NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)

1. ADDRESS OF HISTORIC RESOURCE (must comply with an Office of Property Assessment address)

Street address: 900 S 20th St

Postal code: 19146-2647 Councilmanic District: 2nd

2. NAME OF HISTORIC RESOURCE

Historic Name: St. Charles Borromeo Roman Catholic Church and Rectory

Common Name: None

3. TYPE OF HISTORIC RESOURCE

☒ Building ☐ Structure ☐ Site ☐ Object

4. PROPERTY INFORMATION

Condition: ☐ excellent ☒ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Active parish church and rectory

5. BOUNDARY DESCRIPTION

Please attach a plot plan and written description of the boundary.

6. DESCRIPTION

Please attach a description of the historic resource and supplement with current photographs.

7. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1868 to 1901

Date(s) of construction and/or alteration: 1868 to 1876/1901 (towers)

Architect, engineer, and/or designer: Edwin F. Durang (architect)

Builder, contractor, and/or artisan: John McShain

Original owner: Same as present/ Archdiocese of Philadelphia

Other significant persons:

CRITERIA FOR DESIGNATION:

The historic resource satisfies the following criteria for designation (check all that apply):

- ☐ (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- ☐ (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- ☐ (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- ☒ (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- ☒ (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- ☐ (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- ☐ (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- ☐ (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- ☐ (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- ☐ (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Name with Title Celeste Morello Email --

Organization Independent Historian Date 7 May 2015

Street Address 1234 South Sheridan Street Telephone 215-334-6008

City, State, and Postal Code Philadelphia, PA 19147-4820

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt: 13 October 2015

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 22 October 2015

Date of Notice Issuance: 23 October 2015

Property Owner at Time of Notice

Name: Archbishop of Philadelphia/Archdiocese of Philadelphia

Address: 222 N 17th Street

City: Philadelphia State: PA Postal Code: 19103

Date(s) Reviewed by the Committee on Historic Designation:

Date(s) Reviewed by the Historical Commission:

Date of Final Action:

☐ Designated ☐ Rejected

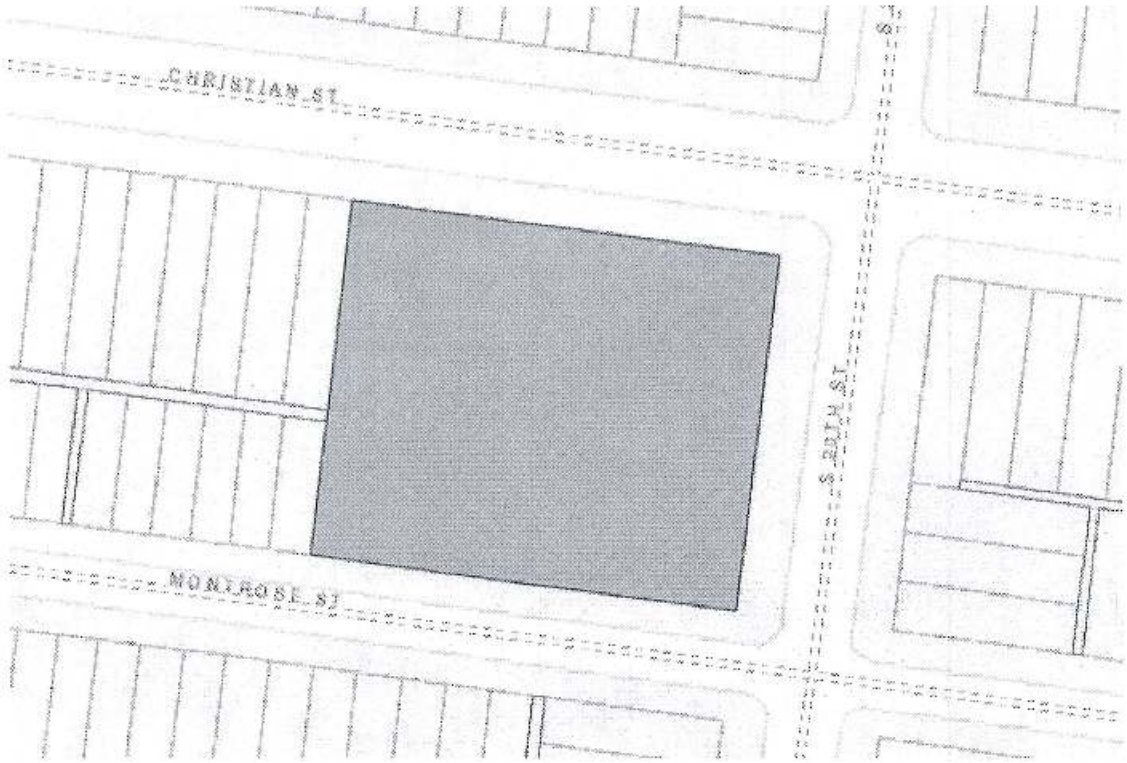
5. Boundary Description:

ALL THAT CERTAIN lot of piece of ground with any buildings thereon erected. SITUATE in the 2nd Ward of the City of Philadelphia, to wit:

BEGINNING at a point formed by the intersection of the westerly side of 20th Street and the southerly side of Christian Street, thence extending along the said westerly side of 20th Street (south 15 degrees, 1 minute, 46 seconds west), the distance of 129.651 feet to a point on the northerly side of Montrose Street; Thence extending along the said northerly side of Montrose Street (north 75 degrees, 17 minutes, 13 seconds west) the distance of 151.335 feet; Thence extending and passing through a certain masonry wall (north 15 degrees, 2 minutes, 38 seconds east) the distance of 50.000 feet to a point; Thence extending and passing through a second masonry wall (north 75 degrees, 17 inches, 13 seconds west) the distance of 6.813 feet to a point; Thence extending partly along the terminus of a certain 3 foot 6 inch wide alley and partly passing through a third masonry wall (north 15 degrees, 2 minutes, 38 seconds east) the distance of 79.861 feet to a point on the southerly side of Christian Street; Thence extending along the said southerly side of Christian Street (south 75 degrees, 18 minutes, 44 seconds east) the distance of 158.116 to the first mentioned point and place of beginning.

Being known as OPA Account #772307010

Please note, this parcel includes two buildings: the Church of St. Charles Borromeo (1868-76), and the church rectory (c. 1877).



6. **Description:**

Saint Charles Borromeo Roman Catholic Church (hereafter, "St. Charles" or "St. Charles'") is a design characterizing the late 1860s to the end of the nineteenth century in American architecture where "revivals" of centuries-old western European architecture gained new acceptance in new adaptations. At St. Charles, as at other buildings of the time, there was more than one "revival" design, such as here, with a combination of the Baroque from Italy and medieval French Romanesque. These architectural styles were properly used for Roman Catholic churches in the past, but became novel in the post-Civil War era in the United States.

This church retains its 1876 finished appearance for the most part, according to the c.1900 photograph on file; the towers were added by c.1904-5, per photograph.[1] The church's dimensions are 75' X 150' with no additions.

Webster's description is attached for review and verification with the nominator's photographs of certain details for discussion. From the view at the east, or facade, the westward-oriented church edifice has stages marking the vertical rise of the substructures at the north and southeast ends of the building upon which are the towers. The 13' deep basement, excavated in 1868 for worship before the superstructure was constructed,[2] is about 6' high at the ground level. This part of the church is designated by the cream-colored masonry at the base of the towers' substructures which then folds toward the central bays at the stairs leading to the entrance. (Refer to Exhibit 4.) Twelve steps lead to the portico fronted by two Ionic columns supporting the larger Roman arch over three smaller archways. A rose window is the focal point in the center of this large arch.

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1 Webster, Richard, **Philadelphia Preserved.** Phila.: Temple U. Press, 1976, p. 168.

2 Mahoney, D., **Historical Sketches of the Catholic Churches...,** p. 123.

The entire facade is uniform in its color and smooth masonry, with some excising of decorative designs at the edges in some spots and planed, or fluting of the pilasters at the towers. This dark coloring alters from the light, shallow basement facing because the viewer's glance is brought upward, from one's ascension up the stairs to the sanctuary, to the view from the exterior where the eye is drawn to the church's asymmetrical towers. The north tower especially holds the most interest with its stages showing different designs and "light-dark" plays on the surface with the louvred windows, "bunches" of pilasters at the corners surmounted with decorative cement urns, then a hexagonal structure with more punctured spaces under the cupola with its textured terracotta roof.

Sandra Tatman, Ph.D. of The Athenaeum of Philadelphia, called St. Charles' design more Baroque than Romanesque, alluding to "Il Gesu," the church in Rome that is often cited as the Baroque prototype. St. Charles' towers at the east side protrude slightly; the towers do seem to create a narrowness to the facade at the second stage and the "flatness" of the facade overall are consistent with sixteenth century Roman churches. Giudetti's Santa Caterina dei Funari (1564) with its tower, has some semblance to St. Charles.[3] The "stacking" of stages, forces one to look higher for more of the design. Like the Romanesque, the Baroque continues with the Roman arches and Roman-arched windows--all at St. Charles but for the near-curves atop the basement windows on the north and south walls. Also like the Romanesque and Baroque, St. Charles has a prominent pediment at the facade's center above the larger Roman arch over the rose window and smaller three arched bays. Dr. Tatman considered St. Charles' facade somewhat more compressed by the flanking towers--Durang's attempt to combine the Romanesque with the Baroque.

[3]Refer to Exhibit 15. S. Caterina was designed prior to Il Gesu, c.1575-84. S. Caterina also has a hexagonal support at the tower and finials, round, center window at the facade and Roman-arched windows--more of the "light-dark" plays than Il Gesu.

The north and south walls have a distinctively different surface than on the facade--more rough and variegated in color. Each of the ten large sanctuary windows has a decorative keystone. (See Exhibits 9,10 and 12.) The north wall is what passersby on Christian Street see, along with the black iron fence which terminates at the basement doorways on the north and south walls, and at the east wall's stairs. The decorative iron of the present is consistent with the c.1900 photograph. (Exhibit 11)

The towers at the northeast and southeast points of the church are typical of the late 1860s through the 1890s with their interpretations of "Second Empire" and "Romanesque-topped roof" on a Baroque base--a composite that reflects the kind of roof on Memorial Hall at Fairmount Park and the "medieval-to-Baroque" hybrid style. The south tower's squat, metal surface that is squarish in shape contrasts greatly from its neighboring tower's higher, multi-staged and textured surface where the louvred windows' horizontals are under Roman arches surmounted by a larger Roman arch, etc... The decorative elements do not seem to end: the viewer is constantly engaged at the patterns, designs and colors working with natural hues that are different depending on the amount of daylight. This church is part of a setting that is comforting, despite that it is at an intersection on a busy street. From observation, the building appears in good condition, even with some minor painting and power-washing needed to restore its 1876 appearance.

Photograph from E.F. Durang's Architectural Album held at The Athenaeum of Philadelphia.

St. Charles Borromeo Roman Catholic Church prior to installment of towers, c. 1900.

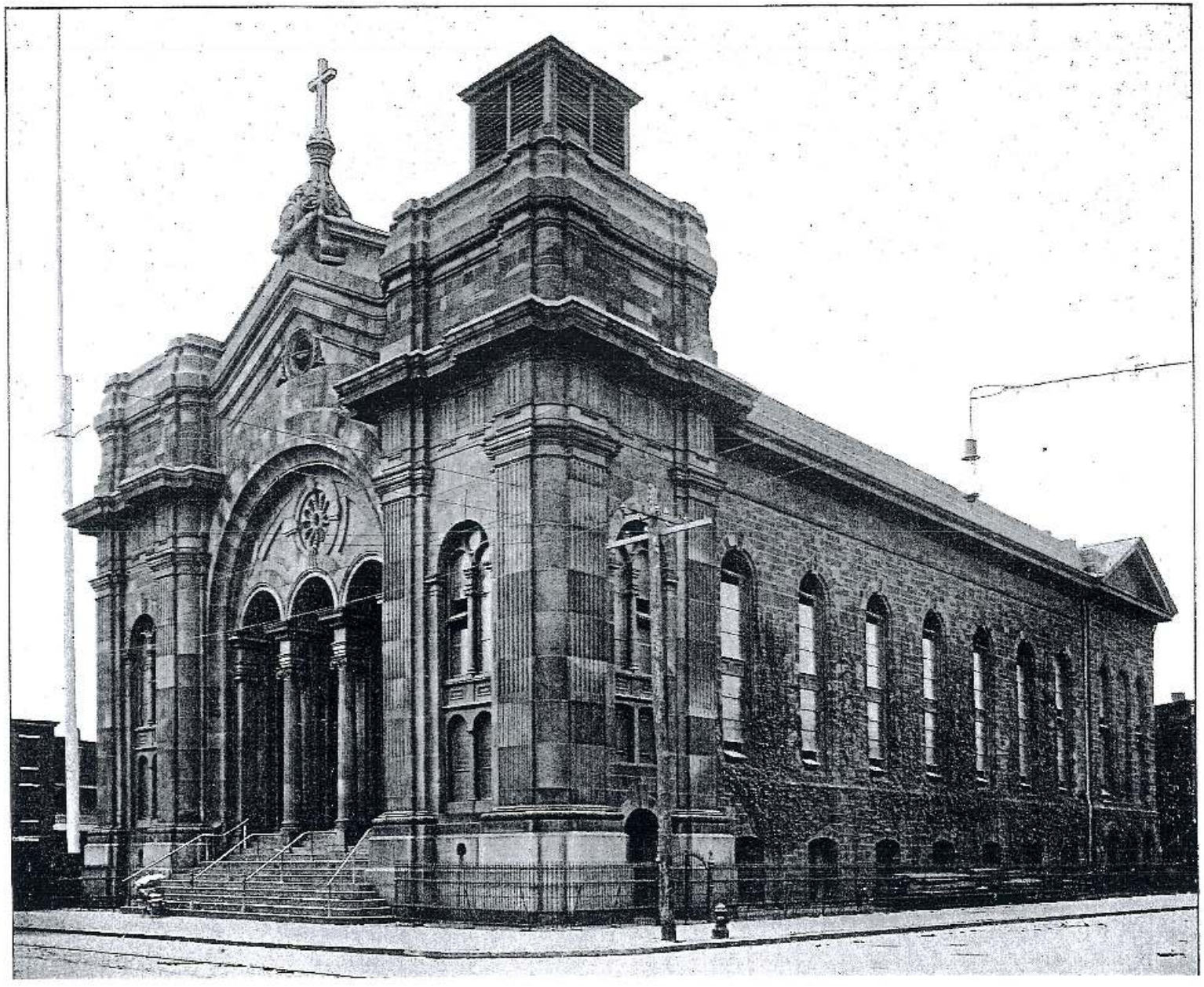
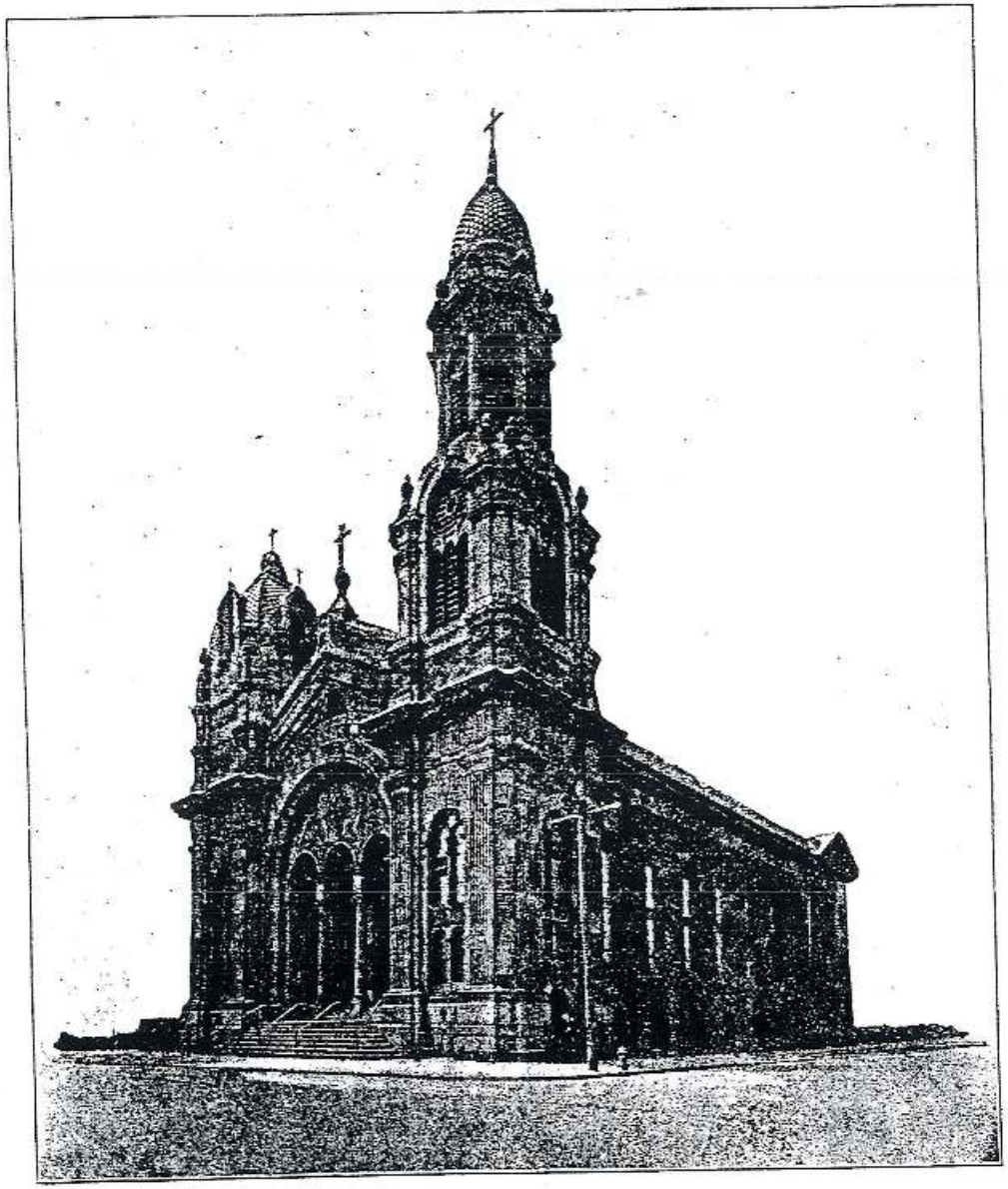


EXHIBIT 1.

EXHIBIT 2.



CHURCH OF ST. CHARLES BORROMEO, TWENTIETH AND CHRISTIAN STREETS, PHILA.

24

St. Charles Borromeo Church showing two asymmetrical towers.

circa 1904-5.

Photograph from scrapbook of Edwin F. Durang's designs.

The Athenaeum of Philadelphia.

EXHIBIT 3.

St. Charles Borromeo
Roman Catholic Church
in recent photograph.

Note the natural colors of the building and how it still blends within the environment, even in a changing neighborhood.

The "stacking" stages of the building and its narrowness point to the Baroque, while the Romanesque contributes some elements.

This church fit its era of combining "revivals" of very old architectural styles.

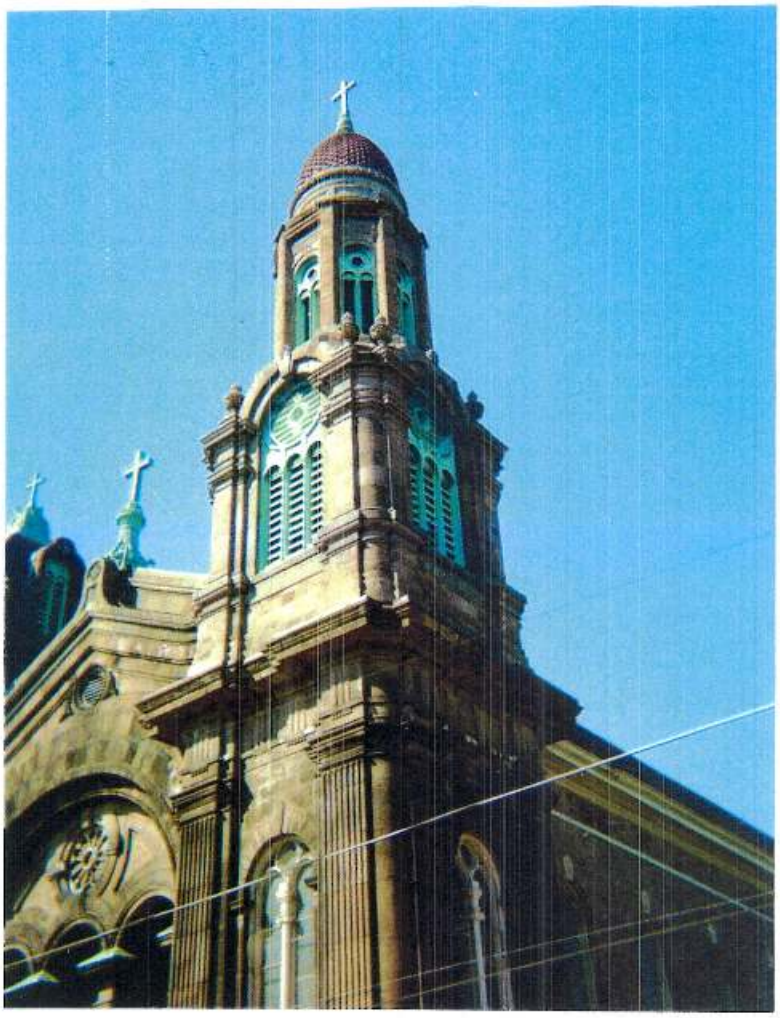


EXHIBIT 4. (below)

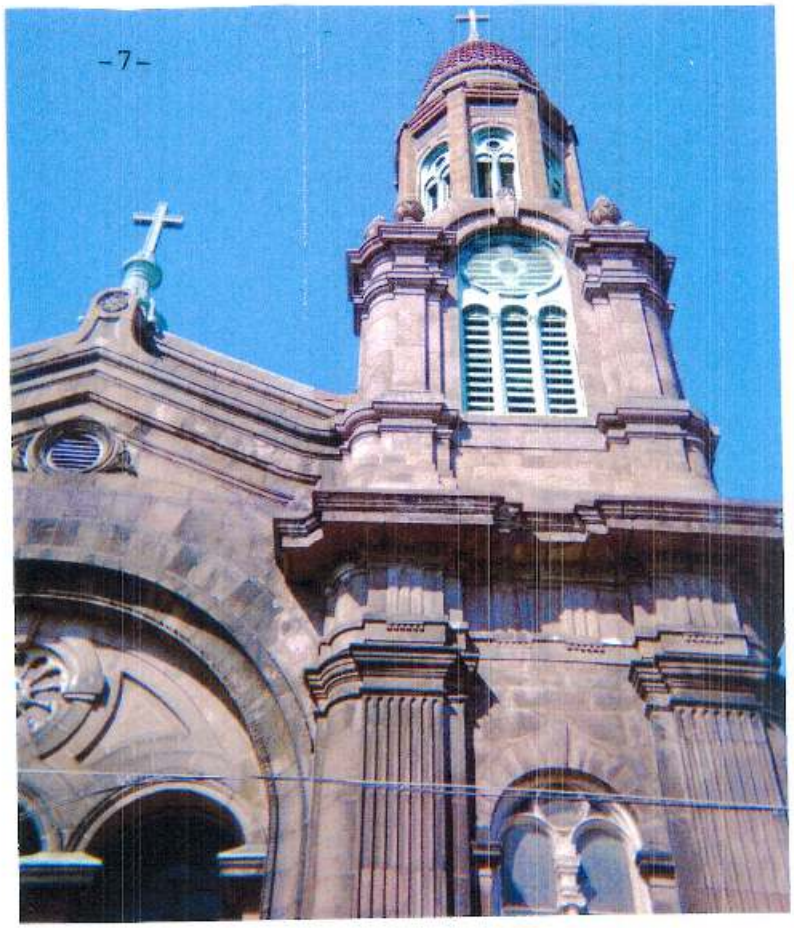


EXHIBIT 5.

Tower at the northeast corner.

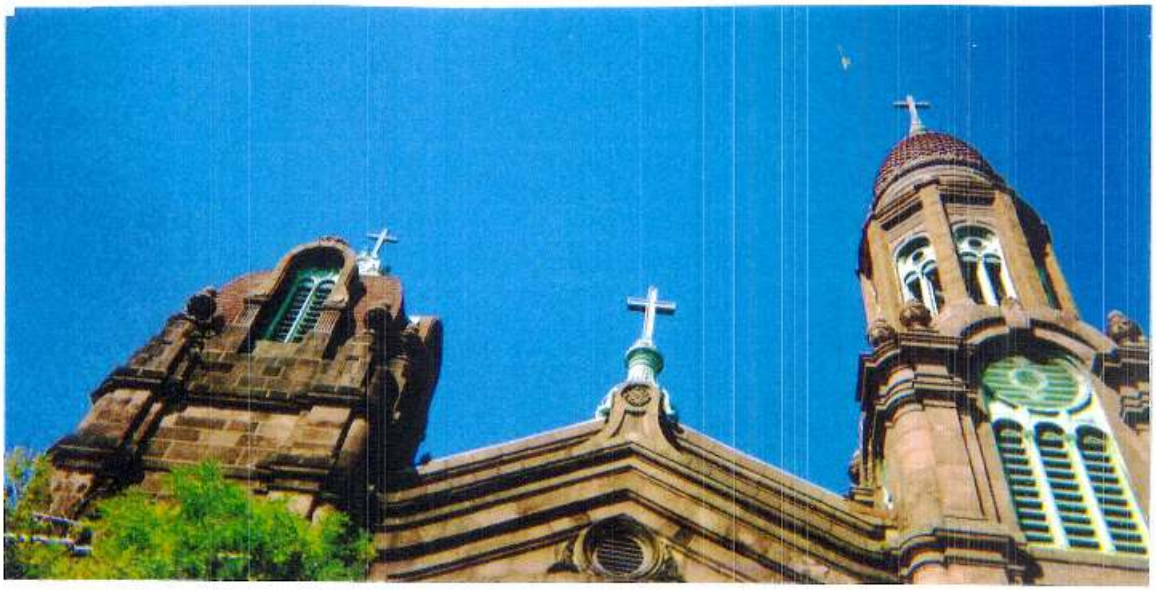


EXHIBIT 6.

Crosses placed in 1872 (center), then later, c. 1904-1905 on the north and south towers. The patina was intentionally known to arise from the copper to make a pleasant color-contrast with the reddish-brown in the granite facade.

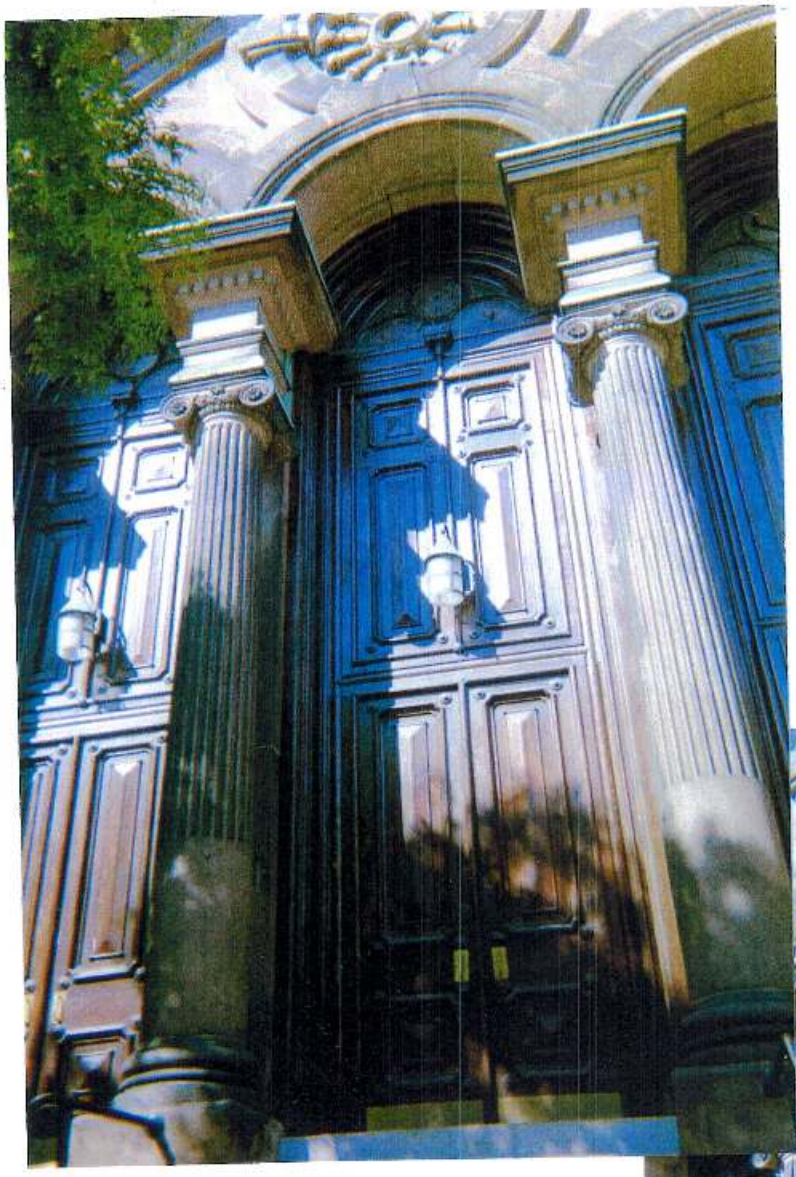


EXHIBIT 7.

Detail of central bay. Ionic order at capitals under "stacks" below the Roman arches and rose window. More Roman arches above the doors which are over 10 feet high.

Note the hanging lanterns.

EXHIBIT 8.

Wider view of doors at east, and lanterns which are believed to be original to the 1876 dedication. These elements stress verticality in tandem with the building.

Part of (original) railing and stairs visible.

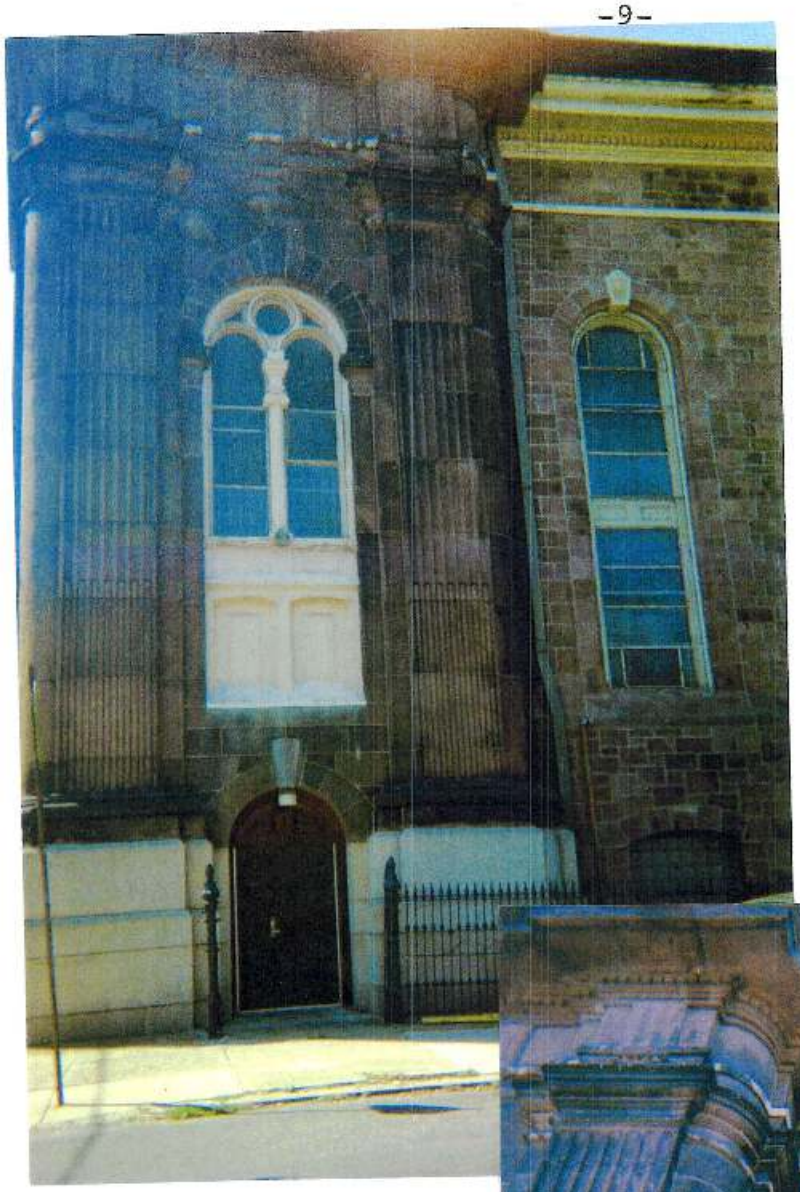


EXHIBIT 9.

View from northeast of substructure to tower. The interior of this is the vestibule which is somewhat separated from the sanctuary.

The contrasts in masonry are noted as well as how the sanctuary part of the building seems to be able to be detached from the facade part. The windows are treated differently, too. Although there is excellent workmanship in both sections, the facade's segments show more details and decoration.

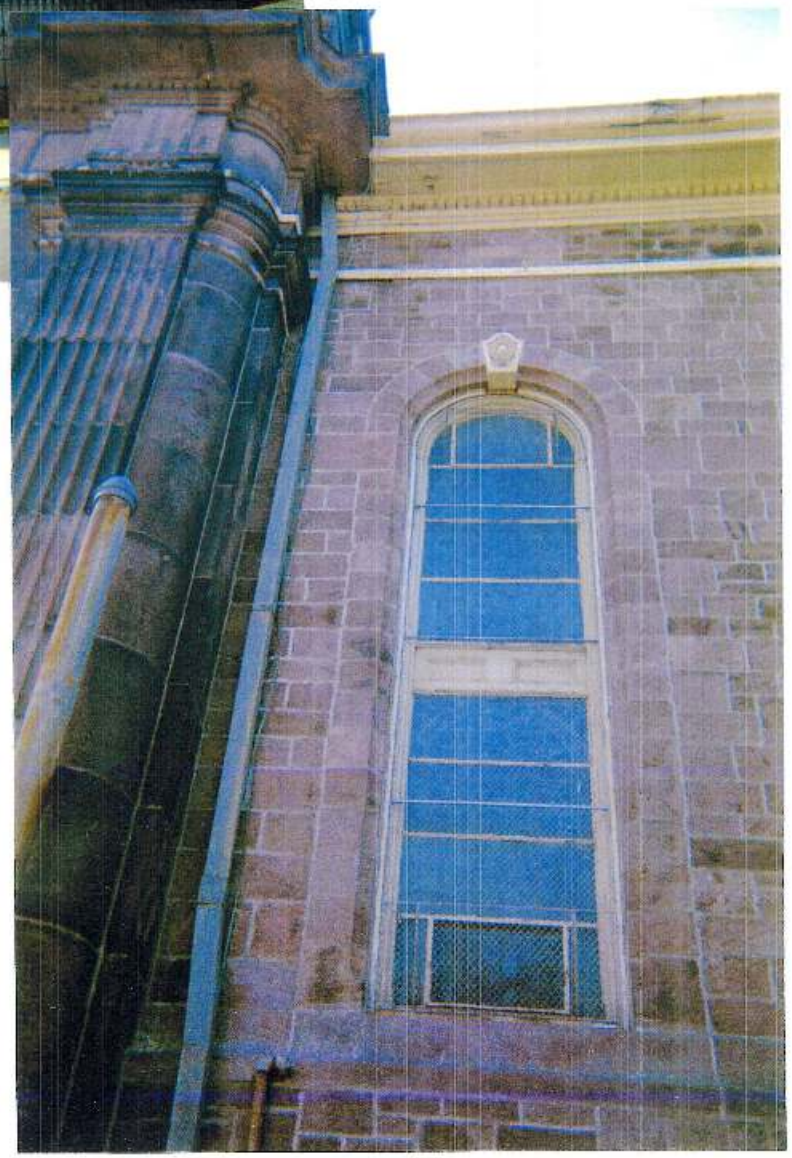


EXHIBIT 10. (right)

Brighter lighted areas show more intentional use of textures and an "in-and-out" bulging of building materials to produce more light and dark contrasts.

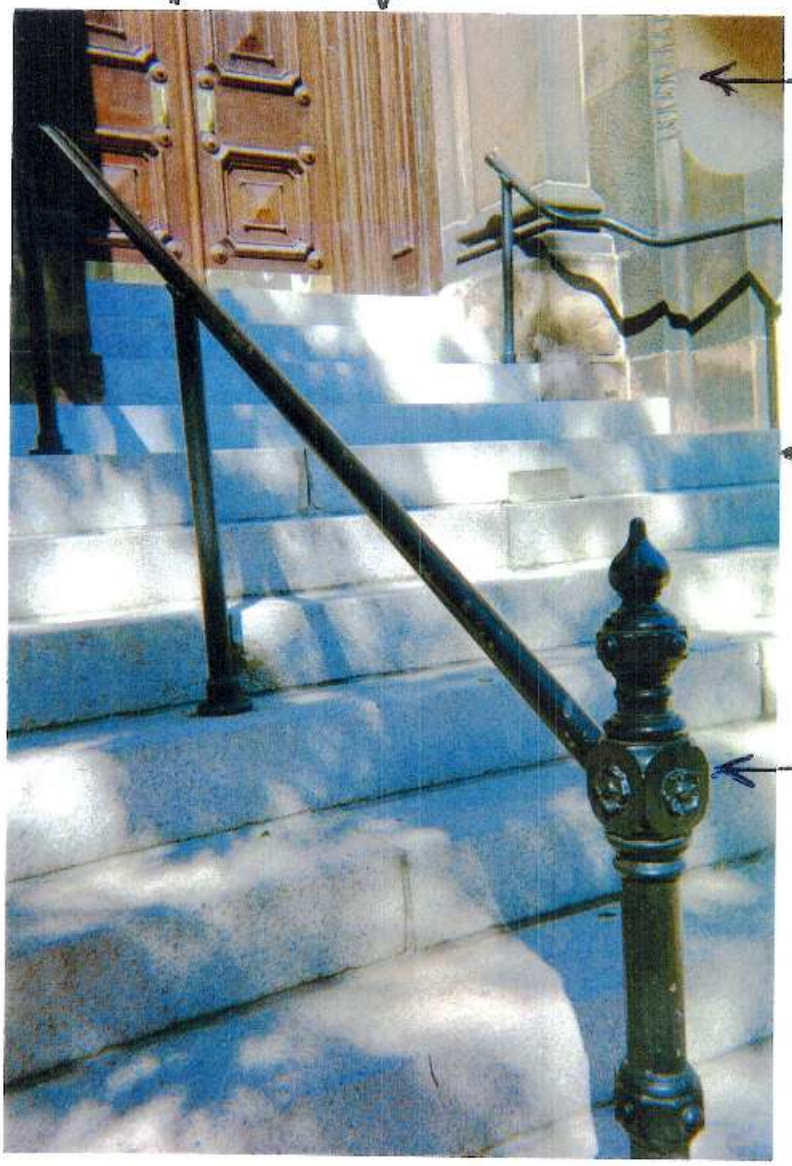
The sculpted keystone is more visible--it is repeated in the series of windows on the north and south walls.

EXHIBITS 11. (above) and 12. (below)

Detailed images of the north wall facing Christian Street that are the same at the south wall. Original iron fencing; the basement windows at street level; cream-shade masonry at base of the towers; and the city soot that obscures the granite all describe what is currently seen at St. Charles' church.

Original carved wooden doors at east wall.

Panels at jambs.



Some of the decorative edges incised in granite.

Original steps of lighter, contrasting material at facade.

Original iron railing and post with finial at the center bay of facade.

EXHIBIT 13.

Detail of the facade shows some of the materials used to create a building with more interest--with textures and colors and with a purpose to propel the viewer's gaze upward for more.
The visitor at St. Charles Borromeo Church sees a building that drives the eye up, rather than horizontally. True to the architecture of its time, the building has more of an exterior presence, a "show piece" for the non-Roman Catholic or non-believer.

6. Description (continued—rectory):

The parcel at 900 S 20th Street includes both the church building and a separate rectory building, constructed between 1876 and 1878 in the Second Empire style. The rectory includes a four-story main block with a three-story rear ell, and is set back from S 20th Street with a large front yard. The first three floors of the building, which sit upon an elevated basement, are clad in red brick, while the fourth is enclosed within the mansard roof. A brownstone beltcourse runs the perimeter of the primary (east) and secondary (south) facades at the base of the first floor level.

The primary (east) façade facing S 20th Street is three bays in width, the first floor of the center bay containing the building's primary entrance—a pair of wooden doors with rectangular 60/40 panels and an arched transom set within an arched brownstone surround, accessed by five brownstone steps. Above the entrance is a pentagonal oriel (or bay) window. At the third floor of the center bay is a double, segmental arched window, like those on all three floors of other two bays of the façade. Three arched dormer windows are set into the front of the mansard roof, which is supported by a bracketed cornice and roofed with rectangular grey slate.

The south façade of the main block of the building, which faces onto Montrose Street, is also three bays in width, and features simplified segmental arched windows, and a shallow two-story metal bay window with rectangular windows. The mansard roof contains two arched dormer windows and a brick chimney stack.

The west façade of the main block is not visible from the public right-of-way, but aerial imagery indicates there are two two-over-two arched dormer windows within the mansard, and a non-historic stuccoed addition covering a portion of the first three floors of this façade.

The north façade, which faces St. Charles Borromeo Church, is visible obliquely from S 20th Street, contains several single, segmental arched windows at each floor, and two arched dormer windows in the mansard roof.

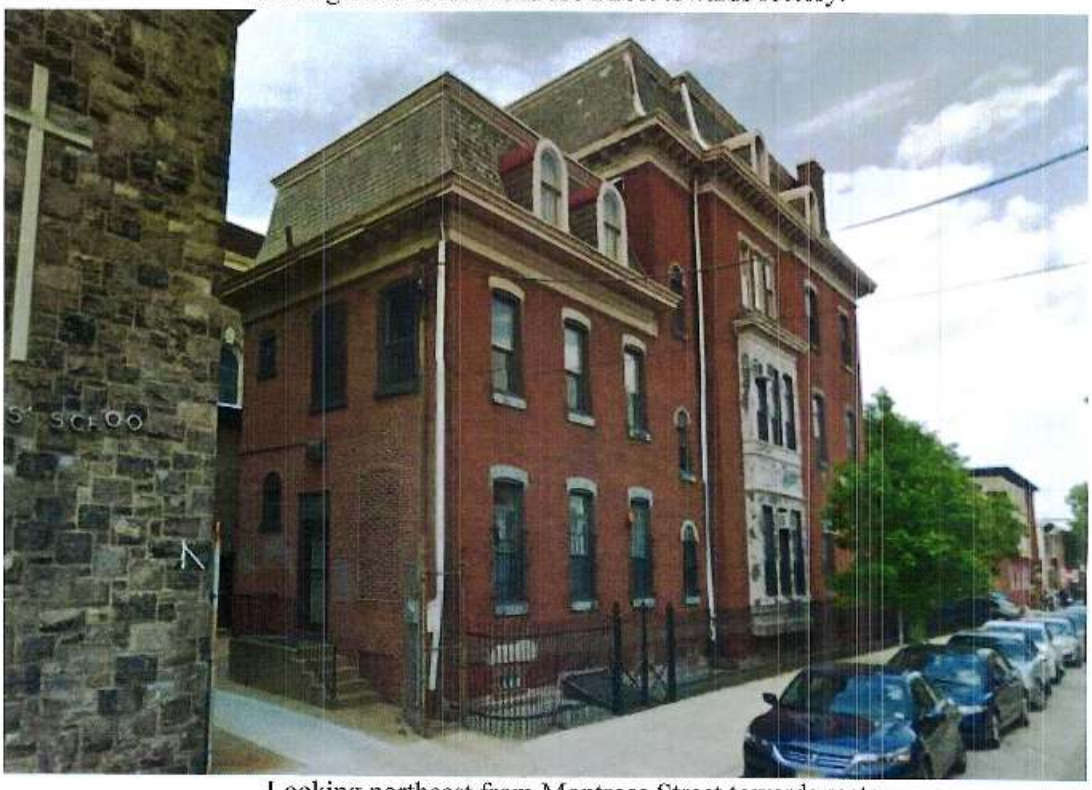
On the south side of the rear of the main block is a four-story stair tower that gently steps back slightly from the plane of the main block. The stair tower contains three small arched windows between floor levels. The plane of the stair tower continues onto the three-story, three-bay wide rear ell. Three single segmental arched windows are located at the first and second floors, and two arched two-over-two dormer windows are located within the third floor mansard. The west face of the rear ell, which faces onto an alley, is clad in lower-grade red brick and features a secondary entrance and asymmetrical brick-arched window openings.

All images below courtesy of Google Streetview.

Looking east from 20th Street towards the rectory. St. Charles Borromeo Church in foreground.

Looking northwest from Montrose Street towards the rectory.

Looking north from Montrose Street towards rectory.



Looking northeast from Montrose Street towards rectory.

7. **Statement of Significance:**

St. Charles Borromeo Roman Catholic Church represents an architectural trend in utilizing "revival" styles, often in an eclectic manner. At this church, the Romanesque and Baroque, two architectural styles that originated from Roman Catholic sources in the 1000s and 1500s respectively were merged, along with a "Second Empire" element for a typically late nineteenth century American interpretation.

St. Charles' edifice was a timely design, finished by 1876 for a dedication planned to coincide with the Centennial Exhibit at Fairmount Park. The buildings at the Centennial were also architectural combinations of styles, most with highly decorated borders and edgings to embellish rather than use for function.

St. Charles' architect, Edwin F. Durang designed this church as none before in the then-diocese of Philadelphia. In drafting a design far apart from the Neoclassical or Gothic, Durang had used at St. Charles components of the Romanesque and Baroque that would be later used in subsequent churches historically certified by this Commission: St. Francis Xavier and St. Mary Magdalen de Pazzi.

This church design furthered the use of the Baroque, a style that arose from the Roman Catholic Church's opposition to the new Protestant faiths that developed despite the Counter Reformation. The Baroque is a Roman Catholic architectural style, not favored usually in American buildings, but common with Roman Catholic churches, especially from the second half of the nineteenth century. St. Charles may have been the first church in Philadelphia to use certain architectural characteristics of the Baroque not executed at the Cathedral Basilica of Saints Peter and Paul (1846-1864). With the Romanesque and Second Empire tower, this church is an eye-ful of spectacular design that the architect took much time and skill to develop.

St. Charles Borromeo's originality also contributes to its significance in that it shows textured surfaces in the towers, in masonry and using a rose window and urned-shaped finials on the north tower that visitors to the Centennial Exposition in Philadelphia would have found appropriate to the times. "A number of distinguished foreigners were present"[3] for this church's 1876 dedication during the Centennial, such as the Empress of Brazil. This church was intended to be grand, with the work of Durang and McShain constructing what was in 1876, the third largest church in the city. The front doors date to its completion in 1876, which indicates the care to maintain as much to its original appearance.

This church is the property of the Archdiocese of Philadelphia OPA #77-2-3070-10 by deed dated July 15, 2011. (Copy attached.)

St. Charles Borromeo Roman Catholic Church is defined as a **building** per Historic Preservation Ordinance §14-2007(2)(b) as

> A structure, its site and appurtenances created to shelter any form of human activity, including a public interior portion of a building.

This nomination seeks certification under the criteria of (d) and (e), as it is an interesting part of the national culture from this post-Civil War era when combinations of "revival" styles emerged in American architecture. The architect, Durang was one of the forerunners of American ecclesiastical architecture and deserves credit for St. Charles' contemporary design.

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[3]Scharf & Westcott, **History of Philadelphia**, p. 1389.

St. Charles Borromeo Roman Catholic Church...

(d) Embodies distinguishing characteristics of an architectural style...

that had not been seen in local churches to the extent that it held the **eclectic** appearance of some of the "revival" styles of older European design. St. Charles' design was a contemporary look for the post-Civil War years when combinations of styles, more embellishments and whimsy described the array of architecture of this period in American Art.

Art historians wrote: "The architecture of the nineteenth century...and of the second half specifically, has commonly been described as an epic struggle between the forces of reaction expressed in eclecticism and those of progress embodied in functionalism."[4]

St. Charles presents a merging of the Romanesque and Baroque mostly; the south tower added after 1900 is more "Second Empire." Churches constructed in the then-diocese of Philadelphia for Roman Catholics were Gothic, except at the Cathedral Basilica of Saints Peter and Paul (1846-1864), termed "Roman Baroque" despite its multi-columned facade. By the 1860s, there were several sources attributed to the "revival" of the Romanesque in the United States. The first may have been architect Richard Morris Hunt, called by historian Michael Lewis, "the country's best-educated architect." Hunt had been studying at the L'Ecole des Beaux Arts for years[5] before Henry Hobson Richardson's Trinity Church in Boston (1872) had established the "Richardsonian Romanesque" to American architecture by the late 1870s. Hunt, however, imparted his fondness

[4]Brown, et al, **American Art**, p. 249.
[5]Lewis, Michael, **Frank Furness**, pp. 18, 24 and 56.

for the Romanesque to Frank Furness, a young architect whom he met through his family. Ironically, one of Furness' first church designs was directly behind St. Charles, on the same block but at Twenty-first and Christian Street. The two churches were almost back-to-back when planned, except for a small row of houses facing Christian Street.

Furness' Church of the Holy Apostles shown at Exhibit 16 was also planned in 1868, as was St. Charles, but it was finished in two years. Although no documentation stated that Durang had a design for St. Charles in 1868, it is clear when comparing both churches, that Durang's design has some, not many, architectural features in common with the Furness church. The Romanesque use of ashlar masonry, the Roman-arches and arched windows, the rose window, pediment or pitched roof to resemble a pediment centered at the facade, some horizontal "layering" to create stages to define certain heights and the cross at the highest peak--all of Furness' elements for this Episcopalian church may be found in the medieval Roman Catholic churches in Exhibits 14a and 14b. Lewis described Furness' Church of the Holy Apostles a "vabrant Romanesque essay in green, red, and brown stone, and one of the first buildings to show the emergent style of Furness and Hewitt."[6] Durang may have taken note of this "essay" when by 1872, Kirlin found that St. Charles' "exterior (was) almost completed."[7] The north and south walls of St. Charles bear a similarity to the masonry at the Furness church. (See Exhibits 9 and 12). But, Durang's allusions to the Romanesque somewhat ended at the north tower, constructed in about 1900: it is more rounded than the medieval French churches, but given to the textured reddish terra-cotta roof, not used by Furness on the other side of the block.

[6]Ibid., p. 73. This church is PHC historically-certified.
[7]Kirlin, Jos., **Catholicity in Philadelphia**, p. 396.

Durang's first church was Our Mother of Sorrows at 48th Street in West Philadelphia in 1867.[8] It is a Gothic design, much like those seen at other historically-certified churches known to this Commission: St. John the Evangelist and Assumption, BVM on Spring Garden Street. These churches are identifiable by their strong facades, spires and height. The Cathedral Basilica of Saints Peter and Paul conversely, has a far different, but appropriate design enforcing a "Roman" appearance for a "Roman" Catholic Church that had been frequently defending its doctrine to the local political and religious groups. It was finished in 1864 from a design planned in the 1840s in a "Roman Baroque" akin to seventeenth century churches. Durang though, took his design for St. Charles back further to a sixteenth century prototype, the designs first made at the introduction of the Baroque in Rome.

No records exist on Durang's studies, nor on what he had read or observed to inspire his architectural designs for Philadelphia churches, but it is evident that he knew what his peers, such as Furness, used to create designs far from the Neoclassical. Research on the origins of the Baroque produced church designs prior to the "Il Gesu" church in Rome that is considered the model of Baroque. Here, at Exhibit 15 is Santa Caterina dei Funari which has more architectural similarities with St. Charles than Il Gesu, namely at the tower, use of finials and the drawing of an upward glance. The elegance of St. Charles is also Baroque, not Romanesque with less variations in colors and more in the texture of the surfaces which weave inward and outward, flowing. While the Furness looks as a church seen in an English countryside, St. Charles shows more workmanship beyond the honed granite blocks that have decorations on the edges, the fluted pilasters and capitals, the bulging layers and mouldings--all have a refineness more that Romanesque can achieve.

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8 Tatman & Moss, **Biographical Dictionary of Philadelphia Architects**, page 229.

West facade of church in Angouleme, France. c.1125.

Architectural precedents in France, 12th century:

Identifying what is **Romanesque,** according to Virginia & Lee McAlester in their **Field Guide to American Houses,** can be seen from these churches and where these elements were used at St. Charles Borromeo Church:

1) "Wide rounded arches... they may occur above windows or porch supports or over entryways;"

2) round-topped arches over windows;

3) rough-faced masonry walls and rough, squared stonework;

4) towers with conical, tapered roofs;

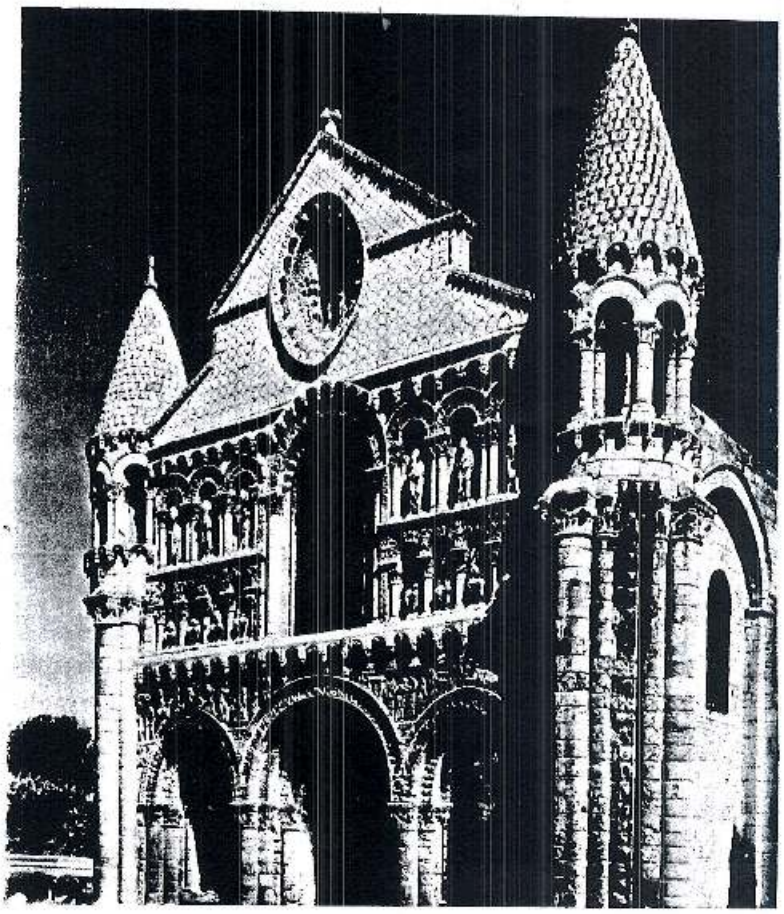
5) arches on squat columns or on massive piers;

6) ornamented surfaces with decorative details.

(From chapter, "Richardson Romanesque, p. 301.)

EXHIBITS 14a and 14b.

Photographs from George Zarnecki's **Art of the Medieval World.** Abrams, 1975,p. 289.



West facade of Notre Dame-la-Grande, Poitiers, France, c. 1150.

EXHIBIT 15.

S. Caterina dei Funari by Guidetti.(1564)

Baroque elements also seen at St. Charles.

Note the tower.

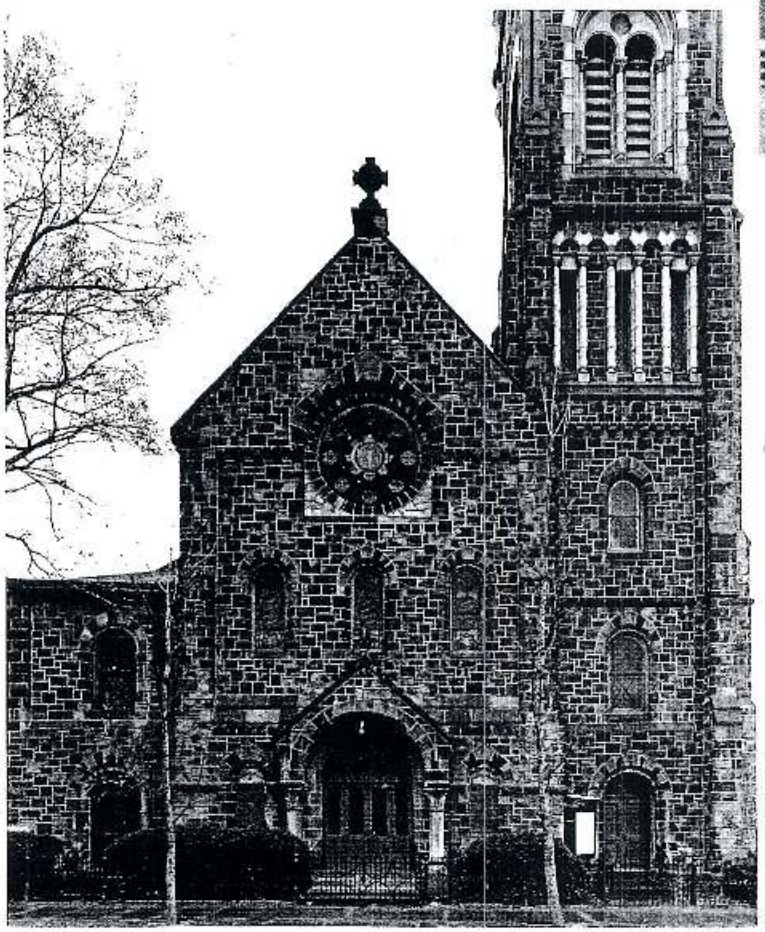


EXHIBIT 16.

Church of the Holy Apostles by Fraser, Furness & Hewitt. (1868-1870) (Photo by Ralph Lieberman for Lewis' **Frank Furness**, p. 72.)

Elements from Romanesque possibly copied by Durang for St. Charles Borromeo Church.

Father Kirlin wrote "After the division of the Diocese in 1848, the following parishes were established: St. Charles Borromeo's Church, 1868"[9] which indicated no church building had occurred when the new movement away from Neoclassical architecture was taking place in the United States. Prior to the Civil War, the Gothic Style dominated institutional buildings; after the Civil War, the eclecticism of styles became more commonplace, with the "Queen Anne," "Second Empire," "Victorian Gothic" and other revival architectural styles of the past given new attention. St. Charles was the first church in the Roman Catholic diocese of Philadelphia to move into the newer interpretations of older architecture at that time. To appreciate St. Charles' design more, this church can be placed alongside of the buildings in the Centennial Exhibition at Fairmount Park and one would understand the abrupt change in architecture.

There are scant sources recognizing St. Charles' architectural value and these mere sentences do not provide a fair assessment of how this church's design had introduced a new treatment for local Roman Catholic churches, as well as provided examples of how the architect worked with the church's hierarchy and parishioners to design churches according to the latest trends. St. Charles is possibly the first church in the Archdiocese of Philadelphia to present this architectural relationship to progress from tired, and tried Gothics toward contemporary favorites.

St. Charles' architectural characateristics demonstrate the embodiment of its time as one, if not the first Roman Catholic church building in the city to use eclecticism in its design. For all of the foregoing reasons, St. Charles merits historical certification per criterion (d) of the Rules and Regulations.

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[9] Ibid., p. 395.

St. Charles Borromeo Roman Catholic Church...

(e) is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation:

Although St. Charles' church's foundation was excavated in 1868, there is no record showing that Durang was hired to design the church. The finished church at its 1876 dedication was attributed to Edwin F. Durang, who had been under the employment of John Carver, the architect. St. Paul's Roman Catholic Church and St. James on Hunting Park Avenue were two of Carver's designs, both in the Gothic Style used extensively in the 1840s locally. Durang succeeded Carver at his firm, but he was not specifically known for church designing, having done Our Mother of Sorrows and another (non-Catholic) church prior to his commission of St. Charles.[10]

Neverthess, Durang would continue in ecclesiastical architecture for the Roman Catholic churches in southeastern Pennsylvania, then extend his work outside of the Commonwealth.[11] There was no source as the inspiration or guidance for Durang, but the group of local architects did respect him enough to ask him to support another architect's work for use at the Centennial event.[12] Why Durang was not a member of the American Institute of Architects (AIA) is also not known.[13] He was highly successful, with a name for quality and for working with reputable building contractors, such as John McShain, whose son would inherit the business and go on to build the Pentagon and other important works. In fact, McShain's advertizement listed "St. Charles Church" among his many projects with Durang. (See Exhibit 17).

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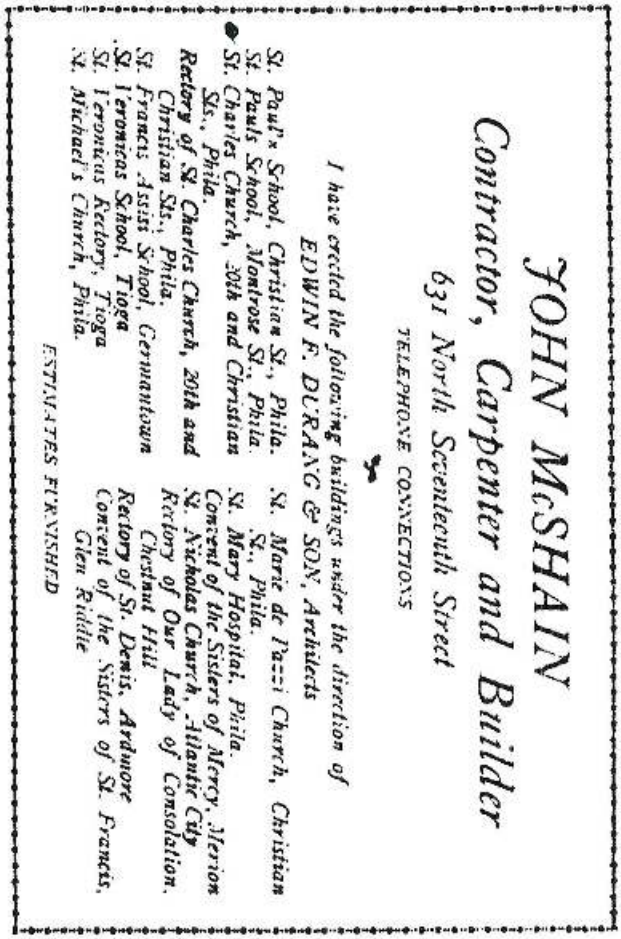
[10] Tatman & Moss, pp. 229-232.

[11] Ibid.

[12] Lewis, op. cit., p. 90.

[13] AIA's on-line reference at "aia.org" with its Directory.



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Contractor, Carpenter and Builder
631 North Seventeenth Street
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I have erected the following buildings under the direction of
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St. Paul's School, Christian St., Phila.
St. Pauls School, Montrose St., Phila.
St. Charles Church, 20th and Christian Sts., Phila.
Rectory of St. Charles Church, 20th and Christian Sts., Phila.
St. Francis Assisi School, Germantown
St. Veronicas School, Tioga
St. Veronicus Rectory, Tioga
St. Michael's Church, Phila.
St. Marie de Pazzi Church, Christian St., Phila.
St. Mary Hospital, Phila.
Convent of the Sisters of Mercy, Merion
St. Nicholas Church, Atlantic City
Rectory of Our Lady of Consolation, Chestnut Hill
Rectory of St. Denis, Ardmore
Convent of the Sisters of St. Francis, Glen Riddle

ESTIMATES FURNISHED

EXHIBIT 17.

Page from Durang's album of architectural projects. n.d. (c. 1920?) The Athenaeum of Philadelphia.

Rarely did Durang design any work outside of his specialty projects within the Roman Catholic Church, who gave him local offices at 1200 Chestnut Street where Beneficial Savings Bank, founded by Saint John Neumann, had its main branch. Durang's architectural firm was also two blocks from "artist and decorator" Lorenzo C. Scattaglia, the favored one by the Church hierarchy who decorated most of Durang's churches' interiors.[14]

The partnerships that Durang formed from the 1870s to his death in 1911 created some of the region's most notable examples of late nineteenth century architecture used for religious purposes by Roman Catholics, namely in the eclectic or hybrid designs. If one was to trace to where Durang began putting his ideas on the churches, St. Charles Borromeo would be the site to study. Durang's churches that had been historically certified by this commission have an architectural kinship with St. Charles: St. Francis Xavier in Fairmount, and St. Mary Magdalen de Pazzi. In fact, St. Mary's tower and cupola were constructed nearly at the same time as St. Charles' and appear very similar. (Note St. Mary's and Santa Caterina dei Funari in Rome's related architectural elements.) There is also some ties to how Nativity, BVM (1882) bears the same type of centered rose window, tower in a hexagonal shape with a conical or rounded roof, rough masonry and rounded Roman arches and the same Roman-arched windows as at St. Charles. (Exhibit 19) This is an unmistakenable Durang design and one of the few in North Philadelphia. Nativity, BVM also stands apart from its nearby Roman Catholic churches of St. Adalbert and Our Lady Help of Christians who relied on the Gothic and do not really reflect the times as well as Nativity, hence, Durang's mark.

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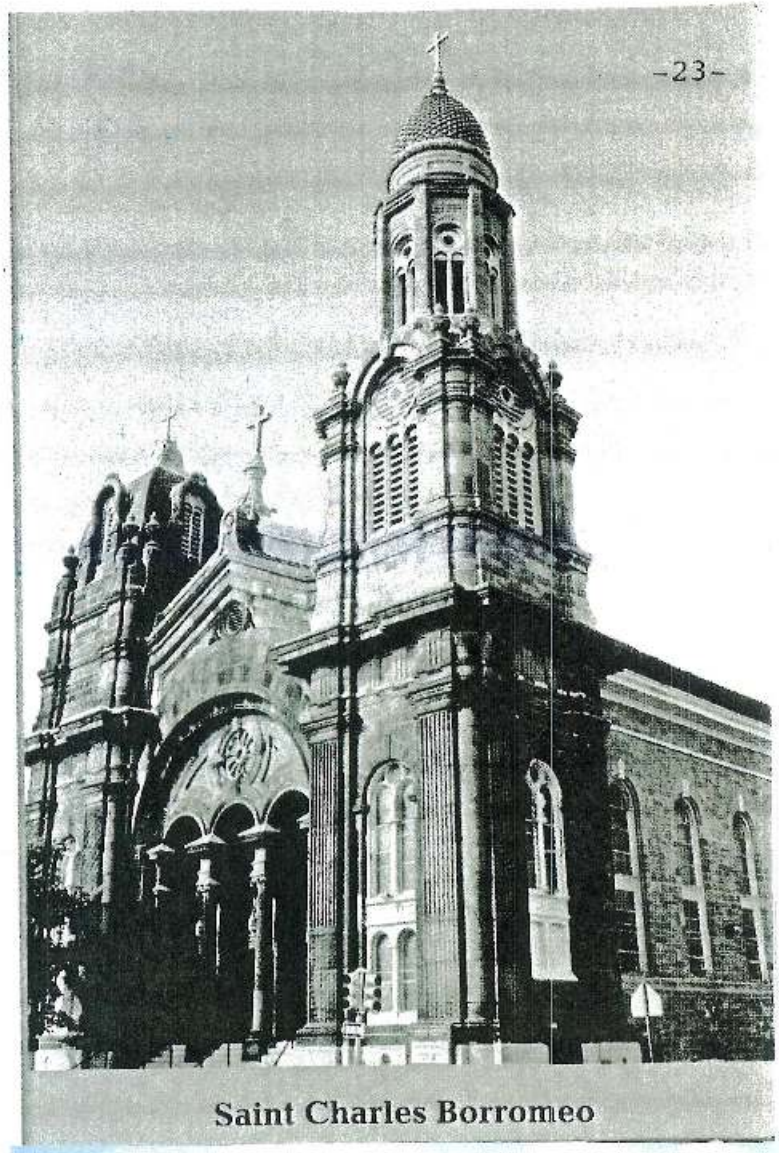
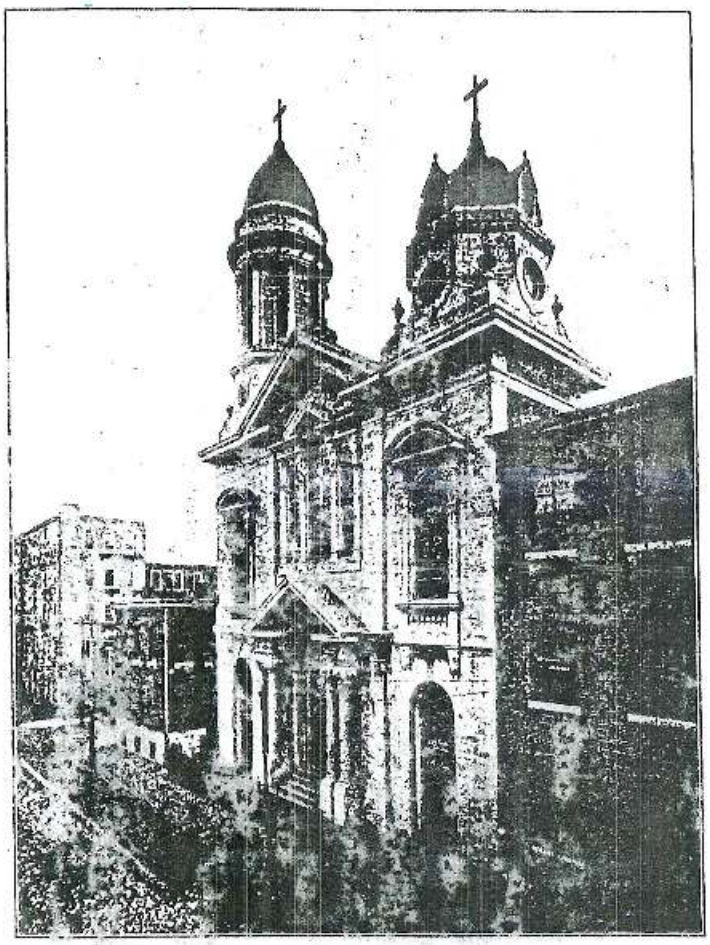
[14]This information is from a photograph album compiled by Durang at The Athenaeum of Philadelphia and the Philadelphia Archdiocesan Historical Record Center (PAHRC), Wynnewood, Pennsylvania.



Saint Charles Borromeo



ST. MARY DE PAZZI'S CHURCH RECTORY AND SCHOOL, EIGHTH AND MONTROSE STREETS, PHILA.

EXHIBITS 18, 19 & 20:

Durang's Churches

The architect maintained some consistency in his designs from the 1870s to early 1900s as in these churches using perhaps more Baroque than Romanesque.

(Top photo: Archdiocese of Phila.)

(St. Mary Magdalen copy from Durang's album.)

Bottom photo by nominator of Nativity, BVM on Allegheny Avenue.

Edwin Forrest Durang's career ended upon his death in 1911 when he was reviewing work at St. Monica's church and rectory. His granddaughter Edwina Hare noted in the family history book that Durang had designed "more than two hundred buildings."[15]

This Commission's previous recognition of Durang's work suggests merit for St. Charles Borromeo Roman Catholic Church's nomination, per criterion (e).

Respectfully submitted:

Celeste A. Morello

CELESTE A. MORELLO, MS, MA
October, 2015

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15 Hare, Edwina, **The Durang Family**, n.p., n.d., pp. 356;390. Copy procured by The Free Library of Philadelphia.

Ms. Hare's book's information was derived from Tatman & Moss' **Biographical Dictionary of Philadelphia Architects** which lists known Durang designs on pp. 229 to 232, accounting to this number.

7. Significance (continued—rectory):

Like St. Charles Borromeo Church, the rectory on this parcel also satisfies Criterion D (*Embodies distinguishing characteristics of an architectural style or engineering specimen*) of Section 14-4004 of the Philadelphia Code.

The rectory of St. Charles Borromeo church, constructed between 1876 and 1878, *embodies distinguishing characteristics* of the Second Empire style of architecture.[1] More formally known as the French Second Empire, the style spread to the United States through the Parisian World Fairs of the 1850s and 1860s, becoming extremely popular in the United States into the 1880s.[2] While there are grand examples of the Second Empire style in Philadelphia, including the Union League, designed by John Fraser and completed in 1865, and Philadelphia's City Hall, begun in 1871 and completed in 1894, the Second Empire style was also used in residential architecture throughout the city.

Retaining the general massing and many of the features of the preceding Italianate style, Second Empire structures are distinguished by their trademark mansard roods, named for 17th-century French architect Francois Mansart.[3] Mansart was noted for introducing a simplified Baroque style to France, often using the roof style in his designs. Beyond being fashionable and providing architectural interest, mansard roofs also had practical value in that the double-sloped roof allowed sufficient head room within an attic to create livable space. In addition to a prominent mansard roof clad in slate, featuring dormer windows, and supported by a bracketed cornice, the rectory at St. Charles Borromeo has many other distinguishing characteristics of the Second Empire style. These elements include tall, arched window and door openings with decorative surrounds, paneled doors with transoms, and bay windows.

While it is not known if the rectory at St. Charles Borromeo was also designed by Edwin Forrest Durang, the detailing and execution of the design hint to an architect-designed building. Situated on a large lot recessed from 20th Street, the rectory provides breathing room to the magnificent eclectic Baroque/Romanesque church building, its Second Empire style at once demurring to and complementing the church's grandeur.

(Information on rectory written by Laura DiPasquale, staff of the Philadelphia Historical Commission)

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[1] St. Charles Borromeo church was included in the 1876 *Sadliers' Catholic Directory, Almanac, and Ordo* as part of the Archdiocese of Philadelphia, but, unlike other entries, no residence is listed, indicating it likely had not yet been built. A subsequent publication in 1878 lists the church and its "residence" at 902 S. 20th Street, suggesting that the rectory was constructed by that time. A Catholic directory for 1877 was not found.

[2] McAlester, Virginia & Lee, *Great American Houses and Their Architectural Styles.* NY: Abbeville Press, 1994, *127-136.*

[3] McAlester, *A Field Guide,* 242.

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Research sites and sources:

The Athenaeum of Philadelphia
The Free Library of Philadelphia
Philadelphia Historical Commission
Philadelphia Archdiocesan Historical Records Center

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Shawn Weldon of PAHRC
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MORELLO, CELESTE ANNE, historian, criminologist, b. Norristown, Pa., July 22, 1958; d. Ann M. Morello. Student, Loyola U., Rome, 1978; BA in Classics cum laude, BA in Art History magna cum laude, Chestnut Hill Coll., Phila., 1980; cert. in Paralegal Studies, Villanova U., Pa., 1986; MS in Criminology, St. Joseph's U., Phila., 1994; MA in History, Villanova U., Pa., 2000; grad., Civilian Police Acad., Phila., 2000. ~~Cert. paralegal Villanova U., 1986.~~ Tchr. history, social studies, sci. Archdiocese of Phila., 1977-84; lectr. on ancient history of Sicily, 1982–; cons. criminologist in Mafia and LCN history Phila. Police and U.S. Atty.'s Office, 1993–. Tchr. or in criminal and Mafia history; petitioner, originator over 25 Phila. hist. marker sites Pa. Hist. and Mus. Commn. Hist. Marker Program, 1993–; lectr. in field. Author: Beyond History: The Times and Peoples of St. Paul's R.C. Church, 1843-1993, 1992; writer, dir. History of the Mafia and LCN in Philadelphia 1880-1959 for Dept. of Justice, FBI, Phila., 1997, History of South Philadelphia, Introduction, Institute for Service Learning, 1996, Survey of Illicit Narcotics Use in Philadelphia 1900-45 for Dept. of Justice, High Intensity Drug Traffic

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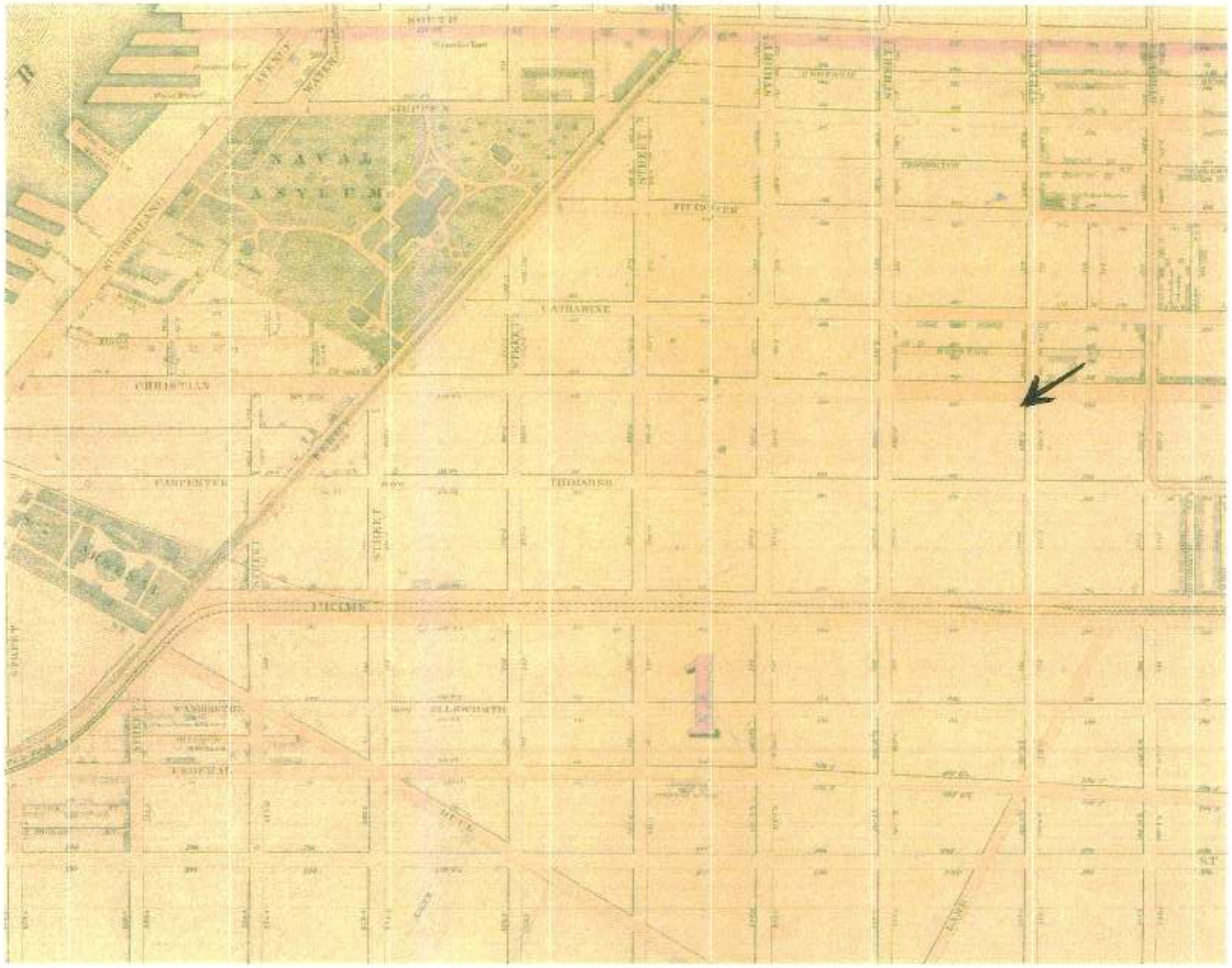

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Back

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Work Type:
Property Atlases/Maps

Source:
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Publication Year:
1862

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Section 2

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City/Town/Township: Philadelphia
State: Pennsylvania

Northside Orientation of Image:
Top

Notes:

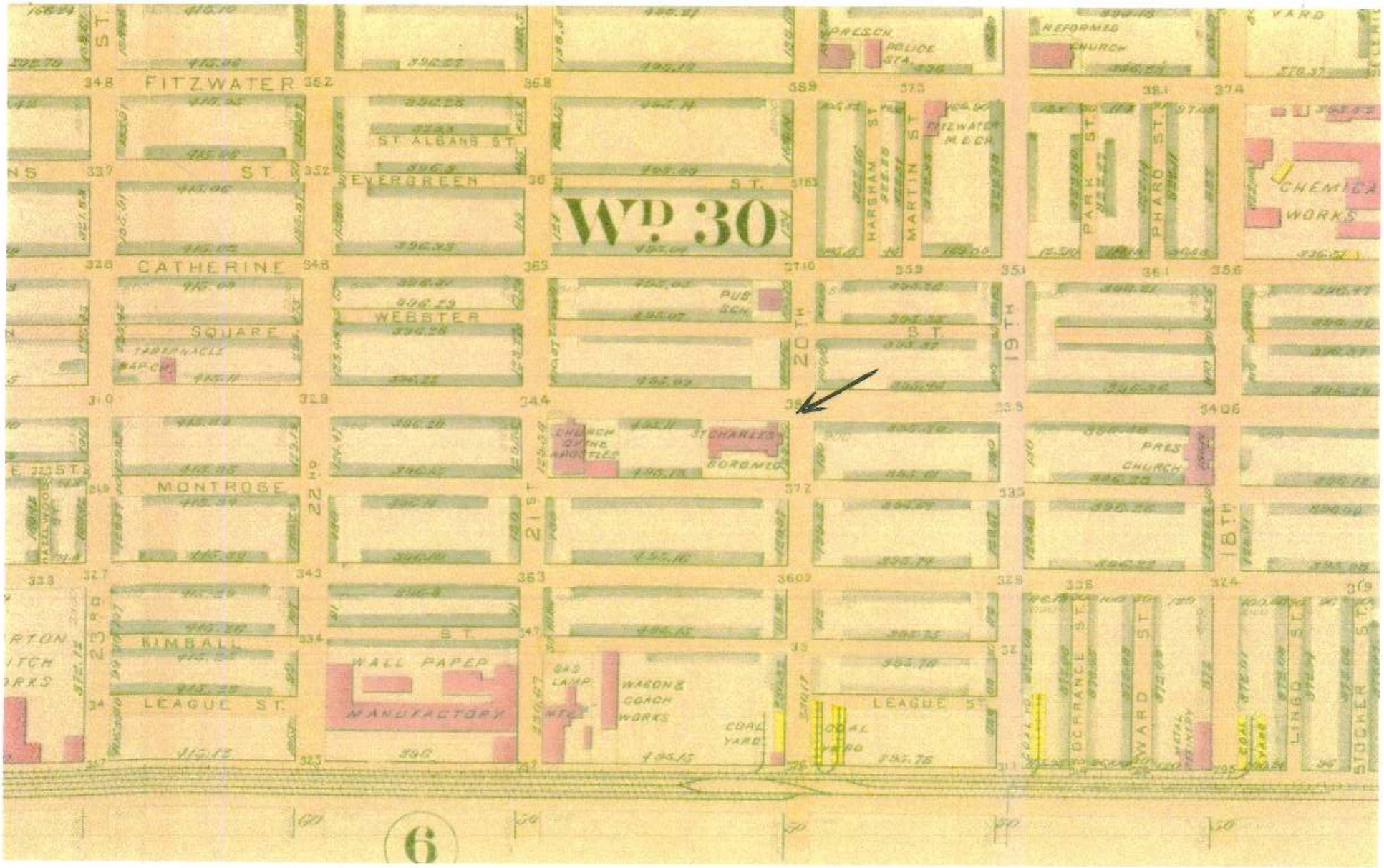
Philadelphia Naval Asylum: Shippen Street and Grays Ferry Road
Schuylkill Arsenal: Prime Street and Grays Ferry Road

Subjects:

- Arsenals
- Asylums (welfare buildings)
- Naval hospitals
- Naval schools (buildings)
- Philadelphia Naval Asylum
- Philadelphia, Pennsylvania
- Schuylkill Arsenal

Back

This 1862 detail from Smedley's Atlas of Philadelphia shows how undeveloped the area around South 20th Street and Christian Street west of Broad Street was just before St. Charles' planning.



Baist's Property Atlas of Philadelphia (1888) (Source: The Athenaeum)

by Father Whelan. He was succeeded in 1842 by Rev. P. Rafferty, who remained until his death, in 1863. In 1843 the church was enlarged. After the death of Father Rafferty, Rev. James Maginn, the present rector, was appointed. On Jan. 23, 1880, he celebrated with his people the twenty-fifth anniversary of his ordination.

The Assumption Church is situated on Spring Garden Street, below Twelfth. The corner-stone was laid on May 21, 1848, by Bishop Smith, of Glasgow, Scotland, then on a visit to this city. Bishop Kenrick preached. Rev. C. J. Carter was the first pastor and continued rector until his death, Sept. 17, 1879, when Rev. A. D. Filan, the present rector, was appointed. On Nov. 11, 1849, the edifice was dedicated by Very Rev. F. X. Gartland; sermon by Rt. Rev. Ignatius A. Reynolds, D.D., Bishop of Charleston, S. C. On Sept. 11, 1859, the church was consecrated by Bishop Neumann; sermon by Bishop Spalding, of Louisville, Ky. The celebrant of the mass was Bishop Wood. Rt. Rev. R. P. Miles, Bishop of Nashville, Tenn., was present.

St. Teresa's Church (corner of Broad and Catharine Streets) was founded in 1853, the corner-stone being laid by the present rector, Rev. Hugh Lane. On May 29, 1853, Rev. Dr. Manahan, of New York, preached. On Christmas day of the same year the church was opened for service. Rev. Nicholas Cantwell, rector of St. Philip's, celebrated the first mass. In 1859 Rev. John P. Dunn acted as pastor until the return (in 1860) of Father Lane. In 1868 the large school adjoining the church was erected. It cost thirty thousand dollars, and was paid for in two years. In 1876 the Convent of the Sisters of the Immaculate Heart, No. 1514 Christian Street, was purchased, and a select school opened. A new convent is to be erected on Broad Street adjoining the parochial school.

The Church of St. Edward the Confessor (at Eighth and York Streets) was formerly a Protestant Episcopal Church. It was purchased by Archbishop Wood and dedicated as a Catholic Church by him on Nov. 26, 1865. Very Rev. Dr. O'Hara, Bishop of Scranton, Pa., preached. Very Rev. Edw. McMahon, formerly vicar-general of the Diocese of Pittsburgh, was the first pastor, and so remained until his death, Oct. 7, 1873. His successor, Rev. P. F. Sullivan, is the present rector.

On Sunday, May 6, 1883, the corner-stone of a new St. Edward's Church was laid by Very Rev. M. A. Walsh, V.G. Rev. Jos. V. O'Connor preached. Ten years' litigation resulted from the sale of the church to the Catholics, but the final decision was in favor of Archbishop Wood.

St. Agatha's Church (Thirty-eighth and Spring Garden Streets).—The old church was at the corner of Thirty-sixth and Sycamore Streets, and was formerly the Protestant Episcopal Church of St. Andrew, and was erected by Judge Peters and others in 1821. In 1865, it was purchased for nine thousand dollars by Bishop Wood. On Oct. 10, 1865, Rev. John Fitzmaurice was appointed pastor, and has since continued in charge. On Oct. 20, 1865, the church was dedicated by Bishop Wood, assisted by Rev. M. F. Martin, Rev. John Fitzmaurice, and Rev. John P. Dunn. Bishop Wood preached. In 1870 the church was enlarged, and the congregation increased so that, in 1874, it was necessary to purchase the site of the present church. The lot cost twenty-eight thousand dollars. The corner-stone of the new church was laid on the 18th of October, 1874, by Rt. Rev. James F. Wood, D.D., who preached the dedicatory sermon. The edifice was completed in 1878, and was dedicated on the 18th of October, in that year, by Archbishop Wood; sermon by Rt. Rev. J. F. Shanahan, D.D., Bishop of Harrisburg. The dedicatory mass was celebrated by Rt. Rev. William O'Hara, D.D., Bishop of Scranton. This church cost one hundred and sixty thousand dollars.

St. Charles Borromeo Church is situated at the southwest corner of Twentieth and Christian Streets. The corner-stone was laid July 19, 1868. A temporary frame chapel was erected for the use of the people until the parish church was completed. On April 9, 1871, the basement was dedicated, and used for church service until the completion of the church, in 1876. On May 7th of that year it was dedicated, the empress of Brazil being among the number present.

Rev. James O'Reilly, now pastor at Keene, N. H., was the first rector, and continued so until May, 1877, when he was succeeded by Rev. Nicholas Walsh, the present rector.

St. James' Church (at Thirty-eighth and Chestnut Streets, West Philadelphia) dates from 1850. On July 14th of that year the first meeting was held at the first house in Mary Street, below Chestnut, to receive subscriptions. Rev. J. V. O'Keefe was pastor. On Aug. 4, 1850, the corner-stone was laid by Right Rev. P. R. Kenrick. Rev. Richard O'Connor was pastor from 1854 to 1862, when he went to Rome, and became professor of English in a college. He returned to this country, and died Jan. 3, 1883, as pastor of St. Bridget's Church, Falls of Schuylkill. Rev. Michael F. Martin became his successor at St. James'. He remained until Nov. 9, 1874, when he became pastor of St. Mary's, on the death of Rev. George Strobel. Rev. Francis O'Neill then became pastor. He died suddenly at Saratoga, N. Y., Aug. 8, 1882. Rev. Patrick J. Garrey, D.D., then became rector, and continues to the present time.

Our Mother of Sorrows Church is situated at the Cathedral Cemetery, West Philadelphia. It is the second church built there. The first was called St. Gregory's. It was founded soon after the purchase of the forty-three acres for cemetery purposes, in 1849.

On Nov. 1, 1867, the corner-stone of the present church (Our Mother of Sorrows) was laid by Rt. Rev. J. F. Wood, D.D. Rev. Francis A. Sharkey

Historical Sketches of the Catholic Churches & Institutions of Philadelphia

ST. CHARLES BORROMEO'S, 1868.

IT was in the first week of July, 1868, that Rev. James O'Reilly was appointed to organize this parish, which originally included all of the city south of Bainbridge and west of Seventeenth Streets as far as the Schuylkill River. Three other parishes now occupy portions of this territory, in which also are two churches for Catholics speaking a foreign tongue, Germans and United Greeks.

A site for a church had been secured on the west side of Twentieth Street, extending from Christian to Montrose Streets. Even this immediate neighborhood was then almost a wilderness, with more brick-clay ponds than houses and more frogs than human beings. But improvement rapidly followed the planting of the church. Immediately on taking charge Father O'Reilly built a frame chapel on the southern part of the lot, and at the same time began to prepare for laying the foundations of the permanent church. The corner-stone of this building, planned on a large scale and calling for exceptionally solid work, was blessed on July 19th. Bishop O'Hara officiated and was assisted by Bishop Shanahan. Both had been consecrated at the Cathedral only the Sunday before. The day's sermon was preached by Very Rev. C. I. H. Carter, V.G. Rapid progress was made with the building of the basement, which was finished in less than a year and opened for Divine service on June 2, 1869, when the frame chapel was abandoned and preparations made to erect the permanent pastoral residence on its site.

A lecture for the benefit of the church building fund was delivered in the Academy of Music on the evening of September 20, 1872, by the famous Irish Dominican orator, Father "Tom" Burke. Soon afterwards, on Sunday, November 8th, the blessing and raising over the front of the great cross marked an epoch in the progress made on the building of the church proper. Just a year later a bell, the largest then in use in the city, presented by John Nailis, was blessed by Bishop O'Hara. But it was only after nearly eight years of tireless and zealous effort that the superstructure was ready to be dedicated. This event took place on May 7, 1876. Archbishop Wood officiated, Pontifical Mass was sung by Bishop Shanahan, and Bishop O'Hara preached. A singularly distinguished guest occupied a seat within the sanctuary

in the person of the Empress of Brazil, who was here on a visit at the time. In the evening Pontifical Vespers were sung, and Rev. Dr. Horstmann, then a professor in the Seminary and now Bishop of Cleveland, preached.

The church thus auspiciously opened was then the third largest in the city and had the second finest sanctuary. Standing over a basement 13 feet high in the clear, it is 75 feet wide and 150 feet long. Its walls are massive and faced externally with cut and dressed stone. There are three ornate doors in front, adding to the appearance of one of the finest fronts to be seen anywhere. Inside the chief attraction is the magnificent sanctuary and its handsome altars. All the building now needs to make it a perfect temple are the frescoing of the walls and ceiling and the completion of the towers.

Father O'Reilly was succeeded in the early summer of 1877 by Rev. Nicholas J. Walsh, previously in charge of St. Joachim's, Frankford, who in the early part of his new and last pastorate undertook the building of the splendid schoolhouse in Montrose Street, behind the pastoral residence. Later the church had a narrow escape from destruction by a fire that started in the north tower while workmen were making repairs there. In spite of the cost of improvement and mishap, however, Father Walsh reduced the debt to about half of what he had found it. He died in the summer of 1888, and was succeeded by Rev. James P. Sinnott, who had been assistant at the Cathedral during the previous twelve years. In three years Father Sinnott almost wiped out all of the old indebtedness and was ready to undertake new improvements. Ere long he bought property on the north side of Christian Street above Twentieth, and there built a large convent for the sisters of St. Joseph in charge of the parochial school, who had previously lived in a rented house. It is his intention to complete in the near future the towers and decorate the interior of the church.

ıdditions 1885, 1889, style of
s, Evans & Company; additions
Furness, Evans & Company;
removed and altered
and Morris Streets

incorporating the tower of an
church), Louis Baker and E. J.
(of Furness, Evans & Co.);
Martin's School Building, 1906,
Baker; interior alterations after
with conversion to the Samuel
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ırmer church has become a fas-
ıg repository of artifacts domi-
by the fin de siècle murals of
Oakley and Nicola D'Ascenzo.
elphia in the first decades of
ıntury was a center for noted
ıs including Henry Mercer, Henry
iller, and Samuel Yellin.

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1871-1877, Addison Hutton
Broad and Christian Streets

Great galleried spaces of High Victorian dimensions and exuberance are fronted with a Greek Revival facade as anachronistic in style as the building is in location. Its interior gutted and remodeled, it will now serve its community as a recreation center.

7
Church of
Saint Charles
Borromeo

1868-1876, tower completed 1904,
Edwin Durang
20th and Christian Streets

In both North and South Philadelphia one can see a striking contrast between the elaborate churches of the large Catholic congregations and the visually dull neighborhoods around them. Durang, inevitably inspired by LeBrun's use of the Baroque, was able to manipulate its forms with appropriate fervor.

8
Residential
Development

Blocks adjacent to Catherine Street, between 23rd and 24th Streets

8 A
Madison Square

Ca. 1869, Charles Leslie and Alexander Smith

8 B
Saint Alban's
Place

Ca. 1865, Charles Leslie

These blocks were an early use of landscaped walks in place of streets and enhance a quiet enclave of simple houses, typical of many in South Philadelphia.

Architecture in Philadelphia: A Guide
Edward Teitelman & Richard Longstreth
c. 1974 MIT Press

By: Richard Webster, 1976

38′, three houses with rear ells, two-and-a-half stories (No. 35 two stories), gable roofs, probably originally London house plans. Nos. 19–25 built between 1810 and 1830; Jesse Williamson and David Flickwer, house carpenters. Nos. 27–31 built c. 1791; No. 33 built before 1830; No. 35 built before 1810. Demolished 1967. Certified, PHC 1958. 1 ext. photo (1967).*

Church of the Redeemer for Seamen of the Port of Philadelphia
(PA-1077), 101–7 Queen St., at N.W. corner Front St. Trenton brownstone rubble, brick and frame, approx. 100′ (nine-bay front) × 63′, one and two stories with squat hipped-roof tower, intersecting gable roofs, Greek-cross plan with two-story school wing, elaborate interior truss work and framing system that eliminates columns between aisles and nave.

Innovative High Victorian Gothic church design. Built by Churchmen's Missionary Association for Seamen of the Port of Philadelphia 1878; Frank Furness, architect; Williams and McNichol, builders; Manly and Cooper, iron railing. Destroyed by fire 1974. Although interdenominational by charter, the church retained close ties with the Protestant Episcopal Church until it merged with the Seamen's Church Institute of Philadelphia and closed its doors 1922. Neighborhood boys' club 1925–68; vacated 1968. Certified, PHC 1957. 5 ext. photos (1961, 1962), 3 int. photos (1961); 5 data pages (1962).

Church of St. Charles Borromeo (Roman Catholic)
(PA-1546), 900 S. Twentieth St., at S.W. corner Christian St. Coursed brownstone ashlar with granite base and copper trim, approx. 75′ (five-bay front) × 150′, one story with three-stage French-roof tower on southeast corner and five-stage domed tower on northeast corner, gable roof; three-aisle plan, rectangular chancel, balconies.

Fine High Victorian baroque church design. Built 1868–76; Edwin F. Durang, architect; sanctuary and ceiling frescoes by Filippo Costaggini and Lorenzo C. Scataglia. Sandstone cupola with terra cotta dome put on northern tower 1901; Edwin F. Durang, architect; John McShain, contractor. 1 photocopy of old ext. photo (c. 1905),* 1 photocopy of old int. photo (c. 1905),* 1 photocopy of old lithograph (c. 1880).*

Church of St. Philip de Neri (Roman Catholic)
(PA-1547), 220–28 Queen St. Brick covered with coursed stucco, approx. 65′ (three-bay front) × 115′, two stories, gable roof, four giant