

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 Beth-Juda Hebrew Temple of Worship and Morris and Rebecca Green Annex

other names/site number Beth Judah Temple, Beth Juda Temple, Beth Judah Synagogue

2. Location

street & number 3912 Pacific Avenue ☐ not for publication

city or town Wildwood City ☐ vicinity

state New Jersey code NJ County Cape May zip code 08260

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

Date

Deputy SHPO, Assistant Commissioner for Community Investment & Economic Revitalization

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

Signature of the Keeper

Date of Action

☐ 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:) _____

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	

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 19th and 20th Century Revivals

Other: Byzantine Revival

Modern Movement

Other: Modern

Materials

(Enter categories from instructions)

foundation	Concrete Block
walls	Concrete Block
	Brick
roof	Asphalt Roll
other	Stained Glass

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity. Use 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

(Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations. Follow with at least one paragraph for each area of significance. Use as many continuation sheets as needed.)

9. Major Bibliographical References

Bibliography

(cite the books, articles, and other sources used in preparing this form on 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)

Ethnic Heritage: Jewish

Architecture

Period of Significance

1929-1964

Significant Dates

1929

1964

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

1929 Architect: Lynn Hahn Boyer, Sr.

1964 Architects: Alfred Polingher and Rubin Levin

1964 Contractor: John W. Hand, Jr.

Primary location of additional data

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

Name of repository: Beth Judah Temple

**Beth-Juda Hebrew Temple of Worship
and Morris and Rebecca Green Annex**

Name of Property

Cape May County, New Jersey

County and State

10. Geographical Data

Acreage of property Less than one acre

Latitude / Longitude Coordinates

(Note to Preparers: NJ HPO will complete this portion of the Registration Form for all Preparers, based on the coordinates derived from the Site Map or District Map that HPO produces.)

1. Lat. 38.987448 Long. -74.817021
2. Lat. Long.
3. Lat. Long.
4. Lat. Long.
5. Lat. Long.

(NJ HPO will place additional coordinates, if needed, on a continuation sheet for Section 10.)

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet for Section 10.)

Boundary Justification Statement

(Explain, on the section sheet following the Verbal Boundary Description, how the chosen boundaries meet the requirements for boundary selection and are the most appropriate boundaries for the nominated property or district.)

11. Form Prepared By

name/title Sheila Koehler, Preservation Specialist

organization Westfield Architects & Preservation Consultants date December 11, 2024

street & number 425 White Horse Pike telephone 856-547-0465

city or town Haddon Heights state NJ zip code 08035

Additional Documentation

(Submit the additional items with the completed form that are outlined in the "Standard Order of Presentation" that NJ HPO provides. Each page must contain the name of the nominated property or district, and the State and the county in which the property or district is located. Consult with NJ HPO if you have questions.)

Property Owner

(Either provide the name and address of the property owner here or provide the information separately to NJ HPO. Check with NJ HPO for other requirements. All owners' names and addresses must be provided, including public and non-profit owners, but their presence on the form, itself, is not required).

name Beth Judah Temple

street & number 3912 Pacific Avenue telephone 609-522-7541

city or town Wildwood state NJ zip code 08260

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. The proper completion of this form and the related requirements 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.

Direct questions regarding the proper completion of this form or questions about related matters to the Registration Section, New Jersey Historic Preservation Office, Mail code 501-04B, PO Box 420, Trenton, NJ 08625-0420.

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Summary Description

The Beth-Juda Hebrew Temple of Worship and Morris and Rebecca Green Annex, commonly called Beth Judah Temple, consists of two sections. The first section is a symmetrical, two-story, three-bay, brick-faced, concrete block building with a flat roof built in 1929. The vernacular original building was designed around one variation of a common synagogue plan that evolved in the nineteenth and twentieth centuries. The plan includes a sanctuary, two vestibules, and two anterooms. On the exterior, it reflects the influences of the Byzantine Revival style in its use of brick and round arches and the Egyptian Revival style in its incorporation of stylized Egyptian columns on the façade. The 1964 Morris and Rebecca Green Annex, constructed as a social hall/religious school addition to the temple, was built in the Modern style, which is expressed in its use of geometric shapes and modern materials including raked and smooth bricks, concrete block, aluminum, and glass without additional decoration except for a menorah incorporated into the façade through the use of contrasting white brick recessed in columns with metal-clad uplights at the bottom.¹ On the interior, the annex houses a large social hall and the main entrance lobby, along with other facilities on the first floor, and three classrooms and two offices on the second floor. The building is located on a rectangular corner lot in Wildwood, New Jersey. The temple and annex together occupy the entire lot except for narrow strips of gravel and grass along the east and north sides of the building respectively. The west and south sides are bounded by sidewalks. The neighborhood is a mix of commercial and residential buildings. The building is in good condition and both sections retain their integrity to their period of significance, 1929-1964, and closely reflect their original appearances, with no significant alterations other than the replacement of a failed parapet on the façade of the temple and several exterior doors that deteriorated due to the marine environment.

Site

Beth Judah Temple faces Pacific Avenue on the northeast side of the intersection with East Spencer Avenue in Wildwood (Photograph 001). The building is located near the center of the island, two and one-half blocks from the beach to the southeast and is surrounded by one- and two-story commercial and residential buildings. The building abuts the sidewalk on the south and west sides of the flat, rectangular lot; the north boundary of the nominated property is four feet north of the building, the east boundary is three feet east of the building. A vinyl fence runs from the northwest corner of the building to the north property line. The strip of grass lawn along the north side of the building is accessible from two doors in the north wall and from the adjacent lot, which is also owned by the temple. The temple has limited parking on a grassy strip on the north side of the adjacent lot's driveway.

Exterior

Beth Judah Temple consists of two sections: the 1929 temple and the 1964 Morris and Rebecca Green Annex (Photograph 002), constructed as an addition to the original building. The 1929 temple is a double-height one-story building of orange-red raked brick on concrete block with its original entrance on the south elevation. Its flat roof, covered with roll roofing, is hidden behind brick parapets on the south and west sides. The southern half of the annex is two stories high and roughly the same overall height as the temple, while the northern half is

¹ Classes of religious instruction taught at synagogues, usually once or twice a week, are often referred to as Hebrew School or Sunday School, depending on the congregation and nature of the classes. Both terms were used to refer to the classes offered through Beth Judah at various times through the twentieth century.

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one story. It is constructed of concrete block covered with white and brown brick and also features flat roofs clad in roll roofing. The addition is connected to the east side of the temple, and its façade aligns with the front edge of the stairs at the 1929 entrance.

South Elevation

The façade of the temple is a symmetrical, three-bay, two-story elevation of brick laid in running bond over concrete block (Photograph 003). The elaborate center bay is recessed between matching outer bays. The original main entrance is centered in this bay, surrounded by stained glass windows within a large, rounded arch under a four-step corbeled brick cornice. The two door leaves, replaced in 1992, each contain three upper and three lower raised panels with a decorative raised panel pattern in between; the tops of the upper panels are angled to create the appearance of a soft arch across the tops of the two doors. The doors are set beneath a stained glass transom with "Beth Juda" in Hebrew worked into the glass.

The entrance is flanked by a pair of pilasters and two rectangular stained-glass windows. The sandstone pilasters are unique, stylized Egyptian/Composite column designs with plain plinths and capitals composed of palm leaves under volutes with a central anthemion boss and a slightly curved abacus above, topped by an inverted lotus flower sitting on a plain base with an astragal (Photograph 004). A small metal scone with a bell-shaped top and foliate and geometric grillwork is mounted on each pilaster. Both windows have projecting brick sills, wood frames, and a rounded arch worked into the stained glass design. The west window features a center stained-glass medallion of a menorah, while the east window has a medallion of a torah scroll. The windows frames are covered with aluminum, while plexiglass has been installed over the stained glass. The windows are in turn flanked by half pilasters of the same design as those between the doors and windows.

A soldier course of brick runs across the tops of the windows and door, separating them from a tripartite stained glass window that forms a semi-circle, known as a Diocletian window, above. The tripartite window opening is set within a rounded brick arch with a projecting brick sill. The central panel, which is separated from the outer two sections by wide brick mullions, contains stained glass with a central medallion depicting a Star of David with an onion-domed eastern European castle depicted inside the star. The outer windows of the tripartite window have simple stained glass and conform to the curve of the arch. A wide concrete stoop surrounded by three, three-sided concrete steps stretches across the center bay; the lower two steps extend slightly across the outer bays as well. Pipe rails have been installed on the steps on either side of the entrance doors.

The two outer bays are brick with a water table consisting of two rowlock courses stepping out from the main wall to the wider base of the wall and brick pilasters with two stacked soldier courses near the top, several rows beneath caps of a header course set at a 45 degree downward angle. The brick at the upper five feet of the southwest corner forms a chamfer detail. The matching southeast corner is covered by the intersection with the addition. A date stone low on the southwest corner reads "5689/1929," which is the construction date in both the Hebrew and Gregorian calendars, with a Star of David in between. Two plaques, one on each pilaster, celebrate the 100th anniversary of the congregation, while a sign box on the west side provides temple and service information.

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Above the brick wall, there was originally a gabled brick parapet, visually supported by the brick pilasters, containing a sandstone block carved with the words "Beth-Juda Temple." The parapet was removed c.1964 and replaced with a rectangular stuccoed parapet. The Beth-Juda Temple stone was reset within the new parapet.

The 1964 Morris and Rebecca Green Annex replaced a nineteenth-century frame building with a 1929 brick addition on the front that previously served as the temple's social hall (Historic Photograph 01). The façade of the annex comprises two parts (Photograph 005). The western quarter of the elevation is the current main entrance to the sanctuary and social hall. An entrance porch is incorporated into the façade by recessing the gold-colored aluminum and glass main entrance from the face of the elevation. The porch has a concrete floor and the upper floor over the porch area is supported by a gold aluminum post at the southwest corner. The entrance wall contains two sets of full glass doors surrounded by glass panels. The wall at the second floor level is smooth speckled white brick with raked brown brick at the southwest corner and four sets of five stacked, horizontal aluminum windows. The raking on the brown brick is horizontal, rather than vertical as it is on the 1929 brick. Gold aluminum letters applied to the wall above the entrance porch read "Beth Judah Temple/Morris and Rebecca Green Annex." The remainder of the annex façade is brown brick with a menorah, or more specifically a hanukiah, designed into it. Nine recessed vertical slots filled with the same white brick as is used over the entrance range in height from shortest at the outer ends to the tallest in the center. Each has an upright with a light brown rectangular cover at the bottom of the slot. The uprights can be lit individually, so that each night of Hanukkah can be marked by the correct number of lit "candles." A limestone belt course projects from the wall beneath the slots. Beneath the belt course, a series of thinner recessed slots line up with the candle slots above. A date stone at the lower southeast corner reads "1964" with a Star of David. The flat roof of the addition is hidden behind the brick parapet, which is continuous with the rest of the wall.

West Elevation

The west elevation is the west side of the 1929 sanctuary (Photograph 006). The wall is orange-red brick with a brick water table consisting of two stepped courses of rowlocks and a flush soldier course banded by rowlock courses near the top of the wall. The asymmetrical elevation has five bays. There are five brick pilasters decorated with two stacked courses of soldier bricks near the top, just below caps of rowlock bricks laid on a projecting forty-five degree downward angle. The pilasters are located on the east side of each of the bays. Each of the three center bays contains a single, large, round-arched stained-glass window with a projecting brick sill and a brick arch surround. Smaller, rectangular stained-glass windows are located in the south bay at the first floor level and the north and south bays at the second floor level. Each has a projecting brick sill and brick rowlock flat arch. A round arch is designed into the stained glass of each of the rectangular windows. Protective plexiglass and aluminum were installed over the windows and trim in the 1980s. The plexiglass was replaced in 2023. Finally, a c.1964 flush metal replacement door with a stained glass transom is located in the north bay. The opening has a brick rowlock sill and a soldier course flat arch with stretchers stacked along the jambs.

North Elevation

The north elevation is composed of the north sides of the original 1929 sanctuary and the 1964 social hall addition (Photograph 007). The sanctuary's rear elevation is constructed with a lower-quality, lighter brick in the tan-orange range, dotted with dark red bricks and red and tan "striped" bricks laid in running bond. The wall is pierced by two windows and a door at the raised basement level and three windows at the sanctuary level. At

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the basement level, two one-over-one windows with wood ovolo/cavetto trim, and each with pane covered with plywood, flank a two-panel door. The doors and windows each have soldier-course flat arch lintels. These three openings are offset to the east from center, providing light and access to the boiler room under the sanctuary's bimah, or stage. The windows at the sanctuary level are rectangular stained glass windows with round arches incorporated into the design, soldier-course flat arch lintels, and projecting brick sills. The windows are covered with plexiglass and the trim with aluminum. At the roof level, the metal clad cornice is shaped to allow rainwater drainage from the roof into two PVC downspouts that meet near the basement level and run down and along the ground to the street. Various utility elements are mounted on the western section of the wall. The elevation is capped by a tall, stuccoed interior end chimney.

The north wall of the 1964 addition, attached to the east side of the 1929 sanctuary, is a mostly one-story elevation of concrete block. The long elevation features two flush metal doors, the west one with a viewing panel, and two, two-light stacked aluminum windows with projecting concrete sills in between. The top of a stair tower extends up above the one-story level over the east door. This flat-roofed, raised section features a third two-light awning window. The north wall of the two-story section of the addition, which is not visible from the ground because it is set back half the depth of the annex, is the only frame section of wall in the building. It is clad with vinyl siding and features one six-panel metal replacement door and two one-over-one windows. The south, west, and east sides of the stair tower are clad in vinyl siding as well. A second six-panel metal replacement door is located in the south wall of the stair tower, accessible from the one-story roof of the addition.

East Elevation

The east elevation is the east wall of the 1964 addition (Photograph 008). The front section of the elevation is two stories high, while the rear is one story. The walls are concrete block, except at the south end, where the brown, horizontally-raked brick from the south elevation wraps around the corner to a depth of about forty inches. Both roofs are flat parapets. At the first floor level, seven tall, rectangular stained glass windows with hoppers at the bottom end span across most of the elevation. A pair of flush metal doors is located at the north end of the elevation. At the second floor level, four sets of four stacked horizontal aluminum windows are located in the two-story section. A portion of the upper east wall of the 1929 section is also exposed above the roof of the one-story section of the addition. This section of wall, although presumably brick, has been covered with vinyl siding.

Interior

The 1964 addition was sensitively designed to match the temple in height on the exterior, while containing two levels with the facilities needed for the temple and social hall functions on the interior. The lobby in the addition is the main entrance and building circulation moves outward and upward from that space. It connects with the vestibule leading to the sanctuary, the restrooms and coatroom, the social hall, and the second floor. The two sections share a heating system, and the addition contains the service spaces needed for the building's functions, including the kitchen and first and second floor restrooms.

Cellar

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A partial cellar is located beneath the bimah, or stage, at the north end of the sanctuary. This space is accessible from a two-panel door in the north exterior wall, as well as an access door in the west wall leading to Room 103. The floor in the center of this space is lowered to accommodate the boiler. The floor at both levels and the walls of the boiler pit are all concrete, except near the north door at grade, where there is a section of wood flooring. The walls above grade are concrete block, except on the south wall where there is an access opening to the area under the front of the bimah and the crawl space under the sanctuary. Two one-over-one windows are located on either side of the door in the north wall. There is also a doorway in the east wall that was blocked in when the addition was constructed. The ceiling is plaster.

First Floor

The first floor of Beth Judah includes the 1929 temple and its 1964 addition. The sanctuary, with its raised bimah, is located in the 1929 section, surrounded by the original vestibule on its south side, a second vestibule in the northwest corner, and two rooms on either side of the bimah. The west room is used for storage of religious items and the east room was originally used as a dressing room for the rabbi, but is now primarily used for storage and passage into the kitchen located in the addition. The first floor of the 1964 addition has two sections. The western section of the first floor consists of the main lobby for the complex and necessary accessory spaces, including open stairs to the second floor, the coat room, restrooms, and a small gift shop, as well as the kitchen. The eastern section consists of the social hall with its stage, two storage areas, and a second stair for access to the second floor and roof of the addition.

Room 101 Vestibule

The vestibule of the 1929 section, which runs across the width of the south end of the sanctuary, was the original main entrance to the temple (Photograph 009). The floor is carpeted, the walls are plaster with a sand float finish above wood paneled wainscoting, and the ceiling is plaster with a roughcast finish. Memorial plaques line the north and south walls toward the east end of the space. The room is lit by three candelabra-type chandeliers, which likely date to 1992. The original main entrance on the south wall features a pair of wood paneled doors, replaced in 1992, beneath a stained glass transom (Photograph 010). A pair of rectangular stained glass windows, both with round arches designed into the stained glass, flank the main entrance. The quarter-turn staircase to the balcony, located in the southwest corner of the space, features square balusters and newel posts. The newel at the bottom of the stairs incorporates the Star of David in its design. A stained glass window at the north end of the west wall, partially obscured by the upper run of the staircase, also features a round-arch design. The north wall contains the entrance to the sanctuary. The pair of doors leading into the sanctuary is finished with vertical boards; the opening is surrounded by molded trim. A decorative piece added over the door reads in English "This is the gate of the Lord/The righteous may enter into it" under a Star of David. A second panel added to the lintel trim reads in Hebrew "Know before whom you stand." Near the east end of the wall, a recessed cabinet with a glass door holds the shovel used in the groundbreaking ceremony for the building in 1929. Finally, a pair of flush metal doors were added in the west wall in 1964 for access to the addition.

Room 102 Sanctuary

The sanctuary is a large, double-height room in the 1929 section (Photographs 011 and 012). The room is oriented north-south, with a raised bimah, or stage at the north end and the main entrance from the original vestibule (Room 101) at the south end with fixed seating on either side of a central aisle. The floor is carpeted in

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the aisles and exposed tongue-and-groove wood flooring under the seating. The walls are sand float plaster above tall wainscoting with recessed panels. The wainscoting is interrupted in the center of the south wall by the main entrance, which features a pair of vertical-board wood doors with molded trim. A second door is set into the wainscoting at the west end of the north wall, leading to the west vestibule. Prior to the construction of the addition, there was another door, located at the north end of the east wall that gave access from the sanctuary to the previous social hall building via a small alley. That door was removed, and the wainscoting was modified with new paneling at that location. Above the wainscoting, there are three large, round-arched stained glass windows on the east and west walls. The windows on the west wall were closed in when the 1964 addition was built. The stained glass windows were retained and were modified to permit access to their original exterior side. Memorial plaques have been installed on the south wall and along the south ends of the east and west walls. Each plaque has lights that can be lit on the anniversary of the death of the person memorialized on the plaque. This is in keeping with the Jewish custom of lighting a yahrzeit candle for the deceased. The ceiling is flat plaster; the wall/ceiling joints along the east and west walls are rounded, however.

The bimah, at the center of the north wall, is recessed with a rounded-arch ceiling and slight recesses in its east and west walls. Each side wall contains a single-panel door, leading to Rooms 104 and 105. The arch is finished with plain molding on the north wall of the sanctuary. The ark, which contains the torah scrolls, stands at the rear of the bimah, behind a reading table where the torah scrolls are laid out for readings. The ark has a classical design employing square reeded columns supporting the canopy, which is a roof structure featuring a form of entablature incorporating a rounded-arch frieze. The frieze features a pair of Lions of Judah flanking a pair of tablets inscribed with the ten commandments in Hebrew. The tablets are surmounted by a crown, and the words "Know before whom you stand" are inscribed in Hebrew along the top of the arch curve. A light known as the eternal light, or ner tamid, hangs from the ceiling in front of the ark. This fixture was replaced sometime after the mid-1990s. The bimah also projects into the room. A pair of menorahs stand at the front corners of the bimah. Carpeted steps lead down from either side of the bimah along the north wall. Wrought iron handrails have been installed on the north wall along the steps. The front wall of the bimah is finished with recessed panels similar to the wainscoting. A lectern, or pulpit, is located on the floor between the bimah and the congregation.

The fixed seating in the sanctuary has metal frames, wood armrests and seatbacks, and wood end caps. The endcaps feature the Star of David. The original lighting, including eight wall sconces and seven hanging ceiling fixtures remain in place; five hang over the main space and two over the balcony (Photographs 013 and 014). Both types of fixtures have brass or bronze frames backed by pearlescent white glass and topped by rows of fleur-de-lis. The sconces have three sides, while the hanging fixtures are octagonal. The hanging fixtures also feature Star of David designs at the bottom of each side backed by delicate blue and white pearlescent glass, as well as acorns hanging from the bottom of the fixture and from the ceiling medallion, or canopy, above. The fixtures hang from chains with decorative elements at the midpoint of each chain. To provide additional light, a metal ring with additional lightbulbs is affixed to the center hanging fixture. Track lighting in the sanctuary and recessed lighting in the arch over the bimah also provide additional light.

The balcony features a landing at the top of the stairs, one row of fixed seating at the same floor level, and four additional tiers of fixed seating (Photograph 015). The flooring of the landing, and the aisles of the tiers are

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carpeted, while the flooring beneath the seats is exposed tongue-and-groove wood flooring. The tiers are surrounded on the west and south sides by the same type of balustrade and railing as is found on the stairs. The top tier is inset from the wall, due to the south elevation windows behind it. The fixed seating has a metal frame with metal end caps, wood arm rests and seatbacks, and padded seats (Photograph 016). The end caps are embossed with round-edged rectangles and the letter P. (The balcony seating was reportedly reused from another building.) The half wall on the front of the balcony has recessed panels. In addition to the Diocletian window behind the balcony seating, there are two rectangular stained glass windows in the east and west walls. The east window, likely altered to its current double-hung sash configuration, now abuts the addition and does not admit exterior light. The stained glass image of a castle in the Diocletian window is visible from the balcony (Photograph 017). The ceiling is rounded along the north and south edges. Two of the seven Star of David light fixtures hang over the balcony.

Room 103 West Vestibule

The west vestibule is a small space with a 3" wide tongue-and-groove wood floor, baseboard with a cyma reversa/torus cap molding, two wood steps up to the sanctuary floor, and sand float plaster walls and ceiling (Photograph 018). A c.1964 replacement flush metal door with flat metal trim and a small stock wood molding is located under a stained glass transom featuring a menorah design in the north end of the west wall. A second small wood access door in the east wall with a single recessed panel leads to the cellar. Access to the sanctuary is via a single-panel wood door in the south wall at the top of the steps.

Room 104 Storage Room

The storage room, which is accessible from the west side of the bimah, has a carpeted floor, a wood baseboard with a simple molded cap, and sand float plaster walls and ceiling. The headroom for the west vestibule (Room 103) and its steps up to the sanctuary is carved out of this room, creating a large platform in the southwest corner. In addition to the single-recessed-panel door in the east wall leading to the bimah, there are two stained glass windows with quirked cavetto trim and squared stools and aprons. Platform shelves installed on top of the large corner platform hold ritual items. Access to the attic space above the room is via a hatch above these shelves.

Room 105 Storage Room/Room 105A Closet

Room 105 serves as a storage room and as a connector between the sanctuary and the kitchen. The floor is carpeted, and the baseboard, walls, and ceiling are similar to Room 104. A single-recessed-panel door is located in the west wall, while a flush metal door with a viewing panel and flat trim is located in the east wall. The east wall door and stairs date to the 1964 construction of the addition. A stained glass window with quirked cavetto trim and squared apron and stool is set in the north wall. In the same way that headroom was carved out of Room 104 for the west vestibule, a smaller, lower platform was created in the southeast corner of this room to provide headroom for an entrance to the cellar beneath from the old social hall building. This platform corresponds to the location of the blocked doorway in the cellar beneath this room. The platform is finished with wood flooring on top and plaster on the sides. A plywood panel closet with a hollow core flush wood door dating to the late twentieth century has been constructed in the southwest corner of the room.

Room 106 Kitchen

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The kitchen is located in the northwest corner of the 1964 addition. The floor is composition tile, the walls are concrete block, and the ceiling is suspended acoustic tile (Photographs 019 and 020). Two sets of two stacked horizontal metal sash awning windows that open outward as a single unit are located in the north wall. The room is accessible from the social hall via two flush wood doors with viewing panels at the south end of the east wall. The doors are separated by a jamb but within one opening with clamshell trim. A similar door at the top of a set of steps at the north end of the west wall with flat trim leads into Room 105. A fourth flush metal door with a viewing panel in the north wall leads to the exterior. Flush wood cabinets run along the east, south, and west walls. The 1964 permit drawings indicate that the upper cabinets on the south and east walls were to be reused, presumably from the kitchen of the previous building, but it is not clear whether they were. The kitchen island from the previous kitchen was also scheduled for reuse. The original Formica countertops have been replaced with newer laminate countertops. A commercial stove is located on the west wall, and a commercial refrigerator is on the north wall, along with a large sink. Additional sinks are located in the east and south counters.

Room 107 Hallway/107A Janitor's Closet

Room 107 is a small hallway connecting the social hall, the stage, and the north stair tower. The floor is composition tile, with a rubber baseboard. The north and south walls are concrete block, while the west wall is covered with plywood paneling and the east wall is open to the stage. A set of wood steps, the bottom of which is angled to accommodate the north door, leads up to the stage on the east side of the space. The ceiling is suspended acoustic tile. A flush wood door with a viewing panel and clamshell trim is set in the south wall. The west wall contains an open doorway to the closet. The north door is metal with a single recessed panel, to which decorative wood panel molding has been applied, and flat metal trim.

The janitor's closet, accessible from the west side of Room 107, is similarly finished and features a janitor's sink on the west wall.

Room 108 Stair Tower

The stair tower has a continuous tile floor with Room 107, along with rubber baseboard and concrete block walls. The metal staircase is located in the west side of the space. The open-tread staircase features square metal newels connected by two round railings and concrete-filled treads. The door to Room 107, and a corresponding flush metal door in the north wall are located at the east ends of the south and north walls. The ceiling of the space, at the roof level, was originally suspended acoustic tile, but the tile has been removed, leaving the metal frame and exposed batt insulation. The door at the top of the stair tower, originally a flush metal door, has been replaced with a twenty-first century stock, six-panel, metal door.

Room 109 Storage Room

The space that forms this storage room was originally designed to be a single, deep closet a few feet wide with access stairs to the stage in the southwest corner. The space at the east side of the stage, adjoining this closet, was originally intended to be two dressing rooms that opened onto the stage and were at stage height. Instead, the latter space is accessible from Room 109, at the same floor height, slightly separated by a flat arched opening. The entire room has a tile floor like that in Room 107, along with rubber baseboard. The north and east walls are concrete block, while the west and south walls are drywall, as is the ceiling. A flush door with two

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louvered panels and clamshell trim is located in the south wall. A pull-down ladder located above the stairs to the stage provides access to the space over the stage.

Room 110 Hall

The social hall is a large, open room with a stage at the north end, designed to accommodate a variety of the temple's social and religious activities (Photograph 021). The room features doors along the west, north, and east walls, a stage on the north side, and a series of windows on the east side. The south wall is unfenestrated. The floor is laid primarily in red composition tile, with a series of seven beige rectangles that line up with the seven windows in the east wall (Photograph 022). The beige rectangles extend from the base of the wall under each window out toward the middle of the floor, in a pattern of increasing length from the outer rectangles to the center rectangles, invoking the seven candles of a menorah. Each window is a tall, narrow rectangle filled with colored glass. The windows invoke the image of a candle through the use of primarily translucent white panes and three orange panes set at increasing height in each window from the outer windows to the center, referencing the candles of a menorah. Each window also has a white glass hopper sash at its base for ventilation.

The east and south walls of the room are concrete block. The north wall is covered with plywood paneling. The west wall is covered with shadow block, which is a lightweight concrete (Waylite brand) cast in a manner which creates a relief when light is cast such that shadow hits it. The shadow block in the social hall is a repeating pattern of the Star of David (Photograph 023). The points and center of the stars were at one time painted different colors to highlight the design. A rubber baseboard runs around the room across all four walls. The ceiling is suspended acoustic tile with inset fluorescent lights.

Two pairs of flush wood doors with tall, narrow viewing panels and replacement handles at the south end of the west wall provide access from the lobby. Near the center of the west wall, a small flush wood door with louvered panels and clamshell trim opens to reveal a sink in a very small closet. A counter has been built in an ell to the south and east of this door. Two flush wood swinging doors with viewing panels, separated by a jamb, provide access to the kitchen. A flush door with a viewing panel and clamshell trim at the west end of the north wall leads into the hallway and stair tower (Rooms 107 and 108), while a flush wood door with louvered panels and clamshell trim at the east end of the north wall leads into a storage room (Room 109). Finally, an emergency exit, consisting of a pair of flush metal doors, which have been replaced in-kind within the past few years, is located at the north end of the east wall.

A stage is located at the north end of the room. Most of the stage is recessed and features a tongue-and-groove wood floor and concrete block walls with openings on the east and west sides for access down to Rooms 107 and 109. The walls are draped with curtains. Another set of curtains can close across the opening to the social hall. The front section of the stage, called the apron, projects into the room. Stairs on either side of the apron are hidden by the front wall of stage. The wall angles outward toward the top at each end, an unusual detail that exposes the bottom step on each side, however. The rest of the front stage wall consists of sliding wood doors that provide access to the storage area under the stage. The original wall finish and sliding doors appear to have been plywood paneling, but the finish and doors are now smooth plywood.

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Room 111 Lobby

When the addition was constructed in 1964, a new main entrance and lobby were created for the building. The space, which consists of the main lobby area and the hallway extending north to provide access to the gift shop, coat room, and restrooms retains its original configuration and finishes (Photographs 024, 025, and 026). In the front of the lobby, the white, tan, and brown mosaic ceramic tile floor is composed of ½" squares and ½" x 1" rectangles set in a randomized pattern. The walls employ a mix of materials, textures, and colors. The south wall is primarily a gold aluminum and glass storefront with two sets of full-panel glass doors, full-panel glass side panels, and glass transoms (Photograph 027). The wall above the storefront system is covered with prefinished plywood paneling. The west and north walls are covered with prefinished plywood paneling with a rubber baseboard and a strip covering the joint between the upper and lower pieces of paneling at about 3' above the floor, creating the visual impression of a chair rail. The east wall is finished with the same raked brown brick found on the front of the annex. The ceiling is suspended acoustic tile.

The open-stringer, half-turn staircase, located in the northwest corner, wraps around an accent wall made of the same smooth white speckled brick as is found on the exterior. The cheek wall of the lower run of the staircase employs the white brick as well. A Star of David is fixed to the accent wall. The staircase itself is metal with slender square balusters and a wood railing. The treads are filled with concrete and covered with vinyl. An aluminum pipe handrail is mounted on the white brick wall along the bottom run of the stairs, as well as on the west wall at the landing and on both sides of the upper run of the staircase. The upper run of the staircase is partially visible between the east end of the white brick wall and the ceiling. Its walls are finished with plywood paneling and white brick up to the second floor level and concrete block above. The underside is finished with drywall. The gift shop, Room 112, is located under the upper run of the staircase. The section of wall under the staircase that forms the east wall of the gift shop is finished with plywood paneling. A Dutch door with a sash in the upper half provides access to the shop space.

To the south of the staircase, on the west wall, an opening containing a pair of flush metal doors leading into the temple vestibule was constructed in 1964. The three step staircase leading up to the doors is similar to the main staircase but features a closed-stringer design. The east wall of the lobby contains two pairs of flush wood doors with tall, narrow rectangular viewing panels in the upper half of each leaf and flat trim. The handles have been replaced on these doors. A glass-fronted display case with clamshell trim is set into the brick wall just north of the doors. The lobby is lit by an original fixture consisting of four light globes suspended from the ceiling at varying heights by coated wires (Photograph 028).

Beyond the staircase and gift shop, an opening in the east end of the north wall marks the transition from the lobby to the hallway, which itself is further divided into two parts. The ceramic tile on the floor ends at this wall, changing to vinyl tile. The ceiling is lower in the front half of the hallway than in the lobby. The west wall of this section is plywood paneling with rubber baseboard below and to the south of the coat room window and door, while the wall above the door and window is concrete block. The brown brick wall from the lobby continues along the east wall and along the north wall of this section. The north wall is set just north of the flush wood door to the coat room. A smaller opening in this brick wall leads to the rear, northern half of the hallway. The vinyl tile floor continues through the northern section of the hallway. The walls in this section are concrete

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block with rubber baseboards, and the ceiling is suspended acoustic tile. Flush wood doors lead to the women's room in the west wall and the men's room in the north wall.

Room 112 Gift Shop

The gift shop is a small closet beneath the stairs in the lobby (Room 111). The floor is vinyl tile, the south wall is the same white brick as on the stair wall in Room 111, the remaining walls are plywood paneling, and the ceiling is drywall. Access is via a Dutch door with a sash in its upper half set in the east wall.

Room 113 Coat Room

The coat closet, located just off the hallway from Room 111, has a vinyl tile floor, concrete block walls on the north, south, and east sides, drywall on the west wall, and a suspended tile ceiling (Photograph 029). In the east wall, a large access window with a Formica counter over a plywood base cabinet serves to allow for the transfer of coats, while a flush wood door with flat trim provides access to the room. The room contains hanging racks for coats on the west and north sides and an additional built-in cabinet in the southwest corner.

Room 114 Women's Restroom

The women's restroom consists of two connected spaces (Photograph 030). The south of these two spaces is an area for touching up one's appearance, while the facilities, including three toilets in stalls and two sinks, are located in the northern space. The south room has a composition tile floor. The north, south, and east walls are concrete block, while the west wall is covered with drywall. The flush wood door to the hallway, set at the south end of the east wall, has clamshell trim. A built-in counter with a mirror and lighting runs along the west wall, and a doorway in the north walls leads to the facilities. The floor in the north room consists of small ceramic tiles, ½" x 1" laid in rows, while the walls are covered with 4" square ceramic tiles to about 3' high, with concrete block above, except for the west wall, which is covered with drywall. The tiles are pale pink with a dusty rose bullnose trim and base. The toilet stalls line the north wall, while the two wall-hung sinks are at the south end of the east wall under a mirror with lighting. The ceilings in both rooms are suspended acoustic tile.

Room 115 Men's Restroom

The men's room, located off the north end of the Room 111 hallway, has similar ceramic tile flooring and 4" square tiles, in white with blue bullnose up to 3' high. The east, south, and north walls are concrete block, while the west wall is covered with drywall (Photograph 031). Two toilets in stalls are located along the north end of the west wall, next to two urinals in the center of the wall, and two sinks at the south end. A typical flush door is located at the east end of the south wall.

Second Floor

The second floor extends over the front portion of the addition. It contains three classrooms, one of which has been converted into lounge space for the rabbi, two offices, a restroom, and a shower room for the use of the rabbi.

Room 201 Hallway/Room 201A Closet

The second floor hallway is a windowless space that provides direct access to all second floor rooms (Photograph 032). The southern portion of the hallway is wider than the northern portion. The floor is vinyl tile.

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The walls are concrete block except for the north wall, which is covered with drywall. The ceiling is suspended acoustic tile. The doors to the rooms vary by use. The doors to the restroom, shower room, and rabbi's office, all at the north end of the west wall, are flush wood doors with clamshell trim. The south door on the west wall, leading to the administration office, is similar, but has a viewing panel. The door to the main staircase in the west wall, as well as the west door in the south wall and the two east wall doors, which lead to classrooms, are flush wood sash doors with large chicken wire sash in the upper half of the door and clamshell trim. The east door in the south wall, which leads to a storage closet, is flush with two louvered panels. Finally, the door in the north wall, which leads onto the roof, was originally a flush metal door but has been replaced with a stock six-panel metal door with clamshell trim. The closet has the same finishes as the hallway.

Room 202 Administration Office/Room 202A Closet

This windowless room has a composition tile floor, concrete block walls on the north, south, and east sides, drywall on the west side, and a suspended acoustic tile ceiling. A flush wood door with a viewing panel and clamshell trim is located at the north end of the east wall, while a flush wood door with clamshell trim is located at the west end of the north wall, connecting this room to the rabbi's office. A closet with concrete block walls and a pair of flush wood doors with clamshell trim is located in the south corner. The closet has the same finishes as the room and contains four wood shelves.

Room 203 Rabbi's Office/Room 203A Closet

The rabbi's office is a rectangle with hallways off the southeast and southwest corners connecting to the hallway (Room 201) and administration office (Room 203) respectively (Photographs 033 and 034). It has the same tile floor as the adjacent administration office. The walls are covered with painted plywood paneling and the ceiling is suspended acoustic tile. Manufactured wood shelving has been installed along the east wall, possibly replacing original shelves. A bracket-supported shelving system has been installed on the south wall. The doors to the hallway and administration office are flush wood doors with clamshell trim, as is the door to the closet (Room 203A) in the southwest corner. A pair of wood one-over-one, double-hung sash windows in the north wall likely replaced metal sash windows like those found throughout the second floor. The date of replacement is uncertain. The trim around the window is clamshell. The closet has the same floor and concrete walls, except the west wall, which is drywall.

Room 204 Restroom

The restroom has a tile floor that is continuous with the hallway (Room 201) (Photograph 035). The walls are concrete block, and the ceiling is suspended acoustic tile. A flush wood door with clamshell trim is located in the east wall. The toilet is against the west wall and a replacement sink with a vanity is in the southeast corner.

Room 205 Shower Room

The shower room was originally a restroom as well, but the toilet has been removed and replaced with a prefabricated shower system (Photograph 036). The original wall-mounted sink remains in the southeast corner and the room is otherwise similar to the adjacent restroom (Room 204).

Room 206 Classroom

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This classroom has floor tile continuous with the hallway. The north wall is covered with drywall, the east and west walls are concrete block, and the south wall is a soft accordion partition, attached to a track in the ceiling (Photographs 037 and 038). The ceiling is suspended acoustic tile. The door to the room is at the south end of the west wall, while a second flush wood door with clamshell trim in the same wall opens onto a small closet with similar finishes. The closet stops short of the north wall, creating an alcove in the northwest corner. There are two pairs of windows in the east wall. Each set of windows is composed of a pair of four stacked horizontal sash in metal frames, separated by a metal mullion. The top sash is fixed. The center two sash are in one frame, separated by metal muntin, forming one awning window that opens outward. The bottom panel is a hopper window that opens inward.

Room 207 Classroom

This classroom is a near mirror image of Room 206, with the accordion partition on the north wall (Photographs 039 and 040). The floor tile is continuous from Room 206. The east, south, and west walls are concrete block, and the ceiling is suspended acoustic tile. Two sets of windows like those in 206 are located in the east wall. The west wall is arranged differently from Room 206, however. The door and closet in the west wall are separated, with the closet in the southwest corner, the entrance door at the north end of the wall, and the hallway closet (Room 201A) projecting into the room. The space between the two closets creates a shallow alcove.

Room 208 Rabbi's Lounge

Room 208, formerly a classroom, is now used as lounge space for the part-time rabbi (Photographs 041 and 042). The floor is vinyl tile, the north, south, and east walls are concrete block, the west wall is drywall, and the ceiling is suspended acoustic tile. The east wall contains a typical closet and an alcove. The door is located at the north end of the east wall. The windows are similar to those in Room 206, but there are four sets of five stacked windows, separated by metal mullions. The bottom two sash are both hopper windows, the third and fourth panes from the bottom form an outward-opening awning sash, and the top sash is fixed.

Roof

The north door from the hallway (Room 201) opens to an exterior space that serves as a secondary means of egress from the second floor of the addition (Photograph 043). This exterior space is the roof above the rear portion of the annex, from which the stair tower of Room 108 rises as a vinyl-sided, flat-roofed room with a paneled metal door. Pipe-rail railings lead to the doorway across the asphalt rolled roofing that creates a walking surface. Two commercial air conditioning condensers are located on the roof's southeast corner. The vinyl-sided east wall of the 1929 section creates the western boundary of the roof space.

Integrity

The Beth-Juda Hebrew Temple of Worship and Morris and Rebecca Green Annex retains a high degree of integrity to its period of significance, 1929-1964, in its design, materials, workmanship, location, setting, and feeling. It remains in its original location, set in a mixed use neighborhood, and has been subject only to minor changes to its historic materials and appearance, such that it continues to be an architectural expression of the early and mid twentieth-century synagogue architectural trends. On the exterior, the only significant alterations have been the replacement of the failed brick parapet on the 1929 section with a new stucco parapet that incorporated the sandstone block inscribed with the temple name from the original parapet and the

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replacement of the main entrance doors on the 1929 section, as well as the installation of aluminum and plexiglass over many stained glass windows. Other, lower-profile exterior doors and one window not visible from the street have also been replaced. The interior is substantially unchanged since the construction of the 1964 addition, which necessitated the closing of two doors in the east wall of the 1929 section and the installation of two new openings. The sanctuary and its vestibules otherwise retain their original appearances. The only changes to the 1964 finishes have been the replacement of the prefinished plywood paneling on the front wall of the stage in the social hall with plain plywood, the installation of vinyl tile in portions of the second floor, and the installation of a shower in Room 205. The interior work has had no significant impact on the historic appearance of the building.

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Summary

The Beth-Juda Hebrew Temple of Worship was constructed in 1929 to provide a permanent spiritual and social home for the Jewish community in Wildwood.² The temple served as a durable foundation to support and connect the growing Jewish population, which consisted largely of immigrants and first generation Jewish Americans who had moved away from homes and families in nearby cities and the Jewish agrarian settlements of South Jersey in search of new opportunities. The new building incorporated the traditional elements found in a synagogue, was decorated with traditional Jewish symbols, and reflected the influence of the Byzantine Revival style, one of the styles popular for synagogues in Europe in the later nineteenth century. The temple became a venue for the religious, social, and service activities of the congregation, sustaining and strengthening the local Jewish community. Regular worship services were offered and social and public service organizations formed to meet the needs of the congregation and the larger Wildwood community. Over the next three decades, many more families joined the congregation, and the temple remained the center of Jewish religious and social life. In response to the expanding needs of the congregation, a new social hall/religious addition named the Morris and Rebecca Green Annex was constructed between 1963 and 1964. Faced with similar pressures at that time, many other congregations in New Jersey were choosing to construct new complexes outside of their original towns. Beth Judah chose to remain at the center of the Wildwood community and build a new social hall/school addition. While the 1929 temple was constructed in a style that evoked a sense of tradition and continuity for the recent immigrants and their children, the addition was constructed in the Modern style, reflecting a new architectural philosophy in synagogue architecture after World War II in which connections to historic synagogue designs were supplanted by popular modern designs and a movement toward buildings with large open spaces constructed with modern materials and limited ornamentation. The original temple and its addition presented a greatly expanded façade along Pacific Avenue, the two sections contrasting in style but unified by height, materials, and a new main entrance. The Beth Judah temple is noteworthy for its elevation of the Modern style annex to the same level of architectural importance as the original Byzantine Revival temple and the juxtaposition of the two distinct trends in synagogue architecture as equal elements of its combined design. The nominated property possesses local significance under National Register criterion C, criterion consideration A, in the area of architecture for its rare expression of the major shift in Jewish American religious architectural trends in South Jersey in the twentieth century from traditional to modern styles through a balanced design representing both architectural periods in a single building. The nominated property also possesses local significance under National Register Criterion A in the area of Ethnic Heritage for its historical importance to the Jewish community of Wildwood. The period of significance for the building is 1929 through 1964, reflecting the dates of construction of the synagogue and the annex and the period of growth and community activity in the mid-twentieth century. The building retains its integrity to its period of significance, having maintained its historic appearance with only limited replacement of deteriorated historic fabric.

Criterion C: Architectural Significance

The design of the Beth Judah Temple in 1929 embodied the evolution of the programmatic needs of Jewish congregations and views on the incorporation of style as an element contributing to worship in synagogues in Europe and the United States over time. The design of the 1964 Morris and Rebecca Green Annex in reflects a

² Although the congregation was incorporated in 1915 under the name Beth-Juda Hebrew Temple of Worship, by the time of the construction of the temple in 1929, both the congregation and the building were commonly referred to as Beth Judah Temple.

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further widespread transformation in synagogue architectural philosophy during the twentieth century. The presentation of the two styles together illustrates the progression of synagogue architecture in the twentieth century, with each bearing the same architectural weight as the other. While the annex could have been designed to be visually subjugated to the temple or to be visually separated from it, the deliberate choice was made to create an architectural statement by setting it in apposition to the temple.

History of Synagogue Design

Early Synagogue Development

The synagogue has historically been the center of religious and community activities for Jewish communities scattered across the world. The word itself means assembly or place of assembly and can refer to a gathering of people or to the building where they gather.³ The development of the synagogue over the centuries was influenced by the circumstances of the individual communities, including whether they were able to practice openly or were constrained by laws or societal prejudices. The legal and social status of the groups affected their stability and level of wealth or poverty, which in turn affected whether they built a synagogue at all, and if so, whether it had a very public-facing design or was intended to draw little attention. The synagogues that were constructed often reflected one or more architectural influences, such as the form of the Roman basilica, or style trends popular at the time they were built.

Synagogues therefore vary greatly in overall design, size, and appearance. The buildings are linked instead by the core elements of the synagogue plan related to the performance of the religious rituals. A raised space for the ark of the covenant (containing the Torah scrolls) and the bimah, a raised platform used for reading the Torah and containing a table on which the Torah is laid, form the basis around which all synagogues are designed. The ark and the bimah were usually separated in historic designs, with the ark in or against a wall (the wall nearest Jerusalem if possible) and the bimah often near the center of the space. The two elements were connected by an aisle used for processions.⁴ In part due to the placement and relationship between the bimah and the ark, a rectangular form for the synagogues became common. Some synagogues adopted the basilica form, with center and side aisles separated by columns. The basilica design could include an entrance area or forecourt.

Beyond the performance of the religious rituals, synagogue designs historically had to accommodate separate seating space for women. The aisled basilica plan offered the straightforward solution of introducing balconies, or galleries, along the long sides and across the short wall opposite the ark, often with screens constructed to conceal the women from view. Synagogues were designed within this framework for many centuries.

³ Synagogue today in the United States is used interchangeably by some communities with shul (a Yiddish word deriving from the German for school), and temple, which is a building for religious worship. The word temple relates to the ancient First (or Solomon's) Temple and Second Temple that stood on the Temple Mount. After the destruction of the Second Temple, the term was not used for the local Jewish centers of worship until it was brought back into use during a reform movement in the nineteenth century. In Hebrew, the synagogue might be referred by three different terms: Bet ha-tefilla (house of prayer), bet ha-knesset (house of assembly), and bet ha-midrash (house of study) in addition to the word synagogue.

⁴ William G. Tachau, "The Architecture of the Synagogue," *The American Jewish Year Book* 28 (September 9, 1926-September 26, 1927/5687): 160. Although not an architectural element, another aspect of the design is the placement of a menorah at the steps up to the ark.

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The Reform Movement and Nineteenth-Century Synagogue Design

The nineteenth century was a time of widespread societal change. Within the European Jewish community, a reform movement, the basis of Reform and Conservative Judaism today, began early in the century. The overarching discourse of this movement focused on fundamental questions about Judaism as a way of life, an identity, and a practice, which in turn had an impact on the architecture of its religious buildings. In plan, the bimah gradually shifted to the same wall as the ark, and the ark and the reading table then stood on the same raised dais.

One way in which synagogues and churches sought to establish their place in the changing social landscape was through the thoughtful design of buildings that reflected ties to the past and established them as anchors of the community. One influence seen in some synagogues was the “Moorish” style. While the origins and intended implications of the use of this style for synagogues (and even the name of the style) are a matter of on-going debate, the effect on the architecture was largely that decorative elements were borrowed from iconic architectural examples like the Alhambra in Spain and the Taj Mahal in India. These borrowed elements were often combined with other revival styles of the period, including Byzantine Revival, Renaissance Revival, Romanesque Revival, and Gothic Revival.⁵ With regard to the development of a specific synagogue style, however, it has been noted, “[a]lthough synagogue style as a special genre was broadly discussed, it never came into being—there were several surrogate styles, but nothing comparable to the integrity and scope of the great (Christian) historic styles or even their nineteenth century revivals.”⁶

The Reform movement, which was responsible for the reintroduction of the term temple, oversaw other changes as well, including the removal of the screens that separated the women and the reduction of the forecourt of the basilica form to a vestibule.⁷ The basilica form became the dominant synagogue type across the different branches of Judaism in Europe and America. At the same time, an increasing need arose to house the community activities typically associated with the synagogue. These activities were often held in basement rooms, again affecting the design of the buildings, but were eventually moved out to separate spaces. As the first decades of the twentieth century advanced, the columns supporting the balconies were reduced in size and later eliminated and in many cases the side balconies were eliminated as well, leaving only a rear balcony cantilevered out from over the vestibule in the design.⁸ An analysis of synagogue evolution, written in 1926, concluded, “[The development of the synagogal plan] is seen to differ in no respect from the evolution of all architectural forms over a period of years. It has been a gradual yielding to the stress of usage and a continual correction to meet practical requirements.”⁹

The later-nineteenth-century history of modifications to the synagogue plan and the adoption of a number of revival styles, turned to an emphasis on classical revival styles at the turn of the twentieth century, possibly

⁵ Ivan Davidson Kalmar, “Moorish Style: Orientalism, the Jews, and Synagogue Architecture,” *Jewish Social Studies*, n.s., 7, no. 3 (Spring/Summer 2001): 69-76.

⁶ Rudolf Klein, “Nineteenth Century Synagogue Typology in Historic Hungary,” 110, https://www.academia.edu/36082992/Synagogue_Typology_in_the_19th_Century.

⁷ Very broadly speaking, there are three branches of Judaism: Reform, Conservative, and Orthodox.

⁸ Tachau, “Architecture of the Synagogue,” 175-178.

⁹ Tachau, “Architecture of the Synagogue,” 180-181.

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influenced by the 1893 Columbian Exposition, as well as by the discovery of archaeological remains of Galilean synagogues from the Roman period.¹⁰

Twentieth-Century Synagogue Design

The popularity of the classical revival styles began to yield in turn to a growing trend toward the Modern style in the 1920s and 1930s. Synagogue construction slowed during the Great Depression and did not resume until after World War II, by which time, the movement toward Modern architecture had taken over.

Following the Second World War and the Holocaust, most synagogue construction took place in America, where Modernism quickly supplanted earlier styles as an expression of a new Judaism. There was no one form preferred for synagogue designs in the second half of the 20th century, but certain changes were pervasive, especially from the 1950s through the 1980s. Change came faster to Reform and Conservative Jewish congregations, but Orthodox Jews followed many of the same trends. Orthodox Jews in urban areas and Reform Jews in the suburbs all accepted variations of Modernism as an appropriate and practical style for synagogues. These trends reflected modernist theological trends within each of these communities, reflected in architecture as it was in philosophy, liturgy and liturgical art.

As American Jews settled outside of older urban neighborhoods, demand for suburban synagogues to serve as Jewish centers – places where every expression of contemporary Judaism could be discovered or indulged – grew dramatically for more than two decades. Demographically, philosophically, aesthetically, and financially suburbanization subsidized a building boom of modern-style synagogues that served as houses of worship, but also as educational and community centers.¹¹

Both American and European architects worked with Jewish organizations in the United States to “redefine the American synagogue organizationally, functionally, and physically in a post-Great Depression, post-Holocaust, and post urban era.”¹² Among them was Nathan Troller, a refugee from Brno, who

...introduced a simple, austere, and affordable modernism to small Jewish communities....Troller’s work benignly inserted a modern architectural vocabulary in the guise of functionalism into the American heartland. Simple rectangular shapes, flat walls, square windows were standard American building techniques, but Troller offered arrangements that offered appropriate balance, accent and emphasis. Much of the same aesthetic can be seen in the work of Nathan and others for the burgeoning classroom buildings which often flanked or framed the more expressive suburban synagogue sanctuaries of the baby boom period.¹³

The Modern and Postmodern styles have continued to dominate synagogue architecture since the mid-twentieth century.

¹⁰ Mark W. Gordon, “Rediscovering Jewish Infrastructure: Update on United States Nineteenth Century Synagogues,” *American Jewish History* 84, no. 1 (March 1996): 13.

¹¹ Samuel D. Gruber, “Modern Synagogue Architecture,” in *Jewish Religious Architecture: From Biblical Israel to Modern Judaism*, ed. Steven Fine (Leiden, Netherlands: Brill, 2020), 311-312.

¹² Gruber, “Modern Synagogue Architecture”: 312.

¹³ Gruber, “Modern Synagogue Architecture”: 315.

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Design of Beth Judah Temple

1929 Temple Design and Comparative Context

The 1929 Beth Judah temple exemplifies the architectural movement in American synagogue design in the early twentieth century. In size and in complexity and ornamentation, it falls between the smaller synagogues of the South Jersey settlements and the larger urban synagogues of Philadelphia and Trenton. In exterior appearance, the tapestry brick, round arches, and stained glass with symbolic ornamentation reference the Byzantine Revival style employed in the design of some of the grander Eastern European synagogues, although it lacks the large size and multiplicity of vaults and domes found in those buildings. In form, it is a successor to the basilica plan, still rectangular, but the bimah and ark are both located at the north end of the sanctuary, and the three-sided balcony with columns and screens found in the old South Jersey synagogues has been replaced with the single rear balcony cantilevered out over the vestibule, which is located at the south end of the building.¹⁴ From the interior, the symbols in the stained glass are fully revealed. They include a Star of David, a menorah, torah scrolls, and the name of the temple in Hebrew. The ten commandment tablets, the lions of Judah, and a crown are located above the ark. Menorahs are located at the front edges of the bimah at the tops of the staircases.

The inspirations for the design of the temple have been cited as being the Eastern European synagogues, in places such as Warsaw Poland (Supplemental Photographs 01 and 02), and the Rothschild Memorial Synagogue in Philadelphia (Supplemental Photographs 03, 04, and 05).¹⁵ While both The Great Synagogue of Warsaw and Rothschild Memorial Synagogue are larger and more ornamental structures, they share some architectural elements with Beth Judah, including masonry construction, round arches, and a basilica plan. They each likely featured the ark on the wall opposite the main entrance, but the placement of the bimah is not clear in these synagogues from the information available. Other examples of larger urban American synagogues built in New Jersey in the later-nineteenth and early-twentieth centuries include Congregation People of Truth (remodeled c.1905), a Presbyterian church remodeled into a Neoclassical synagogue with a Byzantine Revival influence (Supplemental Photograph 06), and Temple Har Sini (1929), a large cathedralesque brick synagogue with a Romanesque Revival influence featuring carved lions and repeating Star of David symbols over the round-arched windows, as well as two towers (Supplemental Photograph 07).

The 1929 synagogue was also designed within the context of other synagogues in the southernmost counties of the state (Salem, Cumberland, Gloucester, and Cape May) where the Jewish refugees had settled in small farming communities, along with Atlantic City in Atlantic County. The new immigrants to the farming colonies were reliant on the aid of the Baron de Hirsch Fund and other aid organizations, particularly in their early years, and the synagogues generally reflect the sizes and financial conditions of the settlements. Many of the synagogues were small, containing only a sanctuary. Some of the smaller synagogues included Congregation Or Yisrael/Beth Israel Synagogue in Rosenhayn, Cumberland County (1898), Ahavas Achim in Norma, Salem County (c.1900), and Tifereth Israel at in Alliance, Salem County (1889). All three are small, plain, frame buildings, giving little indication of their purpose.

¹⁴ Although Beth Judah followed Orthodox ritual at the time the synagogue was built, women were never required to sit separately from the men in the temple.

¹⁵ Michael Miller, "Wildwood Synagogue Turns 100," *The Press of Atlantic City*, October 23, 2014; "History of the Jews of Wildwood, New Jersey and their Synagogue, Beth Juda(h)" (Not published).

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Beth Israel is a small, frame one-room building marked as a synagogue only by a Star of David in the gable end and irregular window placement due to the balcony (Supplemental Photograph 08). The interior retains its original configuration with a small entrance hall, wood benches on the first floor, and a curtained balcony for the women on the long walls and gable end entrance wall.¹⁶ Ahavas Achim, or the Norma Brotherhood Synagogue, appears to have a synagogue that, like Rosenhayn, is a simple frame building with no obvious decoration (Supplemental Photograph 09). The building also features a two-story cross ell behind the sanctuary containing additional rooms, as well as a one-story addition on one side and a small added vestibule on the gable-end front. Tifereth Israel is similar to Beth Israel but features two tall round-arched windows and a small stained glass window with Hebrew words set into it (Supplemental Photographs 10 and 11).

Beth Hillel synagogue in Carmel, Cumberland County (1907), is an outlier in South Jersey synagogue design. This small building is one story high, constructed in brick with a flared mansard roof, and features brick pilasters and a brick Star of David.

Larger synagogues with raised basements to accommodate social hall/classroom needs were constructed at Alliance, Bridgeton, and Woodbine. Eban Ha' Ezer/Congregation Emanu-El in Alliance, Salem County (1887, demolished), was a larger frame building on a raised masonry basement with round-arched windows at the balcony level (Supplemental Photograph 12). Congregation Sons of Jacob in Bridgeton, Cumberland County (1915, sold c.1962) is a brick building with round-arched windows, a Star of David in brick projecting from the gable end, and, at one time, stained glass windows, featuring symbolic figures (Supplemental Photograph 13). Finally, Woodbine Brotherhood Synagogue (1896), the only other standing synagogue building in Cape May County besides Beth Judah, is a vernacular Classical Revival style brick building with a raised basement, round-arched windows, and a balcony on three sides (Supplemental Photographs 14, 15, and 16). Many of the families who founded Beth Judah would have previously worshipped at the Woodbine synagogue, together with at least three other smaller synagogues from the town that are no longer standing. In what may be an indication of continuing connection between the congregations, the hanging light fixtures in the sanctuary at Beth Judah match the central fixture at the Woodbine synagogue. Beth Judah correlates more to these synagogues in size and ornamentation than to the smaller synagogues, but the raised basement was not employed in its design because the congregation had an existing building on the lot moved next door and converted/expanded to meet its social hall needs.

The simpler synagogues of the interior of South Jersey in the late-nineteenth and early-twentieth centuries contrast somewhat with the synagogues of Atlantic City from the same period. Congregation Beth Israel in Atlantic City first built an unusual Moorish Revival/Shingle style building in 1872 (demolished) (Supplemental Photograph 17), then replaced it with a Neoclassical style synagogue in 1913 (demolished) (Supplemental Photograph 18).

Of the historic synagogues that are still standing in the southern counties of New Jersey, only Beth Judah Temple and Temple Beth Hillel in Carmel are active synagogues. The Woodbine, Alliance, and Rosenhayn

¹⁶ "Garton Road Shul," Cumberland County Cultural and Heritage Commission, 2015, <http://cumberlandnjart.org/cumberland-historic-sites/garton-road-shul/>.

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synagogues are maintained, but are not in active use. Bridgeton has become a church and Ahavas Achim does not appear to be in use. Many smaller synagogues in Woodbine, the Alliance colony, and other settlements have been lost (Map 02). The 1929 Beth Judah Temple stands as a rare surviving intact example of late-nineteenth and early-twentieth-century synagogue architectural design along the Jersey Shore and in southern New Jersey.

1964 Annex Design and Comparative Context

Just as the 1929 building was representative of synagogue architecture of the time, the 1964 Morris and Rebecca Green Annex reflected the Modern style that had come to dominate synagogue architecture after World War II. The Modern style is expressed in the overall form and in the finishes. The simple block form is broken up by the recessed entrance and the use of two types of brick. Different colors and textures—raked brick, smooth brick, metal, and glass—are used in combination on the exterior to create interest in lieu of more traditional architectural elements. The only symbol incorporated into the exterior design, the menorah, is built into the building itself, on a grand scale, becoming a focal point of the façade. The same design philosophy is applied to the otherwise institutional interior. The typical programmatic needs are addressed through a logical layout of rooms, but the interior is finished, particularly in the most public spaces—the lobby and the social hall—with a mix of materials and colors. In the lobby, finishes include small ceramic tiles, plywood paneling, raked brick, smooth speckled brick, wood, and both gold and silver metal. Finishes in the social hall include composition flooring tile laid in two colors to create another menorah pattern, an entire wall of repeating Star of David pattern in concrete, which was once painted in contrasting colors, concrete block, and colored glass windows that again assumes the pattern of a menorah. The remainder of the addition is unified by repeating finish materials, including composition tile floors, concrete block walls, suspended tile ceilings, and stacked aluminum windows. In its execution, the annex fits with the simpler, more affordable Modern style buildings advocated by Nathan Troller and other similar architects.

Examples of Modern style synagogues and auxiliary buildings can be found throughout the state. One early example at the Jersey Shore is the Synagogue of Deal in Deal, Monmouth County (1940) (Supplemental Photograph 19). Another, newer example, is Young Israel of Margate in Margate, Atlantic County (no date) (Supplemental Photograph 20). Finally, in 1959, Temple Emanuel built a synagogue and social hall/religious school in Cherry Hill, Camden County. Although not located at the Jersey Shore, the design of the complex illustrates the large soaring spaces preferred for the synagogue, as well as the simpler, more practical expression of the Modern style for the social hall/religious school (Supplemental Photograph 21). Each of these examples, like the annex, relies on unusual massing and contrasting materials to convey the character of the building. There do not appear to be, however, other examples in which an older temple has been retained without alteration and simply expanded in the Modern style to meet the increasing needs of the growing congregation.

Criterion A: Ethnic Heritage: Jewish History

The construction of the Beth Judah Temple was a celebration of and commitment to building a future for the Jewish community in Wildwood. The history of the Jewish population in Europe was often one of forced displacement. Many of the people who moved to Wildwood were either immigrants from Eastern Europe or Russia who had fled antisemitism and persecution themselves or the children of those immigrants. In the nascent city of Wildwood they found their chance to flourish along with the burgeoning resort town, to both contribute to it and be supported by it while maintaining their Jewish identity. The temple became the heart of

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the Jewish community, keeping its traditions, providing space for both religious and secular community activities, and bringing the congregation together in the formation of philanthropical and social organizations that benefited the congregation, the local community, and the larger world Jewish community.

In Jewish teachings, there is a strong belief that authentic Jewishness can only be complete with serious and consistent attention to TIKKUN OLAM, Hebrew for “the sake of the betterment of society.” Therefore, any activity (freedom and fairness, social justice and equal opportunity, hunger and suffering) that improves the world, that brings it closer to the harmonious state for which it was created, is considered an obligation. Living their values, the members of the Beth Judah temple played an important part in the cultural and economic development of the Wildwoods. They were doctors, pharmacists, lawyers, accountants, retailers, teachers, hoteliers, restaurateurs, and entertainment/recreation company owners. The synagogue’s social hall was used for many multi-denominational events including Sunday breakfast for the cadets of the Cape May Coast Guards, Wildwood High School College Boards, the meeting place of the Wildwood Pastoral Association, and the community Chanukkah Ball. Rabbi Hilsenrath (1953-1964) served as the NJ Coast Guard Chaplain and established the Cape May Mental Health Clinic.¹⁷ It was here that the many service and social organizations formed by members of the congregation met and held functions, including the Hebrew Progressive Club, Hadassah, the Beth Judah Sisterhood, B’nai B’rith, the Boy Scouts, the Wildwood Zionist organization, the Ladies Aid Society and the Young Couples Club. A credit union was formed by the congregation to allow people to borrow money inexpensively during the Depression.

Beth Judah Temple was the place where the Jewish community came together to observe their traditional religious rites, obligations, and celebrations, as well as the foundation from which they lived their Jewish beliefs in the secular world.

Jewish Immigration to South Jersey

Jewish immigration to New Jersey came in waves in the nineteenth century. In the 1840s, German Jews came to Philadelphia and spread across New Jersey. In the 1870s and 1880s, German and Eastern European Jews arrived, settling in Trenton and Atlantic City. As antisemitism and persecution increased in Russia in the later nineteenth century, programs of aid were developed to bring people to the United States and to move them outward from the urban areas, to settle in rural areas and take up agriculture.¹⁸ One proponent of these programs was Baron Maurice de Hirsch. The Baron de Hirsch Fund was:

[E]stablished by Baron Maurice de Hirsch, the financier and philanthropist who dedicated his fortune to the welfare of East European Jews at a time when worsening conditions in Russia made mass emigration a stark necessity. Convinced that modern secular education could ameliorate the lot of his oppressed brethren, De Hirsch hoped to regenerate them into a class of independent farmers and handicraftsmen in the New World. In 1889...De Hirsch allocated the proceeds of a \$2,400,000 fund toward agricultural colonies and trade schools in the United States.¹⁹

¹⁷ Gail Cohen, email message to author, December 9, 2024.

¹⁸ Leonard F. Vernon, and Allen Meyers, *Jewish South Jersey*, Charleston, S.C: Arcadia Publishing, 2007, intro, Kindle.

¹⁹ “Baron De Hirsch Fund,” Jewish Virtual Library, 1998-2004, <https://www.jewishvirtuallibrary.org/baron-de-hirsch-fund>.

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The Jewish communities of Philadelphia and New York supported these efforts through other aid organizations as well. Through these programs, Russian Jewish immigrants were brought to settle in farming colonies in Cumberland, Salem, and Cape May counties in South Jersey during the 1880s and 1890s. They were promised houses, land, and other necessities to begin farming. They settled in several communities across the southern counties of New Jersey, including Alliance, Norma, Carmel, Rosenhayn, Monroeville, and Woodbine.²⁰

Woodbine, the only colony in Cape May County, was a large community founded in 1891 with money from the Baron de Hirsch Fund. The plan of the 2,000 acre colony included natural wooded areas, parks, and wide streets lit by electricity. One acre lots made up the core of the town, which was laid out near the railroad station. The town was surrounded by sixty farms of thirty acres each. It also featured small industry and developed factories that would eventually become the focus of the town, along with the Baron de Hirsch Agricultural School, where students were instructed in scientific farming.²¹ The community formed the Brotherhood Congregation in 1893 and in 1896 opened the Woodbine Brotherhood Synagogue, the first and largest of four synagogues in Woodbine, built with bricks made on site.²² The town grew as more Jewish immigrants and other non-Jewish workers came seeking work in the factories, and Woodbine was incorporated as a borough in 1903. The pressure on the community of the influx of new people may have contributed to the need for some families to seek work outside of Woodbine and to eventually move away to other growing towns like Wildwood. Here they stepped away from de Hirsch's vision of agrarian, somewhat insular, Jewish communities and moved toward integrating with larger communities while retaining their Jewish identity.

Wildwood and its Jewish Community

Wildwood is a city in the center of a barrier island known as Five Mile Beach. Long seasonally occupied by the Ketchemeche Tribe, the island was used in the eighteenth and nineteenth centuries as grazing land by local farmers from the mainland. Modern development of the island began in 1874 when the Hereford Inlet Lighthouse was constructed at the north end and a fishing village grew nearby. Frederick Swope, an entrepreneur with ties to the railroad, soon purchased land at the north end of the island and formed the Anglesea Improvement Company (now North Wildwood). A rail line was extended from Cape May Court House to Anglesea by 1883. Meanwhile, in 1882, entrepreneurs Aaron Andrew and John Burk formed the Holly Beach City Improvement Company, covering part of the area that is now Wildwood. A third developer, Philip Baker, together with his brothers, purchased 110 acres in total and formed the Wildwood Improvement Company. Baker's properties covered the remaining portion of the current city of Wildwood. Development of the Holly Beach/Wildwood area began in earnest in the last years of the nineteenth century and continued in the first decade of the twentieth century as rail lines were extended and access to the island improved. A wooden bridge was built in 1903 across the inlet at Rio Grande Avenue (approximately nine short blocks south of the future synagogue site), further increasing access to the island. Holly Beach and Wildwood, which had incorporated as a borough in 1895, grew rapidly and merged into the city of Wildwood in 1912.²³

²⁰ Vernon and Meyers, *Jewish South Jersey*, intro.

²¹ Vernon and Meyers, *Jewish South Jersey*, ch. 1. Allen Meyers, *Southern New Jersey Synagogues* (Privately Published), 153. Another source cites 50 acres of land per family.

²² Vernon and Meyers, *Jewish South Jersey*, ch. 1, and Jeffrey Drowart, *Cape May County, New Jersey: The Making of an American Resort Community* (New Brunswick, NJ: Rutgers University Press, 1992), 147-149.

²³ Maureen Cawley, "A History of the Wildwoods," Wildwood History, <http://wildwoodhistory.org/history-of-wildwoods.html>.

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Holly Beach was an attractive destination to the Jewish community of Woodbine because it was close geographically and because it lacked the strict Blue (or Sunday) laws of Cape May to the south and Ocean City to the north. Atlantic City, which had become another popular destination for the Jewish population, was much farther to the north, making travel there for work or leisure inconvenient.²⁴ Benjamin Gidding, a Russian immigrant, settled in Holly Beach in the late 1890s and worked as a peddler. He married a rabbi's daughter, Fannie Schiff, whom he met in Woodbine, and had opened a men's clothing store in Wildwood by 1909 and later developed a harbor and canal for fishermen's boats. Wildwood was more hospitable and tolerant of immigrants and first generation families than other nearby seaside towns, and so others from Woodbine began to spend the summer season there as well, as the growing town offered a variety of ways to make money. They would return to Woodbine at the end of the summer season, in time for the Jewish High Holidays, and spend the winter there, returning to Wildwood in the spring.²⁵

This pattern of summer work in Wildwood and winters in Woodbine continued for some years, but by around 1910, some Jewish families began to establish permanent residency in Wildwood in the rapidly-growing town. One early resident was Philip Gould, who owned a confectionary and variety shop on the boardwalk and later a real estate office, and who helped organize the first minyans (group of men) to say the daily Kadish, or prayers for the deceased. This was the first step in the formation of the Beth Judah congregation. Another early resident was Louis Senekoff, who was also instrumental in starting the congregation and later building the temple, who opened a Jewish deli and butcher shop, serving kosher food to the community. Edward Fox, a haberdasher, worked to beautify the city with public parks. An emergency hospital was established as early as 1896 by Dr. Kirschner, while Dr. N.A. Cohen was a druggist who was involved with the Wildwood Fire Company and the Wildwood Board of Health.²⁶

The city of Wildwood grew over the course of the twentieth century into a major Jersey Shore vacation destination. The boardwalk evolved, was destroyed, and grew again, hotels and residences were constructed, and entertainment, centered on the boardwalk and its piers, became a major economic force. The Beth Judah congregation and its temple grew and evolved in this context.

Beth Judah Temple***1900-1929: Formation of the Congregation and Construction of the Temple***

During the first decades of the twentieth century, the Jewish immigrants who had moved to Wildwood gradually came together to hold religious services. Three residents, Max Baker, Phillip Gould, and Benjamin Gidding,

²⁴ Meyers, *Southern New Jersey Synagogues*, 244. Blue laws were laws that restricted many types of activity on Sunday in honor of the Christian sabbath, including business transactions. As the Jewish sabbath is on Saturday, the Jewish community was open to conducting business on Sunday.

²⁵ Barbara St. Clair, "Jewish Community in the Wildwoods" (Wildwood Historical Society), and "History of the Jews of Wildwood," 8.

²⁶ Meyers, *Southern New Jersey Synagogues*, 245-246, and "History of the Jews of Wildwood," 4, 8. A minyan is a quorum of ten men (or in some synagogues now, men and women) over the age of 13 required for traditional Jewish public worship.

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helped organize a small group for worship, to develop a minyan and create a place for public Jewish worship. The first Bar Mitzvah service was held in 1913 for Benjamin's son Samuel.²⁷

On February 21, 1914, the leaders of the newly-formed congregation purchased land at 4200 North Pacific Avenue, and around the same time services were held in a house at 4203 North Pacific Avenue. By October, the congregation was formally organized, and a board of trustees was elected. Officers included Mr. Empol, Philip Gould, Max Baker, Max Halpern, Louis Senekoff, Louis Sagel, Jennie Saltzman, Mr. Worobe, and Wolf Caro.²⁸

The congregation Beth-Juda Hebrew Temple of Worship was officially incorporated in New Jersey as recorded at Cape May Court House in book 3, page 269 on February 3, 1915. The incorporation announced that the congregation would be conducted in accordance with the Orthodox form of worship.²⁹

The number of Jewish-owned business and services, meanwhile, had begun to multiply. They included food markets, a haberdashery and dry goods store, a candy store, a furnishing and hardware business that also sold ship chandler supplies, a dentist's office, a doctor, and a five & dime. The doctor, Dr. Harry Hornstine, became the director of Public Health for Wildwood. One food market, owned by the Konowitch family, became the area's largest employer after World War I. Five Jewish hotels, which served kosher meals, were open by 1925.³⁰

The number of Jewish families in Wildwood, which had ranged from 15 to 23 through 1917, began to increase steadily after World War I, reaching 44 families in the late 1920s. Among the growing community, there was support for a new synagogue, which served as a catalyst for the formation of some of the earliest Jewish social and philanthropic organizations. The Hebrew Progressive Club was formed at a meeting on January 8, 1929. Its purpose was "to promote social intercourse between members of the Jewish race and the support for the general welfare of its members; to disseminate literature and information touching upon the Jewish community; to foster a cause of better civic activity in eliminating and eradicating political evils."³¹

The Hebrew Progressive Club supported the idea of a new synagogue as part of its efforts to promote the welfare of the Jewish community and started a fundraising campaign for the building. A building committee was also established. A building campaign was started, and planning commenced.³² The Hebrew Progressive Club came together with the Young Ladies Progressive Club and the Ladies Aid Society to bring the building project to fruition, with the latter groups raising funds for electrical fixtures and seats for the social hall respectively. The building, designed by local architect Lynn H. Boyer, a member of the Jewish community, and under the charge of the building committee, would be of tapestry brick, would hold 550 people, and would cost

²⁷ Meyers, *Southern New Jersey Synagogues*, 244. A bar mitzvah is a religious rite and family celebration commemorating the religious adulthood of a boy at age 13.

²⁸ "Jewish Church Organized," *Five Mile Beach Weekly Journal*, October 2, 1914.

²⁹ Meyers, *Southern New Jersey Synagogues*, 245.

³⁰ "History of the Jews of Wildwood," 4,8.

³¹ Meyers, *Southern New Jersey Synagogues*, 246.

³² Meyers, *Southern New Jersey Synagogues*, 246.

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\$50,000. A newspaper article noted that prominent Jewish citizens had already pledged a substantial amount of funds and that the congregation would appeal to other denominations in Wildwood for assistance as well.³³

The project continued as announced and the ground-breaking ceremony was held as planned. During the speeches made to a very large crowd, the importance of the temple to the well-being of the Jewish community was noted, along with the contribution the congregation would make to the community.

Impressive ceremonies on Sunday marked the breaking of ground for the Beth Judah Temple, a \$50,000 home of religion and instruction to be built at once at Roberts [sic] and Pacific avenues by the Jewish residents of Wildwood. Paul Empol, a veteran leader of the Jewish congregation, was given the honor of turning the first earth with the silver spade presented by Benjamin Daker. Harry Jarris handed the implement to Mr. Empol, and Edward Berkowitz, president of the congregation, turned the second sod. Rabbi Hyman Soloman, of Beth Israel Temple, Woodbine, spoke and praised the perseverance and initiative which had enabled the local congregation to plan the great improvement and start work immediately. "Such characteristics," he said, "reflected in the work of the Jewish people throughout the ages."

Mayor Robert G. Pierpoint paid high tribute to the men and women sponsoring the improvement, which, he said, will be a welcome and distinct contribution toward the continued cosmopolitan group of the city of Wildwood.

Mr. Berkowitz voiced his appreciation to the members of his faith for the co-operation which sponsored the synagogue and thanked the others assembled for the encouragement they had given the movement. The prosperity and continued happiness of local Jews, he said, was something which could be sponsored by an adequate place of worship.

Joseph Probinsky, chairman of the building committee, told of the plans for the building. Adolph Berkowitch [sic] acted as chairman, and the Boy Scout bugle corps from Woodbine provided music. More than 1000 persons attended the ground breaking. A dinner followed.³⁴

Work on the new building and the social hall/religious school renovations and addition were completed over the next several months, after which the congregation held a well-attended dedication ceremony on September 22, 1929 (Historic Photograph 02). The ceremony began with traditional rituals associated with opening a new synagogue and honored the persistence and continuation of the Jewish community by tracing the history of the congregation and by having a speaker from the oldest Jewish congregation in the United States (Mikveh Israel), as well as by acknowledging the contribution of the congregation to the future of the larger community.

"The City of Wildwood welcomes this newest addition to its houses of worship," said Mayor Robert G. Pierpoint, the first speaker. "The growth of a city can be traced by the growth of its religious

³³ "Plan to Build New Synagogue," *Atlantic City Daily Press*, February 18, 1929. <https://www.newspapers.com/image/917968343>. Although this article states that the Sunday school and meeting rooms will be on the second floor of the main building, this is likely a misstatement, as these spaces were to be included in the social hall building and the temple itself was never intended to have a second floor.

³⁴ "Break Ground for Temple," *Atlantic City Daily Press*, March 4, 1929, <https://www.newspapers.com/image/917990473>.

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denominations and the fact that the Jewish residents of the city have raised the funds and erected this fine new house of worship is just another evidence of the confidence of the members of this congregation in the future of Wildwood. I congratulate you and thank you on behalf of the City of Wildwood.”³⁵

The arrangement of the new building was simple, featuring a large worship space, called the sanctuary, which was a double-height room with a balcony at the south end and the bimah and ark at the north end. The sanctuary was flanked by a vestibule to the south and a pair of rooms on either side of the bimah at the north end, along with a secondary vestibule in the northwest corner. Access to the social hall next door was through a door in the east wall of the sanctuary. The ritual in use at the time was Orthodox, with little English used during the service and responsive reading allowed only in Hebrew. Mixed gender seating was permitted, however, which was not in accordance with Orthodox practices. The balcony, which normally would have been used by women in Orthodox practice, was instead used for visitors and overflow seating.³⁶

When the new synagogue was built, the old synagogue on the site, which had been an older building converted for synagogue use, was moved onto the adjacent lot, renovated, and enlarged with an addition for use as a social hall, religious (or Sunday) school, and meeting space. The two-story masonry addition was built on the front side of the old building and abutted the new synagogue. (Historic Photographs 01 and 03)

1930-1964: Evolution and Expansion of the Beth Judah Community and Temple

The construction of the temple was followed immediately by the hardships of the Great Depression. During this period, the families of the congregation struggled, but continued to participate in social and religious activities centered on the temple and to raise money to maintain the synagogue, employ a rabbi to hold services and teach the children Judaism and their heritage, and to help the poor in the community. During periods when the temple could not afford to pay a rabbi, Louis Gould, secretary of the synagogue from 1933-1954, would step in to ensure regular services were held. Pauline and Benjamin Konowitch would house the Hebrew school at their home across from the synagogue when the synagogue could not afford to light the gas lanterns for reading light.³⁷

The congregation worked to support its members and the rest of the Wildwood community through the Depression. “The severe depression affected Wildwood at this time, with over three hundred destitute families containing over a thousand dependents. The Hebrew Progressive Club and Dr. Hornstine (who acted as overseer for the poor in Wildwood) helped many needy local families of all faiths for several years.”³⁸ One long-time member noted the closeness of the community during this time. “The membership of Beth Judah during the 30’s was like a close extended family. You belonged to the shul and participated in its activities whether you were orthodox or not observant at all.”³⁹

³⁵ “Jews of Wildwood Open New Temple and Assembly Hall,” *Evening Courier* (Camden, NJ), September 23, 1929, <https://www.newspapers.com/image/447426316>. Hatikvah, which translates as “The Hope” is a Jewish folk song that would later become the national anthem of Israel.

³⁶ Meyers, *Southern New Jersey Synagogues*, 249.

³⁷ Meyers, *Southern New Jersey Synagogues*, 247, 249.

³⁸ “History of the Jews in Wildwood,” 9.

³⁹ Charlotte Snyder Rulin to Beth Judah Temple, 2 January 1989. Beth Judah Temple Archives.

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The sense of community was maintained in part through the continued celebration of the Jewish holidays. During the festival of Sukkot, which is celebrated in remembrance of the 40 years the Jewish people spent in the desert after leaving Egypt, the synagogue would build a hut, called a sukkah, for the entire congregation to use. For Purim, which commemorates the saving of the Jewish people from a plot to annihilate them by Haman, an official in the Persian Empire, the synagogue put on a play for the community and the children would make Hamentashen cookies, named after the villain of the story.⁴⁰ The congregation also reached out to Jewish cadets at the Cape May Coast Guard Training Center, establishing a program of inviting them to the synagogue for services and holidays, and even arranging bagels and lox brunches and Sunday services for them early on, as that was the only time they were allowed off base. This program lasted for the several decades. In the later 1930s, members of the congregation donated to the United Jewish Appeal to support the Jews in Europe and the establishment of a Jewish state.⁴¹ The members of the congregation also continued to maintain their social and service organizations, including Hadassah and the Beth Judah Sisterhood, philanthropic organizations dedicated to helping Jews locally and worldwide. The families continued with their businesses as well.

During World War II, the community continued to face financial struggles and scarcities caused by the war effort. One member, Louis Segal, paid off a mortgage the temple owed to a local bank because the congregation had no money to pay it. When the temple did not have money to pay its bills, Louis Gould would go door to door to the Jewish businesses on the Boardwalk to collect funds. The congregation organized a drive to sell war bonds and held weekly Bingo nights during and after the war at the temple, awarding scarce foodstuffs, like onions, sugar, and potatoes, as prizes. Member Herman Snyder organized volunteers to watch the beaches for German submarines.⁴²

By the late 1940s, some families had left Wildwood, but new families arrived, and the congregation was composed of some 140-150 families.⁴³ During the 1940s and 1950s, community engagement and participation in the synagogue and local service organizations was high.

Other activities in the community were held at the synagogue but did not revolve around the synagogue. This is to say that different organizations had different causes and goals. But no matter what the outlook of these groups might be it was certain that in a small one synagogue community that all the people who belonged to the synagogue belonged to other Jewish organizations....This is pointed out by Louis Gould who says that the affiliation rate in this community was 100% during that 40 year span.⁴⁴

B'nai B'rith, a philanthropic and cultural Jewish organization whose lodge in Wildwood was founded in the 1920s, was the most active group in the Jewish community during and immediately after the war. Other organizations were created during and after the war, including the Wildwood Zionist District, which promoted the idea that the Jewish people could be good American citizens while not forsaking their brethren or denying their past. Women's organizations like Hadassah and the Beth Judah Sisterhood, continued to thrive as well. The congregation also organized and sponsored a Boy Scout troop and a Sea Scout troop (both open to all faiths). In

⁴⁰ Meyers, *Southern New Jersey Synagogues*, 247.

⁴¹ Meyers, *Southern Jewish Synagogues*, 250, and Newspaper article, *Herald Newspapers*, October 6, 2004.

⁴² Meyers, *Southern Jewish Synagogues*, 249-251.

⁴³ Meyers, *Southern New Jersey Synagogues*, 250, and "History of the Jews of Wildwood," 8.

⁴⁴ Meyers, *Southern New Jersey Synagogues*, 251.

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the 1950s, the congregation held social clubs as well, including a Monday Night Men's Club and a Young Couples Club. Teens joined AZA (Aleph Zadik Aleph), a Jewish fraternity for teen boys, and B'nai B'rith Girls. The Jewish community continued to grow and thrive as well in the 1950s and 60s. The Konowitch family during this time owned the Rainbow Club, where Chubby Checker debuted his song, "The Twist" in 1960. In addition to the many businesses run by the Jewish families, an increasing number of the members entered the professional class, becoming doctors, lawyers, teachers, judges, and politicians.⁴⁵

In the early 1950s, the social hall was renovated and enlarged to meet the increased needs of the congregation. The Jewish community, however, continued to expand and some communal activities, such as weddings and other big celebrations, grew beyond the capacity of either the social hall or the nearby Jewish hotels to accommodate. While not everyone kept kosher in their homes, Jewish celebrations served kosher food and therefore required kosher kitchens. By the early 1960s, it was decided that a new space was needed. After a period of fund raising, ground was broken for the new addition named the Morris and Rebecca Green Annex on October 27, 1963.⁴⁶

The new addition incorporated a large social hall with a stage at its north end on the first floor. It introduced a new entrance lobby that served both the addition and the original building, which was accomplished via a doorway installed between the lobby and the original vestibule. The first floor also included necessary service spaces, such as restrooms, a coat room, and closets. The upper level of the annex, which was half the depth of the lower level, contained three classrooms, two of which were connected by a folding partition to allow the creation of a much larger space for some activities, as well as two offices (for the rabbi and administration), and two restrooms. The new work was designed and finished in the Modern architectural style, featuring exposed concrete block, wood paneling, brick, and aluminum windows. Decorative elements were minimized, as the design instead relied on the juxtaposition of different materials for visual effect. The two notable elements that were incorporated were interpretations of the menorah, one of the decorative features considered appropriate for representation in the synagogue. The first menorah was a hanukkiyah worked into the façade of the annex through the use of niches to represent the candles, contrasting bricks, and uplighting. The uplights were functional, allowing the "candles" of the menorah to be individually lit for the eight nights of Hannukah. The second menorah was more abstractly referenced through the use of seven windows, featuring white and orange colored glass, that increase in height from the exterior to the center, in the east wall of the social hall.⁴⁷ The menorah is further reflected through the use of contrasting composition tiles on the floor of the social hall beneath the windows that create the same menorah outline.

Despite the complete transformation of the temple by the replacement of the old social hall and its addition with the new annex, the impact of the construction of the annex on the original building was minor. Aside from the new door installed at the east end of the vestibule and the new door and stairs between the rabbi's dressing room

⁴⁵ "History of the Jews of Wildwood," 19, and Newspaper article, *Herald Newspapers*, October 6, 2004.

⁴⁶ Meyers, *Southern New Jersey Synagogues*, 251-252.

⁴⁷ One of the windows was donated by a Catholic former Cape May County Freeholder, Edwin Zaberer in memory of his mother, Mrs. Frances Zaberer. Zaberer donated the window as a mark of respect to the Jewish community during the Christmas season and the Hannukah commemoration of the Jewish people. "Zaberer donates Temple Window," *Atlantic City Press*, December 17, 1964, <https://www.newspapers.com/image/920168007>.

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and the kitchen, two original doors in the east wall were closed. The east wall windows in the sanctuary remained in place but were blocked by the addition and no longer receive natural light.

The Morris and Rebecca Green Annex was dedicated on April 25, 1965.

The new Rebecca and Morris [sic] Green annex of Beth Judah Temple will be dedicated here Sunday. Located at Pacific and Spencer avenues, the annex has been completed after years of planning and fund raising.

A large turnout is expected for the dedication, including officials and clergy of the city and county. State Sen. Charles W. Sandman Jr. will present a flag which has flown over the U.S. Capitol.

Beth Judah's former Rabbi Yakov E. Hilsenrath will also be in attendance and give the dedicatory address. The temple's new rabbi, Saul J. Hyman of Sommerville, [sic] will also participate. He will begin his term at Beth Judah in July.

Milton S. Brown is chairman of the dedication program and is being assisted by Dr. Irving N. Maslo, Jerome A. Spatz, and Martin R. Weisman. A cornerstone ceremony will take place at 11 a.m. and the dedication at 11:30 a.m.⁴⁸

As times and the population of Wildwood have changed since the 1960s, the temple congregation has been reduced in numbers but has adapted and continues to be an active member of the community. The 1929 synagogue and 1964 annex have been maintained to continue to provide a spiritual and social home for the local Jewish community.

Criteria Consideration A: Owned by a Religious Institution or used for Religious Purposes

Beth Judah Temple fulfills the requirements for National Register criterion consideration A as a building that is significant in the area of architecture under criterion C for its representation of the history of synagogue architecture through two distinct stylistic periods. Beth Judah also fulfills the requirements for National Register criterion consideration A as a building that is significant for its associations in the area of Ethnic Heritage: Jewish, representing the history of the Jewish community in Wildwood.

⁴⁸ "To Dedicate Temple Unit," *Atlantic City Press*, April 22, 1965. <https://www.newspapers.com/image/922429744>.

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Verbal Boundary Statement

All of the property contained in Block 146, original Lots 14 and 15, now part of the current Lot 13 of the City of Wildwood, County of Cape May, New Jersey. The boundary of Lots 14 and 15 extends north from the northeasterly corner of Pacific and Spencer Avenues 90', from there at a right angle to Spencer Avenue for a distance of 100', from there parallel to Spencer Avenue for 90' to Pacific Avenue, and from there returning 100' along Pacific Avenue to the starting point.

Boundary Justification Statement

Block 146, original Lots 14 and 15, part of the current Lot 13, is the property historically associated with Beth Judah Temple. The original Lot 13, located along the northern boundary of original Lot 14, is not historically associated with the synagogue and the annex.



Beth-Juda Hebrew Temple of Worship

New Jersey and National Registers Nomination
Wildwood City, Cape May County, New Jersey

Boundary and tax map

0 10 20 40 Feet

Datum: NAD 1983 State Plane New Jersey

Legend

-  SR & NR boundary
-  Coordinates
-  Parcels Data (Block and Lot)
-  Roads NJ (Centerlines)

0.30 Acres



NJDEP,
Historic Preservation Office
August 2024

SPENCER AVENUE

TEMPLE

ANNEX

Text

PACIFIC AVENUE

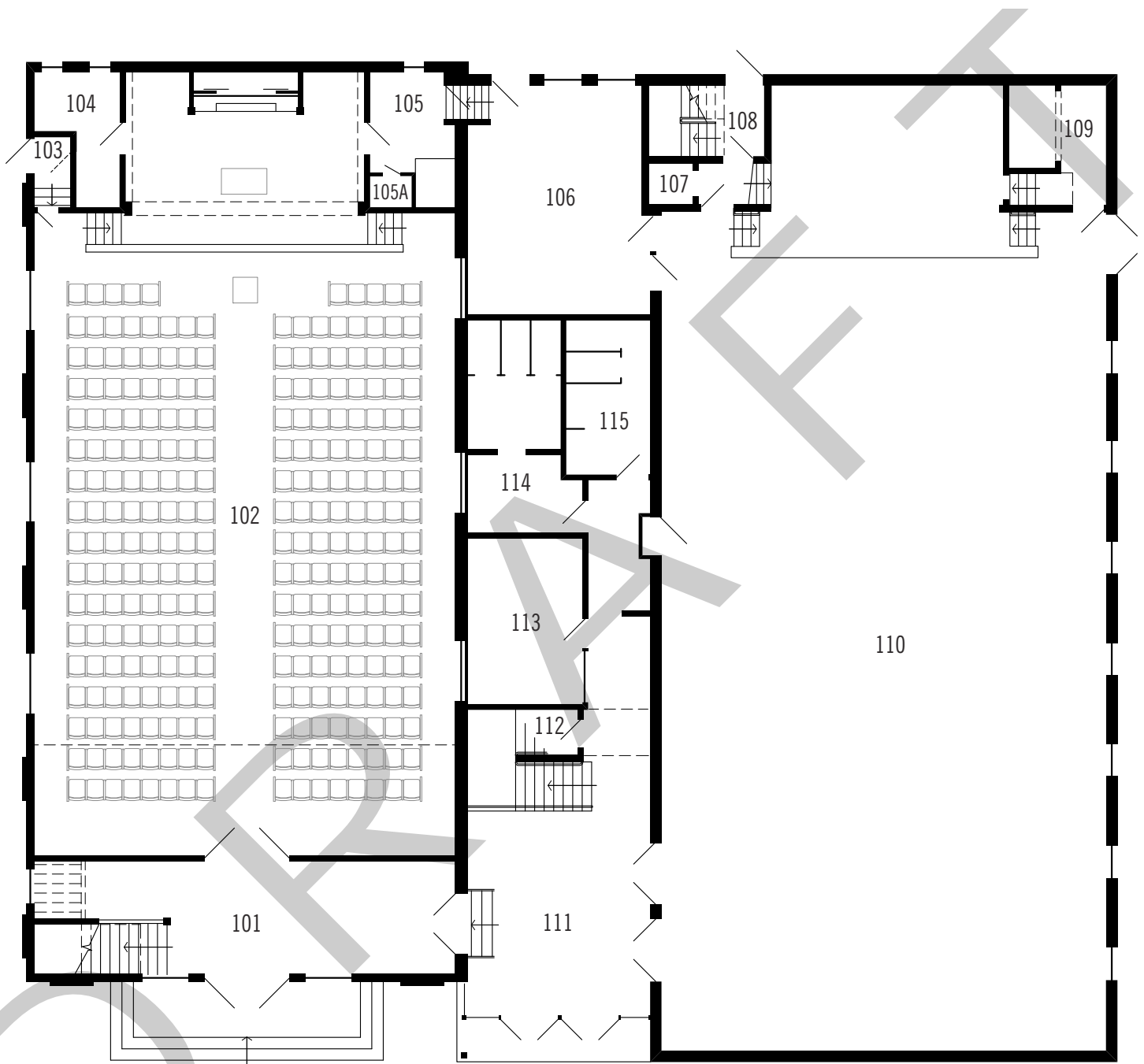


SITE PLAN DIAGRAM

SCALE: 1"=20'

**Beth-Juda Hebrew Temple of Worship
and Morris and Rebecca Green Annex**

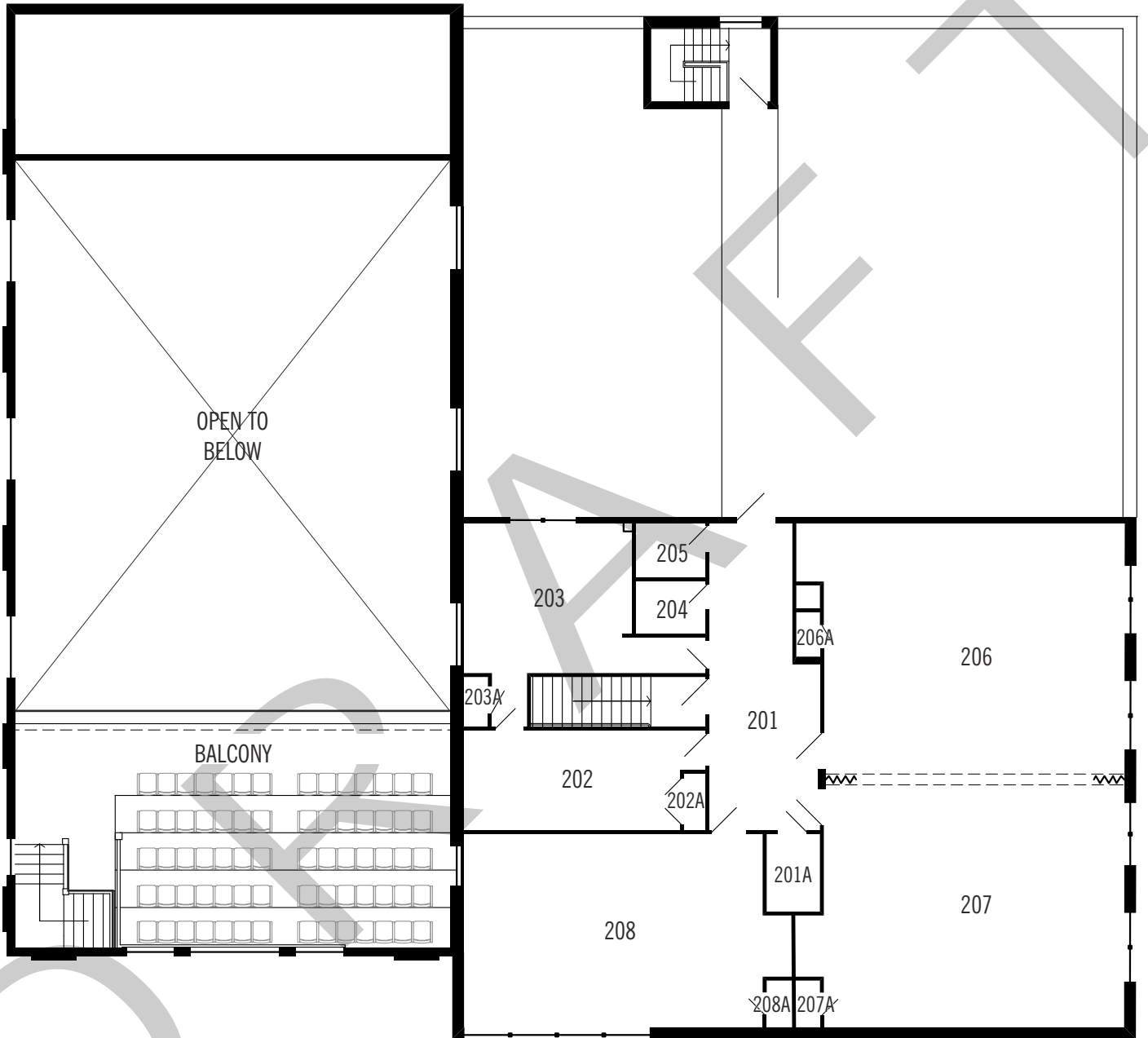
3912 Pacific Avenue
Wildwood, Cape May County, New Jersey



FIRST FLOOR PLAN

N.T.S.

**Beth-Juda Hebrew Temple of Worship
and Morris and Rebecca Green Annex**
3912 Pacific Avenue
Wildwood, Cape May County, New Jersey



SECOND FLOOR PLAN

N.T.S.

**Beth-Juda Hebrew Temple of Worship
and Morris and Rebecca Green Annex**
3912 Pacific Avenue
Wildwood, Cape May County, New Jersey

SPENCER AVENUE

TEMPLE

ANNEX

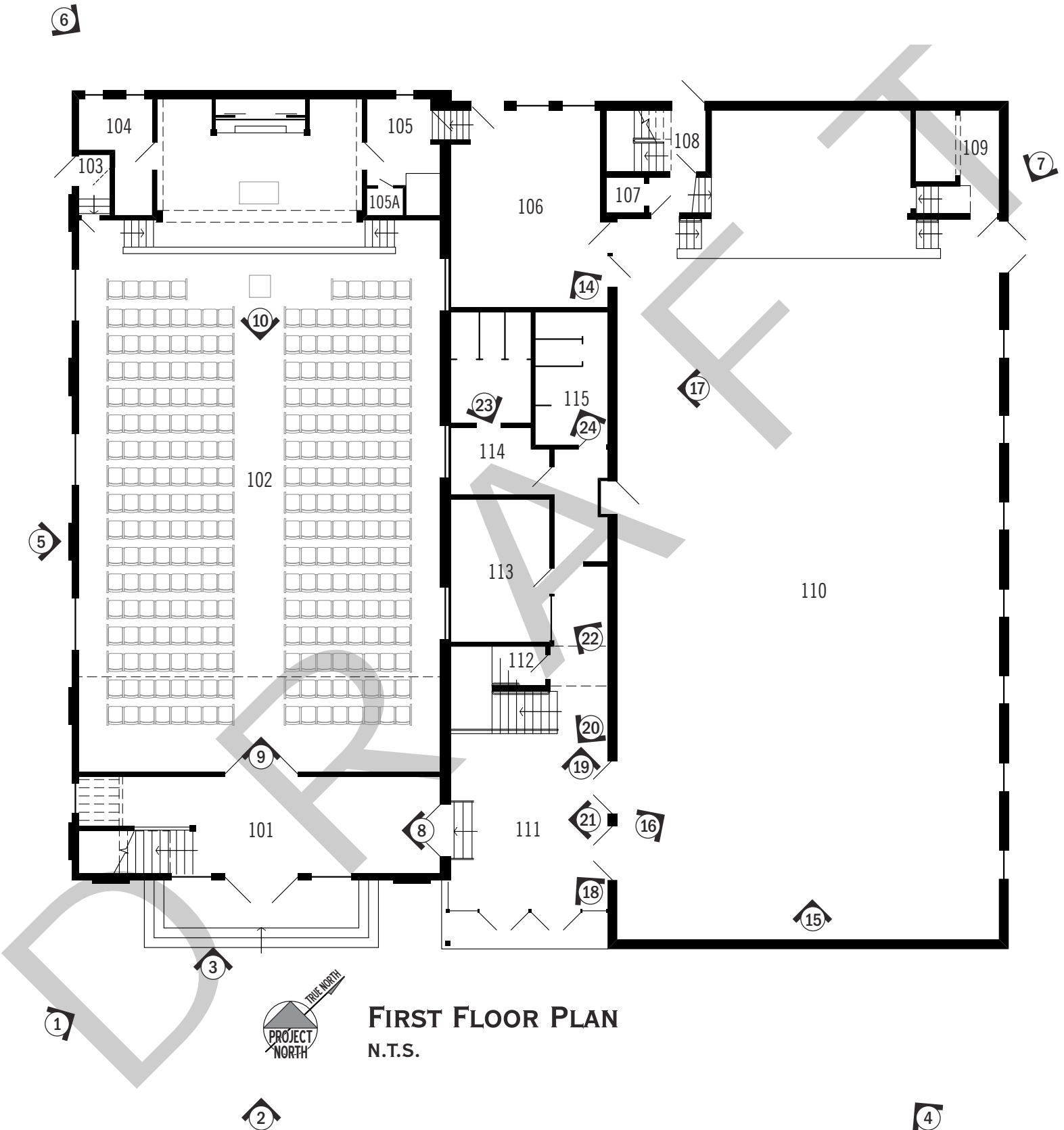
PACIFIC AVENUE



SITE PLAN DIAGRAM

SCALE: 1"=20'

**Beth-Juda Hebrew Temple of Worship
and Morris and Rebecca Green Annex**
3912 Pacific Avenue
Wildwood, Cape May County, New Jersey



**Beth-Juda Hebrew Temple of Worship
and Morris and Rebecca Green Annex**
3912 Pacific Avenue
Wildwood, Cape May County, New Jersey

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Historic Maps



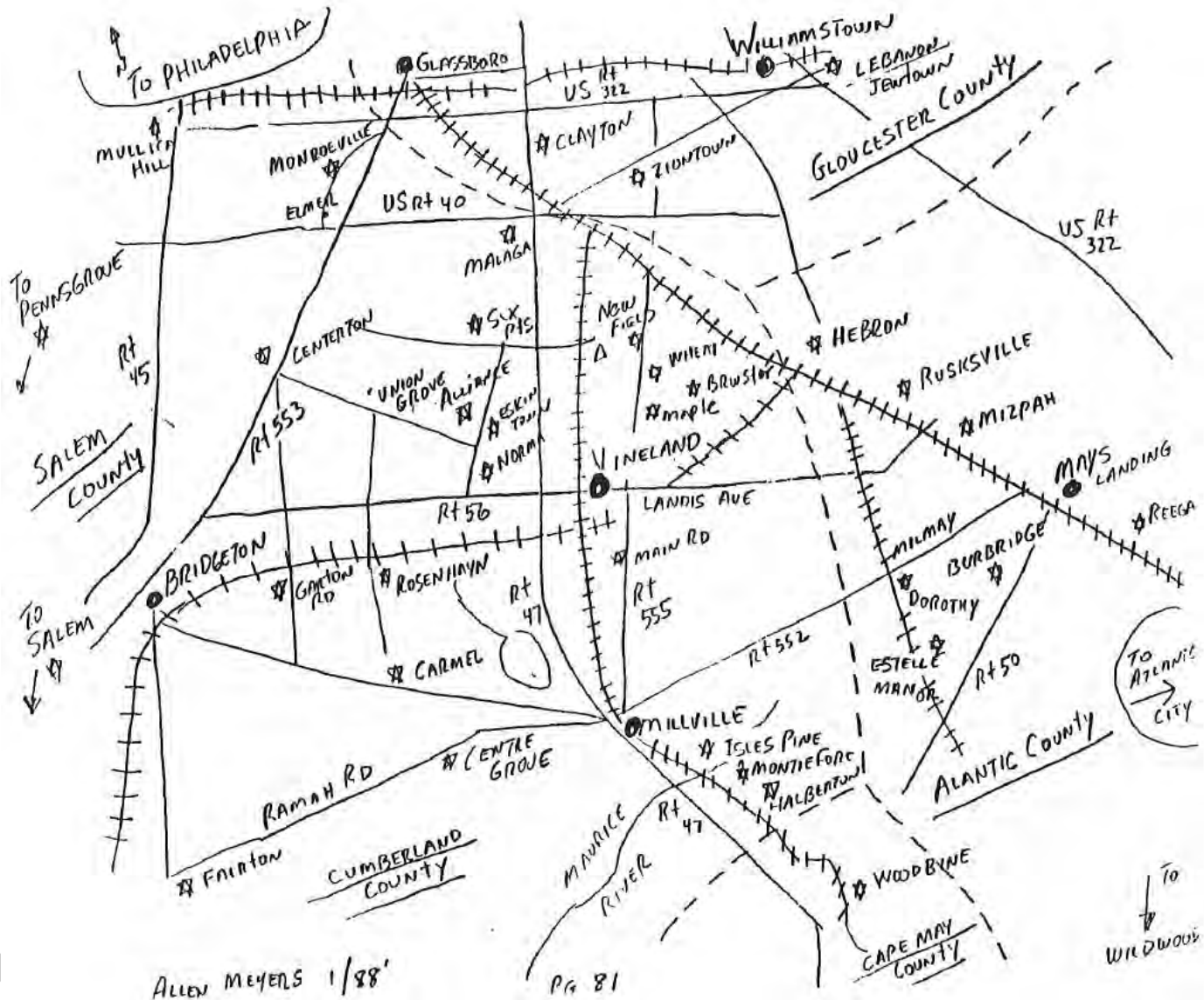
Map 01: USGS Survey Map of Wildwood, New Jersey, 1944, showing the temple.
<https://ngmdb.usgs.gov/topoview/viewer/#15/38.9869/-74.8181>.

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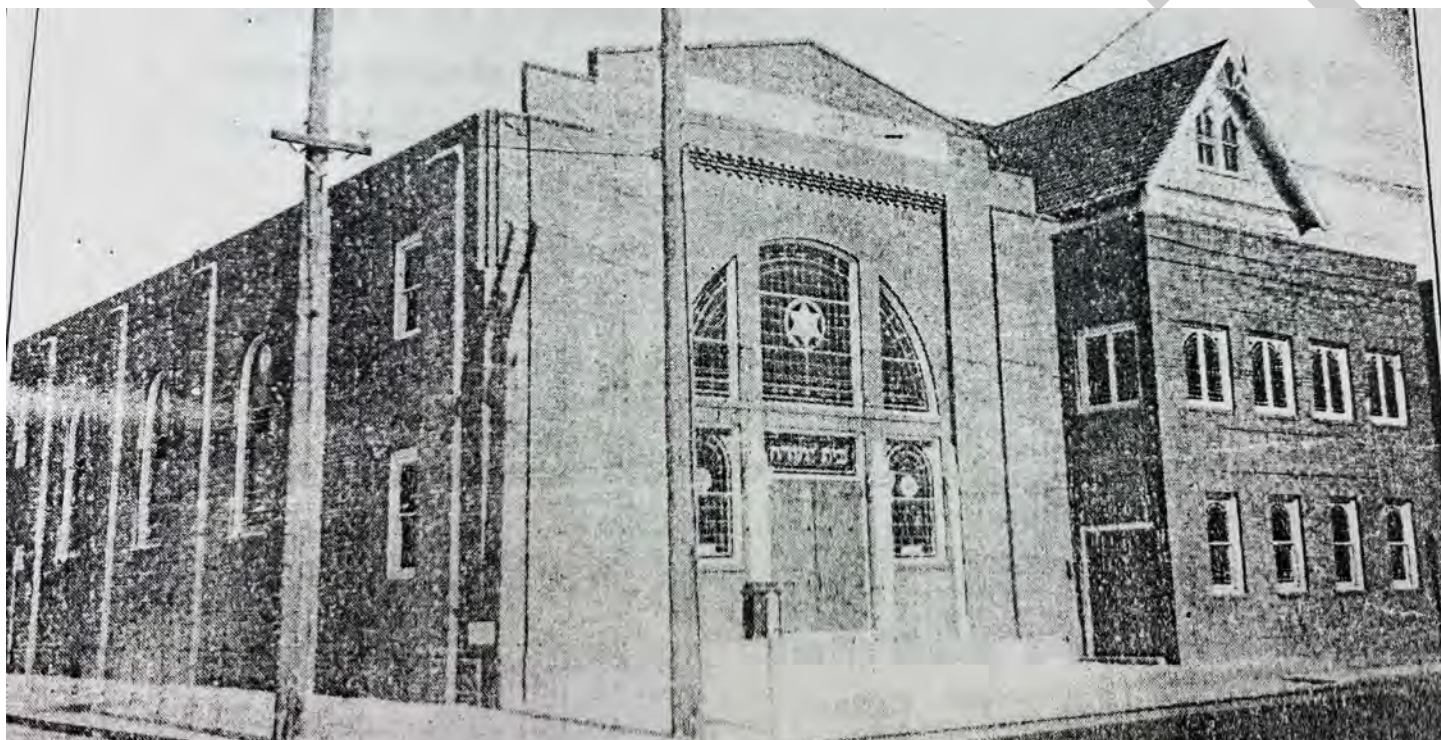


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Historic Photograph 01: View of the temple in 1929 at left with the Gothic Revival building and 1929 two-story brick addition that together formed the social hall at right. Dedication Ceremony Cover Photograph.

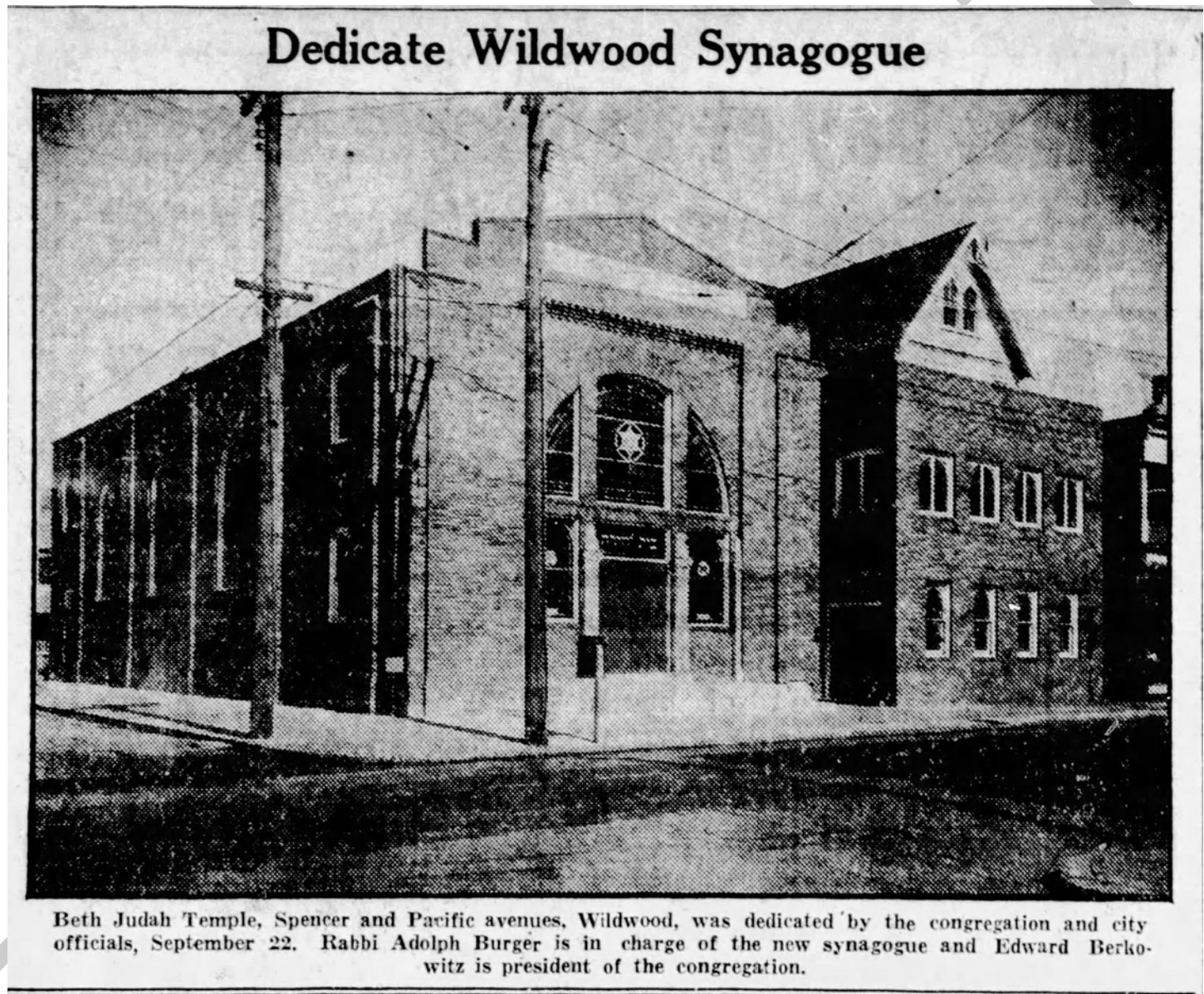
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Historic Photograph 02: View of the temple and social hall in 1929 from the announcement of the dedication of the synagogue. *Atlantic City Sunday Press*, September 29, 1929.

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Historic Photograph 03: View of the temple, with the old social hall at right, c. 1950. "Historic Buildings of Pacific Avenue."

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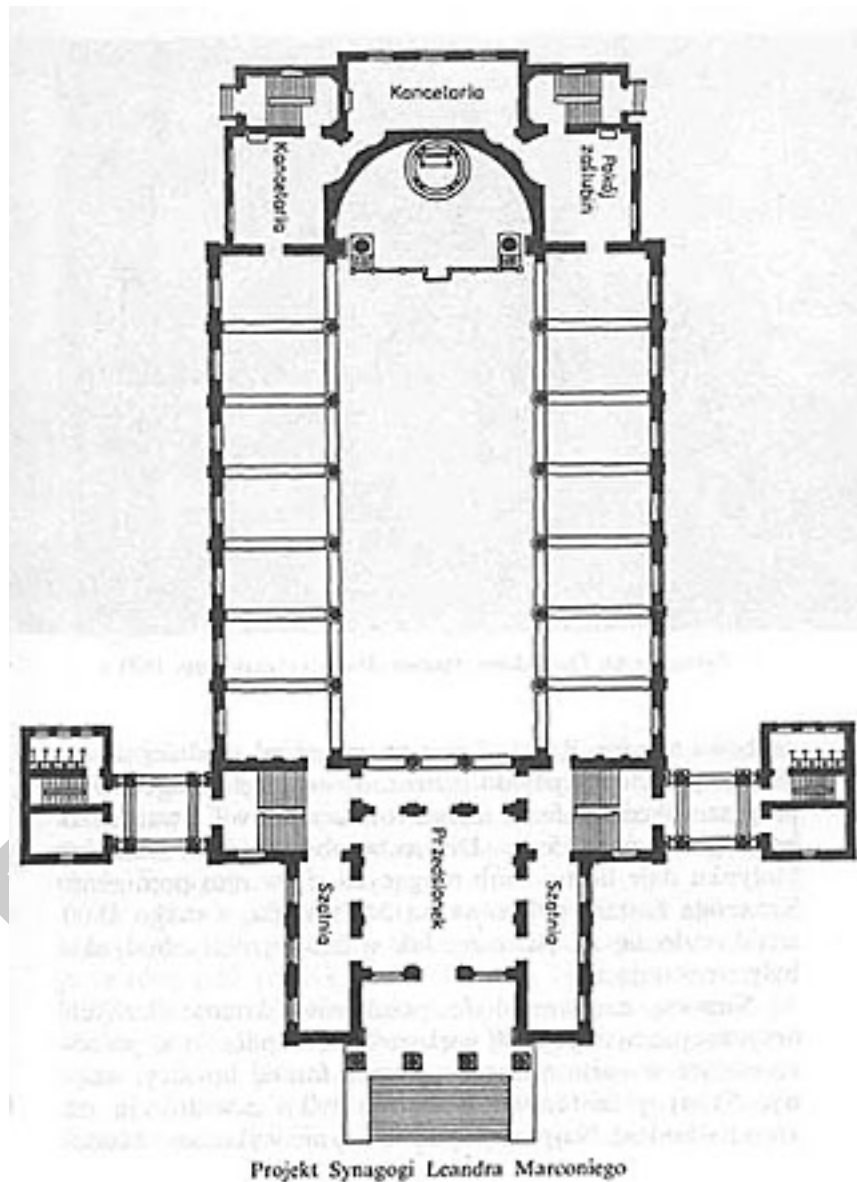
Supplemental Photograph 01: The Great Synagogue of Warsaw (Completed 1878, Destroyed 1943). From the Institute of National Remembrance. https://twitter.com/ipngovpl_eng/status/1261703709341347840

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Supplemental Photograph 02: The Great Synagogue of Warsaw (Completed 1878, Destroyed 1943). Plan.
[https://en.wikipedia.org/wiki/Great_Synagogue_\(Warsaw\)](https://en.wikipedia.org/wiki/Great_Synagogue_(Warsaw)).

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Supplemental Photograph 03: Rothschild Memorial Synagogue (Temple Beth El), 58th & Walnut Streets, Philadelphia, (1915). West Elevation, Google Street View.



Supplemental Photograph 04: Rothschild Memorial Synagogue (Temple Beth El), 58th & Walnut Streets, Philadelphia, (1915). South Elevation, Google Street View.

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Supplemental Photograph 05: Rothschild Memorial Synagogue (Temple Beth El), 58th & Walnut Streets, Philadelphia, (1915). South Elevation. September 26, 2010. Note the star of David with a scene at its center, which is similar to the Star of David in the stained glass on the south elevation of Beth Judah. Taken by Susan Babbitt, <https://www.flickr.com/photos/scavenger49/>.

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Supplemental Photograph 06: Congregation People of Truth synagogue (with Talmud Torah at left), Trenton, Mercer County (c.1919, demolished). Photograph from *Jewish South Jersey*, ch. 4, Kindle.



Supplemental Photograph 07: Temple Har Sini, Trenton, Mercer County (1929). Google Street View.

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Supplemental Photograph 08: Congregation Or Yisrael/Beth Israel Synagogue. Rosenhayn, Cumberland County, New Jersey (1898). Photograph from *Jewish South Jersey*, ch. 2.



Supplemental Photograph 09: Ahavas Achim, Norma, Salem County, New Jersey (c.1900, altered). Photograph from *Jewish South Jersey*, ch. 2.

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Supplemental Photograph 10: Tifereth Israel, Alliance, Salem County, New Jersey (1889). Photograph from Google Photos, Yisroel E, Contributor.



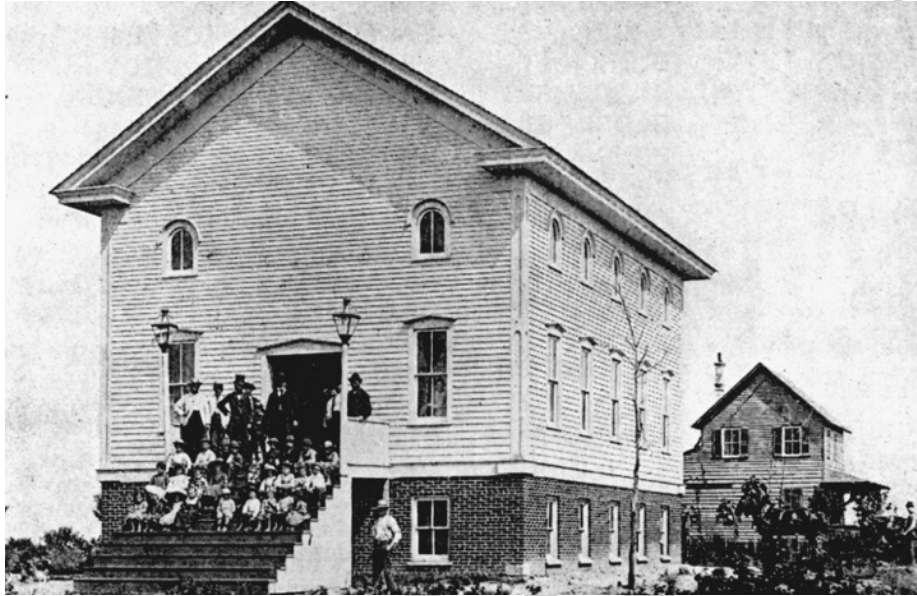
Supplemental Photograph 11: Tifereth Israel, Alliance, Salem County (1889). Photograph from Google Photos, Yisroel E, Contributor.

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Supplemental Photograph 12: Eban Ha'Ezer/Congregation Emanu-El, Alliance, Salem County (1887, demolished). Photograph from *Jewish South Jersey*, ch.2.



Supplemental Photograph 13: Congregation Sons of Jacob, Bridgeton, Cumberland County (1915, altered).
Google Street View.

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Supplemental Photograph 14: Woodbine Brotherhood Synagogue, Woodbine, Cape May County (1896).
Photographer: Michael Brooks for Historic American Buildings Survey, 1979.

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Supplemental Photograph 15: Woodbine Brotherhood Synagogue, Woodbine, Cape May County (1896). Camera facing northeast showing the bimah in the foreground and ark at center. Photographer: Michael Brooks for Historic American Buildings Survey, 1979.



Supplemental Photograph 16: Woodbine Brotherhood Synagogue, Woodbine, Cape May County (1896). Camera facing northwest showing the bimah in the foreground and ark at center. Photographer: Michael Brooks for Historic American Buildings Survey, 1979.

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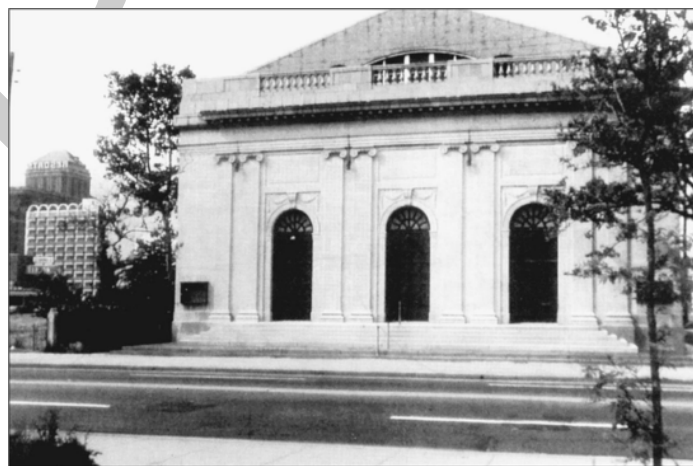
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Supplemental Photograph 17: First Beth Israel synagogue, Atlantic City, Atlantic County (1872, demolished).
Photograph from *Jewish South Jersey*, ch. 1.



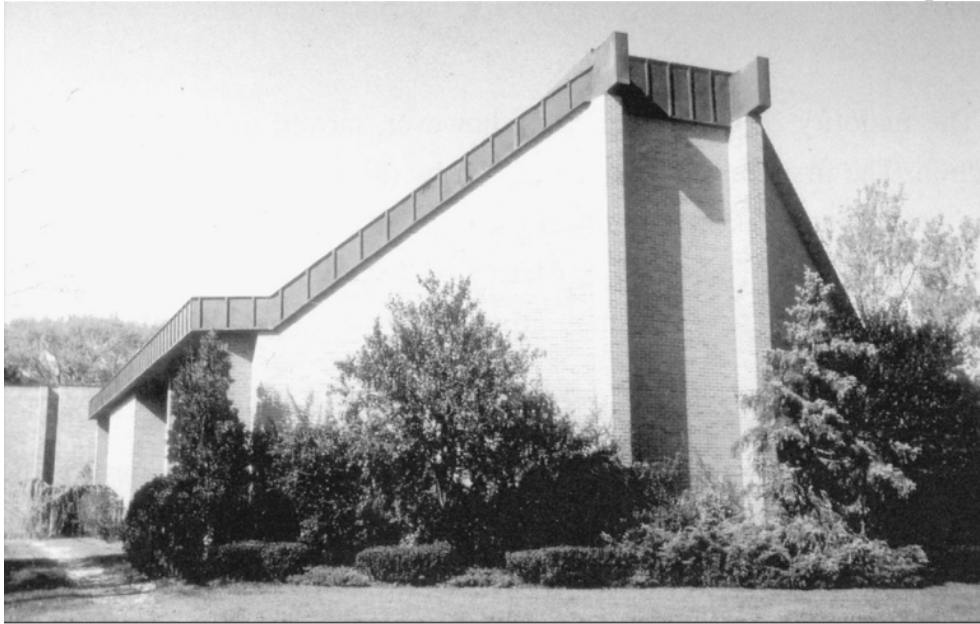
Supplemental Photograph 18: Second Beth Israel synagogue, Atlantic City, Atlantic County (1913, demolished). Photograph from *Jewish South Jersey*, ch. 1.

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Supplemental Photograph 19: Synagogue of Deal, Deal, Monmouth County (1940). Photograph from *Jewish South Jersey*, ch. 4.



Supplemental Photograph 20: Young Israel of Margate (no date). Google Street View.

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Supplemental Photograph 21: Temple Emmanuel, Cherry Hill, Camden County (1959). Photograph from *Jewish South Jersey*, ch. 3.

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Photograph Log

Name of Property: Beth-Juda Hebrew Temple of Worship and Morris and Rebecca Green Annex

City or Vicinity: Wildwood City

County: Cape May County

State: NJ

Name of Photographer: Michael Westfield

Date of Photographs: August 2, 2023

Location of Original Digital Files: 425 White Horse Pike, Haddon Heights, NJ 08035

Photograph 01: View of the south (front) and west elevations of the Beth Judah temple, camera facing northeast.

Photograph 02: View of the south elevation of the 1929 temple building, camera facing north.

Photograph 03: Detail of an Egyptian Revival influenced pilaster with an Art Deco light sconce, camera facing north.

Photograph 04: View of the south elevation of the 1964 annex, with the 1929 temple building at left, camera facing north.

Photograph 05: View of the west elevation showing the west wall of the 1929 temple, camera facing east.

Photograph 06: View of the north elevation showing the 1929 temple at right and the 1964 annex at center, camera facing southeast.

Photograph 07: View of the east elevation showing the east wall of the 1964 annex, camera facing southwest.

Photograph 08: View of Room 101, showing the temple vestibule, camera facing west.

Photograph 09: View of Room 102, showing the sanctuary of the temple, camera facing north.

Photograph 10: View of Room 102, showing the sanctuary of the temple, camera facing south.

Photograph 11: Detail of the center light fixture in the sanctuary, camera facing north.

Photograph 12: View of the balcony in Room 102, camera facing southeast.

Photograph 13: Detail of a stained glass window from the Diocletian window, camera facing south.

Photograph 14: View of the kitchen, Room 106, camera facing northwest.

Photograph 15: View of the social hall, Room 110, camera facing north.

Photograph 16: View of the east wall, Room 110, camera facing northeast.

Photograph 17: Detail of the west wall of Room 110, showing the Star of David shadow block, camera facing west.

Photograph 18: View of the staircase and west wall of the lobby, Room 111, camera facing northwest.

Photograph 19: View of the hallway off the lobby, Room 111, camera facing north.

Photograph 20: View of the 1964 main entrance to the lobby, Room 111, camera facing south.

Photograph 21: Detail of the original light fixture in the lobby, Room 111, camera facing west.

Photograph 22: View of the coat room, Room 113, camera facing northwest.

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Photograph 23: View of the women's room, Room 114, camera facing southeast.

Photograph 24: View of the men's room. Room 115, camera facing northwest.

Photograph 25: View of Room 201, the second floor hallway, camera facing northwest.

Photograph 26: View of Room 203, camera facing south.

Photograph 27: View of a classroom, Room 206, camera facing east.

Photograph 28: View of Room 208, camera facing east.

Photograph 29: View of the roof, camera facing north.

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Photograph 01: View of the south (front) and west elevations of the Beth Judah temple, camera facing northeast.

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Photograph 02: View of the south elevation of the 1929 temple building, camera facing north.

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Photograph 03: Detail of an Egyptian Revival influenced pilaster with an Art Deco light sconce, camera facing north.



Photograph 04: View of the south elevation of the 1964 annex, with the 1929 temple building at left, camera facing north.

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Photograph 05: View of the west elevation showing the west wall of the 1929 temple, camera facing east.

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Photograph 06: View of the north elevation showing the 1929 temple at right and the 1964 annex at center, camera facing southeast.

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Photograph 07: View of the east elevation showing the east wall of the 1964 annex, camera facing southwest.

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Photograph 08: View of Room 101, showing the temple vestibule, camera facing west.

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Photograph 09: View of Room 102, showing the sanctuary of the temple, camera facing north.

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Photograph 10: View of Room 102, showing the sanctuary of the temple, camera facing south.

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Photograph 11: Detail of the center light fixture in the sanctuary, camera facing north.

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Photograph 12: View of the balcony in Room 102, camera facing southeast.

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Photograph 13: Detail of a stained glass window from the Diocletian window, camera facing south.

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Photograph 14: View of the kitchen, Room 106, camera facing northwest.

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Photograph 15: View of the social hall, Room 110, camera facing north.

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Photograph 16: View of the east wall, Room 110, camera facing northeast.

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Photograph 17: Detail of the west wall of Room 110, showing the Star of David shadow block, camera facing west.

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Photograph 18: View of the staircase and west wall of the lobby, Room 111, camera facing northwest.

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Photograph 19: View of the hallway off the lobby, Room 111, camera facing north.

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Photograph 20: View of the 1964 main entrance to the lobby, Room 111, camera facing south.

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Photograph 21: Detail of the original light fixture in the lobby, Room 111, camera facing west.

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Photograph 22: View of the coat room, Room 113, camera facing northwest.

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Photograph 23: View of the women's room, Room 114, camera facing southeast.

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Photograph 24: View of the men's room. Room 115, camera facing northwest.

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Photograph 25: View of Room 201, the second floor hallway, camera facing northwest.

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Photograph 26: View of Room 203, camera facing south.

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Photograph 27: View of a classroom, Room 206, camera facing east.

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Photograph 28: View of Room 208, camera facing east.

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Photograph 29: View of the roof, camera facing north.