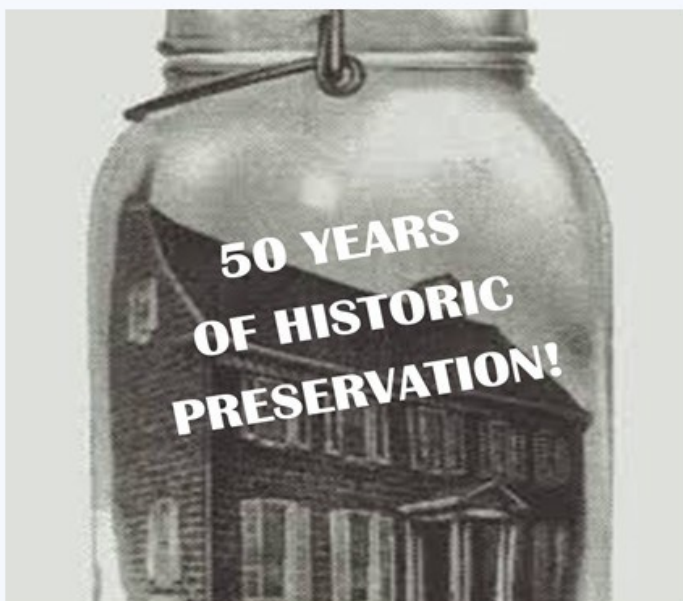


**Newark Landmarks
is celebrating our
50th Anniversary**

***We Invite You To Join
Us At Our Upcoming
Exhibit & Program at the
Newark Public Library on
Thursday, May 15th at 6 pm***



***Newark
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News***

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***“Architecture should
speak of its time and
place, but yearn for
timelessness.”***

- Frank Gehry -

A MESSAGE FROM OUR PRESIDENT

By Elizabeth Del Tufo



Recently, a Newark Landmarks trustee called to tell me that the Landing Monument was gone from its spot in front of NJ Performing Arts Center. I called NJPAC and was told that the monument was in the way of ongoing construction. Since NJPAC had no place for it, the City had it moved to a storage lot on Oraton Street.

Subsequent calls indicate that the City has no current plans for the monument to be reinstalled. It is disheartening that the City does not embrace the move to restore the monument to public view or acknowledge the efforts made in 2016 to restore the monument as part of Newark's 350th anniversary celebration.

The monument was commissioned in 1916 by the citizens of Newark who engaged the noted artist Gutzum Borglum to design a monument that would honor the settlers who founded Newark in 1666. It is an exquisite piece with the name of each settler engraved, a record of those on whose shoulders all Newarkers stand. Those who gave the city this gift expected their gift to be respected.

This move of the Landing Monument is not the only issue pertaining to the ways in which Newark's history is reflected in the visual public sphere. Last year Broad Street, the central artery in Newark's downtown, was renamed Kenneth A. Gibson Boulevard, in honor of Newark's first African American Mayor. Broad Street dates back to 1669 when the founding settlers widened an Indian path so they could bring their cattle to market; that road was called a "Broad Street."

While I fully appreciate the significance of the Gibson mayoralty, I wish there had been an opportunity for public discussion about the best way to honor his accomplishments by adding to the public record a new name, rather than renaming, and thus eclipsing, another historic marker.

The renaming raises important questions about how we create, alter, and extend the public record. Does everything get renamed as each new population group accedes to political power and influence? Might we create a system of dual names on important streets as is done in some other cities? In any event, there needs to be a place for public hearing and discussion before centuries-old place names are summarily removed.

Harriet Tubman was a great woman who was fully deserving of a public monument in her honor. In my view, this honor would have been stronger by naming the Mulberry Street park after her and placing the public monument there to be seen by all who attend events at the Prudential Center. I grasp that the impulse to place the monument in a renamed Tubman Square was deliberately done to demote General George Washington because he owned slaves.

I question whether this was the time and place to hold him accountable for owning slaves and ask whether this fact inalterably clouds our appreciation for his role in leading the Continental Army in its defeat of the British troops. For a more nuanced understanding of Washington's behavior as a slave owner, I recommend reading recent biographies of him by Joseph Ellis and Ron Chernow.

Newark is an old American city with all the ambiguities of an old American city. We should be proud of Newark's history, proud that our main street was a result of the settlers and the Native Americans working together, and proud that Newark in 1776 provided a haven for the soldiers of the Continental Army who staggered into Newark after being beaten by the British Army in New York.

We should be proud that it was in Newark that their General sent a letter pleading for food for his army while Thomas Paine in Newark wrote "These are the times that try men's souls." Washington's army survived and went on to defeat a much stronger foe and from there to begin a new nation. Please be proud that Newark was a part of that history.

I have served the cause of Newark Landmarks for 50 years. I have lived in Newark for 65 years. I am stepping down from my leadership position at Newark Landmarks during a time of challenges to our democracy at the national level. I can only hope that here in Newark, we will embrace a robust democratic process as we weigh complex issues of whose stories are told and how our histories are revealed and celebrated.

Newark Landmarks 2024 Annual Meeting



THE DONALD T. DUST AWARD

presented to

Weequahic High School

Built in 1932-33, Weequahic High School is a remarkably intact example of Art Deco style applied to a large public high school in an urban setting. The primary exterior material is buff-colored brick, accented by carved limestone and white-glazed terra cotta, typical of the creamy color palette found in this style. Characteristic Art Deco ornamentation includes flora and fauna motifs along with decorative iron and copper grille work. The auditorium retains most of its original design elements, and the central lobby features Michael Lenson's Works Progress Administration mural entitled "The Enlightenment of Man." Weequahic High was designed by Guilbert and Betelle Architects which served the Newark Board of Education from 1908 to the early 1930s. It was entered into the State and National Registers of Historic Places in 2023-24.



Newark Landmarks

2024



THE CHARLES F. CUMMINGS AWARD

presented to

Weequahic High School Alumni Association

for providing financial support to Newark Landmarks in the placement of Weequahic High School on the State and National Registers of Historic Places

In addition, for over 25 years, the WHSAA has raised more than \$1 million for college scholarships and funding a wide array of educational, cultural, and athletic activities along with obtaining funds for the restoration of the historic WPA-era murals in the school lobby. Overall, members of WHSAA represent an outstanding example of giving back, as previous Weequahic graduates deliver support to a new generation of young men and women with promising futures.



Newark Landmarks

2024



Pictured above: David Abramson, historic preservation architect, with Kyle Thomas, WHS Principal. Below are Yolanda Cassidy-Bogan, WHS grad, faculty, and alumni trustee; Marion Bolden, retired Newark Superintendent of Schools; and Myra Lawson, Executive Director, WHS Alumni Association.

Weequahic High School is a Historic Landmark

At Newark Landmarks 2024 Annual Meeting, Architect David Abramson reflects upon the future of historic preservation



At Newark Landmarks' 2024 Annual Meeting on Wednesday, October 23rd at Weequahic High School, home of Newark's newest national and state historic landmark, David Abramson, a prominent architect who specializes in historic preservation, presented the keynote address. David's work, for over 40 years, has included low and moderate income housing, urban revitalization, and a specialty in adaptive reuse, preservation, rehabilitation, and restoration. An edited version of his remarks follows.

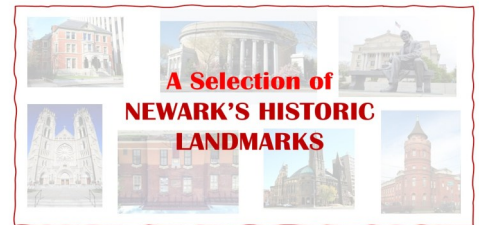
What is Historic Preservation?

You can Google the term and find many definitions. An AI overview states that "Historic preservation is the process of maintaining the integrity and form of historic properties to pass on the understanding of the past to future generations. It involves: *Protecting, Maintaining, Upgrading, Celebrating, Acknowledging.*

All these are true, but they don't really capture the essence. I prefer the National Park Service's definition: **Historic preservation is a conversation with our past about our future.** It provides us with opportunities to ask, "*What is important in our history?*" and "*What parts of our past can we preserve for the future?*" Through historic preservation, we look at history in different ways, ask different questions of the past, and learn new things about our history and ourselves. Historic preservation is an important way for us to transmit our understanding of the past to future generations.

Ours is a young country built on a premise of progress. The first landmarks legislation, in the city of Charleston, SC, was only passed in October 1931. Then came the Depression, then WWII, then the need for national recovery. In fits and starts historic preservation grew from a movement spearheaded by the proverbial "little old ladies in tennis shoes" to one with both a legal and academic foundation. New York City had some of the earliest post-War legislation, establishing its Landmarks Preservation Commission in 1965. In 1966, the US Congress passed the National Historic Preservation Act, which established a national framework - through commissions established

(Continued on page 5)



**A Selection of
NEWARK'S HISTORIC
LANDMARKS**

BALLANTINE MANSION

At the Newark Museum
43 Washington Street

1884



CATHEDRAL BASILICA OF THE SACRED HEART

89 Ridge Street

1898 - 1954



BROAD STREET TRAIN STATION

University Avenue &
Lackawanna Place

1903



ESSEX COUNTY COURTHOUSE

1906

"Seated Lincoln" Sculpture

1911

MLK Boulevard & West
Market Street

FIRST BAPTIST PEDDIE MEMORIAL CHURCH

572 Broad Street

1890



NEWARK CITY HALL

920 Broad Street

1906



LYONS FARM SCHOOLHOUSE

At Newark Museum
49 Washington Street

Originally on the corner of
Chancellor & Elizabeth Avenues

1784



TIFFANY & CO.

792 Highland Avenue

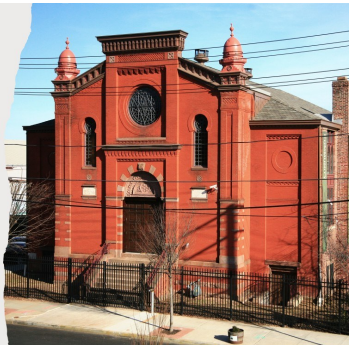
1892

OHEB SHALOM SYNAGOGUE

Greater Newark
Conservancy

32 Prince Street

1884



KRUEGER-SCOTT MANSION

601 MLK Boulevard

1889

MOUNT PLEASANT CEMETERY

375 Broadway

1844



(Continued from page 4) **ABRAMSON**

by each state - for recognizing significant historic properties and for protecting them. The meaning of "significant" is broad, encompassing not only architectural merit but, equally, historic and cultural relevance as well. It took the U.S. Supreme Court's action on June 26, 1978, in *Penn Central Transportation Co. v. New York City*, to establish the constitutionality of local preservation laws.

Dr. James Marston Fitch established the first academic preservation program at Columbia University in 1968. When I entered the program in 1974, Columbia had the only college preservation program in the country. Now there are about a hundred, and countless communities throughout the country, including many here in New Jersey, have some type of landmarks commission, although their power to protect varies according to the nature of the enabling legislation as well as the interest and will of the politicians and the body politic.

I spent three years in Trenton during the Bicentennial era administering their landmarks commission and restoring architecturally significant as well as vernacular structures which formed the backbones of historic neighborhoods. I arrived in Newark in 1978. The Municipal Council had passed landmarks legislation during the administration of Kenneth Gibson (1970-1986), but the framework to administer it and create a commission was not established until the Sharpe James mayoralty (1986-2006).

I was appointed to the Newark Landmarks and Historic Preservation Commission in 1995 and had the pleasure to serve with its founding chair, Liz Del Tufo. I succeeded her as chair in 2004 or thereabouts and served primarily under Mayor Cory Booker (2006-2013) until 2013. I saw first-hand how government can support as well as stymie historic preservation efforts.

I'm not optimistic about the future of historic preservation in most places. Unless there is a strong legal framework, support for preservation rests on the shoulders of the residents. It also requires knowledge of, and interest in, the past. Remember the National Park Service definition: *"Historic preservation is a conversation with our past about our future."* Interest in and teaching about the past in our schools is limited, whether due to the many competing subjects or a lack of commitment.

So let's teach our children well, so that the buildings and communities which shaped us will be there for them and their children.

Newark's *Landing Monument* is looking for a new home once again

In 2016, through the advocacy of Elizabeth Del Tufo, the President of Newark Landmarks, the city's *Landing Monument*, which had been removed from its previous location, was found, refurbished, and placed at the NJ Performing Arts Center in Newark, in time to be unveiled for the 350th celebration of the founding of Newark.

Recently, with ongoing construction at NJ PAC, the monument has been taken away once again, this time to a storage lot on Oraton Street.

NJPAC, the city of Newark, and the county of Essex have indicated no interest at this time in reinstalling the monument that represents the origins of the 3rd oldest major city in America - and once again Del Tufo and *Newark Landmarks* will provide the leadership for locating a new home.

To understand the travails of this monument and the vicissitudes of its existence, we reprint the Star-Ledger article by columnist Barry Carter in 2016, that aptly relates the rest of the story.



Lost & Found

Famous Newark Monument Stands Tall - Again

By Barry Carter, Star-Ledger, 2016

One of Newark's most famous monuments, which seemingly disappeared more than 10 years ago, has been returned to its rightful place - facing the Passaic River.

The next time you're at the New Jersey Performing Arts Center, walk toward the grassy area and the trees that are close to McCarter Highway. You won't be able to miss "*The First Landing Party of the Founders of Newark*," one of four city sculptures created by Gutzon Borglum, an artist known for his work at the Mount Rushmore National Memorial.

But the tribute to Newark's founders didn't simply pop up again. This is the incredulous story of how it became part of the yearlong celebration of Newark's 350th anniversary. Ready?

The sculpture had been gone from Newark's public art scene for many years when I wrote about it in this column two years ago. It was in bad shape. Remember that?

Liz Del Tufo, president of the Newark Preservation and Landmark Committee, does. During an unveiling ceremony of the restored monument at NJPAC, she took a few moments to explain that she had been surprised to learn from me in 2014 that the artwork was not in Lombardy Park on McCarter Highway.

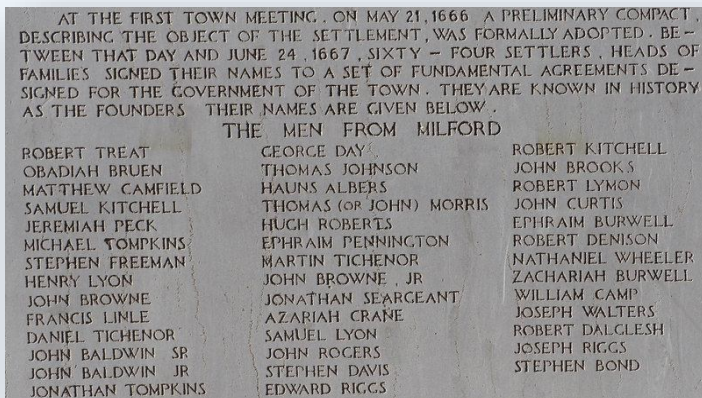
The 9-foot-tall monument, which weighs 13,000 pounds, was lying on its back underneath a tattered blue tarp in a city lot at the city's Division of Traffic and Signals. Without further inspection, you'd think it was discarded junk.

(Continued on page 7)

(Continued from page 6)

The marble base was detached. The wooden pallet that held the monument was in standing water between a trash bin and a gaggle of inoperable traffic lights.

Not exactly what Newark's stakeholders had in mind when they gave it to the city in 1916 to celebrate its 250th anniversary. After reading my story, Del Tufo and Richard Grossklaus, a member of the Newark Landmark and Historic Preservation Commission, began a campaign to resurrect the piece.



"How could we ever have misused that trust the way we did?" Del Tufo asked. Neither the city of Newark, nor its preservation community could explain how this artwork, which is listed on state and national historical registers, was abandoned.

The monument was originally in Landing Place Park on Saybrook Place, a street near McCarter Highway. It remained there until NJPAC was built in the 1990s. Sometime during those years, the landmark was moved two blocks away to Lombardy Park on McCarter Highway - until construction began on the NJ Transit Light Rail in 2002.

Then, the monument was on the go again. According to the city of Newark, a construction crew moved it from Lombardy Park to the traffic and signals division out of necessity. The city, however, never explained what that meant.

And that brings me to John Abeigon, president of the Newark Teachers Union. He's a history buff, who wanted to know what happened to the monument that he would see while driving to work along McCarter Highway.

He tracked down the piece in the winter of 2013, then told me about it in March 2014 and the rest is - well, history.

With \$60,000 in funds raised by Newark's 350th Anniversary Committee, Del Tufo's group was able to have the sculpture brought back to its historical grandeur. "I tried to recreate what was originally there," said Andre Iwancyk, an artist from Somerset, who was commissioned to do the work. "I only tried to imagine what was his (Borglum's) intentions, what he wanted to achieve, what he wanted to show."

Borglum had sculpted the monument in bas-relief, a technique in which design elements and figures are barely prominent. There are several small images representing the founders along the top of the monument. Two Puritans are carved into the center, facing each other. At the bottom is a fountain basin. The founders' names are listed on the back of the monument.

Reclaiming this piece is a good artistic look for the city and the Newark350 Committee is glad that Del Tufo was persistent about conveying its importance. "She cares so much about the city and its public art," said Irene Cooper-Basch, who served as fundraiser chairwoman for Newark350. "We listened to her and we should have listened to her."

Now that it's not hard to find, the monument is also not far from Borglum's three other works in the city. You can walk to the "Indian and the Puritan" in Washington Park; the "Wars of America" in Military Park; and the "Seated Lincoln," which is in front of the Essex County Courthouse.

Much like the others, the founders' monument is now in a prominent and appropriate location. It's close to where the founders came ashore in 1666. "I'm happy to see that it's back where it belongs - overlooking the Passaic River, honoring the founders," Abeigon said. "It's in a more public area, where people can see it."

That's probably what the 250th anniversary committee wanted, too. "The people of 1916 expected that their gift to the city would last forever," Del Tufo said.

The people of 2016 just made sure it does.

Myles Zhang appointed to the Landmarks and Historic Preservation Commission



Myles Zhang was recently appointed to the Landmarks and Historic Preservation Commission. This is the entity in Newark that oversees historic preservation efforts for the city. Myles grew up in Newark in the James Street Commons Historic District. His father, Zemin, a school psychologist, is Newark Landmark's former Executive Director and longtime trustee.

Myles states that his “activism, artistic practice, and writing in the digital humanities reflect on urban history and the contemporary challenges of land use, planning, and historic preservation facing American cities. My research examines how politics, race, and culture are imprinted on the way cities and buildings are designed. In some form or another, all of my work reflects Winston Churchill’s observation that we shape our buildings and afterwards our buildings shape us.”

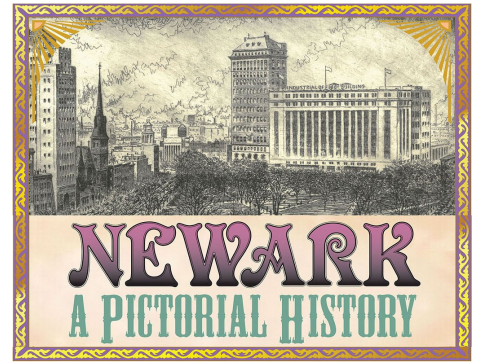
Myles graduated from Columbia University and the University of Oxford with a B.A. in art history and architectural history. He then obtained his MPhil from the University of Cambridge in architecture and urban studies. Presently, he is in a Ph.D. program at the University of Michigan’s Taubman College of Architecture and Urban Planning, studying 20th century urban history.

On the Newark scene, Myles has been involved in a number of unique and creative projects. **Newark Metamorphosis** is an interactive map and photo project with 150 comparative views of past and present streetscapes. **Vanishing City** is a visual documentary about architecture and redevelopment in Newark.

Civil Rights Rebellion in the Essex County Jail was a project with Myles and a graduate student design team from Columbia University. It’s about an abandoned and decrepit jail - that’s also an historic landmark and one of the oldest government structures in Newark. The team documented the structure, recorded and filmed the jail’s condition, context and history - and each student developed a reuse proposal for a museum, public park, housing, a prisoner reentry and education center. With a grant from Newark Landmarks, Myles and his father transformed the work into a fascinating exhibition that adorned the walls of the atrium of the restored Hahne’s Department Store building.

In 2024, Myles presented a lecture, **Home Ownership and the Racial Wealth Gap**, for the Newark History Society at the Newark Public Library. And now at age 29, this most talented young man is representing historic preservation for the city of Newark. **KUDOS!**

Images on the right are from Myles Zhang’s portfolio



Newark Metamorphosis:

<https://newarkchangingsite.wordpress.com/>

The Vanishing City

<https://www.myleszhang.org/2016/04/01/vanishing-city>

Civil Rights and Rebellion in Newark’s Old City Jail

<https://www.myleszhang.org/2024/06/11/essexcounty-jail-documentary/>

Renovating B'nai Jeshurun

Father-son pair brings new life to stunning old Newark building

By Joanne Palmer, *NJ Jewish News*, June 22, 2022 (A condensed version of the original article)



Adam Matiteeb, at left, with Newark Landmarks trustees: Matt Gosser, Michelle Butchko, Phil Yourish, and Mark Gordon.



The restoration of the B'nai Jeshurun sanctuary.

The building itself, if you don't look at it closely, looks unappealing. It's fenced off and gray. It doesn't look welcoming. Then you walk inside...

You find yourself in a vast space - really a series of vast spaces, but you don't know that yet - of brick and wood; of trusses from Bethlehem Steel, and you know that because the company's name and the year, 1914, still are visible; of stained glass and angles and curves; of balconies and a vast arch of brick that circles up impossibly high to the dome. Of four Jewish stars inlaid into the corners of the sanctuary, and the Hebrew words of the Shema (*Jewish prayer*) spelled out in an arch where the bimah (*altar*) once stood.

You walk up and then out, to century-old terra-cotta roof tiles and sunlight and views of the city and the port. You are in a place of extraordinary beauty.

You are in the building that Congregation B'nai Jeshurun built for itself in 1914-15. The synagogue, one of Newark's three grand Jewish shuls (*another word for Synagogue*) - the other two were Temple B'nai Abraham, now in Livingston, and Oheb Shalom, now in South Orange - housed a community that relocated in Short Hills in the late 1960s; the move was completed soon after the uprising but had begun years before it.

The community of B'nai Jeshurun is the second oldest in New Jersey; it was formed in 1848 as an Orthodox shul, although it became Reform long ago. It moved from members' homes to meet at the First Baptist Peddie

Memorial Church until 1915, when its new building opened. After B'nai Jeshurun moved to Short Hills, the building became home to the Hopewell Baptist Church; after the church moved out, an adult day care center moved in. The building deteriorated. Homeless people moved in. Hope moved out.

And then the Matiteeb - Gershon and Adam, father and son - came in. They are renovating the building; they plan to make it an event space. When they are done, they said, the huge building will be as beautiful as it was at its peak; it has become sacred to them. This is a business for them, but it is far more than a business. It is a burning passion.

Gershon Matiteeb was born in Dagestan, one of what then was a Soviet republic; his family came from another Soviet republic, Azerbaijan. They came from a city called Quba - also known as the Red City or the Small Jerusalem - home to the largest group of Mountain Jews in the world. The Mountain Jews - or Gorski Jews - are long-ago Persian Jews who migrated to the Caucasus.

In 1975, when Mr. Matiteeb was about 10 years old, his parents took him and his siblings from Quba to Israel. Mr. Matiteeb eventually moved from Israel - after having been a platoon leader in Israel's air force, in charge of training new recruits, his son said - to Brooklyn, where much of the Gorski community lives, and where his son was born.

(Continued on page 10)

Gershon was a machinist in the IDF, and he began his career in the United States as an auto mechanic; he quickly built up his business, and turned from selling parts to selling buildings. Gregarious, clear-eyed, and hands-on, he had an aptitude for sizing up people and property. The family now lives in Queens.

Adam went to James Madison High School in Brooklyn, and then to John Jay College in Manhattan, where he earned a degree in criminal justice and planned to go on to law school. But real estate was more interesting.

As soon as Adam was old enough, he went to work for his father. The family business began on Coney Island Avenue in Brooklyn and soon moved to Baltimore, but eventually Gershon and Adam found themselves in Newark. They renovated a building that housed a charter school run by an organization called La Casa de Don Pedro. And they were able to build a 300-child child-care facility in Newark, on Elizabeth Avenue.

Back in 1999, when Adam still was in elementary school, Gershon saw the synagogue building for the first time. "I got to it accidentally," he said. "It still was a church. And I looked around, and thought, 'What is this? This is a Magen David. These words say 'Shema Yisrael.' I told myself that if ever I have a chance to buy this, I will." What did he feel when he first saw it? Gershon Matiteeb extended his arm. "All the hair here, it all stood up," he said. And back then, he cried. "I am Jewish," he said. "So my reaction was different than it would have been otherwise.

"You come to Newark, and you come to a place that has four Jewish stars, one in each corner," Gershon said.

"You are a Jew, 0.2 percent in the world, and you are in a place that is so marvelous that you cannot believe your eyes." So he wanted to buy it, to fix it, to turn it into a place where other people celebrate and marvel. In 2017, the building was up for sale, and he bought it.

The building, which is more than 60,000 square feet, now is full of artisans; as we toured it, we stopped by one man who carefully applied glue to wood for insets.



Linda Forgosh stands between Adam & Gershon Matiteeb.

We walked by large, thick pieces of wood, scored on one side so they are flexible and can curve. The floors are made of Brazilian cherry, and the finishes on the balconies and other surfaces are red oak.

The architectural designs in the building's brick and stone are being set into the wood as well. There will be three outdoor spaces, which allow a closer look at the beautiful green terra cotta tiles on the roof; there are different levels and balconies that provide different perspective on what's above and below. There are golden glass windows around the central cupola; on sunny days it's a sundial, tracking the sun as it moves across the sky. There are highly detailed stained glass windows showing biblical scenes; one of them includes an image of the shul building itself.

The plan is for the building to be able to host up to five events at one time. And yes, there will be parking; the Matiteeb's are negotiating with the city and confident that they'll come to an agreement. There is empty space all around.

Linda Forgosh is the executive director emerita of the Jewish Historical Society of Greater MetroWest NJ, and she's also on Newark's Landmark board of trustees. When she started working with the Matiteeb's, she was just finishing up a project, undertaken with Phil Yourish and Max Herman, about Newark's historic synagogues; that project was exhibited at the Jewish Historical Society MetroWest in Whippany and also at the Jewish Community Center's West Orange complex.

"B'nai Jeshurun's history is legend," Ms. Forgosh said. "It's the history of Newark's Jews; among its members is my hero, Louis Bamberger - in fact, I wrote his biography. At its Jewish peak, Newark had 43 synagogues - now there is only one, Ahavas Sholom. The others have moved to the suburbs."



One of the Stained Glass Window

(Continued on page 11)

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(Formerly Newark Preservation and Landmarks Committee)

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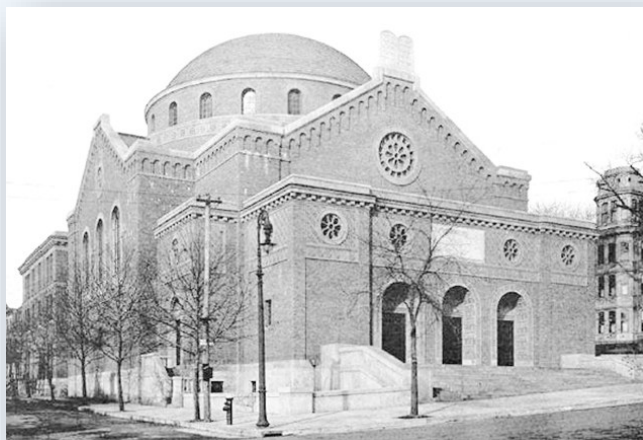
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(Cont. from page 10) **B'NAI JESHURUN/HOPEWELL BAPTIST**



Hopewell Baptist Church - the 2nd owner of this historic building

Matthew Gewirtz is B'nai Jeshurun's senior rabbi now. When he got to the shul, 16 years ago, from Manhattan, "a born-and-bred New Yorker," he knew very little about Newark. "A member of the congregation, Don Karp, who is like many of that generation in that they feel unbelievably strong connections to Newark and the building, took me on a tour of the city, within the first week that I got there. "The first stop was the old building." Hopewell Baptist still was there then, and "I met the minister, Jason Guice," Rabbi Gewirtz continued.

"The building was beautiful. And the church took the time and the resources to save the Jewish elements. It wasn't cheap or easy for them to do that, but they did. "Dr. Guice asked me what they could do with us. It was almost 15 years ago, and it was close to our 160th anniversary, so I said, 'If you are really open to it, we would like to celebrate the anniversary by having a Shabbat service in the church.'"

Gerwartz maintained a relationship with Dr. Guice and with the church, and with Newark. He stated: B'nai Jeshurun "has been here," in Short Hills, "for not quite 60 years, out of almost 175 years. Our history is there, not here; it's just being made here now."

Even though the shul left the city, the city never really left the shul; the love for it still is strong. And now the old building, newly reimagined, once again can be a magnet for that love.

Update: *Although the building is still undergoing renovation, the owners state that they are hoping to be able to start hosting events this year.*

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Newark's RKO Proctor Palace To Be Restored as Apartment Tower

By Darren Tobia, NJ Digs



In the early 1900s, Newark became a premier destination for vaudeville audiences. One of the most important venues was the RKO Proctor Palace, and plans are now underway to partly restore this landmark.

Although the building has been vacant since the 1960s, Dave Robinson, principal at SUAD, has presented plans to the Landmarks and Historic Preservation Commission to turn the 9-story building at 114 Market Street into a 38-unit apartment tower.

The restoration only includes the lobby of the theater, the upper stories which were used for office space, and the penthouse, which was used as a 1,400 seat cinema. When the Proctor Palace opened in 1915, a reporter for the *Newark Evening News* called it "one of the most beautiful amusement temples in the country."