
Wenonah, NJSection number 7 Page 6

The slopes of the ceiling are complex. The center of the ceiling is flat. The middle of this flat section consists of two centered, recessed ventilation panels set on a diagonal from southeast to northwest. (Photo 19) The grilles in these panels are decorative. The center of each grille is a quatre-foil surrounded by eight petals. The outer edge of each petal terminating in a trefoil shape. The sloped edges around the vents are trapezoidal panels. (Photo 19) The panels across the ceilings are visually created by exposed "structure," including rafters, purlins and beams, all of which are chamfered. The fields of all panels are finished with beaded board held in place by quarter-round molding. Additional flat panels are located on the northeast and southwest sides of the ventilator panels, as well as the southeast side of one panel and the northwest of the other. From these outer flat panels, the ceiling slopes down for a width of two panels to all of the clipped corners except the southwest corner. At the southwest corner, over the Chancel, four panels do extend down, but open to an apse ceiling over the Chancel. The apse ceiling has structure, including rafters extending down from a ridge board to the five angled walls around the back of the Chancel with horizontal purlins at the midpoint. Some of the panels between the rafters have beaded board fields, while others are grilles to allow for the organ sound to pass through. These four sloped sections leading down to the clipped corners are flanked by pairs of trusses that bear on the walls and support the flat ceiling. On the main ceiling, flat, pentagonal panels extend out from the four corners of the pair of panels to the four main walls. The final, triangular sloping sections extend down from these sections of flat ceiling between the walls and the trusses. The trusses consist of a knee brace supporting a rafter and a diagonal beam that have addition vertical and horizontal members between them, forming triangles. The interior triangles of the knee brace and of the matching triangles above are carved in a trefoil pattern. The underside of the knee brace is slightly curved and has a decorative pendant.

The northwest, northeast, and southeast clipped corners contain matching door openings – two in the northeast wall and one each in the others. Each doorway is a pointed arch opening containing a pair of sash doors with one clear light over two horizontal panels. The panels are recessed with ovolo panel molding. The doors generally have push plates, door stops, and swing hinges. The transoms above the doors are clear leaded glass in a diamond pattern set within a trefoil-shaped wood frame. The transoms turn on a pivot for air flow. The trim around the doors, from exterior to interior is rounded fillet/small cavetto/fascia/small cavetto/fascia/cavetto.

The southwest corner of the Sanctuary contains the Chancel. The Chancel is a five-sided opening that extends back from the face of the clipped wall with a two-level platform. The lower level is three steps up from the floor, with stairs at either end. The stair sections are set farther back than the center section of the lower level. In between the stage is cut in a quarter-circle shape. The exposed sides of the platform are paneled. The center section's panels have a trefoil shape, while those on the quarter-circle section do not. The upper section of the chancel platform is set an additional step up from the floor. It is set off from the lower level by a half-wall with lancet-shaped panels with a trefoil pattern and chamfered newel posts at either end. The walls have the same wainscoting and plaster as the other walls in the sanctuary, but the wainscoting is not as tall. A pointed-arch opening with a stacked five-panel door is located in the north wall of the chancel. This door, which leads to the Friendship Room, has a clear glass transom with trefoil tracery. The panels on the door are recessed with quirked ovolo panel molding, except the top panel which has screening in lieu of a wood panel. Plexiglas has been added to the back side of the screen. The door has a plain metal knob and backplate. The north and south walls each have a large, pointed-arch stained glass window. Each window has a sloped wood sill that comes down just above the wainscoting and plaster jambs. The wood tracery is a cavetto molding. Each of the

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Memorial Presbyterian Church
Wenonah, NJ

Section number 7 Page 7

windows has four ventilators, all four have been replaced on the south window and two have on the north. Both windows have added steel structure. (Supp. Photos 5 and 6) The east wall has two smaller pointed-arch stained glass windows with a round stained glass window above. The pointed-arch windows have the same sill and jambs as the north and south windows and retain their original ventilators. The jamb around the round window is plaster as well. All of the windows have added steel angle structures. One final window is located in the east wall of the Chancel. This smaller window is also a pointed-arch opening with a splayed wood sill and plaster jambs. The wood frame has a cavetto molding and is in the form of a trefoil. The ventilator at the bottom of the window has been replaced.

The west wall contains the movable partition. The entire opening is a segmental arch. Within the arch there is a large transom and a partition wall that moves upward into the wall. The movable partition is divided into eight sections, each consisting of a trefoil arch over a single panel. Each arch is flanked by two trefoils. Each panel field is composed of vertical beaded board with ovolo panel molding and chamfered panel edges. The glass is leaded translucent glass. The transom exhibits even more elaborate wood tracery. Across the bottom of the transom, there are eight trefoils within pointed arches. Mullions spring from the point of each arch, as well as from between each pair of arches. The top edge of the space between each pair of mullions forms another trefoil. Over the outer pointed arch on each side, another mullion curves up to meet the top curve of the transom, creating yet another pointed arch. Finally, the top center of the transom is a rose window, with eight trefoil-shaped petals. The glass is translucent leaded glass, mostly rectangular except where cut off by curved wood tracery and decorative diamonds within each trefoil.

Vestibules and Hallway

Two vestibules and an entrance hallway provide access to the Sanctuary, in addition to the direct connection to the Friendship Room and a door from the Chancel to a hallway off the Friendship Room. The two vestibules are located at the northeast and southeast corners of the building, while the entrance hall is located to the northwest. A bathroom and a closet are located off the entrance hall.

Northeast Vestibule

The northeast vestibule is the first floor level of the tower. The floor in this vestibule is vinyl with a stone pattern. The walls are sand-float finish plaster over wainscoting, and the ceiling is composition tile. The wainscoting matches that in the Sanctuary. A newer light fixture is suspended from the ceiling and radiators are located near the Sanctuary doors.

The room shape is roughly a rectangle with a diagonal cut out on the southwest side. Two short hallways accessible through pointed-arch plaster openings lead to the Sanctuary doors. The two doors to the Sanctuary are located in this diagonal wall in the southwest corner. Two additional exterior doors are located in the north and east walls. The doors in the north and east walls are pairs of stacked six-panel doors in pointed arch openings. The door panels are recessed with ovolo over cavetto moldings. The door trim matches that in the Sanctuary. The door hardware consists of plain metal knobs with plain backplates and added emergency exit hardware. An astragal covers the joint between the doors. The transoms are translucent leaded glass with wood tracery in a trefoil pattern. The lintel between the doors and transom has a profile, from bottom to top, of quirked cavetto/fascia/quirked cavetto/fascia/quirked cavetto.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Wenonah, NJ

Section number 7 Page 8

Each of the short hallway spaces from the vestibule to the Sanctuary doors has a pointed-arch stained glass window with a splayed wood sill, plaster jambs, and a wood frame with a cavetto molding in the form of a trefoil. One window is located on the north side of the north door and the other on the south side of the south door.

Southeast Vestibule

The southeast vestibule is a rectangle with the northwest corner clipped. The door to the Sanctuary is located along that northwest wall. Doors to the exterior, matching those in the northeast vestibule are located in the south and east walls. Windows similar to those in the northeast vestibule are located in the north and west walls, except that the windows are smaller and are located lower in the wall, interrupting the wainscoting and the wood sills are not splayed. The floor has the same vinyl finish. The walls are plaster above the wainscoting. The ceiling, unlike that in the northeast vestibule, is beaded board, running east-west. An old, possibly original light fixture hangs from the ceiling.

Entrance Hallway

The northwest door from the Sanctuary leads into an entrance hallway that provides access to not only the Sanctuary, but also the Friendship Room, the Chapel, the basement, a closet/office, and a bathroom. This hallway has two sections set at an angle to each other. The eastern section runs northeast-southwest, sharing a wall with the clipped northwest corner of the Sanctuary. The western section runs directly east-west. The floor in this space is composition tile, the walls have typical wainscoting and plaster, and the ceiling is plaster as well. The space is lit by hanging ceiling fixtures and heated by one radiator near the north door.

At the northeast wall at the end of the east section, there is a typical exterior door matching those found in the vestibules located against the northwest wall, cutting off the edge of the trim on the west jamb. This section of hallway is running parallel to the clipped northwest corner of the Sanctuary, so the Sanctuary doors are set in the southeast wall. The door to the library is located in the northwest wall. The door to the library is a dutch door with one pebbled glass light over two recessed panels featuring ovolo panel trim and typical door trim and hardware. A small shelf is set at the top of the lower half of the door. A strip of wood at picture rail height runs between this library door and the entrance door in the northeast wall.

The west section of the hallway has three walls. The south wall is composed of a partition wall separating the hallway from the Friendship Room. This wall consists of wainscoting beneath two pairs of twelve-over-twelve pebbled glass windows located to the west of a door under a six-light transom. The top row of panes in each of the upper sash have extra wood muntins forming pointed arches within each pane. The top two panes of the transom have extra muntins forming round arches. The wainscoting cap, which also forms the apron and stools for the windows is a simple bullnose over fascia with a cavetto molding along the bottom. The door is a three-horizontal-light over two-panel door with pebbled glass.

The west wall contains a pointed-arch doorway leading to the chapel at its south end. The door matches that leading into the Friendship Room. The trim is typical and the transom matches that over the Sanctuary doors. To the north of the door, there is a staircase leading up half a flight to a bathroom. A shorter version of the typical wainscoting runs up the west wall along the staircase. The spandrel wall of the staircase is paneled like the wainscoting, and the stair rail consists of a square newel post with a typical cap and square reeded balusters

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Memorial Presbyterian Church
Wenonah, NJ

Section number 7 Page 9

with a molded hand rail. The rectangular door at the top of the stairs has typical trim and a single pebbled-glass light over two recessed horizontal panels with ovolo molding.

Another flight of stairs to the east of the bathroom stairs runs down to a landing with an exterior entrance at grade and a further set of stairs down to the basement (located under the stairs to the bathroom). The west wall of this flight is the east wall of the bathroom stairs; the east wall is typical with wainscoting and plaster. A wrought-iron handrail has been added to the west wall. The floor at the landing is vinyl tile. The walls have short wainscoting below plaster and the ceiling is finished with pressed tin tiles. A doorway with typical trim separates the landing from the stairs, although the door itself has been removed. The door to the exterior is a stacked five-panel door in which the upper two panels have been replaced with glass. The panel molding has an ovolo over cavetto profile. The door does not have typical trim. The jambs are finished with plaster and wainscoting, while the lintel is finished with plaster. Typical trim, however, does surround the opening to the basement stairs in the southwest corner of the landing.

Library

The library shares the same flooring, wainscoting, plaster walls, and plaster ceiling as the hallway. A single typical pointed-arch stained glass window is located in the north wall and a door to a closet is located in the southeast. The two halves of the door have been bolted together. Built-in cabinets line the west wall. The room is lit by an old hanging light fixture and heated by a single radiator against the north wall.

Bathroom off Entrance Hallway

The original bathroom at the top of the stairs off the entrance hall has a linoleum tile floor and plaster walls and ceiling. A vertical beaded board partition wall with a louvered door separates the toilet area from the sink area. The marble sink is original to the building. The toilet is of an older manufacture as well. The room is lit by a typical pointed arch stained glass window in the north wall. The beaded board partition runs north-south from the middle of the window to the south wall. A radiator is located against the west wall.

ⁱ Woodbury Daily Times, April 6, 1904.

ⁱⁱ Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church

Name of Property

Gloucester County, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 1

Statement of Significance

Summary Paragraph

Memorial Presbyterian Church is architecturally significant for its fine late Gothic Revival design by the well known Philadelphia architect Isaac Newton Pursell. Pursell had a long and prolific career designing homes, public buildings, and especially churches from Maine to Tennessee. This is the only church he designed in Gloucester County, New Jersey. Well preserved and carefully maintained, Memorial Presbyterian Church retains the physical features and design elements exemplified in Pursell's work. Memorial Presbyterian also held great personal significance for Pursell, who designed both the church building and the adjacent manse. He resided in Wenonah with his wife and children from 1903 until his death in 1910. He had close associations with the founders of the church, was an ordained Elder in the church, and is buried with his wife in Wenonah Cemetery. The church meets National Register Criterion C with local significance in architectural history.

History of Wenonah and Memorial Presbyterian Church

On January 16, 1904, glass manufacturer Thomas W. Synnott and his wife Martha deeded the "Southwesterly corner of Mantua and Princeton Avenues" to Memorial Presbyterian Church.¹ Synnott was the guiding force in one of the oldest and largest glass manufacturing establishments in the country. The plant in Glassboro, first known as Heston's Glass Works, later became the Whitney Glass Works, of which he became its president, a position he retained until retiring in 1872. Mr. Synnott was thereafter active in the creation of Wenonah, and his mansion within the town, built in 1884, still stands.²

Wenonah had been founded by the Mantua Land and Improvement Company in 1871, intending to bring wealthy Philadelphians to new "suburbs" to be established along the line of the West Jersey Railroad. Plots of land were for sale, and the first three homes were built by Dr. George Bailey, Thomas W. Synnott, and Andrew W. Carey. In September, 1872, the Wenonah Sabbath School Association was formed with Dr. Bailey as superintendent, Andrew Carey as secretary, and Thomas W. Synnott as librarian. On September 22, 1873, the First Presbyterian Church was organized with 18 members, including these three men. A small church edifice was built on North Clinton Avenue in Wenonah.

As the nineteenth century ended, however, church members realized that they had outgrown the building at the North Clinton Avenue location and would need to build a new church.³ On January 9th, 1903, Elder Thomas W. Synnott proposed to the Board of Trustees his plan for a new and more modern building which he wished to erect as a memorial to his mother, Harriet Heston Whitney Synnott. A resolution was passed on January 28, 1903, stating that Mr. Thomas W. Synnott, "an honored Elder of our church and President of our Board of Trustees, has out of the goodness of his heart, and love for the Master," agreed to give us a magnificent church edifice, to be located on the beautiful lot, corners of Mantua and Princeton Avenues.⁴ Mr. Synnott afterward conveyed the land, buildings and furnishings to the church, free of all debt, under a condition that the name would become the "Memorial Presbyterian Church of Wenonah, New Jersey."

It appears highly likely that Synnott, himself, selected Pursell to design the church, although whether before or after he presented his proposal to the church leaders is not known. It also remains unknown when or how Synnott and Pursell came to be acquainted. Pursell's office was located at 119 S. 4th Street

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Name of Property
Gloucester County, New Jersey
County and State
Name of multiple listing (if applicable)

Section number 8 Page 2

in Philadelphia. He apparently had already been selected to design the church when on June 8, 1903 he signed a contract to also design a new manse next door to the church (not included in this nomination). It was about this time that Pursell moved to Wenonah, but whether he moved to the town before his selection or rather in response to it, has not been learned.

Begun in 1903 and completed and dedicated in 1904, the church is built of rough-cut, irregular coursed stone in Late Gothic Revival style. A prominent tower has two arched double doors at the base and also features a belfry with tracery, topped by a steeple.⁵ A vestibule in the first stage of the tower leads directly into the sanctuary. This well-preserved building retains its original exterior and interior design and features, including large stained glass windows with Gothic tracery. A massive interior retractable door, still in working condition, reflects the plan type of the Akron-style Sunday School educational movement of that period. The cost of the church, furnishings, organ and land was about \$38,000.⁶ The church archives contain a complete set of the original blueprints and work specifications.

Since 1904, Memorial Presbyterian Church has been in continuous use as a place of worship. Built as a memorial to, the building and all its furnishings were a gift to the church by Thomas W. Synnott, son of Mrs. Synnott. The church has preserved extensive archives, thanks in part to the Synnott family. Memorial Presbyterian Church is also well recognized in the community for its high architectural value.

The Life and Career of Isaac Pursell

Isaac Pursell, born in Trenton, New Jersey in 1853, was the son of John and Christianna Sharp Pursell. By 1870 the Pursells resided near the Olive Street Post Office in Philadelphia. Isaac at age 16 was a store clerk. By age 26 and a young architect, Isaac Pursell was living at Van Pelt Street in Philadelphia, with his mother. In 1880 he married Martha Farrow King, and they, in time, became the parents of three daughters and two sons⁷ His career has been summarized by the architectural historian Sandra Tatman.

New Jersey resident Isaac Pursell was one of Philadelphia's most prolific church designers, competing with the equally popular Charles Bolton for the Protestant market. Pursell apprenticed with Samuel Sloan and opened an independent office in Philadelphia in 1878. Except for a short period in the 1880s (ca. 1885-1887), during which he partnered with Joseph W. B. Fry in Pursell & Fry, he practiced independently from his office in Philadelphia. For many years Pursell was part of the effort on the part of the Presbyterian Board of Church Erection to publicize acceptable plans for churches and church manses; many of his designs appeared in the Board's annual reports and were constructed across the United States. Many of Pursell's church designs exhibit the English gothic revival style used for St. Martins P.E. Church (1006 East Oak Lane, Philadelphia, 1901).

However, church design does not represent all of Pursell's work. During the 1890s he also served as staff architect for *Mrs. Rorer's Household News*, in that case producing residential designs which were available to the readers of that periodical, much in the same way that his mentor Sloan had published his designs in *Godey's Ladies Book* at an earlier period.

Illustrated Philadelphia: Its Wealth and Industries (1889, p. 129) described Pursell in this way: "Mr. Pursell is a thoroughly qualified and able architect who has evinced great skill and ability in the practice of his profession, designing and superintending the construction of many prominent buildings not only in Philadelphia but all across the United States. He has made a specialty of the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church

Name of Property

Gloucester County, New Jersey

County and State

Name of multiple listing (if applicable)

Section number 8 Page 3

building of schools and churches . . . Many of the buildings erected by this responsible architect are much admired for their beauty, while the elaboration of detail and care bestowed upon every department of the work reflects the utmost credit on the skill and judgment of this popular gentleman.⁸

Some of Pursell's designs have been recognized for their architectural significance. St. John's Church in Charleston, West Virginia, built in 1883, and Makemie Memorial Presbyterian Church in Worcester County, Maryland, designed in 1888, have been listed in the National Register. The church and parish house, of the Christ Church Complex in Staten Island, New York, designed in 1903-4, were designated a municipal landmark by the New York City Landmarks Preservation Commission. Among his many Philadelphia works, the Christ Memorial Church at 4233-4257 Chestnut Street is a contributing building in the West Philadelphia Streetcar Suburb National Register Historic District.

His designs also included The First Presbyterian Church of Millville, New Jersey in 1891, and the Third Presbyterian Church of Chester, Pennsylvania, in 1895. The souvenir booklet for the Chester church said that "Too much cannot be said in praise of Mr. Pursell, our talented and genial architect."⁹ Some of Pursell's later designs in New Jersey include the Second Presbyterian Church of Trenton, and the Samuel Jordan House in Wenonah.

While Pursell's office remained in Philadelphia, he and his family resided in several locations in the Philadelphia / New Jersey area. City directories show that the family moved to Merchantville, New Jersey, where Pursell designed a family home on land purchased from (former U.S. Senator) Alexander Cattell, in an area of Merchantville known as the "Cattell Tract" (much of which is now a National Register-listed historic district). In 1881 Pursell designed the family home at 101 East Walnut Avenue. Named the Harned-Parvin House, the home is an excellent example of Old English and Queen Ann Style and may have been described in the popular magazine, *Godey's Lady's Book*.¹⁰ The Pursells were members of the Presbyterian Church in Merchantville, and Isaac Pursell was ordained an elder of the church.¹¹ By 1890 Pursell moved his family to Radnor, Pennsylvania, where one of their sons died in a drowning accident. Pursell designed a chapel in the Wayne Presbyterian Church in his memory.¹²

After 1901 the Pursells moved to Wenonah. The deed for their house lot, at the southeast corner of [South] Princeton Avenue and Willow Street, was recorded on April 27, 1903 to Martha Pursell.¹³ Martha was also listed as president of The Women's Missionary Society of Memorial Presbyterian Church in 1904.¹⁴ Isaac was ordained an Elder. A daughter, Ruth, married Roger Gilmore and moved to South Marion Avenue in Wenonah.¹⁵ Isaac Pursell died in 1910, and he was buried with his wife in Wenonah Cemetery. A large stone monument erected at his grave is a lasting memorial.

His obituary in the American Institute of Architects Quarterly Bulletin states:

Mr. Isaac Pursell died at his home in Wenonah, New Jersey, August 19, 1910. He was born in New Jersey in 1853....

For over thirty years he was in business in Philadelphia, his principal work being designing and constructing churches, he having designed quite a large number. A few of his principal churches in Philadelphia are: Christ's Memorial Reformed Episcopal; St. Paul's Presbyterian; St. Matthew's Lutheran; Calvary Protestant Episcopal; Heidelberg Reformed; First

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Name of Property
Gloucester County, New Jersey
County and State
Name of multiple listing (if applicable)

Section number 8 Page 4

Moravian; Epiphany Chapel; Spring Garden Unitarian; Bethany Tabernacle; First Baptist; Christ Protestant Episcopal.

Two recent churches, and the largest outside of Philadelphia designed by Mr. Pursell, are the First Presbyterian of Haddonfield, New Jersey, and the Second Presbyterian Church of Knoxville, Tennessee.

Mr. Pursell was elected as Associate of the Institute in 1901.¹⁶

As stated in his Trenton Evening Times obituary, "Mr. Pursell was one of the best known architects in the East. He designed for Trenton, the Bethany Presbyterian Church, the chapels of the Clinton Avenue Baptist Church and the Grace Baptist Church and he also refitted the Fourth Presbyterian Church. The last piece of work undertaken in this city by Mr. Pursell was the remodeling of the Westminster Presbyterian Church. He designed churches for various denominations in many cities from Maine to Tennessee...His unusual ability as an architect soon won him a high place in the profession, and he was a prominent and well known man in the architectural world."¹⁷

The Akron Plan

Lewis Miller, an Akron, Ohio, businessman and manufacturer, invented the so-called "Akron Plan" for church buildings that was widely popular from about 1870 to about World War I. Akron Plan churches are characterized by an amphitheater arrangement within a relatively square sanctuary, with raked floors and the pulpit and chancel in one corner of the plan. Likewise, the entry was often on a corner rather than centered on the front of the building.¹⁸ Sliding windows and doors allow the sanctuary to be enlarged with additional seating in an adjoining room when needed. The flexible use of these secondary spaces is a common characteristic of this plan.

The Memorial Presbyterian Church is a classic example of such a church. Its Sunday school rooms retain most of their original characteristics. A large moveable partition, still intact, separates the Sanctuary from the large Sunday School room, now called the "Friendship Room." The present chapel, formerly a Sunday School room and church office, features vertical sliding windows that open to the larger space in the Friendship Room. (A wall that now separates the office space and the Friendship Room was not in the original plan.) Above these rooms were two more Sunday School rooms, still in their basic original condition. Originally, these upstairs rooms formed a balcony overlooking the Friendship Room.

Memorial Presbyterian Church is a very good example of an Isaac Pursell-designed church. Still very well preserved, Memorial Presbyterian Church is one of several New Jersey churches designed by him, although the only one built in Gloucester County. Other Pursell-designed churches in southern New Jersey that feature the Akron plan include the First Presbyterian Church of Cape May, built in 1898, with William Reith stained glass windows; the Baptist Church of Haddonfield, the Millville Presbyterian Church; and the First Presbyterian Church of Mount Holly.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Name of Property
Gloucester County, New Jersey
County and State
Name of multiple listing (if applicable)

Section number 8 Page 5

Notes:

¹ Gloucester County, New Jersey Courthouse Records, Deed: January 16, 1904, pgs. 241,242. Thomas W. Synnott to Memorial Presbyterian Church. (Deed of church property: E. Mantua Avenue and S. Princeton Avenue, Wenonah, New Jersey.

² Lentz, Marjorie. Wenonah. Published by Wenonah Historical Society, 2009.

³ Lentz, Marjorie. Wenonah. Published by Wenonah Historical Society, 2009.

⁴ Memorial Presbyterian Church Archives: January 28, 1903, Session Minutes.

⁵ New Jersey Historic Trust: Certificate of Eligibility Letters

⁶ Memorial Presbyterian Church Archives: Session Minutes

⁷ United States Census. 1870,1880. Trenton, New Jersey and Philadelphia, Pennsylvania Ancestry.com.

⁸ Tatman, Sandra. http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/85792

⁹ Souvenir Booklet. Third Presbyterian Church of Church of Chester, Pennsylvania. Ancestry.com.

¹⁰ McLoone, Maureen A. Merchantville. Arcadia Publishing, pg. 59, 2001.

¹¹ Memorial Presbyterian Church Archives: Isaac Pursell Photograph: Notes on back of portrait

¹² Joan Patton, great-granddaughter of Isaac Pursell. Interview by Nora Taylor. December, 2007.

¹³ Gloucester County, New Jersey Courthouse Records, Deed: January, April 27, 1903, pg. 319. Deed to Martha Pursell for the Pursell home on South Princeton Avenue, Wenonah, New Jersey. (Present address is 201 S. Princeton Avenue)

¹⁴ Memorial Presbyterian Church Archives: Mission Book

¹⁵ Joan Patton, great-granddaughter of Isaac Pursell. Interview by Nora Taylor. December, 2007.

¹⁶ American Institute of Architects Quarterly Bulletin. Obituary, October, 1910 Volume XI, No. 3, pg. 197.

http://communities.aia.org/sites/hdoaa/wiki/AIA%20scans/Obits/QB_Oct1910.pdf

¹⁷ Trenton Evening Times, Isaac Pursell Obituary, August 22, 1910. Ancestry.com.

¹⁸ Greenagel, Frank, <http://www.njchurchscape.com/glossary.html>, New Jersey Churchscape: Glossary of Architectural Terms.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Name of Property
Gloucester Co., NJ
County and State
Name of multiple listing (if applicable)

Section number 9 Page 1

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Obituary, Isaac Pursell. *Trenton Evening Times*, August, 1910. Clipping on file at MPC.

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Joan Patton [great-granddaughter of Isaac Pursell]. Interview by Nora Taylor. December, 2007.

Letter to congregation to raise funds for the manse. n.d. [ca.1903]. On file at MPC.

Memorial Presbyterian Church of Wenonah, New Jersey, 1948 History,: n.p. On file at MPC.

Photograph of Isaac Pursell. ca.1900. On file at MPC.

Session minute book, 1887-1903. On file at MPC.

Westfield Architects and Preservation Consultants. "Preservation Plan: Memorial Presbyterian Church." December 2012.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Memorial Presbyterian Church
Name of Property Gloucester Co., NJ
County and State
Name of multiple listing (if applicable)

Section number 10 Page 1

Verbal Boundary Description

The nominated property is a rectangular parcel shown by the broken line on the accompanying site map. The property extends to the curb line of East Mantua Avenue to the north and to the curb line of South Princeton Avenue to the east. to the south and west, the boudnary of the nominated parcel follows a line of convenience beginning at a point in the curb off South Princeton Avenue approximately 150 feet from the corner of East Mantua Avenue, and extending approximately 160 feet, parallel to the south elevation of the church, to the point where it intersects a line extending south from East Mantua Avenue, parallel to South Princeton Avenue. This parcel forms a portion of Block 62, Lot 3 of the Tax Map of Wenonah Borough in Gloucester County.

Boundary Justification Statement

The boundaries were drawn to include the church edifice, while excluding the rectory to the south of the sanctuary and the Sunday school building to the west, which is linked by a hyphen to the sanctuary.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church
Name of Property
Gloucester County, New Jersey
County and State
Name of multiple listing (if applicable)

Section number Photo Page 1

DESCRIPTION

Common to all Photographs

1. Memorial Presbyterian Church
2. Gloucester County, New Jersey
3. Photographs by Westfield Architects and Preservation Consultants
4. Photographic descriptions: Nora Taylor, Memorial Presbyterian Church, Church Historian

Photo 1 of 25: View of the north east elevation of Memorial Presbyterian Church at the corner of East Mantua and South Princeton Avenues

Photo 2 of 25: View of the north elevation on East Mantua Avenue with original weathervane on bell tower and mature trees

Photo 3 of 25: View of the east elevation on South Princeton Avenue with porte co-chere and shared driveway between manse and Memorial Presbyterian Church

Photo 4 of 25: View of porte co-chere from south elevation

Photo 5 of 25: View of east elevation stained glass windows in sanctuary

Photo 6 of 26: View of south elevation of original Sunday School rooms, pastor's study, and education building addition on left

Photo 7 of 25: View of south elevation pastor's study on right with hall leading to education building addition on left

Photo 8 of 25: View of north elevation on East Mantua Avenue, handicap ramp, and porch leading to education building addition on right

Photo 9 of 25: View of north elevation on East Mantua Avenue of open gable porch spanning the transition to the next section

Photo 10 of 25: View from East Mantua Avenue of the three story bell tower with flight of five stone steps and wrought iron railing

Photo 11 of 25: View of door beneath open gable porch featured in photo 9 of 25

Photo 12 of 25: View of the sanctuary of Memorial Presbyterian Church – The floor slopes downward from the north east corner to the south west corner.

Photo 13 of 25: View of large movable partition connecting the sanctuary with the adjacent Friendship Room

Photo 14 of 25: View of stained glass window on north side of sanctuary

Photo 15 of 25: View of vestibule doors on north east side of sanctuary

Photo 16 of 25: View of stained glass windows in sanctuary on east (left) and south (right) sides

Photo 17 of 25: View of door on north east side of sanctuary vestibule as shown in Photo 15 of 25

Photo 18 of 25: View of ceiling facing stained glass window on north side of sanctuary

Photo 19 of 25: View of center of sanctuary ceiling

Photo 20 of 25: View of Friendship Room doors leading to chapel on north side of church

Photo 21 of 25: View of stained glass windows on west wall of Friendship Room

Photo 22 of 25: View of large movable partition connecting Friendship Room and sanctuary

Photo 23 of 25: View of original light fixture in Friendship Room with etched glass and plaster of Paris mold

Photo 24 of 25: View from the north east vestibule of the exterior door

Photo 25 of 25: View of the attic and pulley system for the door between the sanctuary and the Friendship Room

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Memorial Presbyterian Church

Name of Property

Gloucester County, New Jersey

County and State

Name of multiple listing (if applicable)

Section number Photo Page 2

Historic Photographs

Common to all Photographs

1. Memorial Presbyterian Church Archives
2. Photographic descriptions: Nora Taylor, Memorial Presbyterian Church, Church Historian

Historic Photo 1 of 5: Isaac Newton Pursell, Architect, Memorial Presbyterian Church, Wenonah, New Jersey

Historic Photo 2 of 5: Thomas Whitney Synnott

Historic Photo 3 of 5: Memorial Presbyterian Church, prior to 1960

Historic Photo 4 of 5: Memorial Presbyterian Church, early photograph showing newly planted trees

Historic Photo 5 of 5: Memorial Presbyterian Church, July, 1945

Supplemental Photographs

Supplemental Photos 1 and 2 of 6: Isaac Pursell grave, Wenonah Cemetery, Wenonah, Gloucester County, New Jersey

Supplemental Photos 3 and 4 of 6: North elevation pointed arch stained glass window, exterior and interior views

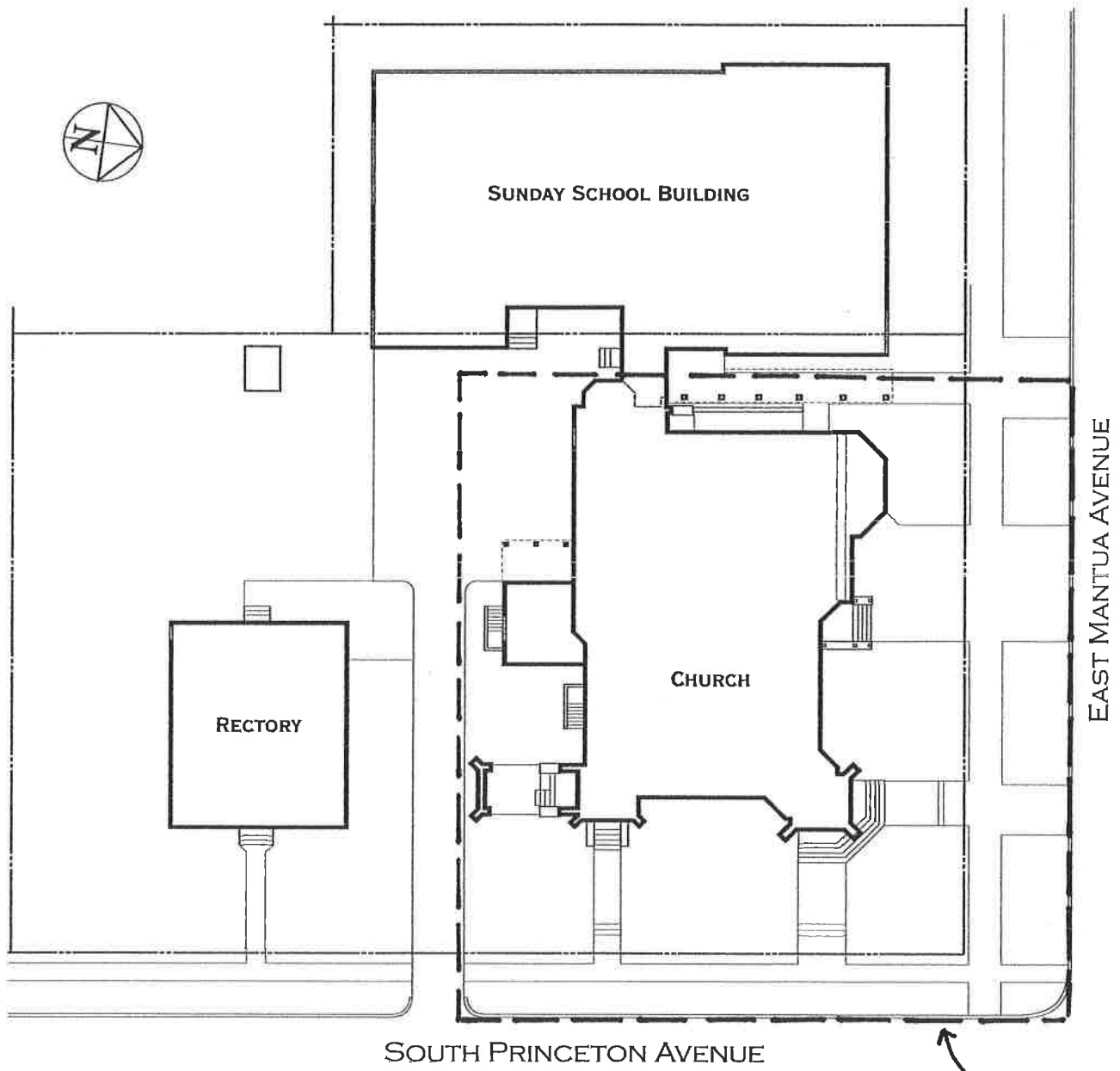
Supplemental Photos 5 and 6 of 6: Steel structure replacement on window ventilators in Sanctuary



Address 202 E Mantua Ave
Wenonah, NJ 08090

Memorial Presbyterian Church
Gloucester County, New Jersey



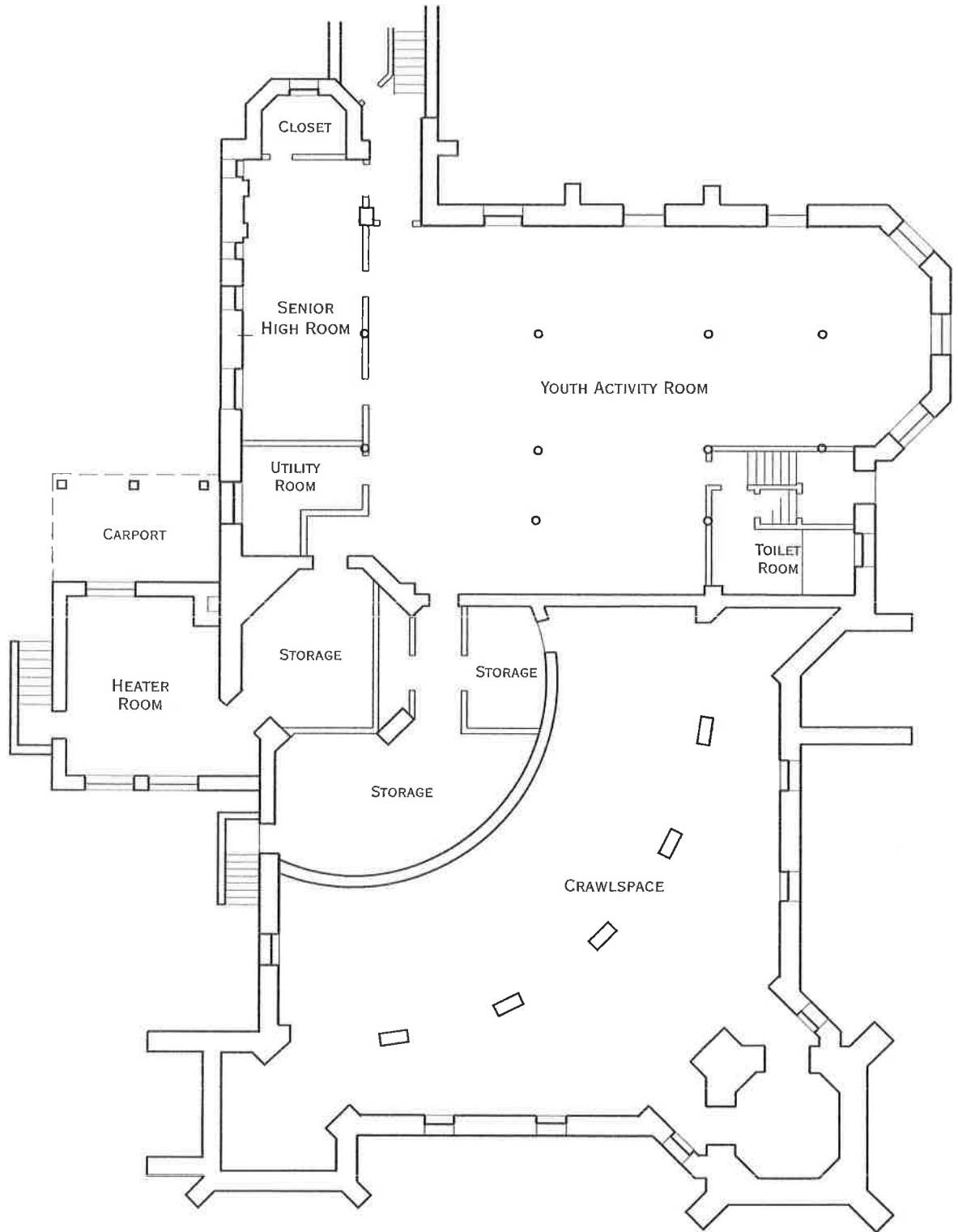


Site Plan Diagram



boundary of nominated parcel

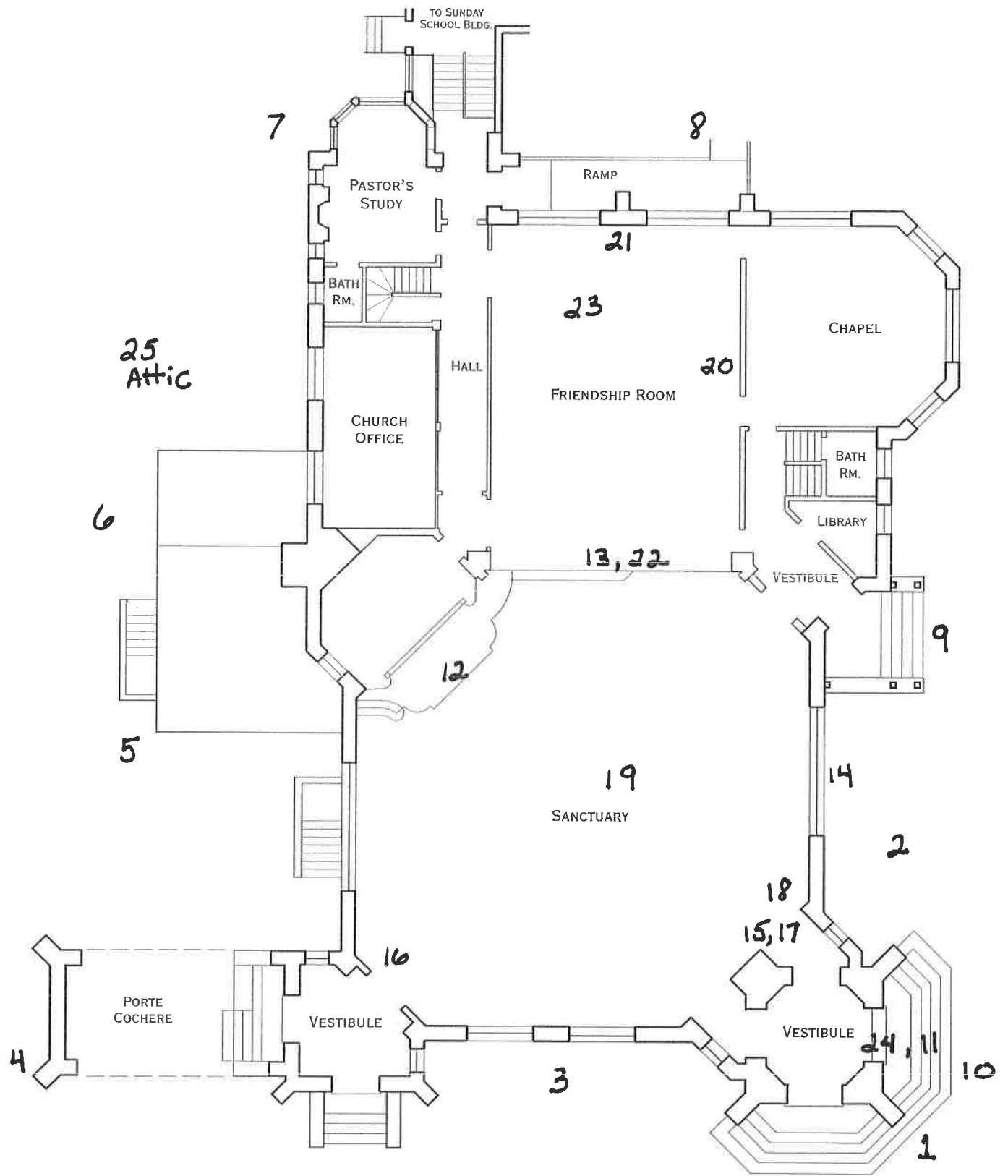
Memorial Presbyterian Church
 202 East Mantua Avenue
 Wenonah, NJ
 Gloucester Co., NJ



Basement Plan Diagram



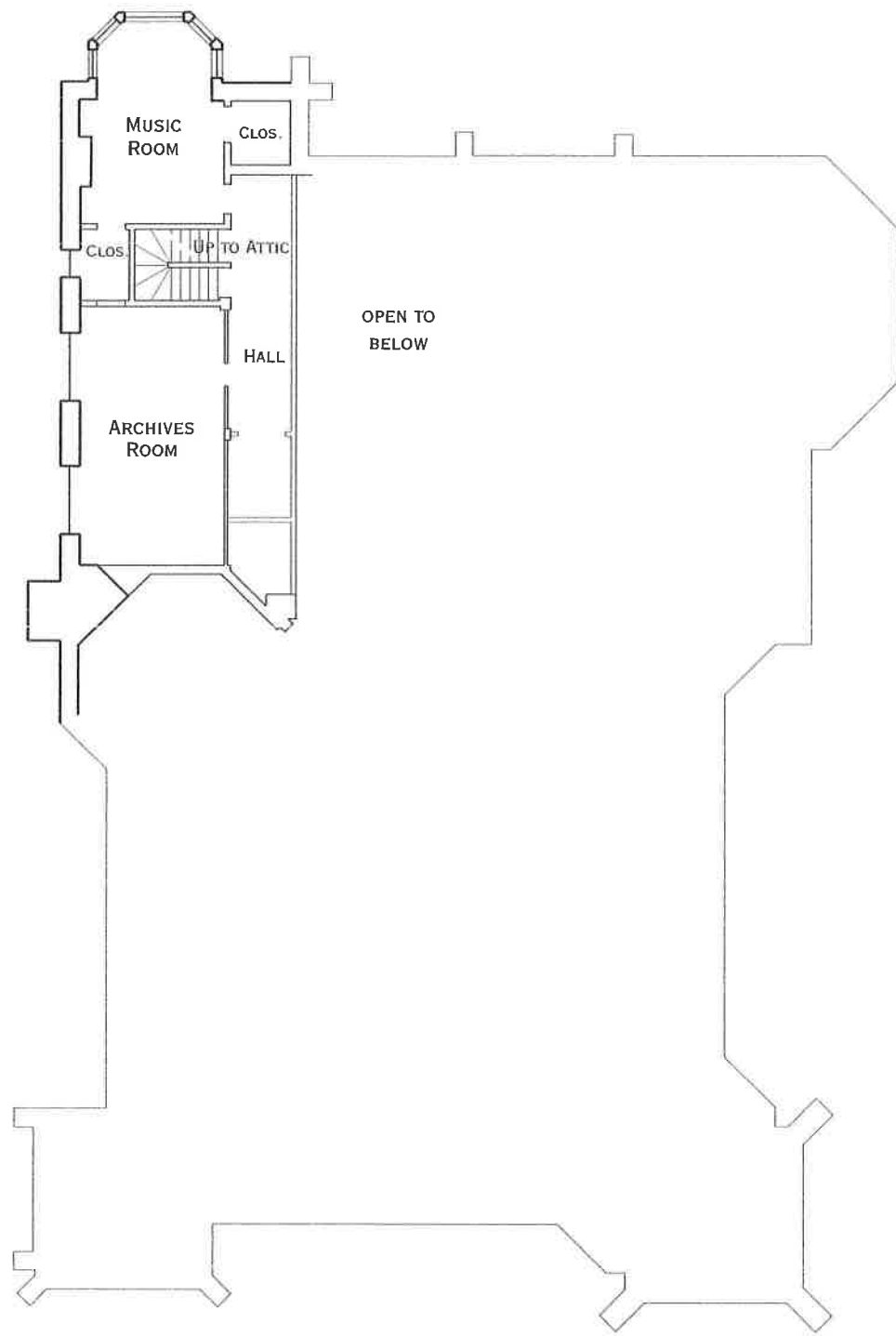
Memorial Presbyterian Church
 202 East Mantua Avenue
 Wenonah, NJ
 Gloucester Co., NJ



First Floor Plan Diagram



Memorial Presbyterian Church
 202 East Mantua Avenue
 Wenonah, NJ
 Gloucester Co., NJ



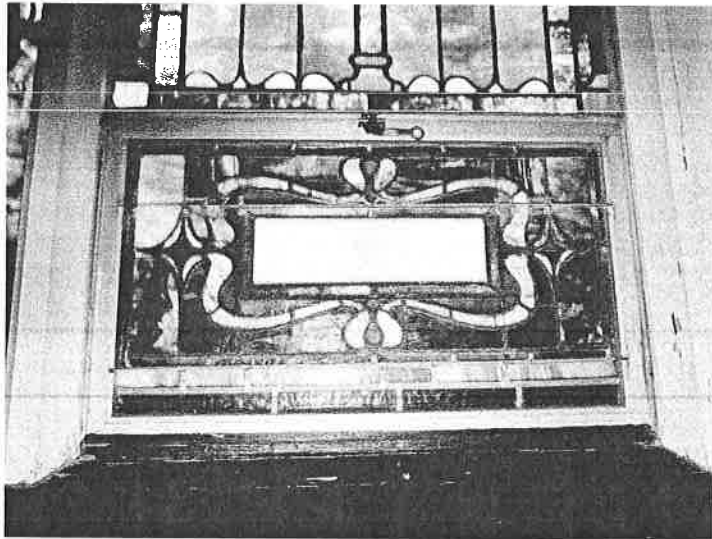
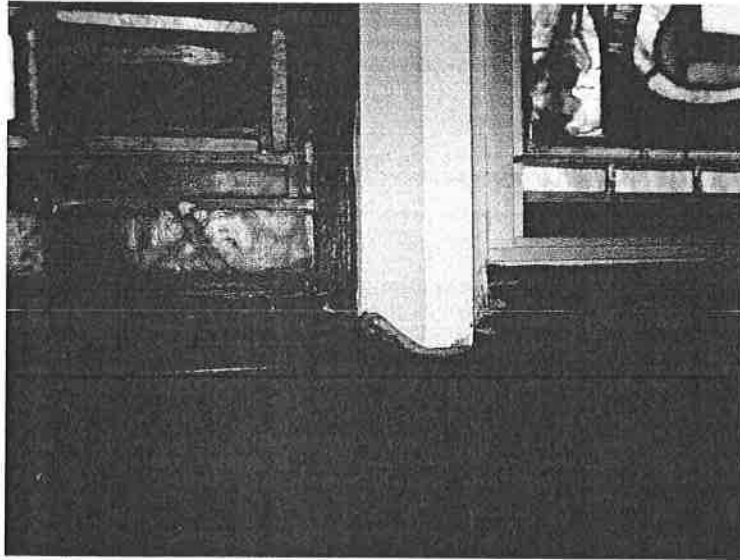
Second Floor Plan Diagram



Memorial Presbyterian Church
 202 East Mantua Avenue
 Wenonah, NJ
 Gloucester Co., NJ



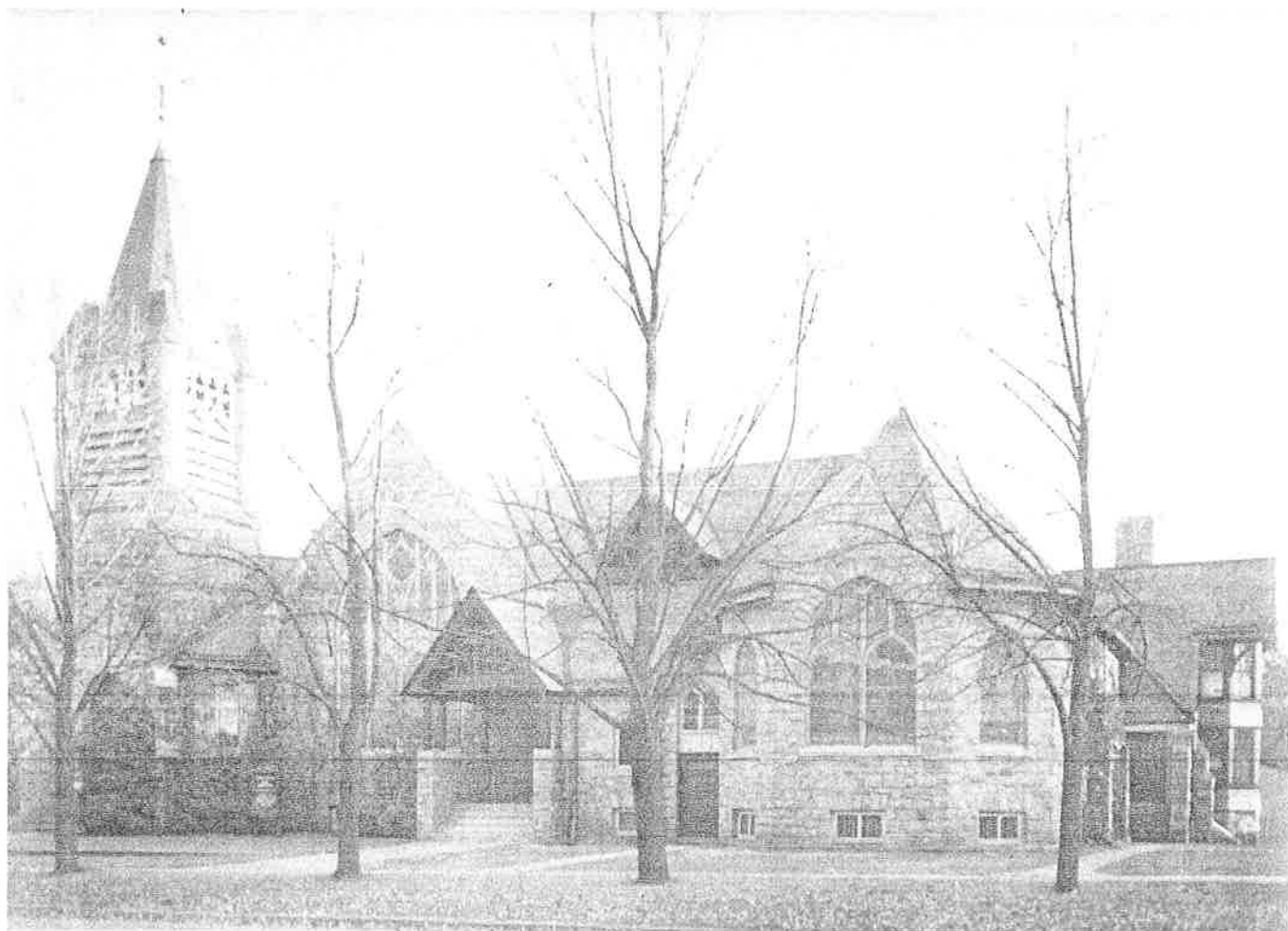
Historic Photo 1 Of 5
Isaac Newton Pursell
Architect
Memorial Presbyterian Church
202 East Mantua Avenue
Wenonah
Gloucester County, New Jersey



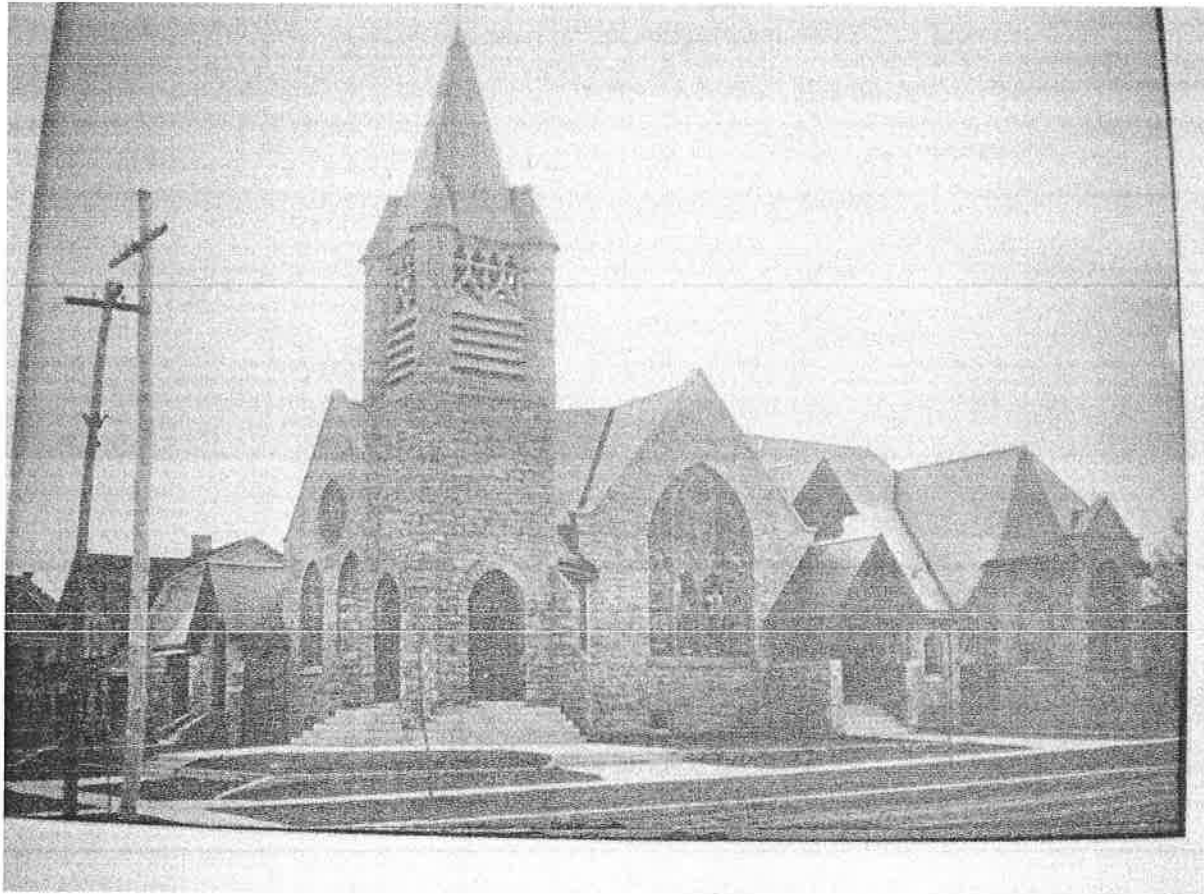
Supplemental Photos 5 and 6 of 6
Memorial Presbyterian Church
202 East Mantua Avenue
Wenonah
Gloucester County, New Jersey



Historic Photo 2 of 5
Thomas Whitney Synnott
Wenonah
Gloucester County, New Jersey



**Historic Photo 3 of 5
Memorial Presbyterian Church
202 East Mantua Avenue
Borough of Wenonah
Gloucester County, New Jersey**



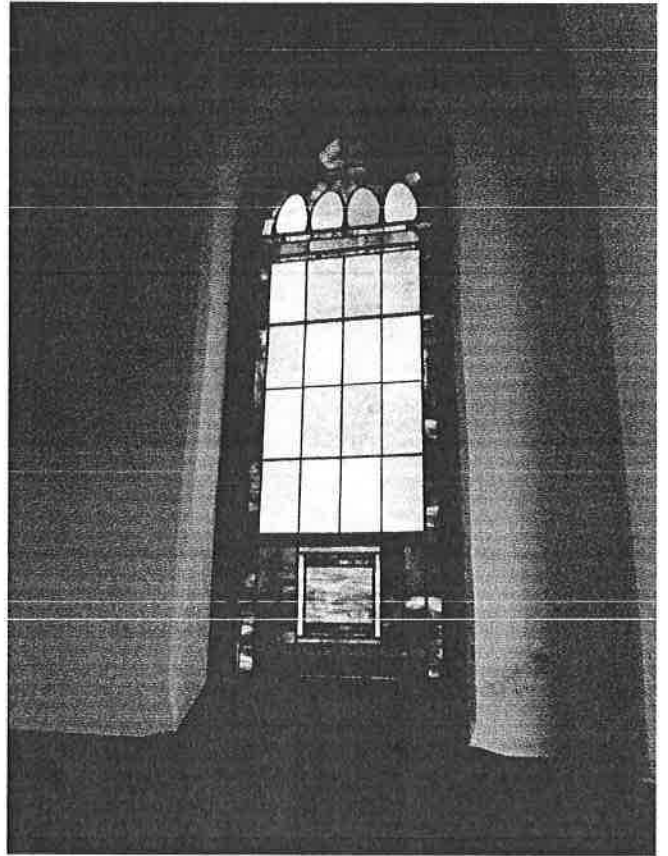
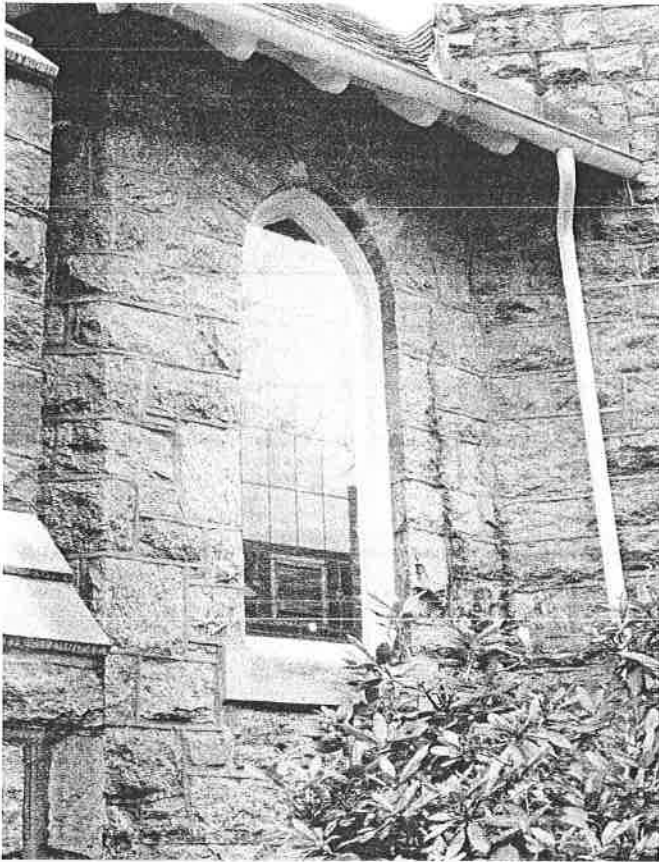
Historic Photo 4 Of 5
Memorial Presbyterian Church
202 East Mantua Avenue
Wenonah
Gloucester County, New Jersey



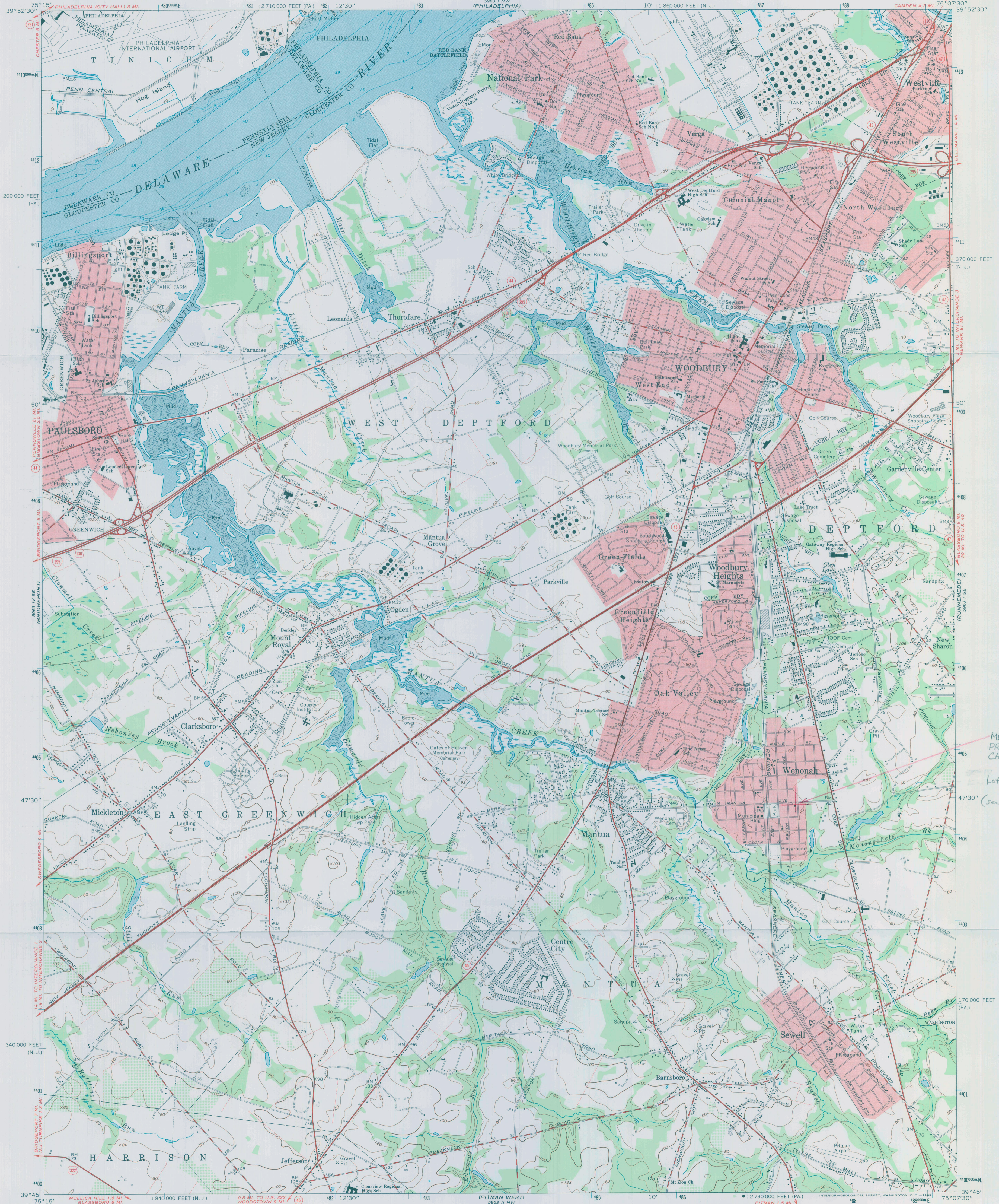
Historic Photo 5 of 5
Memorial Presbyterian Church
202 East Mantua Avenue
Wenonah
Gloucester County, New Jersey
July, 1945



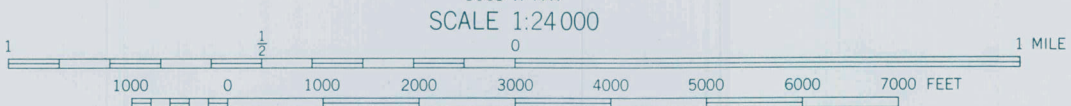
Supplemental Photos 1 and 2 of 6
Isaac Pursell Gravesite
Wenonah Cemetery
Gloucester County, New Jersey



Supplemental Photos 3 and 4 Of 6
Memorial Church
202 East Mantua Avenue
Wenonah
Gloucester County, New Jersey



Mapped by the U. S. Coast & Geodetic Survey
Edited and published by the Geological Survey
Control by USGS, USC&GS, USCE, and New Jersey Geodetic Survey
Planimetry by photogrammetric methods from aerial photographs
taken 1946. Topography by planetable surveys 1946. Revised from
aerial photographs taken 1965. Field checked 1967
Selected hydrographic data compiled from USC&GS Charts 280 and
295 (1967). This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grids based on New Jersey coordinate system, and
Pennsylvania coordinate system, south zone
1000 meter Universal Transverse Mercator grid ticks,
zone 18, shown in blue
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked
Red tint indicates areas in which only landmark buildings are shown



CONTOUR INTERVAL 20 FEET
DOTTED LINES REPRESENT 10-FOOT CONTOURS
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 5.7 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U. S. Route
	State Route

WOODBURY, N. J.—PA.
SW/4 PHILADELPHIA 15' QUADRANGLE
N3945—W7507.5/7.5

1967
AMS 5963 1 SW—SERIES V822

108





















MEMORIAL
PRESBYTERIAN CHURCH

WELCOME
REV. KEITH REED PASTOR

SUNDAY SCHOOL 9:30

CHURCH 11:00

NURSERY AVAILABLE







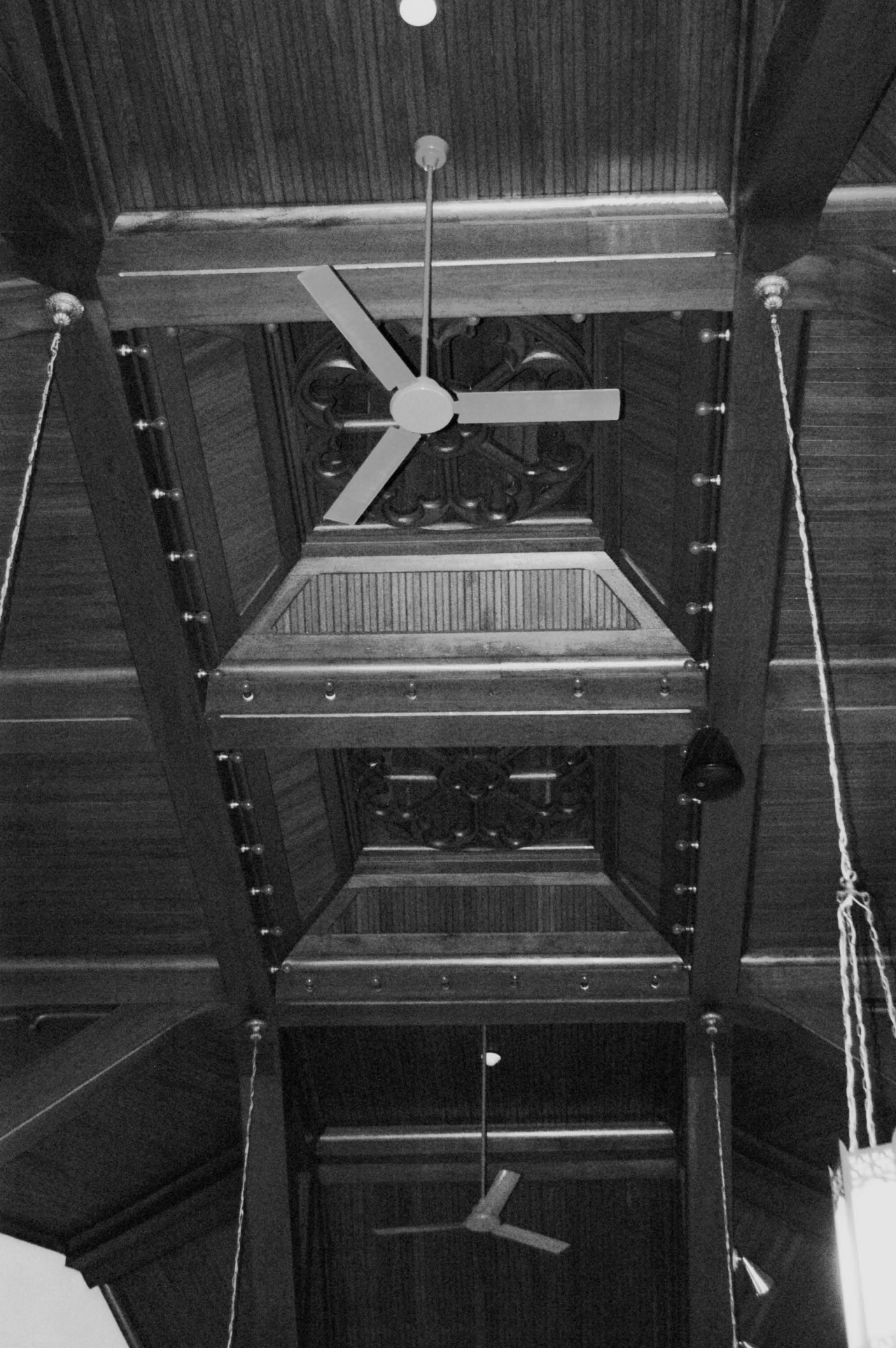
















PRESBYTERIAN CHURCH
(USA)

EXIT









Corson's
Black Wool Batts

Corson's
Wool Batts Black Wool Batts

Corson's
Black Wool Batts

Corson's
Wool Batts Black Wool Batts

Corson's
Wool Batts

Batts

G. & W. H. CORSON, INC.
PLYMOUTH MEETING, PA.

FULL TUCK 80" x 20"
100 LB BATTLE PER CASE
100 CASES PER CAR
100 CASES PER CAR

FULL TUCK 80" x 20"
100 LB BATTLE PER CASE
100 CASES PER CAR

FULL TUCK 80" x 20"
100 LB BATTLE PER CASE
100 CASES PER CAR