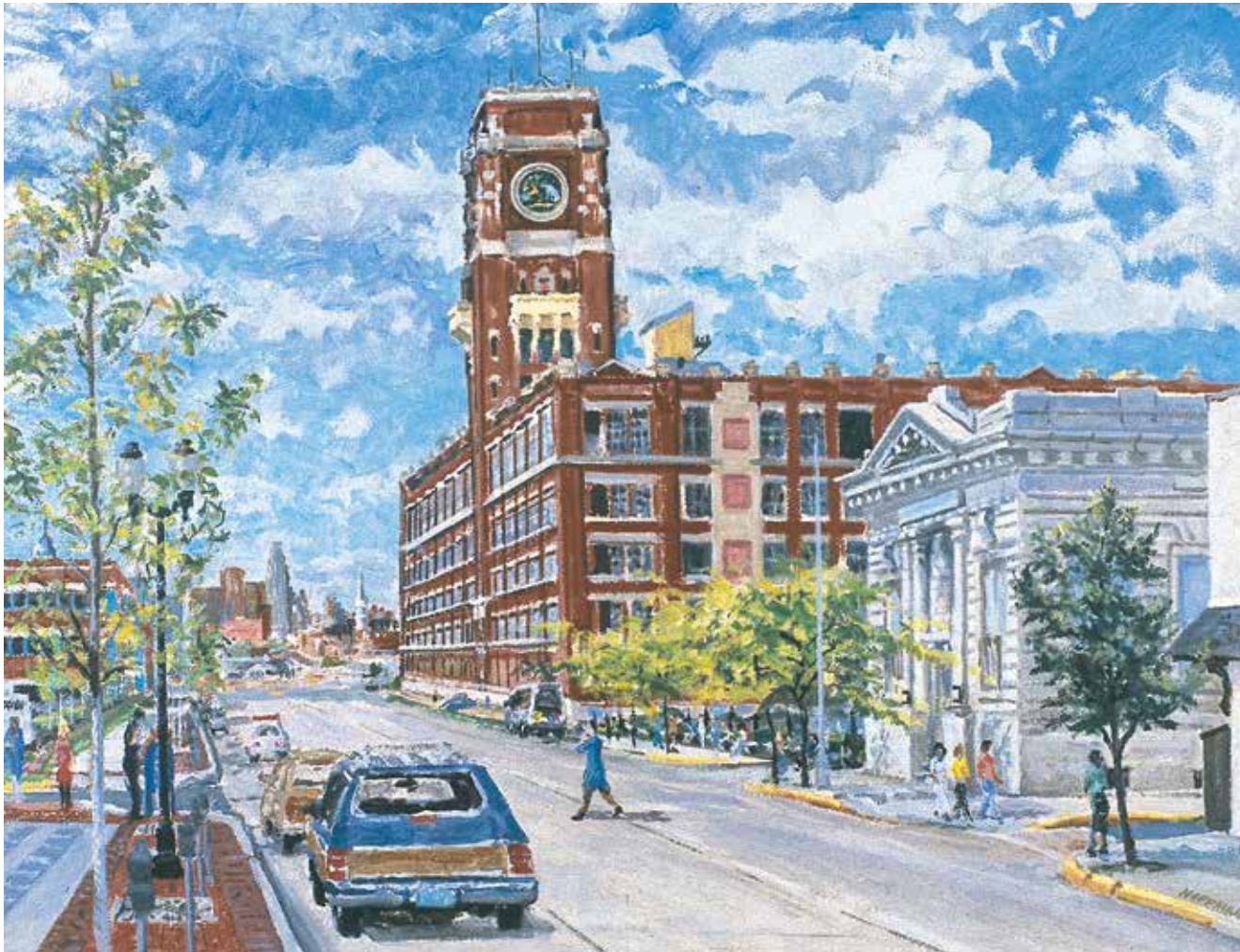


# *Camden: Historical Impressions*



*Paintings by William M. Hoffman, Jr.*

# Camden: Historical Impressions

Paintings by William M. Hoffman, Jr.

Nothin' But Blue Skies Over Camden Foreword by Roberta K. Tarbell

Evoking Camden's Rich Historical Heritage by Howard Gillette, Jr.

Camden City: The Built Environment by Gail Greenberg

Cover Photo: RCA Building 17

**Camden: Historical Impressions**

*Copyright ©2000 William M. Hoffman, Jr. All rights reserved.*

ISBN 0-9675766-0-1

Library of Congress Card Number: 99-091337

Library of Congress Cataloging in Publication Data

Hoffman, William M., Jr.

Camden: Historical Impressions

Tarbell, Roberta K.

Nothin' But Blue Skies Over Camden

Gillette, Howard, Jr.

Evoking Camden's Rich Historical Heritage

Greenberg, Gail

Camden City: The Built Environment

Design and Typography by Bonnie M. Hoffman

Printed by CRW Graphics, Pennsauken, New Jersey

First Edition

Printed in the United States of America

January 2000

*For my wife, Bonnie Culbertson Hoffman,  
a constant friend, helper and advisor  
who has never failed to inspire me.*

### *Acknowledgments*

Grateful thanks to the various contributors to this publication. To Dr. Roberta K. Tarbell for her tireless energy in viewing the entire Camden collection for the generous and revealing foreword to this publication. To Dr. Howard Gillette, Jr. for his expertise on the history of Camden and to Gail Greenberg, who in addition to contributing to this publication, has shared her advice and knowledge of Camden with me over the years.

Additional thanks to Rutgers University as well as Rutgers University personnel including Professor John J. Giannotti, Chairman of the Department of Fine Arts, Dean Margaret Marsh and Provost Roger Dennis for approving the FASP leave which permitted the completion of this book and the related exhibitions in the spring of 2000 and to Robert DiMartino for his advice and assistance.

Also thanks to Ruth Bogutz and Mellissa Killeen of the Camden County Cultural & Heritage Commission and Paul Schopp and Joanne Diogo of the Camden County Historical Society for their suggestions and help.

Finally, thanks to the people of Camden who always treated me with interest and respect as I painted outside on their streets.



# Nothin' but Blue Skies Over Camden

Foreword by Roberta K. Tarbell

If you knew Camden, New Jersey only by the portraits of the city painted *en plein air* by William M. Hoffman, Jr., you would be convinced that the place was a utopia invariably blessed with sunshine and blue skies. “I have to get outdoors and paint right now,” all of us who know the artist have heard him say with a sense of urgency.<sup>1</sup> When the sun shines and the cerulean blue sky is streaked with billowy clouds, Prof. Hoffman feels compelled to paint a vignette of the cityscape of Camden. He dubs himself an “opportunistic painter” because he is interested in art, and architecture, and their context in places around him. Like the British and American imagist poets of the early twentieth century, Hoffman’s goal is to communicate a sense of place by depicting concrete images very directly and simply.

Hoffman’s pictures appear real, and he repeatedly iterates that all people and places in the paintings are representations of life, not figments of his imagination. As a gifted and experienced painter, however, he carefully selects for his picture only a few elements from the chaotic visual field in front of him. These disarming portraits of Camden appear to be straightforward snapshots of city life, but viewers are rewarded for seeking the multiple layers of meaning that they contain. Although his compositions are single coherent images, the artist also implies, especially by strong diagonal lines, that life and the city extend beyond the confines of each picture frame.

Camden: Historical Impressions focuses on one aspect of Hoffman’s widely varied *œuvre*. He also paints still-life, portrait, and surreal allegorical works. For

his pictorial views of other cities in Europe and the United States, the artist has used aesthetic philosophies and techniques similar to what we see in these scenes of Camden.

## The Places: the Artist as Architectural Historian

Of the many vices that thrive in urban environments, Hoffman targets most directly the willful and needless destruction of the architectural landscape. When he learns that a picturesque and historic building is slated for razing, he feels impelled to extend the past into the future by means of his actions in the present, a technique that French novelist Marcel Proust had used in his multi-volume Remembrance of Things Past. When we recognize buildings in Hoffman’s paintings, we feel a connection to people who have lived and worked in their shadows and who have also experienced the beauty and grandeur of these buildings. We are shocked then, to realize that many of these edifices no longer exist, torn down and eliminated from the historical record in a seemingly clandestine manner which both surprises and saddens us. Initially confining his subject matter to sites close to Rutgers’s Camden campus, the artist soon realized he was missing the architectural diversity of greater Camden and enlarged his circle.

Hoffman painted the public and private buildings of Camden in the middle-class spirit and prosperous context in which they were created. For over 100 years, thriving industries supported the construction of domestic, civic, religious, and transportation struc-

tures in the town. The architects or designers of most of the railroad stations, museums, libraries, theaters, banks, hospitals, office buildings, schools, and homes, emulated historical styles of times past and places distant from Camden. For example, the Camden Free Library (Plate 3) resembles a classical temple because its patrons associated Greek and Roman style with traditional learning and the congregants of Centenary Tabernacle Church (Plate 13) and the Cathedral of the Immaculate Conception (Plate 26) chose European Gothic style because they associated that late medieval epoch with people of greater religiosity. Hoffman shares with the commissioners of the various structures beliefs in the stabilizing influence of historicism. By evoking historical traditions, they reasoned, modern people displaced from families and cities of origin, will sense their place and connectedness to the timeless stream of history.

Hoffman did not select buildings important to his personal biography. He did not own, live, or work in any of the structures on view. Although the poet Walt Whitman was so important to him that he walked across the two-mile long Ben Franklin Bridge from Philadelphia to the poet's house in Camden many times during his student years, he never painted that historic landmark because Whitman's Mickle Street home did not suggest to him an aesthetically pleasing composition-and, no one has threatened to demolish it. Whitman's massive [72-ton] Massachusetts granite tomb, designed by that architect of free-verse poetry as a family memorial vault, however, appeared sublime to Prof. Hoffman as he walked through Harleigh Cemetery, Camden's contribution to the American nineteenth-century rural cemetery movement. In Walt Whitman's Tomb (Plate 34), Hoffman contrasted the stark angular geometry of Whitman's iconic temple with the rolling hills and curves intentionally designed to appear as a natural English garden. In Springtime in Harleigh Cemetery (Plate 5) Hoffman also celebrated

the cemetery's country garden characteristics with blossoming trees reflected in a rough-edged pond. Impressed with the pictorial qualities of the stone Celtic Cross (a Latin cross with a ring around the intersection of the post and crossbar) designed by Alexander Stirling Calder to memorialize General William Joyce Sewell,<sup>2</sup> Hoffman rendered a casein painting, Calder's Celtic Cross (1904) in Harleigh Cemetery (Plate 4). The painter sharply delineated the tall carved cross in the near foreground and extended it almost the entire length, top to bottom, of the picture plane, creating an illusion of architectonic monumentality greater than many of his paintings of buildings. In Federal Street Bridge and The Federal Street Bridge under Repair (Plate 11), Hoffman also exploited the hard-edged geometric abstract properties inherent in the superstructure by zooming in for a close-up view, in contrast to his soft-edged interpretation of the same bridge nestled in an industrial waterscape in Federal Bridge in Winter (Plate 18). In that X-shaped composition, he rendered the large foreground triangle of water with high-keyed impressionist colors and strokes.

### The People

Because these paintings are portraits of buildings, the artist rendered disproportionately small the people, trees, and automobiles in front of them. Because he did not want to hide the mass and the articulated surfaces of the built environment, it appears that he has a higher regard for architecture than he has for people. About half of the paintings include people which the artist described in self-absorbed postures and nondescript, timeless clothing. Action and personal identity are minimal or non-existent. If we linger, we can conjure up a more complex context for each person, but little in the painting gives us much help. Self-contained, rarely do the actors look out to acknowledge us. Like the buildings, the people are part

of the anonymous landscape familiar to us for awhile and then, without warning, one day, they are gone.

Hoffman depicts neither exemplary heroes nor angry outlaws. Where are the perplexing urban confrontations and the critical human problems played out in the streets of cities in television and film dramas? This tall, bearded artist, with his beret, easel and paintbox in hand, still walks the streets without fear as he had as a child in rural Latrobe, a small town in Western Pennsylvania. Today, however, the mothers of the carefree children he depicted playing together in some of these city views would forbid their children ever to walk alone on the streets of any city.

How can we discern the messages of these silent, private people? Hoffman defines paintings as "ordered visual constructions which communicate non-verbal feelings." His people are a race less, faceless, almost gender neutral, and fearless population in harmony with their ambient neighborhoods. Camden--twenty-five years ago and today--is more complicated than he represents it. But, Hoffman is not an ivory-tower romantic who is unaware of corruption in city government and of the abject poverty, child and drug abuse, and the racial intolerance of some of the inhabitants. Instead, he is a pacifist who offers an alternative of individuals awakening to the rich and historic architectural fabric of Camden--a legacy all of us share equally--and of calm, prosaic, moral human interactions on safe streets. Hoffman's people feel healthy enough to walk briskly and to enjoy the blue skies when they appear over Camden. Like so many of us, feeling inadequate and frustrated in the face of so much agonizing pain experienced by so many in contemporary America, Hoffman suggests that each of us assume responsibility for ourselves and for others. Through these prospects of Camden, he urges us to create and to preserve socially, structurally, and aesthetically excellent environments that retain both the richness of history and pride in our jointly occupied

spaces. All of us, Hoffman is saying, have the power to enhance the quality of life for everyone where ever we are simply by recognizing the value of our shared cultural heritage.

### The River and the Bridge

Although bodies of water are critically important to Camden's economic and literary history, Hoffman more often implies the rivers than he depicts them. For example, in The Benjamin Cooper House (1734) (Plate 24), he relegates the Delaware River, on which the colonial structure is sited, to a few sketchy strokes of paint obscured behind a bush. The Coopers built their house directly on the water precisely because they earned their living from travelers and traders on the river. For centuries the house has witnessed the changing chemical composition of the Delaware River, the evolution of international fishing vessels, and the rising skyline of Philadelphia.

In several large horizontal scenes Hoffman depicted panoramas of Philadelphia and Camden. In 1989, he chose a bird's-eye view from the rooftop of the Victor Building to render View of Philadelphia with Ben Franklin Bridge (Plate 8), in which he counterbalances the blue trusses of the Ben Franklin Bridge towers at the right by a fragment of a steely abandoned watertower in Camden in the left foreground and Philadelphia's bustling port and city-scape with an unimproved lot on the New Jersey side. For View of



*Two Churches in Camden*

*Fig. 1*



Philadelphia from Camden (1997), the painter balanced the stone towers and hyperbolic curves of the suspension bridge in the right third of the composition against a much-smaller section of the canvas devoted to the vista of Philadelphia, because “the huge bridge dominates the City of Camden and caused its downfall.” For this the painter stood on the marshy east shoreline of the Delaware River under the 380-foot high bridge and relished the compositional problems his frog’s-eye perspective created. In this riverscape he depicted the well-engineered bridge as a manmade monster looming over the people of Camden. When the Delaware River Bridge, as it was then called, opened in 1926, it was the longest suspension bridge in the world.<sup>3</sup> People who realize that the opening of that bridge initiated the loss of the good economic base of the once thriving city of Camden are angry and resentful of the blue-lit braided steel and stone structure.

#### Philadelphia School of Realist Art

Hoffman’s art and credo derive from the two century-old Philadelphia style of realist painting.<sup>4</sup> He completed programs of study at three prominent Philadelphia art schools—the Pennsylvania Academy of the Fine Arts, the University of Pennsylvania, and the Tyler School of Art, Temple University. His interest in the industrial landscape as subject for his oil paintings began during the years he studied commercial art at the Simboli School of Art in Pittsburgh. There, on weekends, he delighted in hiking up the slopes of the industry-intensive city to create realist riverscape compositions of blast furnaces and slag dumps. He perceived supposedly ugly manufacturing structures as “interesting textures” and architectonic abstractions. Later, Francis Speight (1896-1989), who taught at the Pennsylvania Academy of the Fine Arts for more than thirty years, took Hoffman and his fellow students to Manayunk to paint directly its industrial landscape.

In turn, most of Hoffman’s students during the last thirty-three years, learned in classes with him to paint urban and landscape paintings *en plein air*.

With a lifetime of study, teaching and rendering of city views, William M. Hoffman, Jr. offers us his interpretation of Camden, New Jersey, a city that although often maligned, holds cultural values shared by its inhabitants and its “day people.” He challenges us to recognize the rich tapestry of architectural history that exists and urges us to build what time and indifference have destroyed in the once radiant city. ❖  
Notes, Tarbell, “Hoffman”

<sup>1</sup>. All quotations are from interviews of the artist by the author. See also Roberta K. Tarbell, “William Hoffman and the Philadelphia School of Painting,” William M. Hoffman, Jr.: Not Quite Classical (Camden, NJ: Stedman Art Gallery, Rutgers University, 1991). In 1977, prophetically, he titled his first painting of the series Blue Sky Over S. Camden (casein, private collection).

<sup>2</sup>. Three generations of sculptors named Alexander Calder are well represented in Philadelphia: Alexander Milne Calder (1846-1923), an immigrant from Scotland, created the bronze portrait of William Penn for the top of City Hall and encrusted that Second-Empire stone building with allegorical relief sculpture. A. Sterling Calder (1870-1945) modeled bronze reclining figures to personify rivers in the Swain Memorial Fountain, Logan Circle. One of the signature mobiles of “Sandy” Calder (1898-1976) greets visitors as they step inside the east entrance of the Philadelphia Museum of Art. A.S. Calder exhibited his Celtic Cross at the one-hundredth anniversary exhibition of the Pennsylvania Academy of the Fine Arts in 1905 where it was awarded the Walter Lippincott Prize.

<sup>3</sup>. Paul Cret (1876-1945), was the architect for the bridge, the Rodin Museum, and the Federal Reserve Bank in Philadelphia and a building in Merion, Pennsylvania for Albert Barnes’s art collections. Like the first steel suspension bridge, the Brooklyn Bridge (1869-83), the Ben Franklin Bridge was designed to transport automobiles, trucks, and trains. Thousands of workers from New Jersey gained easy access to jobs in Philadelphia.

<sup>4</sup>. In “The Pennsylvania Group of Landscape Painters,” Arts and Decoration 5 (July 1915), Guy Pène duBois defined the “Philadelphia Style” of brushwork as “broad, without subtlety, and vigorous in language.” The style of the Philadelphia school was developed by influential teachers Thomas Eakins, Robert Henri (1865-1929), Thomas Anshutz, Robert Vonnoh, Edward Redfield (1869-1965) and W. Elmer Schofield (1867-1944). Like the “Philadelphia Four”—John Sloan, Everett Shinn, George Luks, and, artist/reporters in the circle of Henri 100 years ago, Hoffman worked as an artist for a newspaper, the Evening and Sunday Bulletin. See also various books on American Impressionism by William Gerdtz.

# Evoking Camden's Rich Historical Heritage

Howard Gillette, Jr.

America is a nation of movers, but few cities have witnessed the magnitude of change that Camden, New Jersey has experienced in the years since World War II. Once a stable working city, Camden lost in the space of one generation the great extent of its industrial base. The loss of business was accompanied by the out migration of the families who had once manned the factories. Their places were taken by others seeking opportunity, but finding gainful employment hard to come by. A concentration of poverty heightened the exodus until as much as a third of Camden's properties had been abandoned, many of them in such advanced stages of decay as to be no longer fit for use. If the city had the money to tear them down, there were few bidders to build on the old sites. The city was so pressed financially, it was willing to sacrifice older buildings, even if salvageable, if new revenue-producing operations could take their place. As Camden enters the third millennium, few physical structures remained to serve as markers of the vital area that once proclaimed itself "the busiest little city in America."

In the absence of continuity, memory serves as the most powerful bridge between the old and new Camdens. Memory can be deceiving, however. Individual recollections tend to be selective. Common points of reference are essential to reconstructing anything like a collective sense of the past. Happily, surviving images of the city—sketches, photographs, oral and written accounts—assist the process of historical reconstruction. William Hoffman's paintings of historic Camden sites contribute powerfully to recovery of this special place.

Any number of Hoffman's images might serve to

measure the distance to Camden's past, but perhaps none serves so effectively as his depiction of the Camden Free Public Library on Broadway (Plate 3). Constructed in 1905 in the classical style and in monumental proportions that immediately announced its importance to the city, the library served generations of residents until it closed in 1986. At one point, the city planned to repair the leaky roof and put the library back in operation, but it never completed the task. Instead, the roof continued to deteriorate, and with it the entire structure. Today, a tree grows at the heart of the facility, fully nourished by the rains that reach it from the open sky above.

Both the unveiling and the ultimate decline of the Camden Free Library signified Camden's central role in the south Jersey region. During much of its early history, however, Camden developed largely as an extension of Philadelphia, during the colonial period the leading city on the North American continent. Camden's incorporation in 1828 did not remove it from the larger city's sphere, as residents of the Philadelphia side of the Delaware exercised influence by choosing to use Camden either to pursue their own business or personal pleasure. Walt Whitman recognized Camden as an appendage of Philadelphia when he retired there from his government job in Washington after the Civil War, reportedly remarking, "Camden was originally an accident," taken with the bustle of the place that reminded him of the Brooklyn he grew up in, he added, "but I shall never be sorry I was left over in Camden!" Although several cities offered him burial sites, he chose to have his monument built at Camden's Harleigh Cemetery (Plate 34) because of his family's close ties to the city and the lot's bucolic setting. And



*Haddon Avenue & Pine Street*

*Fig. 2*

by the time he died in 1892, Camden was well on its way to establishing its independence through the creation of its own manufacturing base. Boosted by laws that encouraged incorporation, Camden witnessed the growth of a small vegetable processing business into the Campbell Soup Company in 1891. In 1899 New York Ship opened yards which soon employed as many as 5,000 people. In 1901 Eldridge Johnson, who had begun work on a “talking machine” two years earlier, formed the Victor Talking Machine Company. Other, smaller but important manufacturing firms joined the three emerging giants to produce everything from fountain pens to cigars. By 1909 Camden’s board of trade could assert that the city has within these ten bright and busy years thrown off the shackles inspired by a fear of being so near to a metropolitan city....

As so often happened with industrial plants that relied heavily on foreign workers, much of Camden’s residential life was shaped by ethnicity. Germans, Irish, Poles, Lithuanians, and Italians may have worked in different establishments, but they clustered together in homes located close to churches or synagogues

where services were conducted in their native language. Few of Camden’s churches were more imposing than St. Joseph’s Polish church, constructed in 1913, its spire towering above the neatly manicured homes below it (Plate 1). Bernice Lang Gooch is but one of the former residents of that block of the Whitman Park neighborhood who recounts the daily ritual of families sweeping the sidewalks in front of their homes and polishing the brass knobs on the doors on Saturdays. A church school served parish children, and within blocks any number of businesses operated by fellow countrymen offered the services needed to sustain community. An African American community concentrated in the Centerville neighborhood may have attended different churches, but they shared many community facilities and built a strong sense of shared identity.

By 1920 Camden’s population exceeded 100,000 for the first time, and on July 4, 1926 the city celebrated the opening of an imposing new bridge connecting Camden to Philadelphia. The largest single span suspension bridge in the world at the time, the new structure which was later named after Benjamin Franklin, extended two miles in length and rose 380 feet above the high tide mark (Plate 8). By supplementing ferry traffic between the two cities, boosters conceived a boost to growth forming a Greater Camden that would dominate all of South Jersey. An advertisement in the journal *Camden First* proclaimed Camden a “second Brooklyn,” and planners recruited from New York to lay out an elaborately landscaped bridge boulevard parkway, talked about Camden incorporating its growing suburbs nearby into one great city. New downtown structures sprung up to confirm and extend the vision: the Walt Whitman Hotel in 1925, now demolished, and a new city hall, dedicated in 1931 (Plates 7 and 17). Quipped *Camden First*: “Do not dignified and beautiful public buildings, well-ordered, well-placed and easily fetched, properly equipped and surrounded

by equally fine structures for other purposes, instill in the people a respect similar to that inculcated in the younger generation by proper home surroundings administered by wholesome parents?"

For most of a generation the picture of Camden as center of its own hinterland held. It provided the employment, the shopping, the entertainment, and the central identity to a host of surrounding New Jersey communities. On weekends residents of fledgling suburban towns poured into the city to take in a film at one of Camden's thirteen movie theaters or to shop along its major thoroughfares, Broadway and Kaighn avenues. While small ethnic businesses persisted, they were joined by practically every major retail chain.

After World War II, however, Camden's dominant regional position reversed. First, families seeking more space and a better physical environment took advantage of the automobile and a strong economy to relocate outside the city. As people moved, so did their institutions. Looking for a new community center to replace the outdated Talmud Torah on Kaighn Avenue, Camden's Jewish leadership reversed an earlier decision to locate in East Camden, choosing instead in 1953 to take the dramatic step of building in the still nascent community of Delaware Township, subsequently renamed Cherry Hill. Although the building remained to serve for a while as St. Bartholomew's Catholic school, Beth El synagogue (Plate 21) also moved to Cherry Hill. The opening in 1961 of the Cherry Hill Mall, which contributed to tripling that fast-growing suburb's tax base in a single year, spelled the demise of many of Camden's older commercial establishments. Although his father had worked as a barber on Camden's Haddon Avenue, Tony Zizzamia opened the first barber shop in the new mall.

Camden's population, which peaked at 124,555 in 1950 began to decline, to 117,159 in 1960 and approximately 85,000 today. None of the old theaters continue in operation. The few that remain standing

have been converted to other uses, most notably as storefront churches. Litt Brothers, the last major department stores to open a branch in Camden, by declaring in 1955, "We're proud as a peacock to come to Camden," closed its doors in 1972. Sears, which constructed the city's first million dollar structure in 1927, abandoned its grand store on the bridge boulevard, now known as Admiral Wilson, a year earlier. Even the city's newspaper, the Courier Post, moved in 1955 to what became known as Cherry Hill.

Many of the old factories shut down or began to locate facilities elsewhere. First, shipyards in North Camden closed. Then the bigger corporations shifted operations. The Victor Company which had become part of the Radio Corporation of America, having diversified during the war, instead of seeking skilled craftsmen to build television consoles, now sought college-educated engineers to develop radar and other electronic devices for the Navy. It located a facility in Moorestown where white collar workers already were settling. Campbell Soup cut back its manufacturing operation, stopping using New Jersey tomatoes altogether in 1979 and finally demolishing even its famed water towers (Plate 19, Fig. 3 ) when it ceased manufacturing operations in Camden in 1990. New York Ship, which employed 47,000 workers at its height in 1943 closed in 1967, laying off the last 2400 of its employees. Between 1950 and 1970 Camden lost half its manufacturing jobs, 22,000 in total. By century's end, RCA's famed Nipper Building, the last remnant of the old Victor Talking Machine Company, still stood at the end of Market Street (cover), but it had been abandoned. Most of RCA's other structures had been torn down. Along Cooper Street, once the heart of business and professional life downtown, only a few buildings remained to suggest the stately structures that once lined the avenue. The Edward Sharp House, dating from 1812, stood out on the 200 block as the city's last remaining federal structure (Plate 9). Across

the street, the branch library donated to the city by Eldridge Johnson in 1915 had closed. Now it was being operated by Rutgers University as the Walt Whitman Center for the Arts (Plate 6).

Camden's physical transformation only heightened the importance of the remaining structures to serve as reminders to the city that once was. Few outsiders to the city know the Federal Street Bridge (Plates 11, 18). But as Hoffman's paintings indicate so well, it serves more than the function of transporting cars from one part of the city to another. Its elegant design indicates the power of place to survive the ravishes of time. St. Peter and St. Paul Church (Plate 22) no longer serves a German or even a Catholic congregation after its closure in 1973. Parts of its interior design have been compromised since by lowered ceilings and other adjustments. But the building has another life as Faith Tabernacle Church. The power of holy spirit is just as evident on a current Sunday morning as it was fifty years earlier. Very few Italians continue to worship at Mt. Carmel Church in South Camden, but since the parish has been joined in 1974 with Our Lady of Fatima, it has thrived as a predominantly Puerto Rican congregation. Originally worshipping in a synagogue on Benson Street they occupied in 1953, Fatima members have been working with its Italian priest to restore the grand home of one of Mt Carmel's earliest benefactors, funeral director Tony Mecca. Camden Engine #6 at Front and Linden in North Camden (Plate 35 ) sat vacant for many years before being restored and reconfigured as four modern apartments in the mid-1990s.

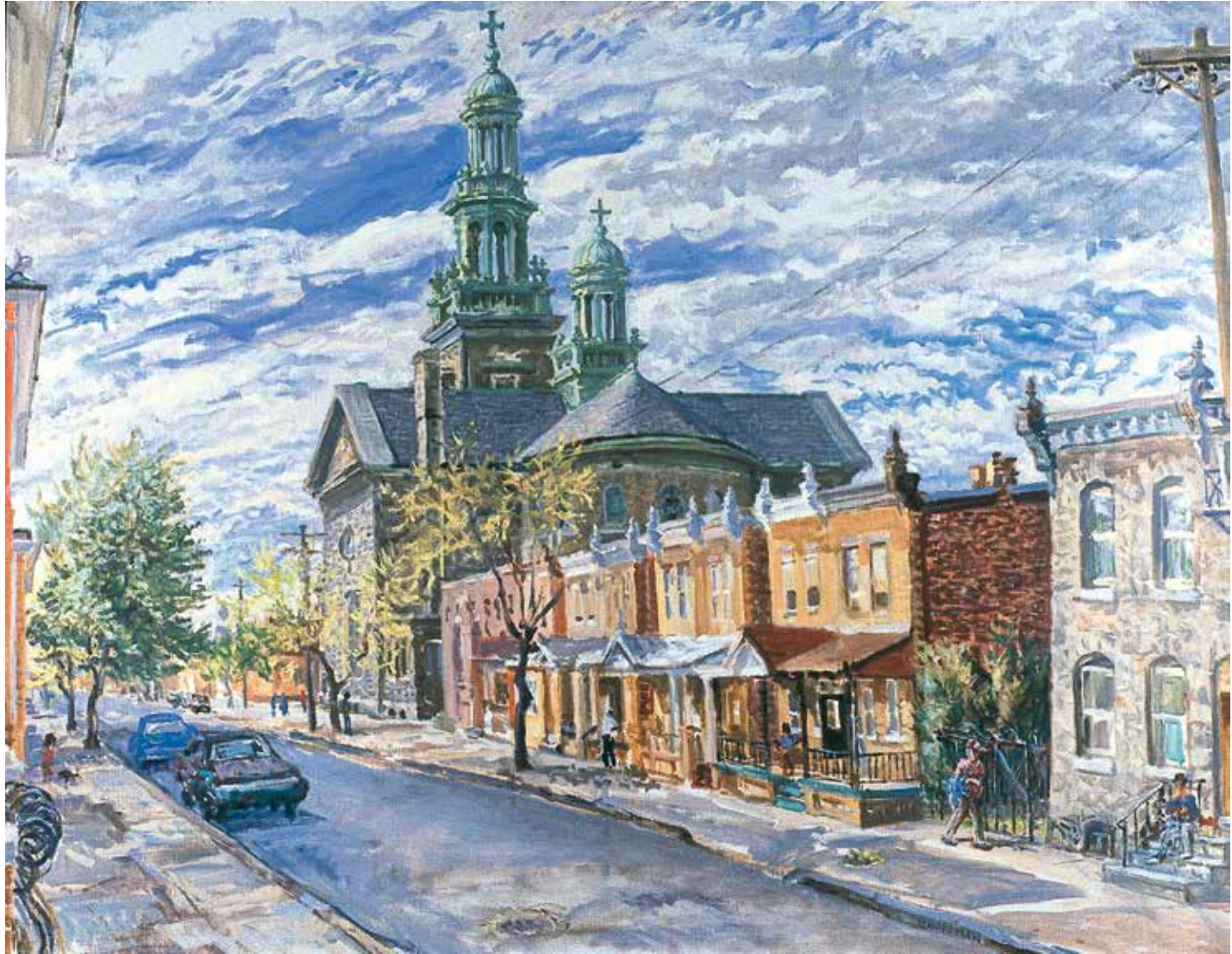
Old buildings have new uses, and yet in their surviving images, memories

come alive. Camden's demographic base is very different than it was even fifty years ago. Naturally, old and new residents recall different memories when they see images of historic structures. These buildings and the places they evoke provide the starting point for a conversation, however. In these images a remembered past and lived experience come together. If Camden has meant different things over time, it still evokes, even in its troubled state, a powerful sense of place. ❖



*Campbell Soup Towers and RCA Tower*

*Fig. 3*



*St. Joseph's from Mechanic Street*

*Plate 1*



*Broadway Methodist and St. Augustine's Episcopal Church*

*Plate 2*



*Camden Free Public Library*

*Plate 3*





*Calder's Celtic Cross,  
Sewell Memorial —Harleigh Cemetery*

*Plate 4*



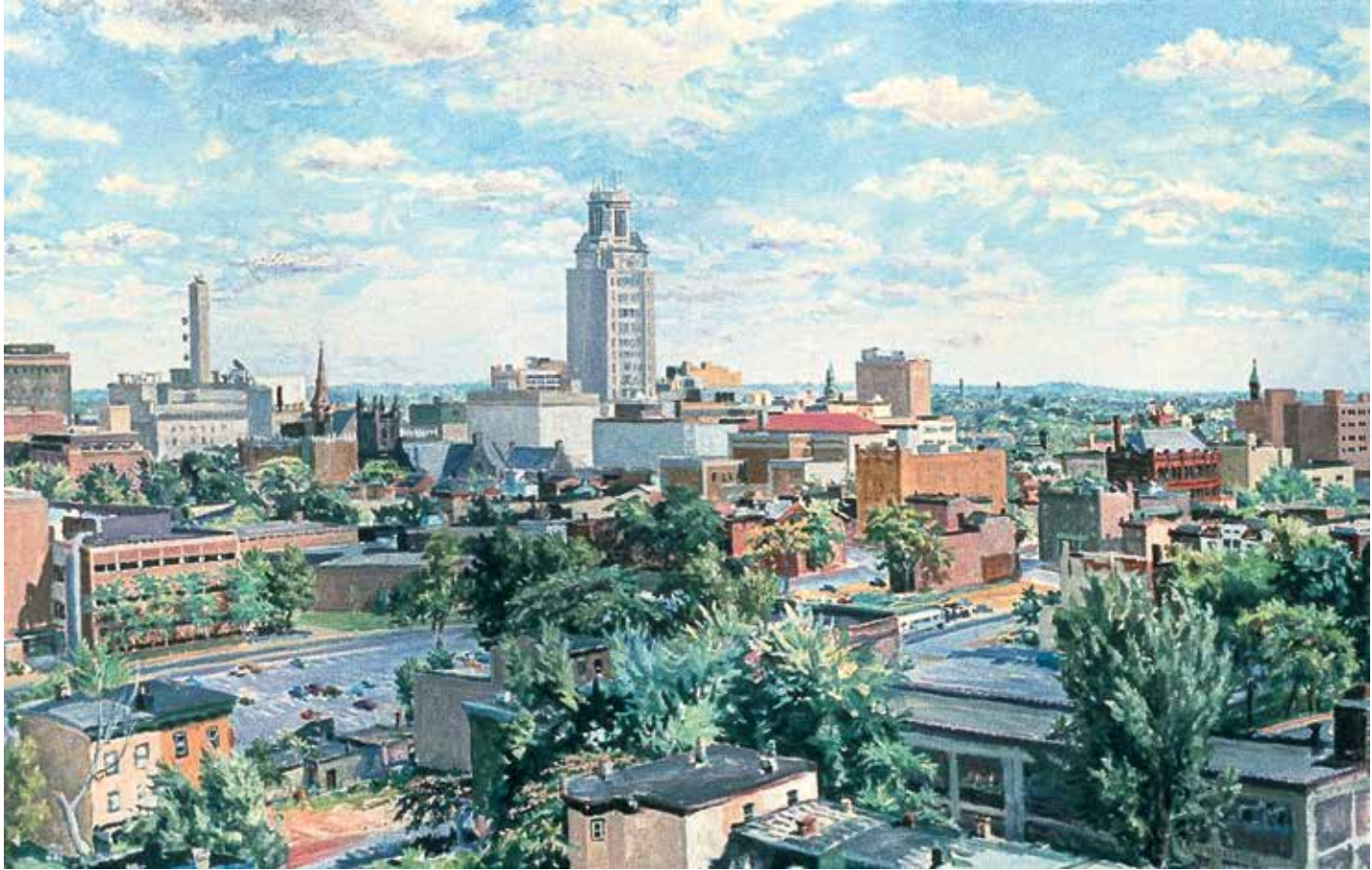
*Springtime in Harleigh Cemetery*

*Plate 5*



*Walt Whitman Center II*

*Plate 6*



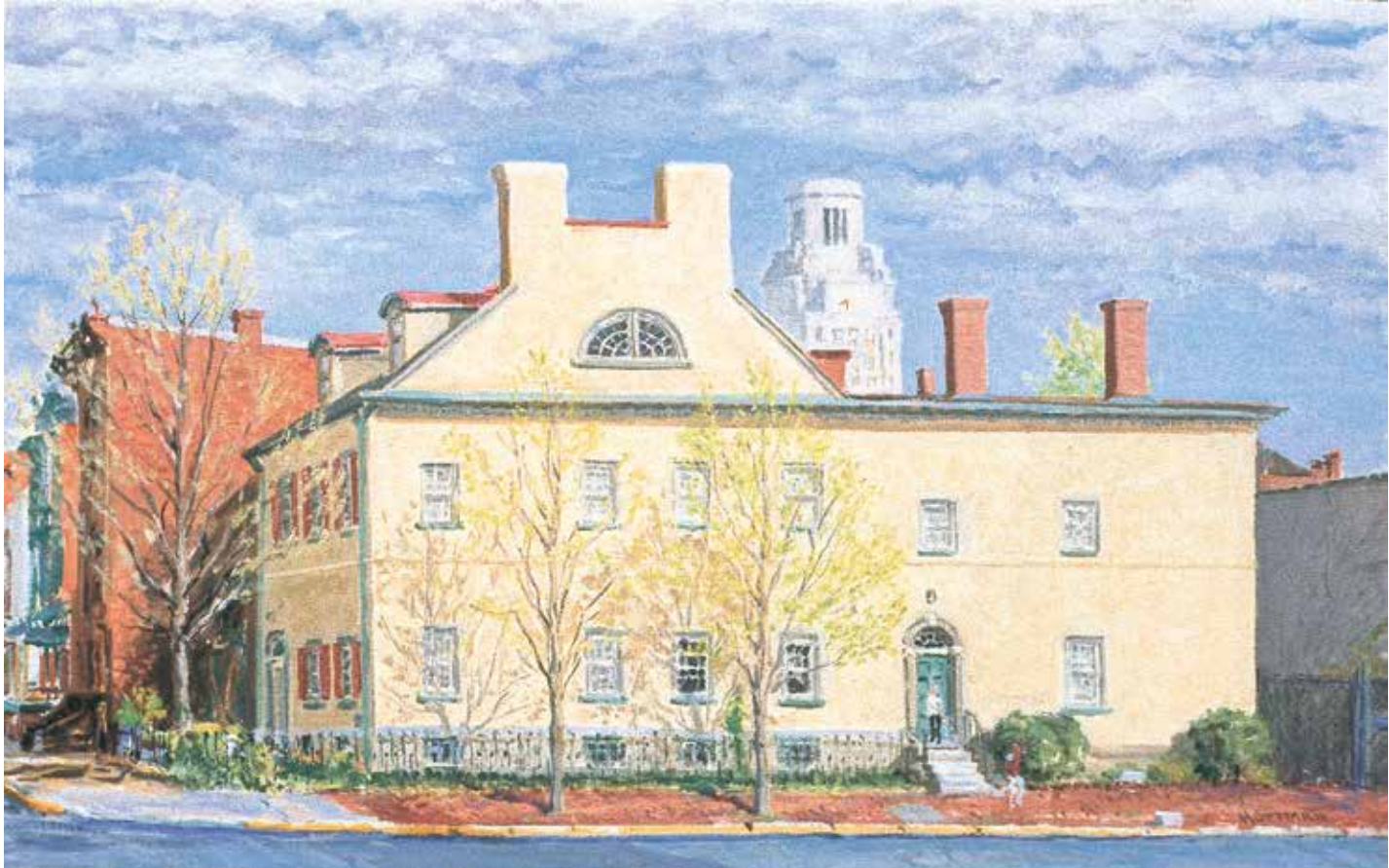
*View of Camden with City Hall*

*Plate 7*



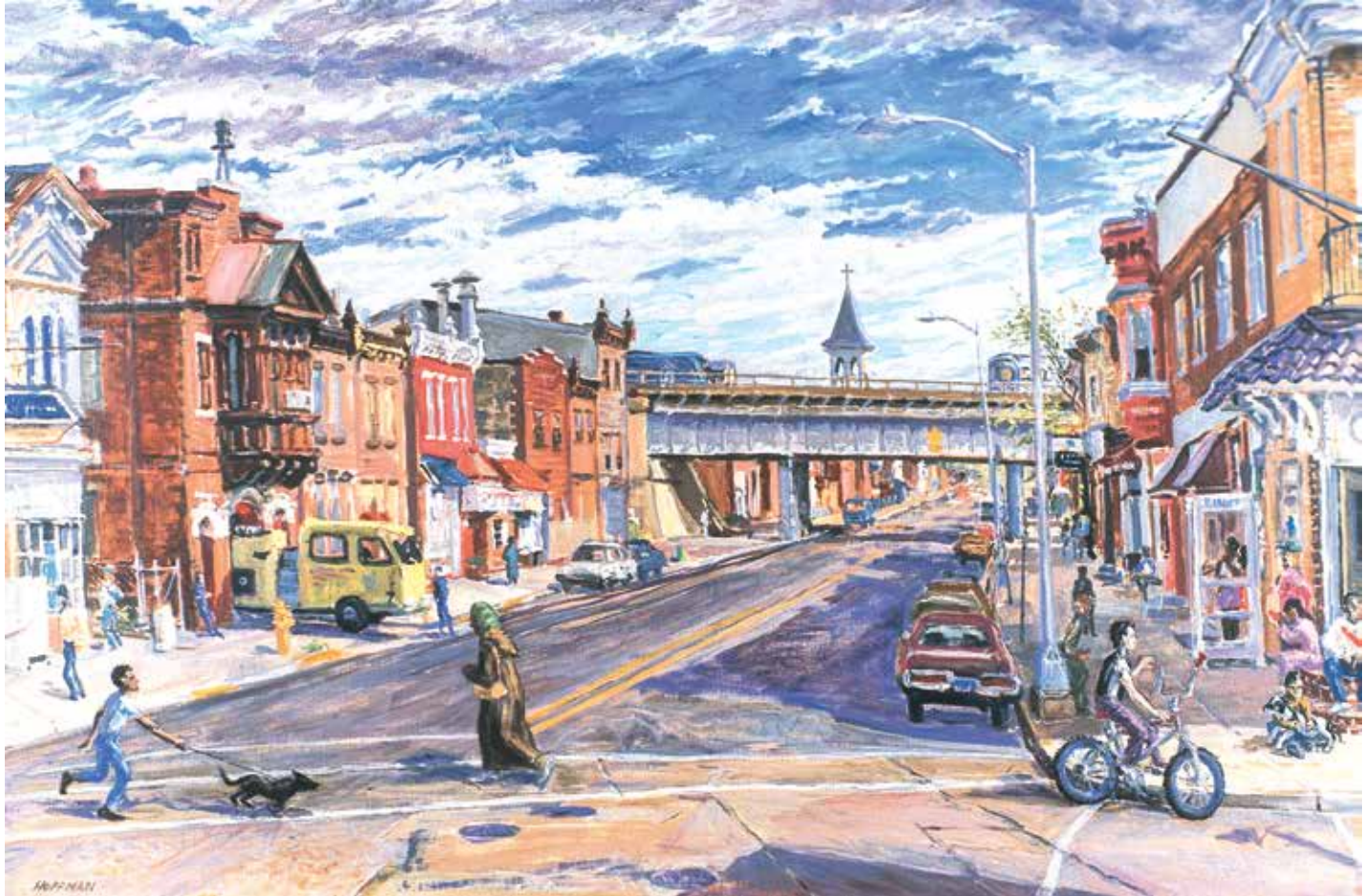
*View of Philadelphia with Ben Franklin Bridge*

*Plate 8*



*Edward Sharp House, Cooper Street*

*Plate 9*



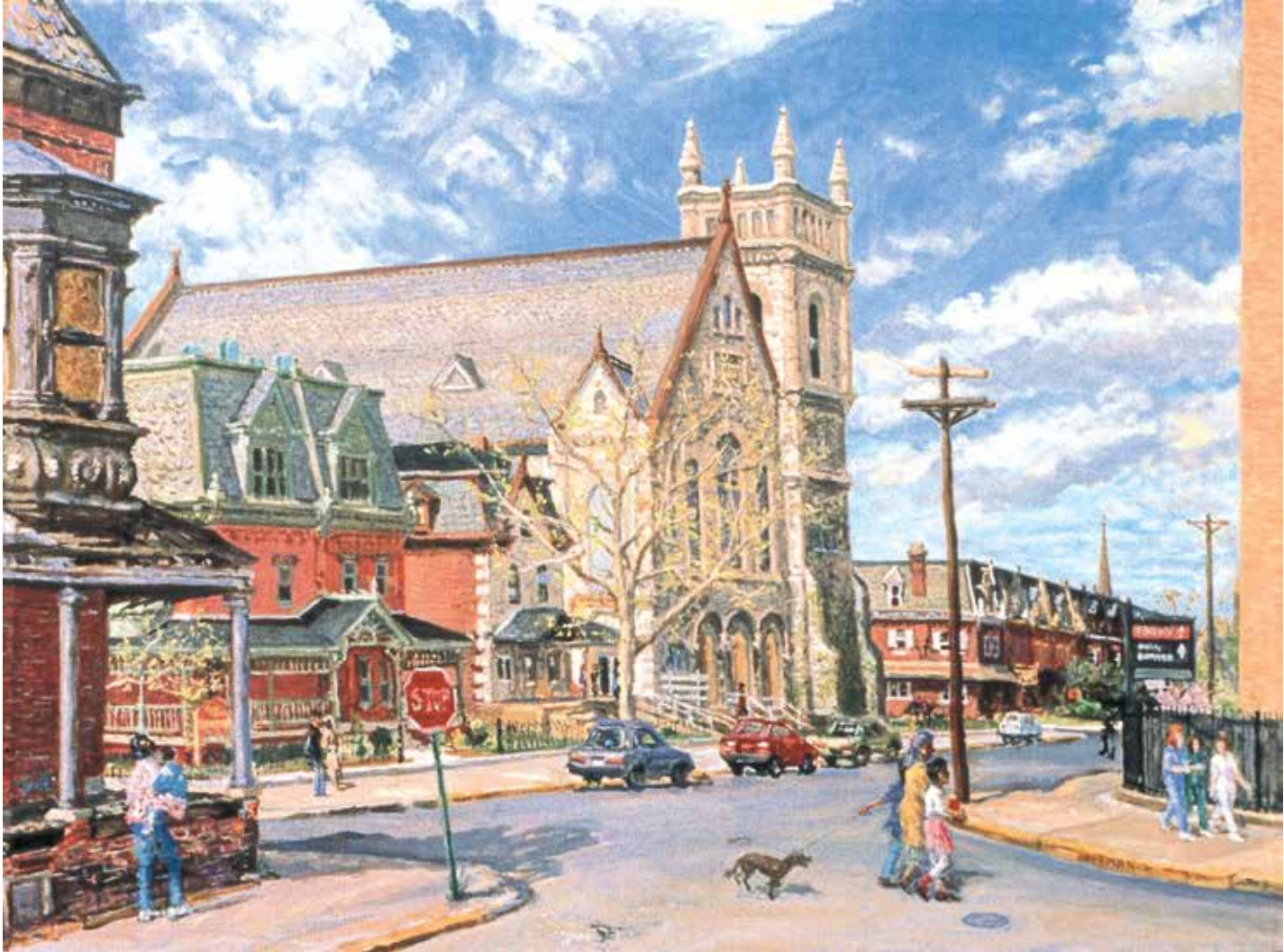
*Mt. Ephraim and Kaighn Avenues*

*Plate 10*



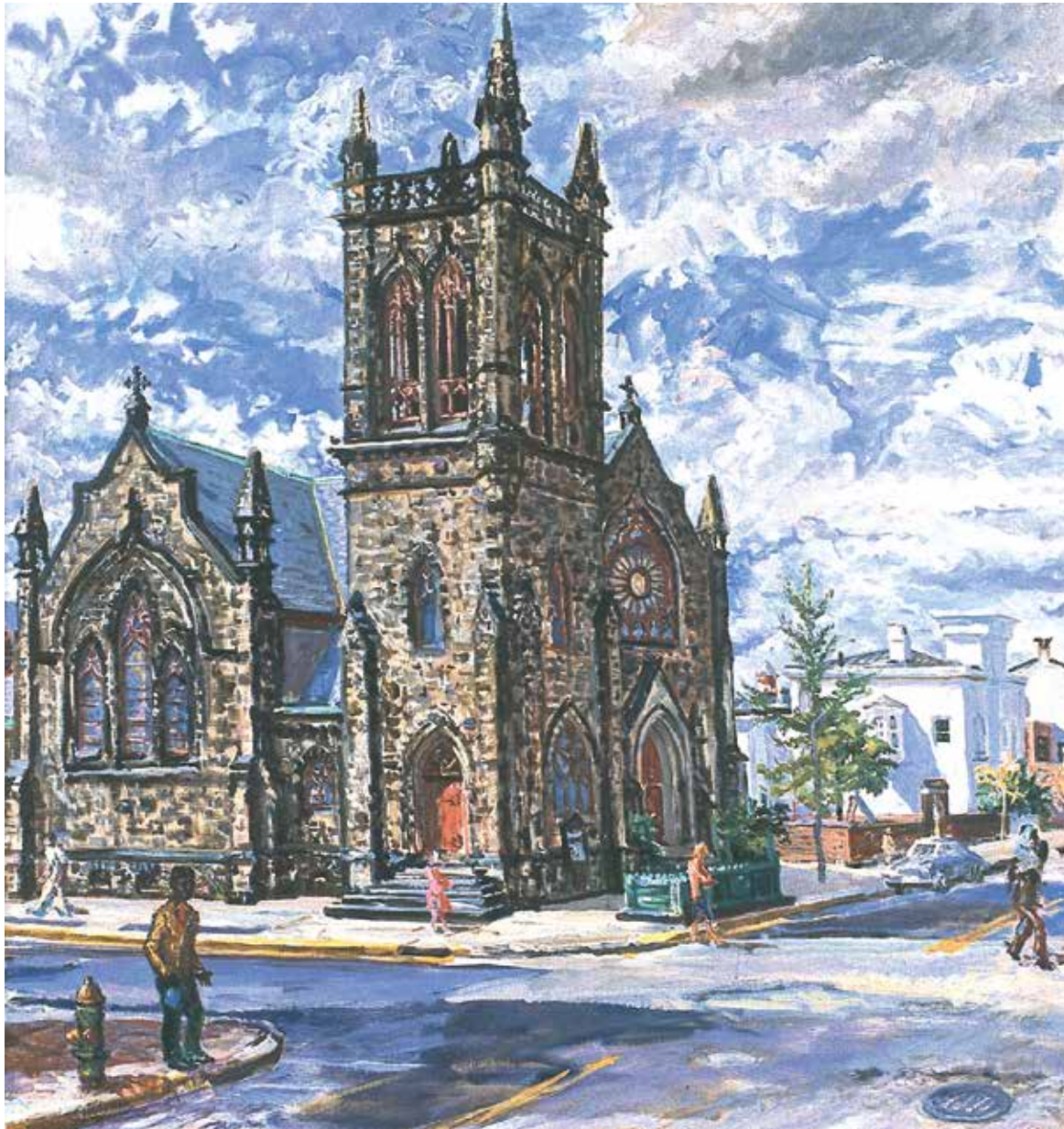
*Federal Street Bridge Under Repair*

*Plate 11 1*



*6th & Benson Sts with 1st Methodist Episcopal Church*

*Plate 12*



*Centenary Tabernacle Methodist Church*

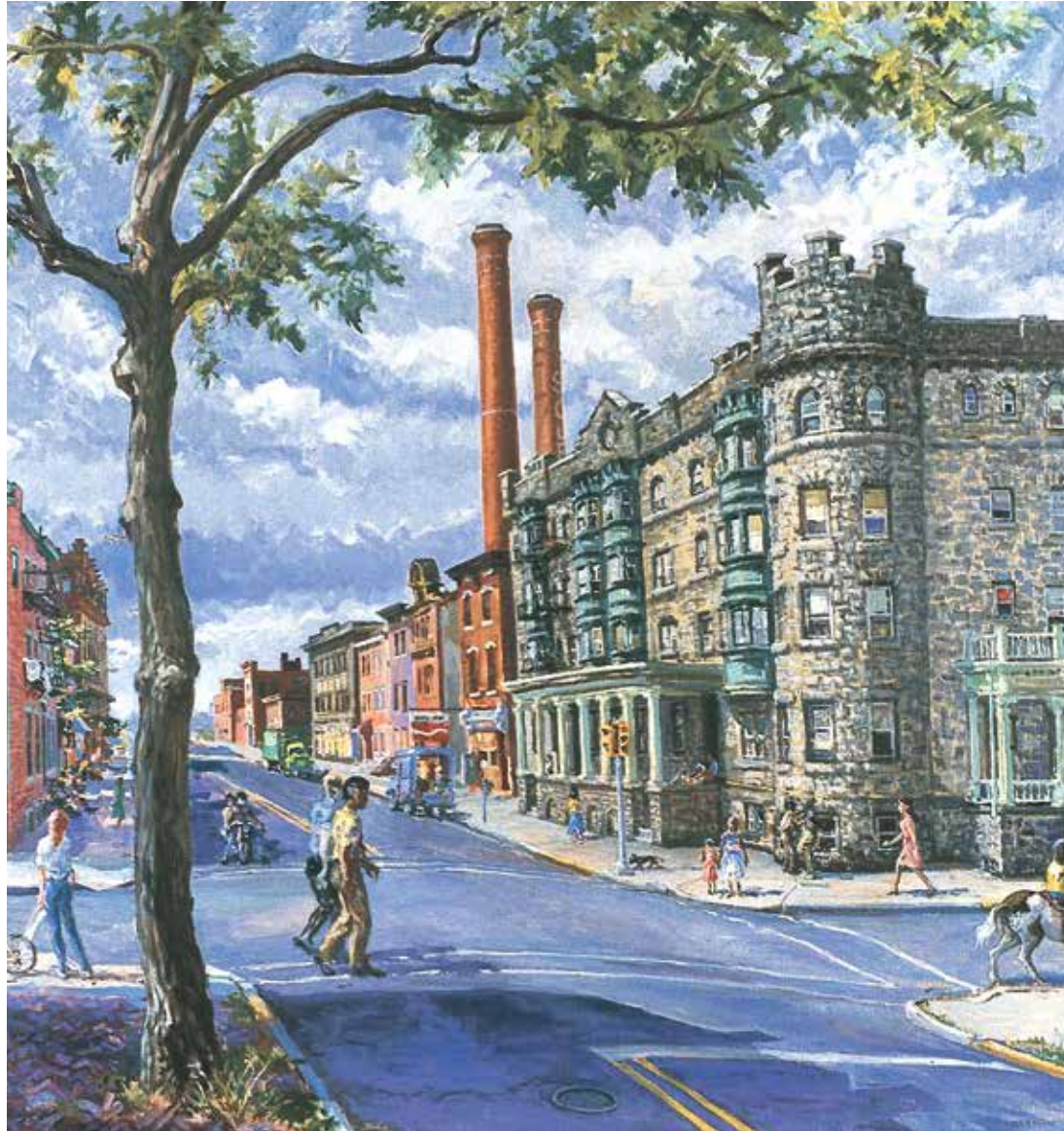
*Plate 13*





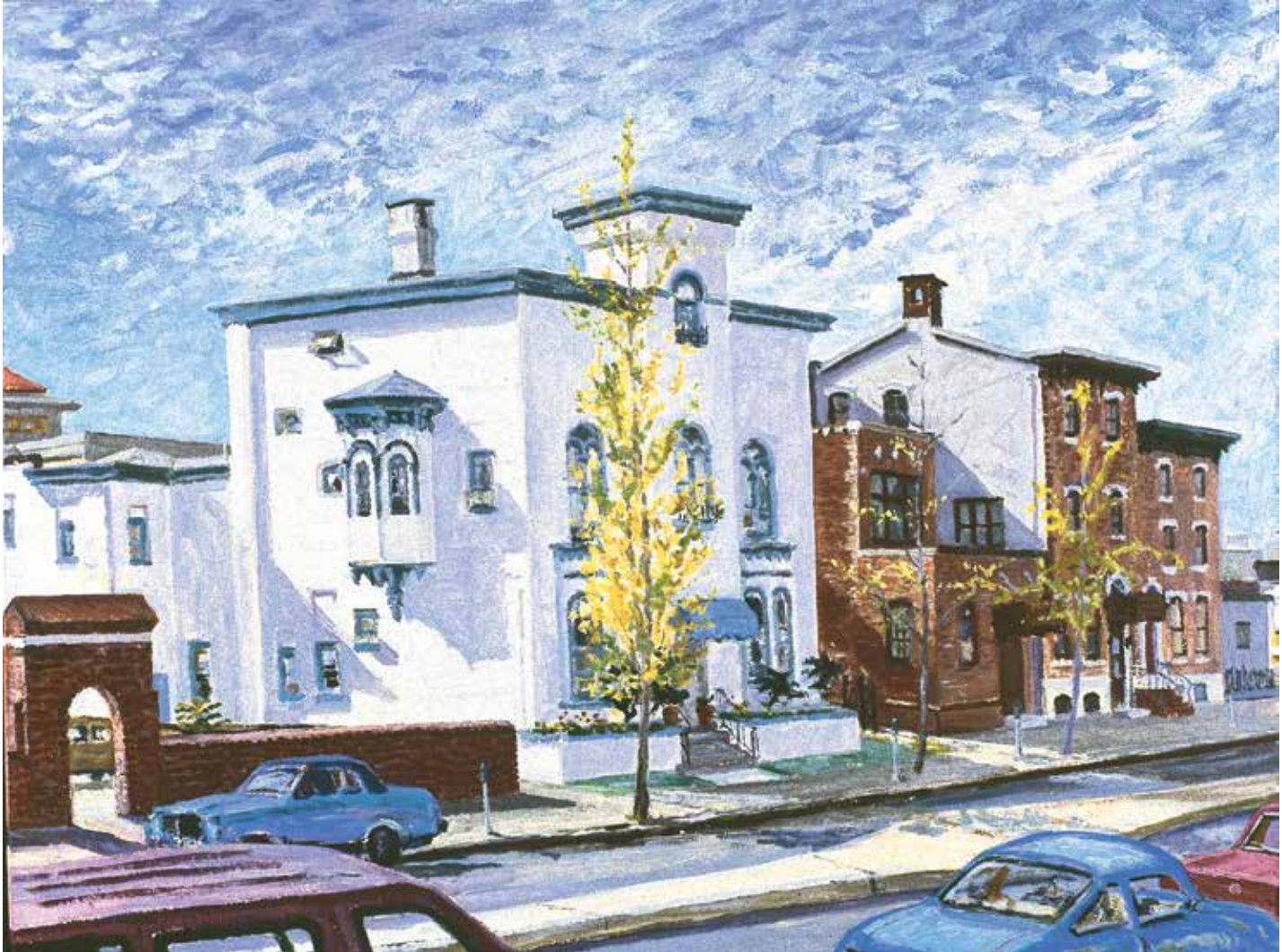
*Camden Trust Company*

*Plate 14*



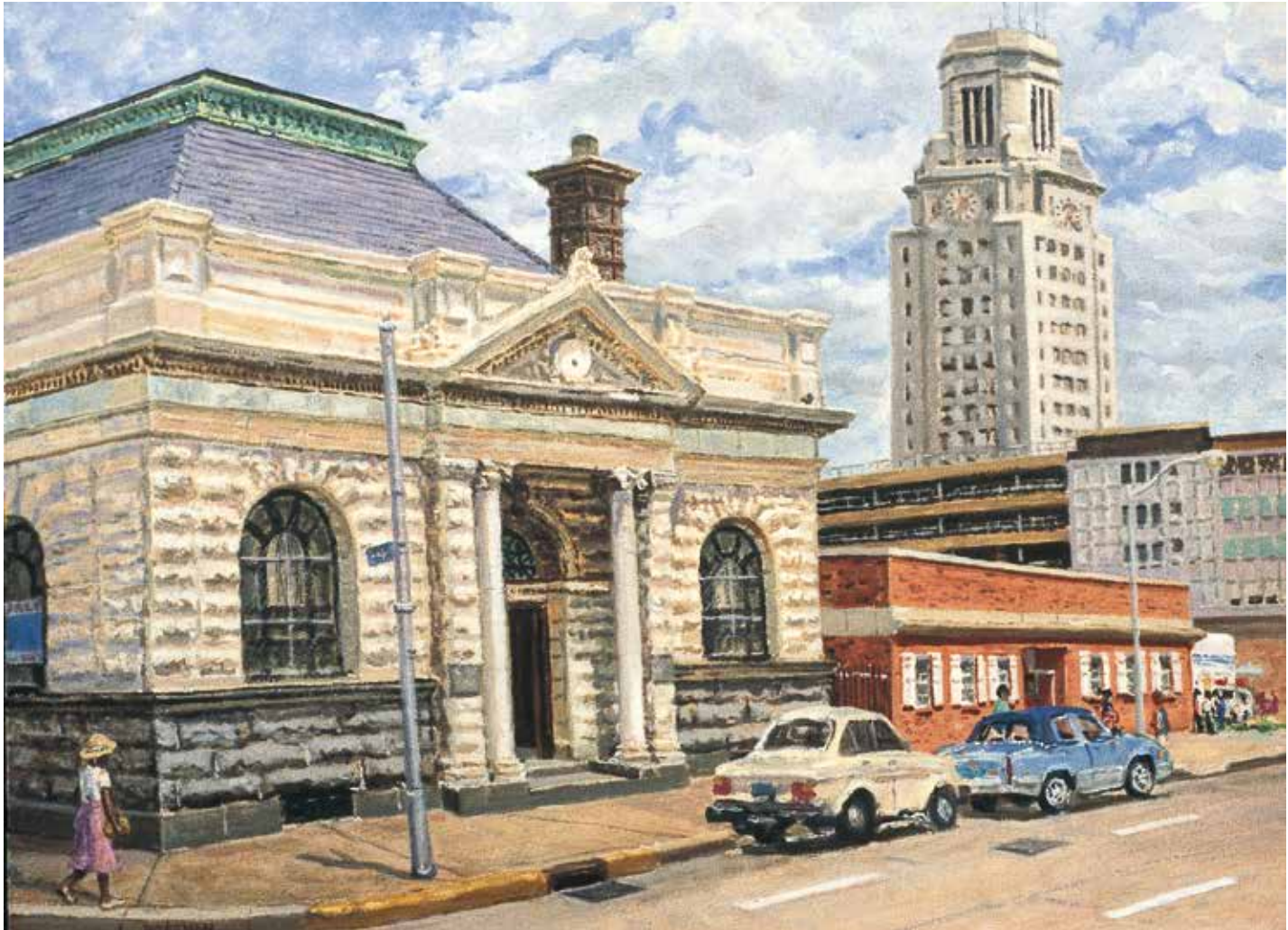
*Helene Apartments, 3rd & Cooper Sts.*

*Plate 15*



*Reinboth—Hatch House*

*Plate 16*



*Equitable Life Building, (Central Trust)*

*Plate 17*



*Federal Street Bridge in Winter*

*Plate 18*



*4th & Market Streets with Campbell Soup Towers*

*Plate 19*

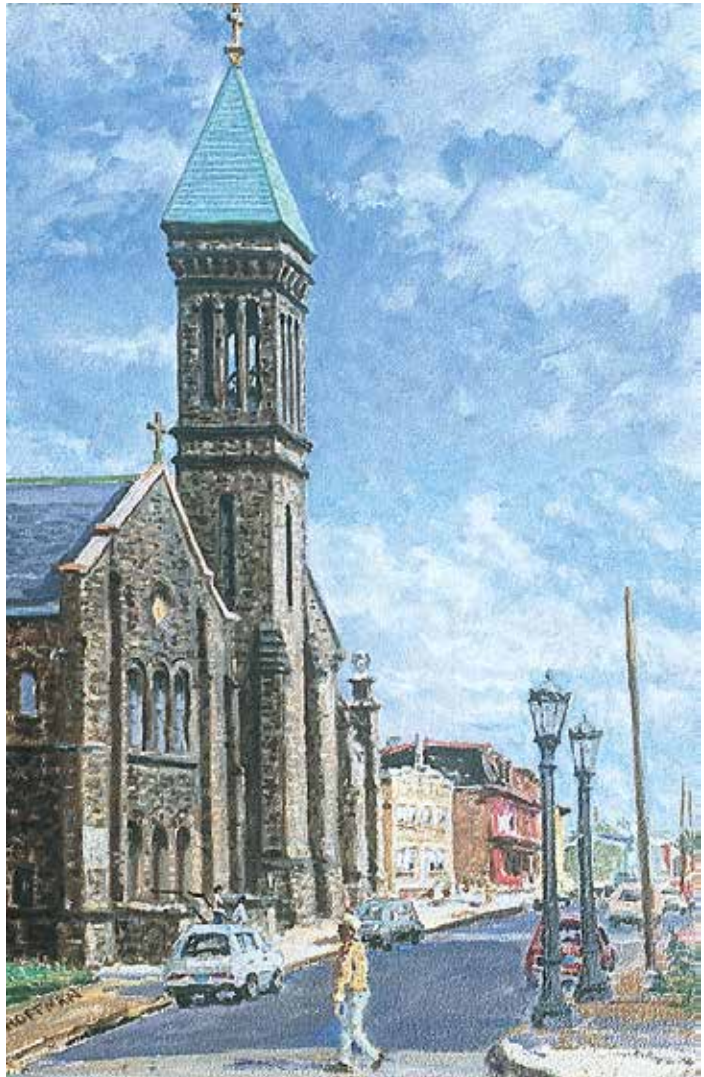


*Our Lady of Lourdes Hospital with Storage Building* Plate 20



*Beth El*

*Plate 21*



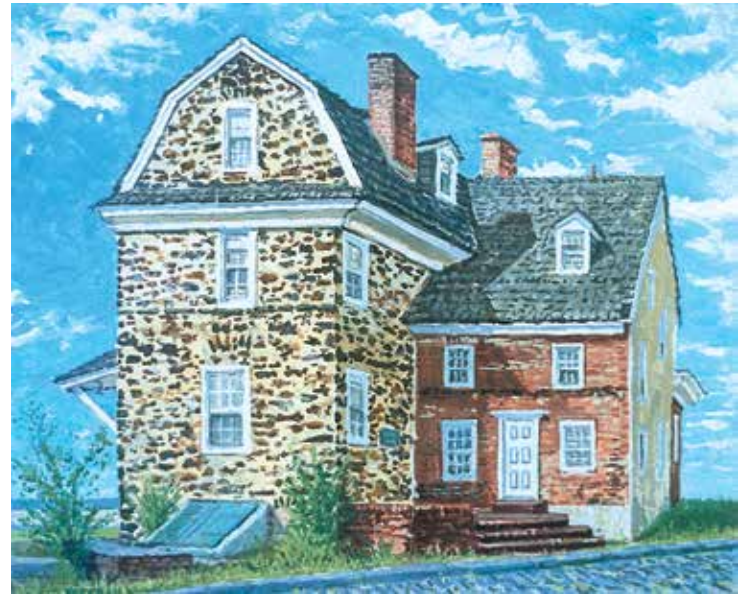
*Church of Saints Peter and Paul*

*Plate 22*



*Rooftop with RCA Tower*

*Plate 23*



*Benjamin Cooper House*

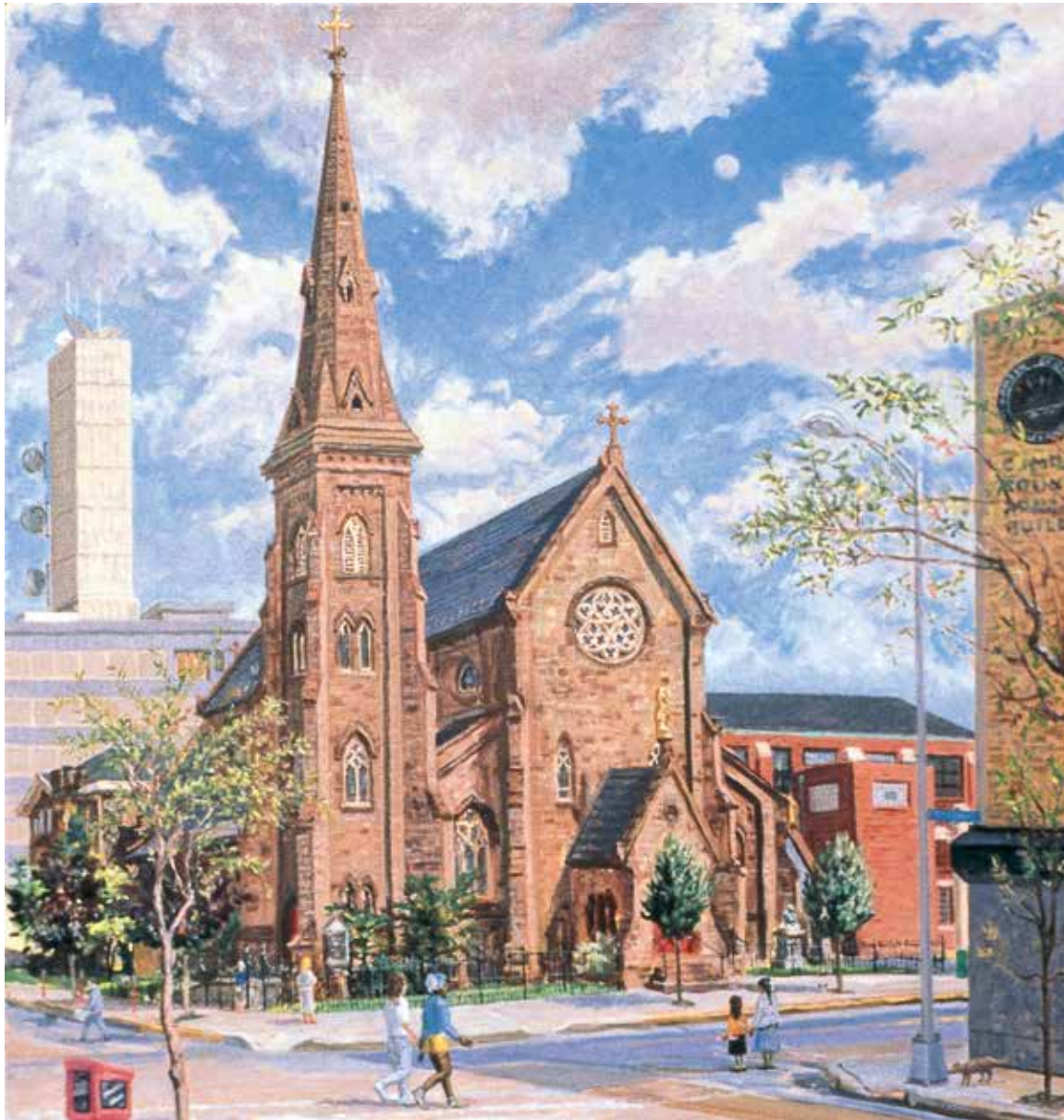
*Plate 24*



*Benjamin Franklin Bridge Support, Camden*

*Plate 25*





*Cathedral of the Immaculate Conception*

*Plate 26*



*View of Camden from 7th Street Bridge*

*Plate 27*

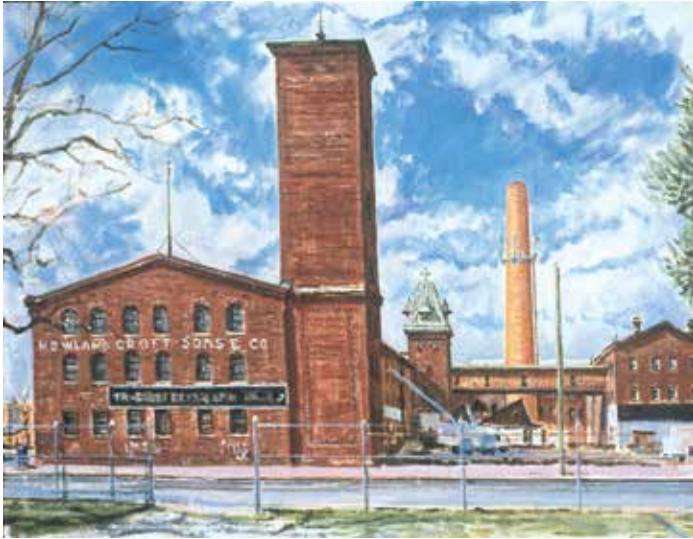


*Camden High School*  
*Plate 28*



*F. W. Ayer Mansion*

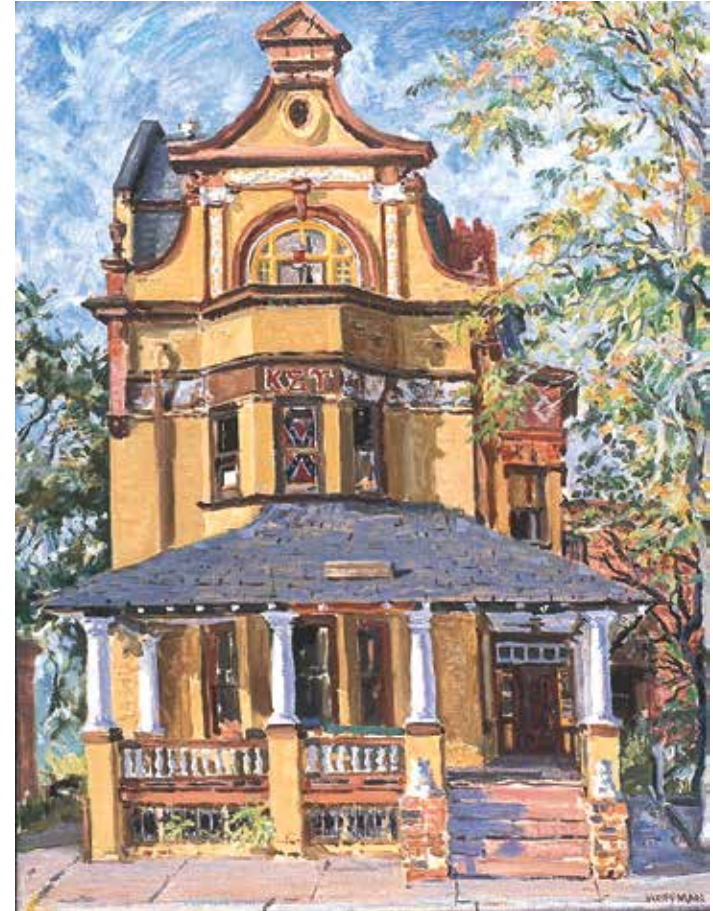
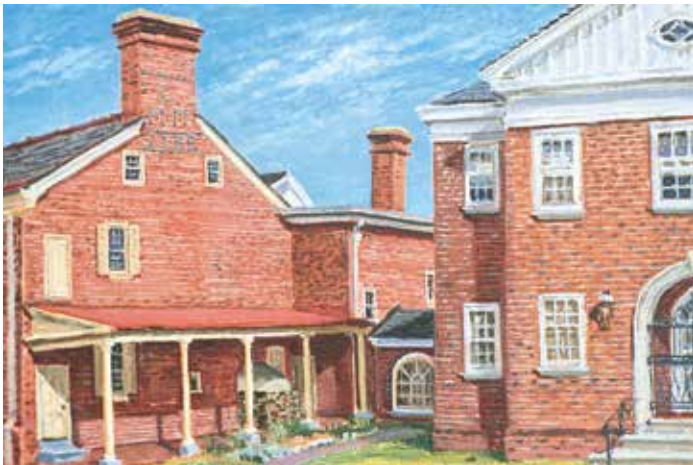
*Plate 29*



*Howland Croft, Sons & Co.—Linen Worsted Mills* Plate 31

*Camden Historical Society Buildings,  
Pamona Hall and Boyer Building*

Plate 30



*KSU Fraternity House*

Plate 32



*Walt Whitman's Tomb, Harleigh Cemetery*

*Plate 34*



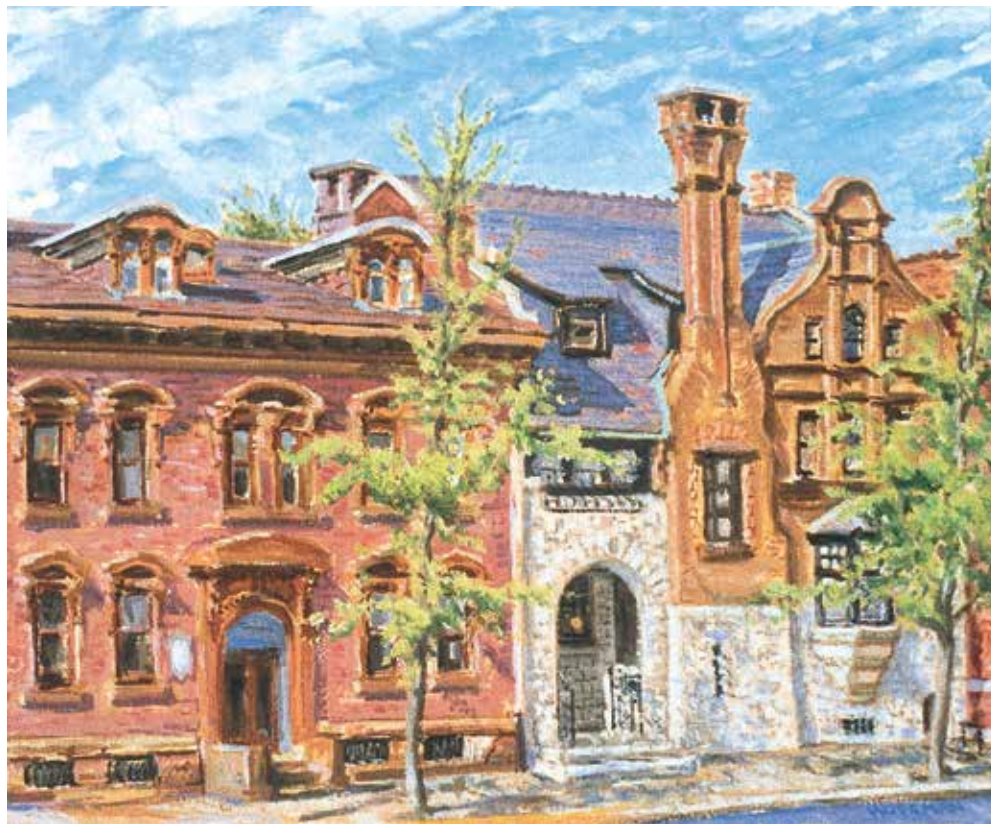
*538 /540 Cooper Street*

*Plate 33*

*Firehouse #6*

*Plate 35*





*H.G. Taylor House*

*Plate 36*

# Camden City: The Built Environment

## Gail Greenberg

### INTRODUCTION

William Cooper, one of the first Quaker settlers within the bounds of today's Camden City, built a house near the Delaware River in 1682. Over the next three generations his descendants would lay the architectural foundations of the town. Today, Camden is a microcosm of three-hundred years of architectural styles.

Because New Jersey is in a geologic belt from New York to Washington, D.C. where some of the best potters' and building clay is found, colonial buildings north and west of the district almost invariably are of stone; south and east of it, of brick. Settlers in a new

land reproduced the habitats of their homelands. The availability of clay and native sandstone to the early colonists attracted to the area meant that Camden City's original structures would follow this pattern.

Architects tended to revive the building styles of historic periods. Dates spanned by each form are not a hard and fast rule; some designs were adopted more readily than others. Many architectural changes were pragmatic and trendy, as with the modification of many late nineteenth century roof-lines to the bell-shaped, double slope characteristic of the Mansard style, which provided more space and light to upper-story rooms.

### COLONIAL ARCHITECTURE: c. 1690-1760

Joseph Cooper Sr. , the son of William, built a stone and brick house, "Pyne Poynt," about 1700. Although much ravaged by time and vandals, remnants of it still stand at 7<sup>th</sup> and Erie Streets. "Pomona Hall," the Joseph Cooper, Jr. house at Park Boulevard and Euclid Avenue was built in 1726 and enlarged into a fine Georgian mansion in 1788 by his nephew, Marmaduke Cooper.

In 1734 Benjamin Cooper, grandson of William, built a two-and-a-half story, gambrel-roofed, fieldstone and brick house from which he operated an important ferry service. The structure, used also as a tavern (Plate 24), became the headquarters of Lt. Colonel James Abercrombie, commander of the 37<sup>th</sup> British Regiment, responsible for raiding the Jersey countryside to supply British troops occupying Philadelphia in 1777-1778. When not used by British forces, the dwelling was a favorite target for the King's cannons.

The three houses mark the earliest settlements of the Cooper family and are typical of West Jersey Quaker homesteads of the period. They represent pre-Revolutionary, colonial-style architecture; the homes of people given to a simple lifestyle, they were generally unadorned, narrow, I-shaped dwellings, usually 2 rooms over 2 rooms, with a central interior chimney and gabled ends, and often contained the initials of the couple for whom it was built and the date of construction.

Hoping to establish a residential town near Philadelphia, Jacob Cooper arranged streets and lots on his land in 1773, almost a century after the arrival of his great grandfather, William. Naming it "Camden-towne," for Charles Pratt, the Earl of Camden, he designated the northern boundary as Cooper Street, laid out a Market Square at Third and Market Streets, and extended the tract south, almost to Arch Street. The Revolutionary War took precedence over his dream.

### **GEORGIAN: c. 1725-1780**

Pomona Hall (Plate 30), a simple colonial Quaker house when first completed in 1726, became a double pile Georgian mansion after its remodeling by Marmaduke Cooper who added to the southern part of the 1726 section. Influenced by architecture of the reigns of the King Georges of England, and inspired by the work of the Italian architect, Andrea Palladio, the style was spread by pattern books. Generally five bays wide with narrow doors to prevent drafts and a central hall plan, the major characteristics of the Georgian-style house are a balanced, harmonious appearance in spite of the size and formality of the dwelling; noticeable decorative work befits the wealth of its residents. Although the rebellion ended the American colonists loyalty to George III, the eponymous architectural style continued well into the early years of the new republic, which brought with it another style of architecture.

### **FEDERAL: c. 1780-1830**

A dwelling of this period is light, of a delicate nature, dignified and elegant. Although side entries are the rule, the front facade has a balanced arrangement of windows and doorway. A plain exterior belies a more ornate interior and an extremely popular detail of the Federal period is a fanlight window over the entry. Round-hooded dormers and elliptical shapes contribute curving forms to stairways and windows. These features are evident in the ca. 1810 Edward Sharp House at Second and Cooper Streets, the finest example of a late Federal house in the county. (Plate 9).

The Sharp House, once described as a “superb mansion in Camden,” a two-and-a-half story, rough-finished house with a massive bridge chimney containing a fanlight window in its breast, has some of the

finest intact federal interiors in the area. The architect-builder was Gideon V. Stivers, a local carpenter, later respected as a builder of homes, churches and bridges. He served as mayor of the city from 1830-1837. The amply proportioned rooms and their interior detail reflect the mid-18th century architectural philosophy of the brothers, Robert and James Adam, whose ideas were adopted by American architects including Asher Benjamin, credited as the first American author of pattern books. Stivers is said to have used Benjamin’s manuals in designing the stately home.

The Victorian period in architectural styles, c. 1840-1910 was one of great variety and picturesqueness including as it did so many forms: Italianate; Gothic; Mansard; Queen Anne; Carpenter Gothic; Stick Style; Shingle; Richardsonian Romanesque; Second Empire; Jacobean; Beaux Arts, and other regional forms. Described in one word: “eclecticism,” none were purely American, with the exception of the Shingle-style, patterned after the wooden houses of early New England colonists.

Prominent buildings in Camden illustrate major architectural influences and some that are less known such as the Baroque Revival St. Joseph’s Church at 10th and Mechanic Streets (Plate 1 and Fig. 1). George Lovatt, who also conceived Holy Name Parish School, North 5th & Vine Streets was a master of this elaborate style.

### **GREEK/CLASSIC REVIVAL: c. 1820-1865**

Inspired by Ancient Greece and Rome, this form produced generally square, bold buildings with low roofs; a massive portico with a triangular pediment, an ornamental embellishment over an entryway, dominated the structure. Columns and pilasters, the most common details, delineated the ideal form as expressed by the ancient Greek temple. It became one of the most popular forms in this country, until

the Italianate style of architecture grew widespread. The Mickle Street house of Walt Whitman, a National Historic Landmark, was built of clapboard construction in 1840. Its vertical windows, simple lines and doorway with pilasters, simulated pillars, mark it as a modest Greek Revival house.

The Greek Revival townhouses at 325, 401-03, 425 and 517 Cooper Street remain much as they appeared when built in the mid-nineteenth century. Although differing in size, the brick and stone buildings represent Cooper Street's pre-Civil War streetscape.

### ***GOTHIC REVIVAL: c. 1830-1860***

This popular, picturesque building fashion was used to advantage for churches and civic buildings. Buildings sheathed in stone appeared like castles; when dressed in wood, gingerbread adorned available edges and eaves, proclaiming the owner's wealth; steeply pitched roofs added a brooding quality to their appearance. Distinguished works were characterized by pointed arches, corner towers, rib vaults, buttresses, richly decorated windows, and spires.

Adopting the style of English churches and cathedrals in the Middle Ages, in 1864, Jeremiah O'Rourke, a noted ecclesiastical architect, conceived the Cathedral of the Immaculate Conception at the corner of Market Street and Broadway in Trenton brown stone (Plate 26). It took 23 years to complete the stone corner tower and spire.

Other examples are the Centenary Tabernacle Methodist Church (Plate 13), Cooper and North Fifth Streets, Church of the Sacred Heart (Figure 6), Ferry and Jasper Avenues, St. John's Episcopal Church, Broadway and Royden, the First Methodist Episcopal Church at 6th and Benson Streets, (Plate 12), now a Cooper Hospital outpatient clinic (both designed by Frank R. Watson, also an architect of churches, whose work reflects the medieval period) and Broadway

Methodist Episcopal Church (Plate 2).

This style had another rebirth in the twentieth century, particularly in the design of school buildings. Camden High School, the "castle on the hill," (Plate 28) built during the period of America's involvement in WWI, has crenelated towers in the center pavilion and at its four corners. The Davis School, 34th Street and Cramer Avenue is also in this style.

### ***ITALIANATE: c. 1840-1870***

The exuberant two-story Reinboth-Hatch House once stood at 412 Cooper Street (Plate 16), the most prominent residential street in Camden, and the address of the city's most distinguished lawyers, doctors, bankers and businessmen from about 1860 to 1880.

Representative of the ornate Italianate architectural style, its "campanile," a three-story high, square, central entrance tower, was balanced by the placement of three, round-arched double windows on the second floor and two projecting oriel windows flanking the entry on the first floor.

Characterized by an asymmetrical plan, the form was inspired by Italian villas and farmhouses which grew as the need for living space increased. A combination of smooth and stuccoed wall surfaces, decorative wood roof cornices and brackets made this residence an exceptional example. It was possibly the work of the firm of J. C. Hoxie & Stephen Decatur Button, designers of a number of public and private buildings in Camden and Philadelphia.

Other vernacular examples of the style may be seen in the brick and brownstone Benjamin Shreve House, 622 Cooper Street, and the Antonio Mecca House, 819 South 4th Street, built of brick, marble and ashlar, cut blocks of stone, designed by Thomas Stephen at the beginning of the twentieth century. Often irregular and random in appearance, the Italianate style became one of most popular designs in United States



because it offered freedom in planning. Every town in America, at least 100 years old, has some form of it.

The Linden Worsted Mills (Plate 31) at South 4<sup>th</sup> and Jefferson Streets in South Camden, is a fine example of the Italianate style transposed to industry. Two towers extend from the north side, one contains a pyramidal roof with protruding dormers. Camden was home to many yarn mills but this company was one of the most important, employing over 400 people.

### **SECOND EMPIRE/MANSARD: c. 1860-1880**

Structures in this style, named for the period of rule of Napoleon III, are highly ornate and stylized. The F. Wayland Ayer House, 406 Penn Street, a Rutgers University facility (Plate 29), is intricate, ornamented with a weighty stone facade, single and triple dormers, bracketed cornices, and a slate-tiled, double-sloped Mansard roof named for Francois Mansart, the French architect who introduced the design in the 17<sup>th</sup> century. In America it was often adapted to earlier Federal and Greek Revival buildings in order to provide greater height, light and space above an existing top floor.

Another Rutgers-owned building, the Joseph Read House at 429 Cooper Street, has a flat Mansard roof supported by heavy cornices, round-headed dormer windows, and a second floor oriel window. The six-bay, two story stone former residence of Dr. Henry F. Hunt, at 511 Cooper Street, built in 1883, is one of the finest examples of Second Empire architecture extant in Camden, today.

The late Victorian period, post-Civil War to the turn of the twentieth century, was noted for its picturesque houses which enjoyed great popularity, particularly in the railroad suburbs which were changing the lifestyle of the affluent working man, allowing him to live in the country and commute to work. In stone or wood, urban townhouses and suburban cottages were elab-

orate and profusely ornamental; boldness, sometimes to the point of flamboyance often resulted.

### **CHATEAU: c. 1860-1890**

Like 538-540 Cooper Street (Plate 33), buildings of this design emulated the country estate of the old French nobility, characterized by a massiveness with both symmetrical and asymmetrical units, steeply pitched roofs with dormers, towers with conical roofs, tall chimneys with decorated caps. Unique in Camden City, the monumental rowhouses were the work of the Camden firm of Bailey & Truscott.

### **QUEEN ANNE: c. 1870-1900**

The Queen Anne style was expressed in a massing of varied shapes and materials. Like the Henry Genet Taylor House, at 305 Cooper Street, designed in 1881 by Wilson Eyre Jr. , who conceived the Archaeological Museum of the University of Pennsylvania. The style often combined shingles, brick and stone, gabled and hipped roofs into a rich composite of varied shapes to surprise the eye.

Exterior features of the Taylor House (Plate 36), include stone, brick and terra cotta masonry, a central chimney with a window in it, a French Renaissance gable, an oriel window, which, taken together, give the facade a distinctive appearance. Restrained in ornamentation, it is one of the most distinguished homes of the architectural period.

The Kappa Sigma Upsilon fraternity house, a former mansion, at 223 Cooper (Plate 32) was also a landmark on the street.

### **STICK STYLE: c. 1880-1900**

The stick-style house is distinguished by its lack

of restraint in the use of wood applied over frame or stone sidings vertically, horizontally or diagonally to create patterns. Steeply pitched gable roofs usually contained towers and pointed dormers. Large porch posts and railings, decorative brackets and pendants, “X” -shaped braces completed their similarity to medieval half-timbered buildings.

**SHINGLE STYLE: c. 1880-1910**

Characterized by the extensive use of natural or stained wood-shingles covering the exterior walls and roof, the Shingle Style house was eclectic and asymmetrical. Buildings were more imposing because of their larger size; however, the exclusive use of a single building material created a feeling of simplicity. This is the only style which appears to be missing in the city.

**ROMANESQUE: c. 1870-1900**

The Helene Apartments (Plate 15) at 3rd and Cooper Streets, one of the first apartment buildings erected in Camden, is a castellated stone building with rectangular and arched windows and corner towers. Like the Helene, the Church of Saints Peter and Paul at Spruce and St. John Streets (Plate 22), connotes solidity and volume, yet does not overwhelm other buildings on the street.

**RENAISSANCE REVIVAL: c. 1890-1920**

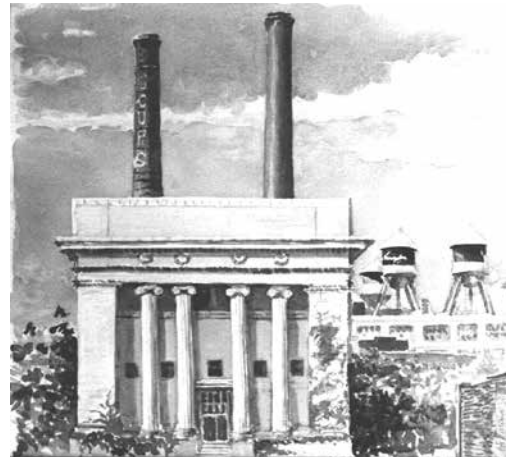
The massive scale, distinct horizontal divisions of each floor set off by molded belt courses and varied window treatments, the heavy modillioned cornices, bracketed projecting moldings, establish the former Camden Trust Company building at Market and Broadway (Plate 14) as a grand example of the form. Taken together, the features, which are rounded out by elaborate ornamental ironwork and and large, arched

entry on Market Street, set this building apart. It is the work of John Hall Rankin & Thomas M. Kellogg, noted for their design of government buildings such as the exquisite, domed county court house demolished in 1929.

Turn of the century Cooper Grant Firehouse 6 (Plate 35) is a fine, intact example of a Renaissance Revival institutional building, a design duplicated in other firehouses throughout the city. The hipped-roof hose tower has bracketed eaves, the second story contains a projecting bay with arched windows.

**CLASSICAL REVIVAL: c. 1890-1920**

The Camden Free Library at Broadway and Line Streets (Plate 3), funded by Andrew Carnegie, The Whitman Center for the Arts at Second and Cooper Streets, (Plate 6) and The Equitable Building, Federal and North 4th Streets, the work of Thomas Stephen (Plate 17) embody a style characterized by a central entrance pavilion with paired columns; imposing arched openings; grand entrance stairs and elaborate classical moldings- in short, a return to the influences of ancient Greece and Rome.



*New Masonic Temple*

*Fig. 4*

The brick and limestone PSE&G building, 418 Federal Street, also by Thomas Stephen, is a high-flown construction of this period, often referred to as Beaux Arts, because of the sheer size and grandiose scale of its six Ionic columns, heavy, decorated cornices, front entrance and roof parapet.

A renewed feeling of nationalism introduced during the WWI period and intensified by controversy over borrowing architectural philosophies from Europe led to a return to an “American” look. Although it included the pedimented doorways, fanlight windows and all the other earmarks of Colonial, Georgian and Federal-style architecture, it was nonetheless, based on classical Greek and Roman elements.

#### **ART DECO/ART MODERNE: c. 1925-1945**

Two governmental buildings on Market Street embody this period. The most decorative details on the United States Post Office Building at Market and 4th Streets are the blue ceramic panels molded in white, green and terra cotta and ornamented with a variety of sailing ships and weaons. Eagles sit above each of the three grilled front doors. The 18-story City Hall-County Court House building, two streets east, built at the same time, is a more significant example (Plates 7, 9,17). Bas relief sculptures on the county side depict events in the history of the city and county; the large clock tower is inscribed on each side with famous quotations and stone eagles watch over both the Federal and Market Street entrances.

The restaurant, formerly known as Kenney s, at 531 Market Street, was built at the close of WWII. With its green and black Vitrolite glass siding, it exemplified the moderne style,

Water towers atop the Campbell Soup factory (Plate 19, Figure 3) once replicated its famous soup cans. Nothing remains of the factory structures of the business, first established in 1869.

#### **INTERNATIONAL STYLE/MODERNISM: c. 1920-40 to the present**

The first skyscraper, twelve stories high, rose in Camden City in 1928. Designed for John O. Wilson , the brick, limestone and terra cotta Broadway-Stevens Building had three high-speed elevators. It was the work of prolific Camden architects Byron H. Edwards and Alfred Green.

Our Lady of Lourdes Hospital, Haddon Avenue and Vesper Boulevard (Plate 20), located near Harleigh Cemetery (Plate 5) is an excellent example of streamlined modern architecture with its quiet skylines, sheltering overhangs and terraces. Built after the end of WWII, the brick and granite building has rounded corner walls gently stepped to a tower surmounted by the holy lady.

Malcolm Wells designed the Rutgers University Law School building, 5th and Penn Streets, in 1971. It is largely steel and glass with a concrete base cantilevered above the first floor. Seven years earlier, Wells designed John F. Kennedy Plaza, on a treed corner at Federal and 6th Streets.

In the last decades of the 20th century, new construction in Camden has been confined to the city’s waterfront, with the exception of the college building at 7th and Cooper Streets shared by Rowan University and Camden County College. None of the recent prototypes (the Entertainment Center/South Jersey Performing Arts Center, the State Aquarium, and miscellaneous office buildings are distinguished.

Since the 1970s historic preservation efforts have helped to identify and revitalize Camden’s notable structures, whether public buildings, stores, rowhouses, churches or factories. Nineteen individual banks and office buildings in the city and seven historic districts are on the National Register of Historic Places, among them Cooper Street from 2nd to 7th Streets, Fairview Village, the South Camden Historic District



*J.B. Van Sciver Furniture Store*

*Fig. 5*

and the Cooper Grant Historic District which contains 91 residences, a church, firehouse 6 and the Walt Whitman Cultural Center. Thus, Camden's built environment continues to be attractive. ❖



*Sacred Heart Church*

*Fig. 6*

## Plate Descriptions

Cover photo: *RCA Building 17*, (c.1909), oil on panel, 18 x 24, painted in 1994

- Plate 1 *St. Joseph's from Mechanic Street* (c.1913), oil on canvas, 32 x 41, painted in 1979, Collection: Bonnie Culbertson Hoffman
- Plate 2 *Broadway Methodist Church* (c.1898) and *St. Augustine's Episcopal Church* (1936), oil on canvas, 24 x 33, painted in 1980
- Plate 3 *Camden Free Public Library* (c.1904), oil on panel, 18 x 24 inches, painted in 1981
- Plate 4 *Calder's Celtic Cross* (c.1904), *Sewell Memorial — Harleigh Cemetery*, casein on board, 27 x 20, painted in 1996
- Plate 5 *Springtime in Harleigh Cemetery* (established 1885), oil on canvas, 30 x 36, painted in 1990
- Plate 6 *Walt Whitman Center II* (c.1916), oil on panel, 18 x 24 painted in 1996, Collection: Dr. Walter Gordon
- Plate 7 *View of Camden with City Hall* (c.1929), oil on canvas, 32 x 50, painted in 1983
- Plate 8 *View of Philadelphia with Ben Franklin Bridge* (c.1926), oil on canvas, 34 x 48, painted in 1989, Collection: David and Winifred Fothergill-Quinlan
- Plate 9 *Edward Sharp House, Cooper Street* (c.1812) oil on panel, 14 x 22, painted in 1999
- Plate 10 *Mt. Ephraim & Kaighn Avenues*, oil on canvas 30 x 46, painted in 1982
- Plate 11 *Federal Street Bridge* (c.1908) *Under Repair*, oil on canvas, 46 x 34, painted in 1984
- Plate 12 *6th & Benson Sts. with 1st Methodist Episcopal Church* (c.1893), oil on canvas, 26 x 35, painted in 1992
- Plate 13 *Centenary Tabernacle Methodist Church* (c.1892), oil on canvas, 40 x 38, painted in 1980
- Plate 14 *Camden Trust Company* (c.1929), oil on canvas, 24 x 28, painted in 1999
- Plate 15 *Helene Apartments, 3rd & Cooper Sts.*, (c.1912), oil on canvas, 42 x 44, painted in 1983
- Plate 16 *Reinboth—Hatch House* (c.1840-70), oil on panel, 18 x 24, painted in 1991
- Plate 17 *Equitable Life Building* (c.1899) (*Central Trust*), oil on panel, 18 x 24, painted in 1992 Collection: David and Winifred Fothergill-Quinlan
- Plate 18 *Federal Street Bridge* (c.1908) *in Winter*, oil on canvas, 34 x 48, painted in 1989
- Plate 19 *4th & Market Sts. with Campbell Soup Towers*, oil on canvas, 26 x 34, painted in 1992 Collection: The Cooper Health System
- Plate 20 *Our Lady of Lourdes Hospital* (c.1944) *with Storage Building*, oil on canvas, 14 x 30, painted in 1979
- Plate 21 *Beth El* (c.1924), oil on panel, 12 x 18, painted 1999
- Plate 22 *Church of Saints Peter and Paul* (c.1890), oil on panel, 22 x 16, painted in 1992
- Plate 23 *Rooftop with RCA Tower* (c.1909), watercolor on paper, 14 x 11, painted in 1983  
*Benjamin Cooper House* (c.1734), casein on board,

- Plate 24 14 x 16, painted in 1999  
*Benjamin Franklin Bridge Support, Camden*, watercolor on paper, 15 x 19, painted in 1998
- Plate 25  
*Cathedral of the Immaculate Conception* ( Begun c.1855), oil on canvas, 38 x 36, painted in 1997
- Plate 26  
*View of Camden from 7th Street Bridge*, oil on panel, 18 x 24, painted in 1997
- Plate 27  
*Camden High School* (c.1916), oil on panel, 14 x 16, painted in 1999
- Plate 28  
*F.W. Ayer Mansion* (c.1869), oil on panel, 18 x 12, painted in 1996, Collection: David and Winifred Fothergill-Quinlan
- Plate 29  
*Camden Historical Society Buildings, Pomona Hall* (c.1726-1788) and *Boyer Building*, oil on panel, 12 x 18, painted in 1999
- Plate 30  
*Howland Croft, Sons & Co.—Linen Worsted Mills*, oil on panel, 20 x 26, painted in 1995
- Plate 31  
*KSU Fraternity House*, oil on panel, 24 x 18 painted in 1984
- Plate 32  
*538/540 Cooper Street* (c.1893), oil on panel, 12 x 14, painted in 1999
- Plate 33  
*Walt Whitman's Tomb* (c.1892), *Harleigh Cemetery*, casein on board, 15 x 19, painted in 1980  
Collection: Dr. Roberta Tarbell
- Plate 34  
*Firehouse # 6*, oil on panel, 10 x 12, painted in 1978
- Plate 35  
*H. G. Taylor House* (c.1881), oil on panel, 15 x 17, painted in 1999
- Plate 36  
Figures

- Figure 1 *Two Churches in Camden*, casein on board, 15 x 19 painted in 1980
- Figure 2 *Haddon Avenue & Pine Street*, casein on board, 15 x 19, painted in 1983
- Figure 3 *Campbell Soup & RCA Tower*, casein on board, 15 x 19, painted in 1990  
Collection: Honorable Joel Rosen
- Figure 4 *New Masonic Temple* (c. 1912), watercolor on paper, 10 1/4 x 10 1/2, painted in 1990
- Figure 5 *J.B. Van Sciver Furniture Store* (c.1890), charcoal on paper, 18 x 24, drawn 1973
- Figure 6 *Sacred Heart Church* (c.1886), oil on canvas, 24 x 24, painted in 1989

*(Dimensions are in inches, height precedes width. Artworks are in the collection of the artist unless noted otherwise)*

## WILLIAM M. HOFFMAN, JR.

### EDUCATION

B.F.A. Coordinated program the Pennsylvania Academy of the Fine Arts and the University of Pennsylvania  
M.F.A Tyler School of Art of Temple University

### INDIVIDUAL EXHIBITIONS

- 2000 CAMDEN COUNTY CULTURAL & HERITAGE COMMISSION  
"Camden: Historical Impressions II"  
MARKEIM ART CENTER "Camden: Historical Impressions III"  
1999 CAMDEN COUNTY HISTORICAL SOCIETY  
"Camden: Historical Impressions I"  
1998 GALLERY II at Stedman Gallery - "To My Mother" Rutgers Univ.  
1996 GALLERY II at Stedman Gallery - "Landmarks," Rutgers Univ.  
1994 ST. MARTIN'S GALLERY, St. Martin-in-the-Fields, Trafalgar Square, London, England. European/American Landscapes with John Giannotti  
CABRINI COLLEGE - "Landscapes, Urban & Rural," Radnor, PA  
1991 RETROSPECTIVE: "William M. Hoffman, Jr. - NOT QUITE CLASSICAL" STEDMAN GALLERY, Rutgers University, Camden NJ  
1989 CHAUNCEY GALLERY - Educational Testing Service, Princeton, NJ  
1983 PEALE HOUSE GALLERY of the Pennsylvania Academy of Fine Arts; Phila., Pa.  
1981 PAVILION GALLERY, Burlington County Memorial Hospital, Mt. Holly, N.J."Camden Urban Scenes"  
1980 CAMDEN COUNTY CULTURAL & HERITAGE COMMISSION, Haddon Township, New Jersey "Camden Paintings"  
1979 MONMOUTH COUNTY PARK VISITOR CENTER; Lincroft, New Jersey "Accomplishments in Art", Series  
1977 KAMMER GALLERY, Philadelphia, Pa.  
1972 RUTGERS UNIVERSITY, Camden College, Camden, NJ  
"Variations", an exhibition with John Giannotti  
PAINTED BRIDE ART CENTER, Philadelphia, Pa.  
THOMAS JEFFERSON UNIVERSITY, Philadelphia, Pa  
1968 RUTGERS UNIVERSITY—Camden College, Camden, N.J.  
1967 TYLER SCHOOL OF ART of Temple University; Philadelphia, Pa  
Master of Fine Art Exhibit

### SELECTED GROUP EXHIBITIONS

The USX Towers, Pittsburgh, PA  
The Philadelphia Museum of Art  
Woodmere Art Museum, Philadelphia, PA  
The Butler Institute of American Art; Youngstown, OH  
The National Academy of Design; N.Y.C., NY  
The New Jersey State Museum; Trenton, NJ  
Chautauqua Gallery of Art; Chautauqua, NY  
The Pennsylvania Academy of Fine Arts; Philadelphia, PA  
The Allied Artist of America; N.Y.C., NY  
American College, Bryn Mawr, PA  
Educational Testing Service, Princeton, NJ  
The Harrisburg Art Association  
University of Delaware; Newark, DE  
The Civic Center Museum; Philadelphia, PA  
The Newark Public Library; Newark, NJ  
The Hazelton Art League; Hazelton, PA  
The Philadelphia Art Alliance  
Widener College; Chester, PA  
The Cheltenham Art Center; Philadelphia, PA

Edward Williams College; Hackensack, NJ  
Art Institute of Philadelphia  
Glassboro State College; Glassboro, NJ  
Richard Stockton State College; NJ  
Diamond Club, Temple University, Philadelphia, PA  
Abington Art Center; PA  
Ocean, Camden & Gloucester County Colleges  
Rochester Gallery of Art; Rochester, NY  
The Noyes Museum, Oceanville, NJ  
The Morris Museum, Morristown, NJ  
Perkins Center for the Arts, Moorestown, NJ  
Villanova University, Villanova, PA  
Berman Museum of Art, Ursinus College, Collegeville, PA  
West Chester University, West Chester, PA  
Walt Whitman Center for the Humanities; Camden, NJ  
Long Beach Island Foundation of Arts & Sciences; Loveladies, NJ  
Historic Yellow Springs, Chester Springs, PA

### HONORS AND AWARDS

- 1999 AWARD IN MEMORY OF ELAINE ALBER, 50th Anniversary Juried Exhibition, Philadelphia/Tri State Artist Equity  
1998 FIRST PRIZE - 6th Annual Watercolor Exhibit  
Camden County Cultural & Heritage Commission, Haddon Twp., NJ  
1997 HONORABLE MENTION, 23rd Annual Camden County Cultural & Heritage Commission, Haddon Township, NJ  
1990 PAINTING AWARD, "With Women in Mind" Pavilion Galleries, Mt. Holly, NJ  
1989 HONORABLE MENTION, City of Camden Art Awards, Camden, NJ  
1988 PURCHASE AWARD, City of Camden Art Awards, City of Camden Exhibition, Camden, NJ  
1985 FIRST PRIZE IN OIL AND PURCHASE PRIZE, City of Camden Exhibition, Camden, NJ  
1984 RECIPIENT OF 1985 VISUAL ARTS FELLOWSHIP, New Jersey State Council on the Arts  
1982-83 PURCHASE AWARD, City of Camden Art Awards, City of Camden Exhibition, Camden, NJ  
1982-83 FASP Grant Award, Rutgers University Research Council  
1980 Made Honorary member, Friends of the New Jersey State Museum  
1980 RECIPIENT OF 1980 VISUAL ARTS FELLOWSHIP, NJ State Council on the Arts  
1979 PURCHASE AWARD, EARTH ART 3, Philadelphia Civic Center  
1976 FIRST PURCHASE AWARD — Historical Division, Camden County  
1975 GOVERNOR'S PURCHASE AWARD, New Jersey State Museum

### PERMANENT COLLECTIONS

Thomas Jefferson Medical College	Rutgers University
The New Jersey State Museum, Trenton	Touche, Ross & Co.
The City of Camden, NJ	Duane, Morris & Heckher
Marriott Corporation	Rutgers School of Law, Camden
Camden County Cultural & Heritage Commission	
West Jersey Health & Hospital Foundation	
Cooper Hospital/University Medical Center	

### BIBLIOGRAPHY BOOKS



## Contributors

**William M. Hoffman, Jr.** was born in Western Pennsylvania and grew up in Latrobe, Pa. Upon graduation from high school, he attended the Simboli School of Art in Pittsburgh. He then moved to Philadelphia and attended the Pennsylvania Academy of the Fine Arts for three years, winning a Cresson European Traveling Scholarship in 1956. After serving in the U. S. Army for two years, he returned to Philadelphia and enrolled in the coordinated BFA Program offered by the Pennsylvania Academy of the Fine Arts and the University of Pennsylvania. Mr. Hoffman was awarded a BFA in 1962 and went on to receive an MFA from the Tyler School of Art of Temple University in 1967. Mr. Hoffman is currently a Professor of Art at Rutgers University, where he has taught since 1967. He is a two time recipient of a Visual Arts Fellowship Grant from the New Jersey State Council on the Arts. Professor Hoffman has exhibited in numerous one man shows including an exhibition in the gallery at St. Martin-in-the-Fields in London, England as well as numerous juried shows throughout the region including New York City, Ohio, Pennsylvania, New Jersey and Delaware. He is represented in the collections of the New Jersey State Museum in Trenton, the City of Camden, the Camden County Cultural and Heritage Commission and Rutgers University as well as many private collections.

**Roberta K. Tarbell** earned a B.S. (1965) from Cornell Univ., and an M.A. (1968) and Ph.D. (1976) in the History of American Art from the Univ. of Delaware. She has written nine book-length catalogs for exhibitions which she curated for among others, the Smithsonian Institution and the Whitney Museum of American Art. She has published chapters in Walt Whitman and the Visual Arts (Rutgers Univ. Press, 1992, which she, with Geoffrey Sill also edited) and The Historic Whitman (Oxford University Press, 1999, edited by David S. Reynolds). A colleague of William M. Hoffman, Jr. in the Art, now called the Fine Arts Department, since 1984, she wrote an essay for Not Quite Classical, a catalog for his retrospective exhibition in 1991. Prof. Tarbell has taught American, European, and Latin American art history at Rutgers Univ. Camden where she directs the Museum Studies Program. She taught courses in American art/architecture at the Univ. of Delaware (1980-84) and, since 1987, has served as an adjunct professor for the Winterthur Museum/Univ. of Delaware Art Conservation Program.

**Howard Gillette, Jr.** is Professor of History at Rutgers University in Camden, where he is completing a book on the impact of disinvestment on the city of Camden. Previously he taught at George Washington University and the University of Pennsylvania. He received his B.A. and Ph.D. degrees in American Studies from Yale University.

Professor Gillette is author of Between Justice and Beauty: Race, Planning, and the Failure of Urban Policy in Washington, D.C. (Johns Hopkins University Press, 1995) and is co-author with Fredric Miller of Washington Seen: A Photographic History, 1875-1965, also published by Johns Hopkins in 1995. He is editor of Southern City, National Ambition: The Growth of Early Washington, published by George Washington University in association with the American Institute of Architects in 1995 in conjunction with an exhibit of the same name. He is co-editor, with William Cutler, of The Divided Metropolis (Greenwood Press, 1980) and, with Zane Miller, of American Urbanism

(Greenwood Press, 1987). His essays have appeared in a wide range of journals, including The Journal of the American Planning Association, the Journal of Urban History, American Quarterly, The Public Historian, Chicago History, Washington History, and Social Science History.

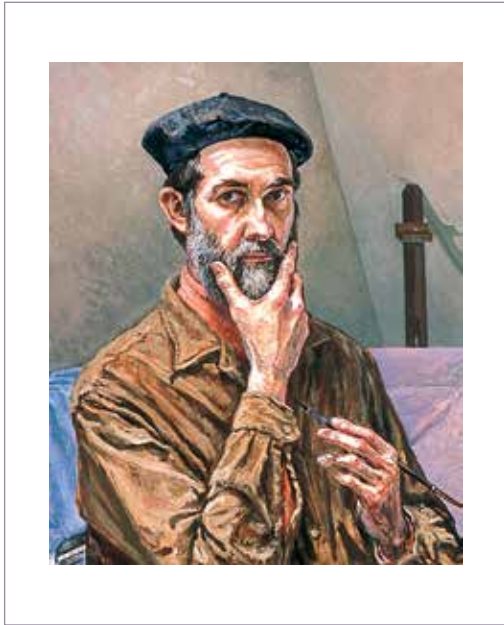
Professor Gillette was a founder and first director of George Washington's Center for Washington Area Studies. He served as editor of Washington History, published by the Historical Society of Washington, D.C. from 1992-1994 and currently serves as a trustee of the Camden County Historical Society.

Historian **Gail Greenberg**, recipient of the New Jersey Historical Commission's 1994 "Local Historian's Award of Distinction" makes her home in Moorestown, New Jersey.

She has a Master of Arts Degree in American History from Hunter College of the City University of New York. She served as President of the Association of New Jersey County of Cultural and Historic Agencies from 1993 to 1997, was Camden County, New Jersey's Public Historian from 1973 to 1997 and is currently the county's Historic Preservation Professional.

In 1995 she was appointed by New Jersey Governor Christine Todd Whitman to a State Task Force on New Jersey History to study the ways government and private agencies delivered historical services to the public. To date, as a result of that body's work, state government historical agencies were reorganized to make their work more effective and government funding for state historic preservation and research was increased.

She is the co-author of Mount Laurel, New Jersey, A centennial History, published in 1972 and A Comprehensive Guide For Listing A Building in the National Register of Historic Places, published in 1996. The latter was the result of the many requests she receives for assistance in making an application to list a building in the National Register of Historic Places.



As an artist and longtime employee of Rutgers University, Professor **William M. Hoffman, Jr.** embarked on a project in 1974 designed to document historical and aesthetic sites located within the City of Camden. Mr. Hoffman received two Visual Arts Fellowships grants from the N. J. State Arts Council in 1980 and 1985 in support this ongoing project. Camden residents have observed this working artist practicing his craft on the streets of Camden for over 20 years.

Camden, New Jersey was the most important South Jersey transportation, industrial, financial and cultural center east of Philadelphia from the 1750's through the 1950's. Many prominent industries such as Campbell Soup and RCA Victor drove the growth of the city during this time period. Buildings reflecting various styles of architecture were erected during different periods of the city's growth and are included in this publication.

Within these pages, the city is seen in a context of light, color, contrast and impression, including many color reproductions of paintings depicting Camden's historic and familiar landmarks. Three prominent historians discuss the history of Camden, its architecture and its people using the paintings as reference and inspiration. The resulting combination of verbal and visual elements makes a powerful case for appreciating and protecting our shared cultural heritage.

Professor Hoffman's has exhibited in numerous one man shows including an exhibition in the gallery at St. Martin-in-the-Fields in London, England and in numerous juried shows throughout the region including New York, Ohio, Pennsylvania, New Jersey and Delaware. His work is included in numerous public and private collections.

