

PHILADELPHIA REGISTER OF
HISTORIC PLACES

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RECEIVED

DATE ENTERED

12 December 2003

TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1. NAME

HISTORIC

Old City Historic District

AND/OR COMMON

Old City

2. LOCATION

STREET AND NUMBER

Various

3. CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

- DISTRICT
 BUILDING(S)
 STRUCTURE
 SITE
 OBJECT

- PUBLIC
 PRIVATE
 BOTH

- PUBLIC ACQUISITION
 IN PROCESS
 BEING CONSIDERED

- OCCUPIED
 UNOCCUPIED
 WORK IN PROGRESS
ACCESSIBLE
 YES: RESTRICTED
 YES: UNRESTRICTED
 NO

- AGRICULTURE
 COMMERCIAL
 EDUCATIONAL
 ENTERTAINMENT
 GOVERNMENT
 INDUSTRIAL
 MILITARY

- MUSEUM
 PARK
 PRIVATE RESIDENCE
 RELIGIOUS
 SCIENTIFIC
 TRANSPORTATION
 OTHER:

4. OWNER OF PROPERTY

NAME

Various

STREET AND NUMBER

CITY, TOWN

STATE

ZIPCODE

5. GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

See attached Verbal Boundary Description and map.

6. REPRESENTATION IN EXISTING SURVEYS

TITLE

On National Register of Historic Places

DATE

17 April 1972

FEDERAL STATE LOCAL

DEPOSITORY FOR SURVEY RECORDS

Keeper of the National Register, National Park Service

CITY, TOWN

Washington, D.C.

STATE

7. DESCRIPTION

CONDITION

- | | |
|---|---------------------------------------|
| <input checked="" type="checkbox"/> EXCELLENT | <input type="checkbox"/> DETERIORATED |
| <input type="checkbox"/> GOOD | <input type="checkbox"/> RUINS |
| <input type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED |

CHECK ONE

- | |
|------------------------------------|
| <input type="checkbox"/> UNALTERED |
| <input type="checkbox"/> ALTERED |

CHECK ONE

- | |
|---|
| <input type="checkbox"/> ORIGINAL SITE |
| <input type="checkbox"/> MOVED DATE _____ |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

See attached Physical Description.

8. SIGNIFICANCE

PERIOD

- | | |
|---|---|
| <input type="checkbox"/> PREHISTORIC | <input type="checkbox"/> ARCHEOLOGY-
PREHISTORIC |
| <input checked="" type="checkbox"/> 1601-1700 | <input checked="" type="checkbox"/> ARCHEOLOGY-
HISTORIC |
| <input checked="" type="checkbox"/> 1701-1800 | <input type="checkbox"/> AGRICULTURE |
| <input checked="" type="checkbox"/> 1801-1850 | <input checked="" type="checkbox"/> ARCHITECTURE |
| <input checked="" type="checkbox"/> 1851-1900 | <input checked="" type="checkbox"/> ART |
| <input checked="" type="checkbox"/> 1901-1950 | <input checked="" type="checkbox"/> COMMERCE |
| <input type="checkbox"/> 1951- | <input checked="" type="checkbox"/> COMMUNICATIONS |

AREAS OF SIGNIFICANCE - CHECK AND JUSTIFY BELOW

- | | | |
|--|---|---|
| <input checked="" type="checkbox"/> COMMUNITY PLANNING | <input type="checkbox"/> LANDSCAPE | <input checked="" type="checkbox"/> RELIGION |
| <input type="checkbox"/> CONSERVATION | <input type="checkbox"/> ARCHITECTURE | <input checked="" type="checkbox"/> SCIENCE |
| <input checked="" type="checkbox"/> ECONOMICS | <input checked="" type="checkbox"/> LAW | <input type="checkbox"/> SCULPTURE |
| <input checked="" type="checkbox"/> EDUCATION | <input type="checkbox"/> LITERATURE | <input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input checked="" type="checkbox"/> ENGINEERING | <input type="checkbox"/> MILITARY | <input type="checkbox"/> THEATER |
| <input checked="" type="checkbox"/> EXPLORATION/
SETTLEMENT | <input type="checkbox"/> MUSIC | <input checked="" type="checkbox"/> TRANSPORTATION |
| <input type="checkbox"/> INDUSTRY | <input type="checkbox"/> PHILOSOPHY | <input type="checkbox"/> OTHER (Specify) _____ |
| <input checked="" type="checkbox"/> INVENTION | <input checked="" type="checkbox"/> POLITICS/
GOVERNMENT | _____ |

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

See attached Statement of Significance.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

See attached Bibliography.

10. FORM PREPARED BY

NAME/TITLE

Nomination revised by the Philadelphia Historical Commission, Room 576, City Hall, Philadelphia, PA 19107, (215) 686-7660

ORGANIZATION

Powers & Company, Inc.

DATE

2 September 2003

STREET AND NUMBER

211 N. 13th Street, Suite 500

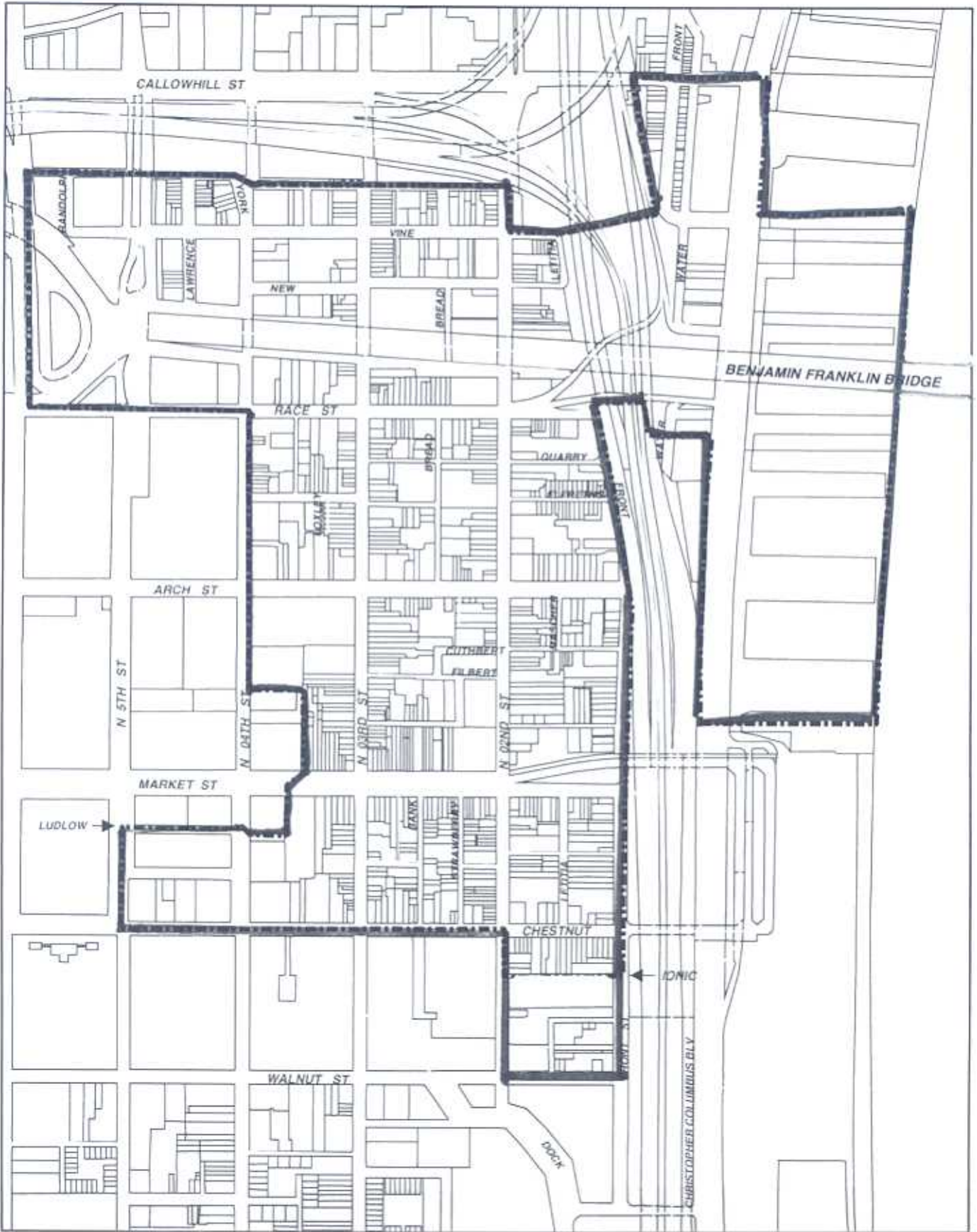
TELEPHONE

215 636-0192

CITY OR TOWN

Philadelphia, PA 19107

STATE



OLD CITY HISTORIC DISTRICT
Designated 12 December 2003

GEOGRAPHICAL DATA

Beginning at the point where the east curb line of S. Independence Mall East (S. 5th Street) intersects the south curb line of Chestnut Street, running east along the south curb line of Chestnut Street to the east curb line of S. 2nd Street; thence running south along the east curb line of S. 2nd Street to the north curb line of Walnut Street; thence running east along the north curb line of Walnut Street, to the east curb line of Front Street; thence running north along east curb line of Front Street, including the statue of Tamanend, to the south curb line of Race Street; thence running east along the south curb line of Race Street to the west property line of 140 N. Christopher Columbus Boulevard; thence running south along the west property line of 140 N. Christopher Columbus Boulevard to the south property line of 140 N. Christopher Columbus Boulevard; thence running east along the south property line of 140 N. Christopher Columbus Boulevard to the west curb line of N. Christopher Columbus Boulevard; thence running south along the west curb line of N. Christopher Columbus Boulevard to a point aligned with the south property line of 3 N. Christopher Columbus Boulevard, known as Pier 3; thence running east across N. Christopher Columbus Boulevard and along the south property line of 3 N. Christopher Columbus Boulevard to the pierhead line as established by the Secretary of War on 10 September 1940; thence running north along the pierhead line as established by the Secretary of War on 10 September 1940 to the north property line of 211 N. Christopher Columbus Boulevard, known as Pier 12; thence running west along the north property line of 211 N. Christopher Columbus Boulevard to the east curb line of N. Christopher Columbus Boulevard; thence running north along the east curb line of N. Christopher Columbus Boulevard to a point aligned with the south curb line of Callowhill Street; thence running west across N. Christopher Columbus Boulevard and along the south curb line of Callowhill Street to the west property line of 356 N. Front Street; thence running south along the west property lines of 356-334 N. Front Street to the south property line of 334 N. Front Street; thence running east along the south property line of 334 N. Front Street to the west curb line of N. Front Street; thence running south along the west curb line of N. Front Street to a point aligned with the north curb line of Vine Street; thence running west, crossing the Delaware Expressway (Interstate 95), to the point where the west curb line of Service Road intersects the south curb line of Vine Street; thence running west along the south curb line of Vine Street to the west curb line of N. 2nd Street; thence running north along the west curb line of N. 2nd Street to the north curb line of Wood Street; thence running west along the north curb line of Wood Street to the east curb line of N. 6th Street; thence running south along the east curb line of N. 6th Street to the north curb line of Race Street; thence running east along the north curb line of Race Street to the east curb line of N. 4th Street; thence running south along the east curb line of N. 4th Street to north property line of 25 N. 4th Street; thence running east along the north property line of 25 N. 4th Street to the east property line of 25 N. 4th Street; thence running south along the east property lines of 25 N. 4th Street and 399 Market Street to the north curb line of Market Street; thence running southwest across Market Street to the south curb line of Market Street at a point aligned with the east property line of 330 Market Street; thence running south along the east property line of 330 Market Street to the south property line of 330 Market Street; thence running west along the south property of 330 Market Street to the east curb line of S. 4th Street; thence running northwest across S. 4th Street to the intersection of the west curb line of S. 4th Street and the south curb line of Ludlow Street; thence running west along the south curb line of Ludlow Street to the east curb line of S. Independence Mall East (S. 5th Street); thence running south along the east curb line of

S. Independence Mall East (S. 5th Street) to the point where the east curb line of S. Independence Mall East (S. 5th Street) intersects the south curb line of Chestnut Street.

PHYSICAL DESCRIPTION

INTRODUCTION

Situated at the eastern edge of Center City Philadelphia, the Old City Historic District occupies approximately 75 acres bounded generally by Independence National Historical Park at the south and west, the Vine Street Expressway at the north, and the Delaware River at the east. The Old City Historic District encompasses approximately 800 diverse structures and sites including dwellings, commercial and office buildings, churches, factories, institutions, banks, cemeteries, and parks. The District's period of significance extends from the establishment of a shipyard by James West about 1676, prior to William Penn's founding of Philadelphia in 1682, to the start of the Great Depression in 1929. Although largely residential during much of this period, the vast majority of the District's extant buildings were erected for commercial purposes during the nineteenth century. A chronological compendium of the District's built environment reveals the diversity and wealth of its historical resources.

SEVENTEENTH-CENTURY, 1676-1700

Although no seventeenth-century structures are known to have endured into the twenty-first century in Old City, two vestiges of the early settlement of the District have survived. Bounded by Vine, Water, and Callowhill Streets and Christopher Columbus Boulevard, the Hertz Lot, as it is known today, is an important archaeological site that contains the buried remains of a shipyard, ropewalk, tavern, wharves, and other maritime enterprises. The site was not fully developed until the early eighteenth century, but its first use predates Penn's charter. By 1676, James West had established a shipyard on the site. Over the next century, he, his family, and others built a large maritime complex. Archaeological investigations in the 1980s documented the history of this very early, important site in the District.¹ A second vestige of the seventeenth-century Philadelphia can be found in Old City's street plan. The rectilinear system of streets as well as Franklin Square, outside but adjacent to the District, are original to the gridiron city plan devised by Thomas Holme, William Penn's surveyor, in 1682.

EIGHTEENTH AND EARLY NINETEENTH-CENTURY, 1700-1820

GEORGIAN STYLE

The broadly-defined Georgian style of architecture was the dominant architectural style in Philadelphia from 1700 to 1780 and many important Georgian style buildings have survived in the Old City neighborhood.² Architects and carpenters based the Georgian style on the British interpretation of the classical architecture of ancient Roman and Renaissance Italy, but reinterpreted the formal elements, reducing them in scale and complexity. A broad spectrum of Georgian architecture can be found in Old City. Some buildings, such as the neighborhood's many modest, eighteenth-century row houses, are vernacular examples of the style. Others, such as churches and other institutional buildings, are high-style examples. High-style Georgian architecture was predicated on the designs of Italian architect Andrea Palladio, which had been very popular in Britain in

¹ Carmen A. Weber and Richard Tyler, Philadelphia Register of Historic Places Nomination Form for the Penny Pot House and West Shipyard, 1987.

² See George B. Tatum, *Philadelphia Georgian: The City House of Samuel Powel and Some of Its Eighteenth-Century Neighbors* (Middletown, Conn.: Wesleyan University Press, 1976).

the seventeenth and early eighteenth centuries. Elaborate details and heavy ornamentation including the Palladian window typified high-style Georgian architecture, which is more robust than its unpretentious vernacular counterpart.

The professional architect did not emerge in the United States until the early nineteenth century. The university-trained architect did not emerge in the United States until the after the Civil War. William Ware founded the country's first university-level architecture program at the Massachusetts Institute of Technology in 1868. Prior to the professionalization of the field, two types of people designed buildings, the learned gentleman and the master carpenter. Schooled in Old World culture, the learned gentleman designed buildings not for profit, but philanthropically or as a pastime. Examples of this type include physician Dr. John Kearsley, the designer of Christ Church, and lawyer Andrew Hamilton, the designer of Independence Hall.³ Dr. Kearsley also aided in the design and construction of St. Peter's on Pine Street in Society Hill (1761). Trained by apprenticeship not as an architect but as a builder, the master carpenter erected most of the significant buildings in Old City during the eighteenth and early nineteenth centuries. These builders based their designs either on existing buildings or on designs propagated in architectural pattern books. Founded in 1724, the Carpenters' Company of the City and County of Philadelphia represented the city's master carpenters.⁴

Robert Smith (1722-1777), the city's most important master carpenter and, arguably, its first architect, erected the steeple for Christ Church in 1752 as well as numerous other buildings in the Old City Historic District. One of the most important builders in colonial America, Smith was a member of the Carpenters' Company and a well-respected leader of his profession. Smith earned a reputation as a designer of public buildings and garnered important commissions along the eastern seaboard. He is best known for Carpenters' Hall, the headquarters of the Carpenters' Company, at 320-322 Chestnut Street, facing the District (1770-1774). In the District, he erected the modest First School of St. Michael and Zion Lutheran Churches at 325-327 Cherry Street (1761) and St. George's Methodist Episcopal Church at 235 N. 4th Street (1769). In the middle of the eighteenth century, Smith built several buildings in Old City for the College of Philadelphia on N. 4th Street between Arch and Market Streets. All have been demolished. Smith also constructed the German Reform Church (1771-1774) near N. 3rd and Race Streets with master carpenter William Colladay and several residences for Benjamin Franklin on Market Street (1766). These too have been demolished.⁵

Reflecting William Penn's desire for a city "wch will never be burnt," eighteenth-century Philadelphians used brick rather than wood for the construction of the vast majority of buildings.⁶ Not surprisingly, Old City's surviving eighteenth-century buildings are brick with stone and wood accents. Colonial builders often employed brick laid in Flemish

³ Biographies of most carpenters, designers, builders, architects noted in this essay can be found in Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects, 1700-1930* (Boston: G.K. Hall & Co., 1985) and its updated web-based version.

⁴ Roger W. Moss Jr., "The Origins of the Carpenters' Company of Philadelphia," in Charles E. Peterson, ed., *Building Early America: Contributions Toward the History of a Great Industry* (Radnor, Pa.: Chilton Book Co., 1976), 35-53.

⁵ See Charles E. Peterson, *Robert Smith: Architect, Builder, Patriot, 1722-1777* (Philadelphia: Athenaeum of Philadelphia, 2000).

⁶ William Penn to the Commissioners for the Setting of the Present Colony, 30 September 1681, in Mary Maples Dunn and Richard S. Dunn, eds., *The Papers of William Penn, 1680-1684* (Philadelphia: University of Pennsylvania Press, 1982), 2:121.

bond, sometimes with glazed headers. Because Flemish bond was more expensive than common bond or English bond, it was often reserved for front facades. For their roofs, Colonial builders typically employed the gable and gambrel types with shed or pedimented dormers.

Residential Buildings

Old City's residential buildings from the Colonial period are vernacular. Built in the Georgian style, they are modest in size, materials and ornamentation. Small in scale, they are typically 2½ to 3½ stories in height and two or three bays wide. In keeping with the Quaker simplicity, these buildings are largely unornamented. Georgian row houses were situated at or near grade; therefore, they typically have front stoops, not steps. Federal-style and later buildings were often situated on tall bases, revealing basement windows and requiring flights of front steps. Perhaps the most characteristic feature of the earlier Georgian row house is the pent eave. Colonial carpenters built both wooden shed pent eaves and coved plaster pent eaves to repel water. Brick beltcourses, in one or two tiers, and brick water tables also deflected water as well as providing architectural interest. Other features include multi-light double-hung wood windows and paneled wood shutters.

The row houses lining Old City's Elfreth's Alley exemplify Georgian-style dwellings in the area. The modest structures at 120 and 122 Elfreth's Alley, which were constructed about 1724, are 2½-story Flemish bond brick buildings with glazed headers, marble stoops, coved pent eaves, 12/12 double-hung wood windows, and gable roofs with shed dormers. They share a full arched rear access passageway fronted by a wooden gate. Small basement windows are protected with simple wooden security covers. An example of a gambrel-roofed Georgian-style building is located at 119 Elfreth's Alley. Thomas Preston, a tanner, erected the building between 1737 and 1747. A 3-bay dwelling, it includes a shed-roof pent eave shingled in wood shakes. A full arched opening leads to the rear of the property.

The structure at 106 Arch Street is an unusual example of a tall Georgian-style building. Built in 1743 of Flemish bond brick with glazed headers by carpenter Thomas Green, the residence stands 3½-stories in height and two bays wide. It boasts segmental arched openings, a rare door and window shape for this period. A coved wood pent eave clad with wood shakes shelters the entrance as well as a typical 12/12 double-hung wood window. A shed dormer with a 3/6 double-hung wood window sits atop the gable roof.

The Henry Harrison Houses at 112-124 Cuthbert Street, built by carpenter Henry Harrison for merchant Jacob Cooper, represent a significant set of Georgian-style dwellings. Ranging in date from 1750 to 1760, they include the typical elements of the Georgian style: gambrel roofs, Flemish bond brick with glazed headers, pedimented dormers, modest entrances with 4-light wood transoms, coved pent eaves, and coved or modillioned wood cornices.

The Georgian-style houses at 1, 2, 3, 5, 6, and 7 Loxley Court are more modest in architectural detail than those on Elfreth's Alley or Cuthbert Street. Created by carpenter Benjamin Loxley, the court is especially significant as an example of early residential planning. A narrow alley runs north off Arch Street to a courtyard; around the courtyard stand seven brick rowhouses constructed from the mid-eighteenth century to the early nineteenth century. Although few remain, such courtyard developments were common in

the interiors of Penn's large city blocks in the crowded waterfront areas of early Philadelphia.

An outstanding group of intact late Georgian-style buildings is located on the west side of the 300-block of N. Lawrence Street. The group of five, 2½-story houses at 306, 308, 310, 312, 314, and 316 was built about 1785 and faced with Flemish bond brick with glazed headers. The five houses are detailed with marble stoops, wood box cornices, gable roofs, and dormers. Instead of pent eaves, the N. Lawrence Street group sports paired brick belt courses above the first story.

Non Residential: Institutional/Public Buildings

Old City and the surrounding area are home to several eighteenth-century, Georgian-style public buildings. The Carpenters' Company of the City and County of Philadelphia, a trade guild for master builders founded in 1724, greatly influenced public architecture in the city. Modeled on builders' guilds in London, the Company vigorously promoted the Georgian style of architecture throughout the eighteenth century. The Company's building, Carpenters' Hall, is an excellent example of the Palladian sources of the Georgian style. Designed by master carpenter Robert Smith and constructed between 1770 and 1774, the hall sits on the south side of the 300-block of Chestnut Street, facing the Old City District. Its cruciform plan, which was derived from Palladio's Italian villas, is most notable.

Two public buildings constructed in the Old City area during the early eighteenth century had enormous impacts on the development of architecture in the city and country. The first, Christ Church, on N. 2nd Street between Market and Arch Streets, was one of the most important and substantial Georgian-style buildings in the colonies. Designed by gentleman-architect and physician Dr. John Kearsley and erected between 1727 and 1744, the Flemish bond brick Christ Church exhibits significant characteristics of the Georgian style.⁷ These include an order and formality, symmetrical plan, Palladian window, heavy modillioned wood cornice, and wood balustrade along the roof edge. Master carpenter Robert Smith added a brick and wood steeple stretching 196 feet into the sky in 1754.⁸ The second, the Georgian-style Pennsylvania State House (1732-1748), adjacent to the Old City Historic District, directly influenced numerous other public buildings.⁹ Now known as Independence Hall, this brick building likewise exhibits essential Georgian architectural elements including a formal symmetrical plan, brick belt courses and watertable, modillioned wood cornice, and hipped roof topped with a wood balustrade. In 1750, Edmund Wooley added a brick clock and bell tower with Palladian window.

St. George's Methodist Church at 235 N. 4th Street, erected in 1769, is another example of Georgian-style architecture. Built of Flemish bond brick, this Methodist church, which

⁷ Deborah Mathias Gough, Christ Church, *Philadelphia: The Nation's Church in a Changing City* (Philadelphia: University of Pennsylvania Press, 1995).

⁸ See Peterson, *Robert Smith*. Alterations to Christ Church include: western gallery enlarged, 1732, 1782; steeple built by parishioner Robert Smith from Scotland with John Harrison, John Palmer, mason, John Armstrong, carpenter, 1751-1754; interior altered, Thomas U. Walter, architect, 1834; interior altered, 1852; interior altered, G. W. Hewitt, architect, 1882; steeple rebuilt after fire, 1908.

⁹ The Pennsylvania State House is an important statement of architectural competence. In 1730, lots were purchased by the province along Chestnut Street between S. 5th and 6th Streets to serve as the new Pennsylvania State House. Completed in 1741, the impressive Georgian-styled State House (later known as Independence Hall) was designed from drawings by Edmund Wolley, a carpenter-architect.

is the oldest in continuous use in the country, exhibits several characteristic Georgian elements. The First School of St. Michael and Zion Lutheran Church at 325-327 Cherry Street has been altered many times since erected by master carpenter Robert Smith in 1761, yet it too exhibits many Georgian features.

The substantial granite steps between Front and Water Streets are a unique, extant example of mid-eighteenth century public architecture. Built at some point between 1730 and 1790, the utilitarian steps provided passage at the steep incline between the busy waterfront and the residential and commercial neighborhood to the west.

FEDERAL STYLE

The Federal Period extends from the end of the Revolutionary War and through the first two decades of the nineteenth century. Celebrating their new government and new outlook, Americans redefined the British Adam style as the Federal style.¹⁰ The Federal style emphasized elegance, lightness, and delicacy; its predecessor, the Georgian style, had emphasized weightiness and solidity. Federal columns, pilasters, and other ornaments are narrow and minimally decorated. Federal windows are narrower, with multiple lights and attenuated muntins and mullions, than previous Georgian-style windows. Additionally, door surrounds often included fanlights.

Numerous important examples of Federal architecture have survived in the Old City Historic District. Five grand Federal buildings still stand on the south side of the 300-block of Market Street in the Old City neighborhood. Informally known as the Franklin development and now part of the Independence National Historical Park, the 3½-story row buildings were erected between 1786 and 1805 and restored in the late twentieth century.¹¹ The significant buildings include hallmarks of the Federal style: Flemish bond brick, marble details including bulkhead cheeks, stoops, lintels, sills, keystones, and beltcourses, modillioned wood cornices, and pedimented dormers with Gothick windows.

Several important Federal residential examples that date from 1798 to 1811 are located on north side of Elfreth's Alley. Many of these houses are nearly identical in appearance, with marble stoops, Flemish bond brick facades, pedimented wood door surrounds, brick belt courses between stories, molded wood cornices, and gable roofs with pedimented dormers. Some have delicate fanlights above the entrances, which are characteristic of the Federal style.

Like Robert Smith, Owen Biddle (1774-1806) was an important master carpenter in Philadelphia. Best known as the author of *The Young Carpenter's Assistant*, an architectural trade book, Biddle erected the restrained Federal-style Arch Street Meeting House at 312-338 Arch Street (1803-1805). The largest and second oldest meeting house in the City, this early nineteenth-century building consists of a central structure with flanking wings for men's and women's meetings. The two-story building with projecting, pedimented central pavilion is subtly adorned with Tuscan porticos, paneled wood shutters, and a wood cornice.¹²

¹⁰ In Europe this style was known as the Adam style. English architects and brothers Robert and James Adam published their influential *Works in Architecture* in 1770s.

¹¹ Of the five rowhouses, Benjamin Franklin built 316-318 Market as tenant houses in 1786 and 322 Market in 1788 for grandson Benjamin Franklin Bache. The remaining two houses at 314 and 320 Market were built in c. 1805.

¹² Undated brochure on the Arch Street Friends Meeting House in the collection of the Philadelphia Historical Commission.

Unlike Smith, who worked in the eighteenth century, Biddle represents the end of a long tradition of master carpenters. In the early nineteenth century, men engaged in the design but not the construction of buildings had begun to identify themselves self-consciously as architects. By the middle of the century, designers proclaimed themselves “architects” in city directories, distinguishing themselves from those involved in the building trades.

In 1798, Englishman Benjamin Henry Latrobe migrated to Philadelphia after two years in Norfolk, Virginia. Latrobe is considered by many historians to be the first professional architect to practice in the United States. No Latrobe buildings stand in the District, but his first and most important building in Philadelphia, the Bank of Pennsylvania building (1798-1801), once stood on the District boundary at 134-136 S. 2nd Street, across from what is now Welcome Park. From an Old City perspective, Latrobe is significant because he stands at the head of a long line of important Philadelphia architects. He trained several architects including John Trautwine, Robert Mills, and William Strickland. Strickland, in turn, trained Thomas U. Walter, the designer of Girard College as well as the dome and House and Senate wings of the U.S. Capitol.¹³

An architect and engineer of national importance, William Strickland (1788-1854) designed several significant buildings in and around Old City. Designed by Strickland and erected in 1819, Christ Church Hospital, located at 306-308 Cherry Street, is an important example of late Federal institutional architecture. Although its tall gable roof and segmental arched dormers were replaced with a Second Empire roof in 1865, the rhythm and proportions of the façade as well as the Flemish bond brick reflect its Federal heritage.

MID-NINETEENTH CENTURY, 1820-1880

GREEK REVIVAL STYLE

A great many buildings in the Old City Historic District can be classified as Greek Revival. Ancient Greek ruins discovered in the Mediterranean basin in the late eighteenth and early nineteenth centuries and publicized in books and folios such as Minard Lafever’s *Young Builder’s General Instructor* of 1829 inspired architects to develop the Greek Revival style. As noted, Benjamin Latrobe designed the first Greek Revival building erected in Philadelphia, the Bank of Pennsylvania, which was completed in 1798. The style flourished during the first half of the nineteenth century, especially from the 1820s to the 1840s. Americans not only identified their youthful federal government with the legendary, ancient Athenian democracy, but also identified their recent struggle for independence with the Greek’s ongoing struggle for independence from the Turks. The Greek Revival style was based on the classical Greek orders. Examples often included freestanding or engaged Doric, Ionic or Corinthian columns, bold cornices, door surrounds, and especially pediments. Alluding to mythical white structures of the ancient world, Greek Revival buildings were often constructed of or accented with marble or white-painted wood.¹⁴

¹³ See Talbot Hamlin, *Benjamin Henry Latrobe* (New York: Oxford University Press, 1955).

¹⁴ See Talbot Hamlin, *Greek Revival Architecture in America: Being an Account of Important Trends in American Architecture and American Life Prior to the War Between the States* (New York: Oxford University Press, 1944); and Roger G. Kennedy, *Greek Revival America* (New York: Stewart, Tabori & Chang, 1989).

Commercial

The majority of Greek Revival buildings erected in Old City are three and four-story brick commercial warehouses that exhibit only subtle allusions to ancient Greek architecture. The typical Greek Revival warehouse was erected on a long, narrow lot. A single large room dominated each floor. The first story of the front façade of the characteristic warehouse is clad in marble or granite and divided into bays with simple, austere stone pilasters supporting a modest stone cornice; the upper stories are clad with Flemish bond brick with unglazed headers. A humble molded brick cornice caps the building. The typical Greek Revival warehouse has one or more entrances with marble steps. Fenestration often consists of multi-light wood casement windows at the storefront and tall double-hung wood windows at the upper stories. The double-hung windows gradually decrease in height from the second to the top story. Typically, a half-door located below a central storefront window provides basement access; many such doors have been removed or modified.

Commercial Greek Revival-style buildings can be found on many streets in the Historic District. The most significant surviving examples of rows of Greek Revival warehouses are located on the north side of the 100 and 200-blocks of Church Street and on the west side of the unit block of N. Front Street, between Church and Arch Streets. Typifying these important structures are the Trotter Warehouses at 36-38 N. Front Street, which were constructed by merchant Nathan Trotter in 1833. Austere and simple, these utilitarian buildings have been little altered.¹⁵

Designed by William Strickland, one of the most prominent American architects of the early nineteenth century, the Mechanics' Bank at 22 S. 3rd Street is an outstanding example of the adaptation of the Greek temple form by revival designers. Strickland had employed the temple form when he designed the first great public Greek Revival building in the United States, the Second Bank of the United States, in 1818. This building standardized Greek Revival as the primary style for early nineteenth-century public architecture. Now administered by the National Park Service, the Second Bank sits outside the Historic District at 420 Chestnut Street. Strickland's Merchants' Exchange, also outside but near the District at 225-235 Walnut Street (1832-1833), is likewise embellished in Greek Revival-style ornament. Built in 1837, the Mechanics' Bank, like the Second Bank and Merchants' Exchange, exhibits several standard Greek Revival elements including the pedimented temple form, a symmetrical composition, a tall base or stylobate, marble cladding, Corinthian columns, and a denticulated marble cornice.

Religious

The Old German Reform Church at 322-330 Race Street is a restrained example of the Greek Revival style. Constructed in 1836 by Old City's Lutheran Germans, this Flemish bond brick church exhibits a symmetrical plan, pedimented front façade, marble watertable, and molded wood cornice, all key elements of the Greek Revival style. The building was converted into a factory in the 1880s and converted back into a church in the 1960s; regrettably, much of the original fabric has been replaced.

Residential

¹⁵ In addition to Trotter, merchant Stephen Girard erected several of these warehouses during this period. On Trotter, see Elva Tooker, *Nathan Trotter, Philadelphia Merchant, 1787-1853* (Cambridge, Mass.: Harvard University Press, 1955).

Greek Revival-style residences are bolder and simpler than their Federal-style predecessors. Again, the primary facades of Greek Revival row houses are typically faced with Flemish bond brick. These flat, smooth facades are accented with restrained ornament that may include marble water tables, door surrounds, lintels, and sills. Gabled roofs with segmental arched dormers often cap the dwellings. Built about 1820, the Greek Revival row house at 161 N. 2nd Street is one of the few extant examples in Old City. Although the upper stories of the front façade including the segmental arched dormer with pilasters and corner blocks are largely unaltered, the first story suffered an unsympathetic Colonial Revival alteration in the middle of the twentieth century.

An interesting commercial/residential Greek Revival building dating to approximately 1825 stands at 35 N. 3rd Street. Above the storefront cornice, this 4½-story, 4-bay, Flemish bond brick building exhibits a common Greek Revival window configuration. Although all are 6/6 double-hung windows, the 2nd-story windows, which stretch from the floor to ceiling, are much taller than the upper windows. The dormers are segmentally arched with pilasters and corner blocks. Adjacent to the 4½-story building stands a pair of significant Greek Revival residences with later, added storefronts. Built for Robert Blackwell in 1829, the row houses at 37 and 39 N. 3rd Street exhibit typical Greek Revival features including Flemish bond brick and segmental arched dormer windows with clover-leaf corner blocks. The building at 37 N. 3rd Street retains its original window openings at the 2nd and 3rd stories, but not its original windows; the window openings in its twin to the north were enlarged, probably about 1845.

EARLY REVIVAL STYLES: EGYPTIAN AND GOTHIC

Many of the country's most important buildings to employ exotic revival styles such as the Egyptian and Gothic Revival styles were erected in Philadelphia. An important example outside the District, Thomas U. Walter's Gothic Revival Moyamensing Prison (1832) and its Egyptian Revival Debtors' Wing (1836), was unfortunately demolished in 1968. Despite the popularity of exotic revival styles among Philadelphia's early nineteenth-century architects, very few buildings in these styles were erected in the Historic District. Of those few, only one survives.

The Egyptian Revival style was popular in Philadelphia and throughout the country from the 1820s to the 1840s. Its adherents borrowed elements such as fluted papyrus-leaf columns, cavetto lintels and cornices, and battered walls and door and window surrounds from ancient Egyptian architecture, which was promulgated in the West by archaeologists, explorers, and illustrators in the late eighteenth and early nineteenth centuries.¹⁶ The Egyptian Revival style was often selected for cemeteries because of its symbolic connections to the eternity, insurance company buildings because of its sense of permanence, prisons because of its sense of impenetrability, and synagogues because of its connections to the Middle East. William Strickland designed the Mikveh Israel Synagogue, one of the city's great Egyptian Revival buildings, in 1822. Completed in 1825, the synagogue was situated on the north side of the 300-block of Cherry Street in what is now the Historic District. It was demolished in 1860. The only Egyptian Revival-style building still standing in the Historic District is the Isaac Morris store at 125 Walnut Street. Constructed in 1847, its battered cast iron window surrounds connect it stylistically with the Egyptian Revival. The ironwork was supplied by J.P. Morris

¹⁶ See Richard G. Carrott, *The Egyptian Revival: Its Sources, Monuments, and Meaning, 1808-1858* (Berkeley: University of California Press, 1978).

Company, based in the Port Richmond section of Philadelphia, which is known for fabricating the first permanent turbine for the Fairmount Water Works.¹⁷

The Gothic Revival style, which became popular in the United States at the height of the Romantic movement in the 1840s, was commonly employed for churches and rural residences.¹⁸ Many significant Gothic Revival buildings were erected in Philadelphia during the style's first period of prominence, which began in England in the eighteenth century and spread to America by the start of the nineteenth century. In fact, Benjamin Latrobe's Sedgely, which was erected in Philadelphia in 1799, is considered the first Gothic Revival structure erected in the United States. Philadelphians constructed several significant Gothic Revival churches including the Church of St. James the Less (1846-1849) at Clearfield Street and Hunting Park Avenue, which was built from plans prepared by architect G.G. Place for Britain's Ecclesiological Society, and St. Marks Church (1848-1851) at 1625 Locust Street, which was designed by architect John Notman and approved by Britain's Cambridge Camden Society. Like other Romantic revival styles, the Gothic Revival style represented a departure from the rigidity of the Greek Revival style. The hallmarks of the picturesque Gothic style include emphasized verticality, asymmetrical plans and forms, pointed arched windows, and tracery. Few if any early Gothic Revival buildings were erected in Old City; none stand in the District today.

The only traces of the Gothic Revival that can be found in Old City are echoes in later styles like the Italianate. Later buildings, especially those in the Venetian Gothic style, a variant of the Italianate style that differs from the earlier Gothic Revival style, which was based largely on English forms, were erected in and around the Old City District. The best example of the incorporation of Gothic forms into a building postdating the first Gothic Revival was William L. Johnston and Thomas U. Walter's Jayne Building (1849-1850) at 242-244 Chestnut Street. Sadly, this important proto-skyscraper was demolished in 1957. Other Venetian Gothic buildings will be discussed in the Renaissance Palazzo style section of this essay. Like the Venetian Gothic buildings, a series of buildings with flattened pointed arch window openings and trefoil composite pilasters in cast iron or stone at the 2nd-story level, evidence echoes of the Gothic Revival style in the Historic District. Examples of this window and pilaster combination can be found at 36-38, 51-53, 54-58, 57, and 120-126 N. 3rd Street as well as 307 Arch Street. More broadly, mid and late nineteenth-century commercial buildings with windows divided by Gothic-inspired tracery can be found throughout the District. Although they are Late Nineteenth-Century Renaissance Revival in style, the loft buildings at 311-315 N. 3rd Street, for instance, offer an excellent illustration of this brand of Gothic Revival-style tracery.

MID NINETEENTH-CENTURY RENAISSANCE REVIVAL STYLE

John Notman established the Mid Nineteenth-Century Renaissance Revival style, which must be differentiated from its late nineteenth-century reincarnation, in the United States with his 1845 design for Athenaeum of Philadelphia on S. 6th Street. During the decades bracketing the Civil War era, Philadelphia architects often employed this first Renaissance Revival style for prominent commercial buildings, especially banks, in Old City and elsewhere. Closely related to the Italianate style, the Renaissance Revival style

¹⁷ Ralph Chiumenti, "Cast Iron Architecture of Philadelphia's Old City," August 1975, 6, unpublished research paper, Philadelphia Historical Commission files.

¹⁸ See Michael J. Lewis, *The Gothic Revival* (New York, N.Y.: Thames & Hudson, 2002).

was based on Italian Renaissance architecture, especially palaces. In their Renaissance Revival designs, Button & Hoxie, John Gries, and other Philadelphia architects occasionally intermingled the Renaissance elements with Venetian Gothic motifs. In sixteenth-century Venice itself, traditions had persisted and Renaissance architects continued to employ Gothic motifs in their civic and residential designs. Like their Venetian predecessors, mid nineteenth-century Philadelphia architects often blurred the distinctions between Venetian and Gothic Renaissance details. With this Mid Nineteenth-Century Renaissance Revival style, they gave form in marble, granite, and cast iron to the powerful financial and mercantile enterprises of the burgeoning commercial city.

Several notable stone Renaissance Revival banks designed by significant Philadelphia architects still stand on Chestnut Street. The heart of Philadelphia's financial district in the nineteenth century, the thoroughfare from 3rd to 5th Streets was known as Bank Row. The Bank of Pennsylvania (later the Philadelphia Bank) at 421 Chestnut Street, which was designed by architect John Gries and built between 1857 and 1859, is a stellar example. Alluding to a Venetian Renaissance palace, this powerful, ornate, 4-story, 5-bay bank building faced with Quincy granite is laden with rich, plastic ornament. Set on a tall base and bracketed by rusticated end piers, the opulent edifice conveys both wealth and solidity. At the first story, composite piers support a complex entablature with balustrade and central pediment. At the upper stories, segmental and full arched windows are enlivened with keystones and other details. The building is capped by an ornate, bracketed cornice and shaped parapet emblazoned with the bank's shield. Although Gries' life was brief (1827-1862), he completed five major projects in Philadelphia before his death during the Civil War. Neighboring banks in the Renaissance Revival style include the Farmers' & Mechanics' Bank by Gries at 427 Chestnut Street (1854-1855) and the First National Bank by architect John McArthur Jr. at 315 Chestnut Street (1865-1867). McArthur (1823-1890) was a successful architect of banks, hospitals, churches and residences. The First National Bank is an important example of McArthur's work before his most famous commission, the Second Empire-style Philadelphia City Hall (1871-1901 with architect Thomas Ustick Walter). McArthur's other Old City building, a warehouse for the Jayne Estate at 2-16 Vine Street, was erected in 1870. Now demolished, the building cost \$87,000, an exorbitant sum for the time. The Manufacturers' National Bank at 27-29 N. 3rd Street (1870), a 2-story granite building by an unknown architect, is a diminutive yet significant example of this style. Its solid, staid façade sports many granite features abstracted from Renaissance architecture including full arched window and door openings, bold pilasters and quoins, and imposing storefront and roofline cornices with parapet walls.

Designed by noted architect James H. Windrim, erected in 1870, and expanded in the 1880s, the two-story, granite National Bank of Northern Liberties building at 300-304 N. 3rd Street is another remarkable example of the Mid Nineteenth-Century Renaissance Revival style. Windrim (1840-1919), one of the city's most important late nineteenth century architects, designed the Masonic Temple on Broad Street (1872) and the Academy of Natural Sciences Building (1868). He also served as the architect for the Girard Estate and the Supervising Architect of the U.S. Treasury from 1889 to 1891. Set on a solid base, the National Bank of Northern Liberties building is an encyclopedia of Renaissance ornament. It includes a central pedimented entranceway replete with double pilasters, arched transom, and carved wreaths and seal. The main façade is punctuated by quoins, divided by a stern frieze, and capped by a broad cornice with modillions and an elegant balustraded parapet. The second-story windows are arched;

the central window is ensconced in decorative scroll brackets, pilasters, and a powerful hood with a keystone. Although neglected for years, the National Bank of Northern Liberties building still stands as an excellent illustration of the Mid Nineteenth-Century Renaissance Revival style.

ITALIANATE STYLE

Numerous Old City buildings can be stylistically classified as Italianate. The majority of extant Italianate-style buildings in the District are located on the major business streets and were erected for commercial purposes. A great many examples stand on Chestnut Street as well as N. 3rd Street. Secondary streets such as Strawberry and Letitia Streets near Market and Chestnut Streets also exhibit a high concentration of commercial Italianate buildings dating from the 1870s.

Related to the Renaissance Revival style, the Italianate style emerged in the 1850s as an alternative to the Greek Revival style that had dominated during the previous decades. Less idiosyncratic than the Egyptian and Gothic Revival styles, the Italianate, which was predicated on Italian Renaissance examples, enjoyed great popularity during the middle decades of the nineteenth century. Much of its popularity can be attributed to the fact that recent industrial advances made the fabrication the style's rich ornament and detailing easy and inexpensive. The Italianate style was the first architectural style of the industrial era. Notably, the Italianate style was promoted throughout the United States by Philadelphian Samuel Sloan, who published numerous pattern books including *The Model Architect* (1852). Sloan, who will be discussed later in this essay, designed many important Italianate villas for Philadelphia's suburbs including the Piper-Price House at 129 Bethlehem Pike in Chestnut Hill (1854).

Typical Italianate features include elaborate window and door hoods; segmental and full arched window openings; proportions emphasizing the vertical including elongated fenestration; embellishments such columns, balustrades, and quoins; ornamental metal work; and bold bracketed cornices. Many Italianate examples in Old City employ tall casement windows with iron balconettes at the 2nd story, which allude to the piano nobile or main floor level of Italian palaces.

Residential

The Mathew Fife House, located at 136 Race Street, is a one of the few extant residential Italianate structures in the District. Constructed by box manufacturer Matthew Fife about 1853, this three-story brick townhouse exhibits many typical Italianate features including a raised basement clad with marble, ornate marble doorway with an arched entrance hood supported by brackets, decorative marble window hoods, and a tremendous cornice with enormous brackets.

Ecclesiastical

Two Italianate-style religious buildings can be found in the Historic District. The first, the Italianate St. Augustine church at 260-262 N. 4th Street, was designed by noted architect Napoleon LeBrun (1821-1901), who collaborated on the designs for Philadelphia's Cathedral Basilica of S. S. Peter & Paul and Academy of Music. Completed in 1848, the Le Brun structure replaced the St. Augustine church building that had been destroyed in the anti-Catholic riots of 1844. Executed in a restrained, formal variant of the Italianate style inspired by Palladian architecture, the church building, with its watertable, quoins, blind arches, modillioned cornice, and other classical details, alludes not only to its Italian roots but also to Christ Church and the other Georgian architecture in the Old City

neighborhood. The brick and wood steeple was added by renowned church architect Edwin Durang in 1867. It toppled during a storm in 1992 and was reconstructed a few years later. Parenthetically, German architect Gustavus Runge (1822-1900), Le Brun's partner for the design of the Academy of Music, erected the important brownstone Italianate building 135-137 N. 3rd Street for dry goods merchants Bunn & Raiguel between 1851 and 1853.

The St. Augustine Parochial School at 255-257 N. Lawrence Street (1870) is the second and only other example of Italianate religious architecture in the District. Designed by Durang, the architect of the St. Augustine's steeple, this brick building exhibits many of features typical of the Italianate style including a symmetrical façade, marble watertable, pedimented and bracketed door surround, arched window openings, colossal brick pilasters, and a broad overhanging eave supported by scrolled brackets.

Commercial

The Italianate style was easily applied to the standard warehouse model in Old City. Italianate ornament was often executed in inexpensive cast iron rather than the more expensive cut stone used in Greek Revival architecture. Cast iron, which was commonly available by the 1850s, allowed for the efficient reproduction of complex architectural ornament. It was employed until the final decades of the century, when it was replaced by pressed metal for ornamental applications and steel for structural applications. An outstanding group of eight transitional Italianate warehouses built about 1855 is located at 111-127 N. 3rd Street. This group, each 5 stories tall and 3 bays wide, combines earlier Greek Revival elements with later Italianate motifs. At each of the eight buildings, the outer storefront pilasters as well as the storefront cornices are traditional marble, but the inner storefront pilasters are cast iron. The storefront fenestration and entrances are Greek Revival in style, but the taller windows on the upper stories are Italianate in style. In addition, the brick is set in common bond not the Flemish bond brick prevalent during the Greek Revival period. The cornices are adorned with denticulated brick, a departure from the molded brick cornices of the previous decades.

Cast iron was employed in elaborate storefronts, window hoods, and cornices that exemplify the Italianate style. Many buildings throughout Old City include cast iron elements, a defining feature of this Historic District. A few outstanding examples have front facades executed entirely in cast iron. These include the St. Charles Hotel at 60-66 N. 3rd Street (1851) and the Smythe Building, a commercial store at 103-111 Arch Street (1855-1857). Architect John Riddell (1814-1871) designed several cast iron buildings in Old City in the 1850s. His 5-story, 3-bay loft building at 45 N. 2nd Street (1852) is an early, important cast iron commercial-style Italianate building. Restored in 1991, it sports exquisite details including 2-story paneled and 3-story rusticated pilasters with ornate capitals as well as bold bracketed cornices above the 2nd and 5th stories. His other extant Old City buildings include the 5-story structure at the southeast corner of N. 3rd and Arch Streets and the E.W. Clark Building at 35 S. 3rd Street, both erected in 1852.¹⁹ A similar 5-story, cast iron building by Riddell once stood at 125 S. 2nd Street.²⁰ Best known for his book titled *Architectural Designs for Model Country Residences* (1861), Riddell teamed

¹⁹ Chiumenti, "Cast Iron Architecture of Philadelphia's Old City," 3.

²⁰ Historic American Building Survey, PA-1405.

with cast iron manufacturer Tiffany & Bottom Iron Works in Trenton, New Jersey for his commissions.²¹

Self-trained engineer Daniel D. Badger, one of the nation's most noted innovators of architectural technology and the founder of the Architectural Iron Works, manufactured several cast iron facades for Old City buildings. Among those is the façade of the Lewis Building, designed by prominent architect Stephen D. Button, at 239 Chestnut Street (1852). The Lewis Building features an unusual Norman-style cornice with an arcaded corbel table and urn-shaped brackets. Badger's work can also be seen on the Keen Building at 217 Chestnut Street and on the buildings at 219-221 Chestnut Street and 219-221 Market Street, all of which were erected during the years leading up to the Civil War.²²

A collaborator with Daniel Badger, nationally prominent architect Samuel Sloan (1815-1884) designed several stores and a school in Old City. All but one of Sloan's Old City buildings has been demolished. His Keen Building, with its cast iron façade by Badger, still stands at 217 Chestnut Street. Sloan is best known for developed standards for school and mental hospital buildings and for his publications, which include *The Model Architect* (1852), *City and Suburban Architecture* (1859), *Sloan's Constructive Architecture* (1859), *Sloan's Homestead Architecture* (1861), and *American Houses, a Variety of Designs for Rural Buildings* (1861). He also published *The Architectural Review and American Builders' Journal* (1868-1870), the first architectural periodical in the United States. One of Sloan's most significant structures in the Old City District was the Northeastern School on New Street between N. Front and 2nd Streets (1851).²³

The glorious, granite-fronted Leland building at 237 Chestnut Street, which was designed by influential mid nineteenth-century architect Stephen Decatur Button (1813-1897) and his brother-in-law Joseph Hoxie (1814-1870), is an outstanding example of the commercial Italianate style. Completed in 1854 for merchant Charles Leland, this 5-story, 3-bay building exerted an enormous influence on later development in Old City. Above the ornamented storefront, projecting granite piers soar upward. The large segmental and full arched windows and their spandrels are recessed, subordinating the horizontal to the vertical. The building is crowned with a massive bracketed and corbelled granite cornice and central shaped parapet emblazoned with the name "Leland." The 5-story, 5-bay granite fronted Elliot Building to the east at 235 Chestnut Street (completed in 1856), is also the work of architects Button & Hoxie and exhibits the same austere Italianate features as the Leland Building. Designed by Button alone, the second Leland Building, a restrained granite Italianate structure at 37-39 S. 3rd Street (1855), is another prominent example of this style. Like those at the first Leland Building, the granite piers, which stand out from the recessed spandrels and windows, soar

²¹ Tiffany & Bottom Iron Works also fabricated the cast iron façade for the Smythe Stores at 101-111 Arch Street.

²² Badger, born in 1806, first employed iron columns and lintels in Boston in 1842. His success in this area led to his relocation to New York City in 1846 and the establishment of the Architectural Iron Works. From this foundry, he could mass-produce and ship cast iron front systems to cities along the East Coast. As a result, Badger's business flourished from 1850 to 1870. Badger developed his own standard system with its individual architectural style. Information about Daniel D. Badger, the Architectural Iron Works and the history of cast iron found in the Historic American Engineering Record for Watervliet Arsenal Cast-Iron Storehouse, HAER No. NY-1.

²³ On the school, see Franklin Davenport Edmunds, *The Public School Buildings of the City of Philadelphia from 1845 to 1852* (Philadelphia, 1915), 161-163. On Sloan generally, see Harold N. Coolidge Jr., *Samuel Sloan: Architect of Philadelphia, 1815-1884* (Philadelphia: University of Pennsylvania Press, 1986).

upward from the storefront cornice, emphasizing verticality. The soaring piers terminate in full arches beneath a bold bracketed granite cornice with a shaped parapet incised with "Leland 1855." Another important example of the commercial Italianate style is the impressive marble-fronted Bunting & Bunting building at 232-234 Market Street. The 5-story building with powerful composite piers and grand shaped parapet was constructed in 1861 as an auction house.

A pair of extraordinary brick later Italianate buildings erected about 1865 stands at 120-124 Arch Street. They sport numerous exceptional distinctive features and decorative elements including segmental arched openings throughout their façades; cast iron storefront pilasters and cornices with dentil courses and paired scrolled end brackets; granite sills, window crowns with keystones, and belt courses; and cast iron paneled, bracketed, and denticulated cornices.

Related to the Italianate and Renaissance Revival styles, a very significant Venetian Gothic storefront survives intact in Old City. The storefront was added to the Greek Revival building (c. 1835) at 28 S. 2nd Street immediately after the Civil War for the Edwin Hall & Company, importers, jobbers, and retailers of clothing and textiles. Little has changed on the façade of the building since it was depicted on an Edwin Hall & Company receipt dated 30 June 1869. Although the transom level storefront windows have been boarded, the Venetian Gothic storefront cornice with its arcaded corbel table and scrolled end brackets as well as the incredible elliptical arched window frames and pencil-thin columns with stylized capitals remain unchanged.

SECOND EMPIRE STYLE

A few Second Empire-style buildings can be found in the Old City Historic District. Sharing many features of the Italianate style, the Second Empire style takes its name from the reign of Napoleon III in France (1852-1870). American tourists returning from the 1855 and 1867 international exhibitions in Paris promoted the style associated with culture and fashion throughout the country. The style was extremely popular in the United States from 1860 to 1875 for residential, commercial, and institutional buildings. The most important Second Empire buildings in Philadelphia include the Union League building by John Fraser (1865) and City Hall by John McArthur Jr. with Thomas U. Walter (1871-1901), both of which are outside the District.

The hallmark of the Second Empire style is the mansard roof, which was named for seventeenth-century French architect François Mansard. A mansard roof is a very steep roof, usually clad in slate, topped by a flat or shallow hipped roof. Its steepness as well as large dormers provide for more usable space in the attic. In fact, the mansard was initially devised to circumvent height restrictions by providing five full floors of space in four-story buildings. The steep sections of mansard roofs were constructed with straight, concave, convex, or combination profiles. Mansard roofs were often trimmed with metal ridge caps that were both decorative and functional and topped with decorative cast iron cresting. Often polychromatic, the slate used on mansards was typically fish-scale shaped. Excepting its hallmark mansard roof, the Second Empire style shared much in common with the Italianate style. For example, like Italianate buildings, Second Empire buildings often sported broad, bold cornices with large brackets.

The commercial loft at 113 Chestnut Street (1870) provides an excellent example of the Second Empire style and retains much of its original fabric including a concave mansard roof, three-story brick pilasters with ornamental bases and capitals, full arched window

openings with ornamental keystones and bracketed sills, and segmental arched dormers with paired full arched windows and ornamental hoods. Unfortunately, its bracketed cornice has been panned in aluminum. Although without its original doors and windows, which have been infilled, the colossal-scaled first story retains its original cast iron storefront by the H.C. Omar & Co. iron foundry. The large Moses Johnson Building at 248-250 Market Street (c. 1865) is another excellent example of the Second Empire style in the District. It is topped by a straight mansard with segmental arched dormers. Despite the fact that its significant original storefront has been obscured by a tawdry Colonial Revival storefront with pent eave, the building at the northwest corner of N. 3rd and Arch Streets provides a third important example of the Second Empire style in the District. It is capped by a stalwart mansard with bold ridge caps and full arched dormers.

Several Old City buildings erected prior to the rage for the Second Empire style were updated after the Civil War with the additions of mansard roofs atop their original roofs. The Christ Church Hospital, located at 306-308 Cherry Street, is a significant example of this type of alteration. Built in 1818 by architect William Strickland, the original Federal-style building was updated around 1865, when a mansard roof with segmental arched dormers was added. The building at 230 Arch Street is more typical of the mid nineteenth-century conversions to the Second Empire style. Erected about 1840 in the Greek Revival style, the building was modernized about 1880 with the addition of a mansard roof. The mansard was stylish and functional, adding both an air of sophistication and more space to what had been a 3-story building. Unfortunately, the mansard at 230 Arch Street was removed in 2002.

NEO-GREC STYLE

Although the Neo-Grec style is common in other neighborhoods in Philadelphia, for example the Spring Garden Historic District, only three Neo-Grec buildings survive in the District. Popular during the two decades following the Civil War, the Neo-Grec style is characterized by angular forms, extremely stylized, classical elements including massive door and window hoods, and mechanically produced, incised detailing, often incorporating geometric and floral motifs. These hallmarks can be seen in the building at 108-110 Church Street (c. 1875) as well as the building at 216 Market Street (c. 1880), which is adorned with tremendous Neo-Grec window crowns and cornice. The most important Neo-Grec building in the District is architect Addison Hutton's Pennsylvania Company for Insurances on Lives and Granting Annuities at 431 Chestnut Street (1871-1873). Hutton (1834-1916) was "one of the principal Philadelphia architects of the late nineteenth and early twentieth century." After his partnership from 1864 to 1868 with Samuel Sloan, Hutton worked on a variety of projects: residential, school, business, hotel, religious, and hospital commissions, including the Historical Society of Pennsylvania in 1883. Although it is closely related to its Renaissance Revival neighbors to the east, Hutton's abstract ornament incised with vegetal motifs differentiates the bank from the earlier nearby bank buildings. Compare Hutton's building to the adjacent Farmers' & Mechanics' Bank by John Gries at 427 Chestnut Street (1854-1855). Both are three-story, stone-faced buildings with arched windows, bracketed cornices, and ornate carved ornament. Great differences are apparent though. Most significantly, the ornament designed by Gries is plastic and representational; the delicate, subtle design is dependent on historical sources. On the other hand, the ornament designed by Hutton is flattened and abstract; the bold design eschews precedent. Its simple, aggressive forms are appropriate to the highly industrialized, standardized late nineteenth century.

HIGH VICTORIAN GOTHIC STYLE

Related to the Neo-Grec style and also prevalent during the twenty years after the Civil War, the High Victorian Gothic style was loosely based on medieval prototypes but eschewed historical accuracy. Abstracted and adapted from Gothic precedents, High Victorian Gothic architecture is exuberant, exhibiting complex ornamental schemes, asymmetrical arrangements, and bold, textured, polychromatic surfaces. Unfortunately, Philadelphia's most important High Victorian Gothic-style buildings in and around what is now the Old City Historic District have been demolished. Bank buildings by the master architect Frank Furness and his partner George W. Hewitt once lined the 300 and 400-blocks of Chestnut Street. The Union Banking Company Building at 310 Chestnut Street (1873-1874) and Guaranty Trust Company Building at 316-320 Chestnut Street (1873-1875) by Furness & Hewitt as well as the Provident Life and Trust Company Building at 409 Chestnut Street (1876-1879) and National Bank of the Republic Building at 313 Chestnut Street (1883-1884) by Furness alone epitomized the vigorous style.²⁴ The significant Chancery Lane Building at 116-118 Arch Street, a 4-story brick commercial building designed by an unknown architect about 1885, exhibits High Victorian Gothic-style polychromy and well as Queen Anne-style brick work and fenestration. Architect William Butterfield inaugurated the polychromed High Victorian Gothic style with his 1850 design for the All Saints Margaret Street Church in London. Architects working in the style created rich, permanent, polychromatic effects in brick, stone, and terra cotta. The Chancery Lane Building's glazed white and red checkerboard spandrels, striped brick and bluestone storefront pilasters, and patterned glazed white brick and terra cotta cornice exemplify this important nineteenth-century innovation.

LATE NINETEENTH CENTURY, 1881 to 1900

QUEEN ANNE STYLE

Several Queen Anne-style buildings survive in the Old City Historic District. Richard Norman Shaw and other British architects developed the Queen Anne style during the late 1860s and early 1870s. Named for England's Queen Anne, who ruled from 1702 to 1714, the style achieved popularity in the United States following the Centennial Exposition, the grand World's Fair held in Philadelphia's Fairmount Park in 1876. Architect Thomas Harris introduced Americans to the Queen Anne style with his British Commission Buildings at the fair. For two decades after the Centennial Exposition, the Queen Anne style dominated American architecture, in part because of the individuality and flexibility it afforded. Known largely as a residential style, the Queen Anne style was also employed in the design of commercial and institutional buildings.

Architects designing in the Queen Anne style utilized an abundance of materials, colors, and textures, medieval-inspired, asymmetrical forms, and classical elements such as columns, pilasters, wreaths, and festoons. In addition to painted wood, Queen Anne architects often employed other polychromatic materials such as stained glass, brick, terra cotta, and stone. Half timbering, steeply pitched gables, bays and dormers, and heavily patterned brickwork associated with medieval England and, more generally, with craftsmanship also typified their designs.

Although the Queen Anne style is often associated with residential building, the Old City examples are exclusively commercial. The hallmark features of the commercial Queen

²⁴ Furness also designed a firehouse for Old City in 1888. It stood at 313 Florist Street, but was demolished for the construction of the Ben Franklin Bridge in 1925.

Queen Anne style are flattened, simplified storefronts with plain cornices and fluted pilasters; complex two- and three-dimensional brickwork, especially patterned and textured panels and corbelled belt courses, brackets, and cornices; the Queen Anne window, which is a double-hung window with small, rectilinear, often colored, panes surrounding a single large pane in the upper sash and a single light in the lower sash; complex window and light configurations including paired segmental and full arched windows in larger segmental arched openings; copper and terra cotta panels decorated with classical details such as swags and garlands; and features that break the roofline, especially central shaped parapets.

The significant, brazen building at 127 Walnut Street (c. 1875) marks a transition from the Second Empire to the Queen Anne style. Its mansard roof ties it to the waning Second Empire style; its bold, even flamboyant, pressed metal work, especially at the two-story storefront, ties it to the Queen Anne movement.

The exuberant 6-story brick building at 8-10 Letitia Street (c.1885) clearly marks a departure from the formal Italianate style of the previous decades. The storefront pilasters are simple, flat, and stylized. Four-story brick pilasters culminate in segmental arched headers. The full arch windows are gathered in twos and threes. The brickwork, including the panels between the 3rd and 4th stories, is extravagant. The cornice consists of a profusion of brick textures, large patterned brick consoles with cast iron gabled tops, and stylized brick corbelled brackets. The red brick façade is ornamented with white keystones, sills, and belt courses.

The four-story building at 24-30 Bank Street (c. 1875) provides another significant example of the brickwork typical of the Queen Anne style. Complex, plastic belt courses with stylized rectilinear brackets between bays cap the 2nd, 3rd, and 4th stories. A kindred arcaded corbel table caps the building at the cornice. A similarly ornamented building stands at 100-102 Market Street. Built on the site of the eighteenth-century London Coffee House in 1882 for George and Albert Ulrich, the proprietors of a cigar manufactory and store, the Queen Anne edifice sports segmental arched windows and an elaborate, multi-tiered brick cornice with arcaded corbel table. A large clock supported by a series of complex brick brackets breaks the cornice in the center of the north façade, marking the midpoint and creating visual interest.

Designed by Frank R. Watson (1859-1940), the prominent 6-story building known as the White Palace at 32-34 S. 2nd Street (1888-1889) is another significant example of the Queen Anne style. It sports a cast iron façade, a variety of stylized geometric and organic ornamentation, and a centered steeply-pitched gabled parapet that originally included a rose window and finial. Watson designed many church and church-related buildings in his career, but few commercial buildings. He worked for five years for church architect Edwin F. Durang (architect of the St. Augustine school building at 251-257 N. Lawrence Street) before establishing his own practice in 1882.

The Hoop Skirt Factory at 309-313 Arch Street is yet another notable example of Queen Anne-style architecture in Old City. Built about 1890, the 6-story building deftly combines Queen Anne elements with the latest developments by Chicago's commercial architects like William Le Baron Jenney and Sullivan & Adler. The storefront includes two typical Queen Anne features, a flattened, stylized, cast iron cornice with fluted pilasters and Queen Anne-style windows at the transoms. The upper stories reveal both the Queen Anne and Chicago influences. Most significant are the terra cotta ornamental motifs and

the extremely large window openings. The ratio of void to solid on the front façade ties the building directly to the great strides in commercial and especially skyscraper architecture made in Chicago in the 1880s.

Like the Hoop Skirt Factory, the former Library Company of Philadelphia building at 21-25 N. 2nd Street is ornamented with Queen Anne-style windows and classical terra cotta decorations. Built by contractor George L. Sipps in 1898, the building was designed by the important architectural firm of Collins & Autenreith. Although much more modest, the building to the north at 27 N. 2nd Street, which was erected in 1891 by contractor Thomas M. Seeds, also preserves its original Queen Anne-style windows.

The Tutleman Brothers & Faggen Building at 56-60 N. 2nd Street is another noteworthy example of the Queen Anne style. The building was constructed in the 1830s, but architect Thomas Stephen added the exquisite cast iron Queen Anne façade in 1901. Typical of the Queen Anne style are the complex fenestration, the textured spandrel panels below the top story, and especially the central shaped parapet embellished with geometric grids and a classical swag.

Other examples of Queen Anne-style architecture in the District can be found at 135 and 228 Arch Street, 123 Chestnut Street, 233-235 Market Street, 246 Race Street, and 55, 59, and 56-60 N. 2nd Street.

ROMANESQUE REVIVAL STYLE

The Romanesque Revival style, sometimes called Richardsonian Romanesque after its founder Henry Hobson Richardson, can be identified by its hallmark rough heavy masonry, asymmetrical massing, and round-topped arches. No examples of style, which was popular between 1880 and 1900, survive in the Old City Historic District.

LATE NINETEENTH CENTURY AND EARLY TWENTIETH CENTURY, 1890 to 1929

LATE NINETEENTH-CENTURY RENAISSANCE REVIVAL STYLE

In the late nineteenth and early twentieth centuries, an array of styles based on the architecture of ancient Greece and Rome and its revivals in the fifteenth and sixteenth centuries emerged as orderly, impersonal alternatives to the more personal, idiosyncratic, late Victorian styles. Although the numerous examples of these classically inspired buildings comprise an uninterrupted stylistic spectrum, they can be segregated into three distinct categories for clarity: the Late Nineteenth-Century Renaissance Revival, Neoclassical, and Beaux Arts styles.

A small number of buildings in the Historic District can be associated stylistically with the second or Late Nineteenth-Century Renaissance Revival. Prevalent from 1890 through the 1920s, this stylistic movement was the second based on Italian Renaissance architecture. The first Renaissance Revival movement, which was closely tied to the Italianate style, began in the United States with John Notman's Athenaeum building on S. 6th Street (1845) and continued into the 1870s. The second began with McKim, Mead & White's Villard Houses in New York City (1883). In Old City, the Renaissance Revival style was employed for commercial and municipal buildings. Typical features include rigid symmetry; massing based on the Renaissance palazzo type; Roman and Pompeian brick facades, often with a rusticated brownstone first story; rich, classically inspired ornament in brownstone and terra cotta; strong belt course and cornice lines.

Architects George Hewitt, the former partner of Frank Furness, and his brother William designed the massive Bourse Building at 11-21 S. 5th Street (1893-1895) in the Renaissance Revival style. The G.W. and W.D. Hewitt architectural firm, operating from 1878 to 1907, was known for its ecclesiastical and grand residential designs as well as such notable buildings as the Bellevue-Stratford Hotel on Broad Street (1901-1902). Although its steel frame is technologically sophisticated, the 8-story Bourse Building is clad in a revival cloak of brownstone, red sandstone, and Pompeian brick ornamented with rich terra cotta accents. The massing of the building is based on the Renaissance palazzo form; the details such as the columns, belt courses, oculi, and cornice are likewise derived from Italian Renaissance examples.

Designed by architect Henry D. Dagit and erected for John M. Doyle in 1894, the gem of a building at 14 S. 3rd Street is an excellent, albeit small, example of the Renaissance Revival style. Despite some unsympathetic renovations to the storefront, the primary exterior features of this exquisitely proportioned three-story, three-bay building remain intact. These include an orange Roman brick façade; a copper storefront cornice embossed with "AD 1894"; colossal brick pilasters with terra cotta ionic capitals supporting a terra cotta cornice with dentils, modillions, and floral wreath designs above the second story; full-arched third-story window openings separated by brick pilasters with terra cotta capitals and ornamented with terra cotta trim; and a modillioned copper cornice.

The Moore Wireworks at 301-303 Race Street (1900) is an excellent example of the use of the style for a commercial building. Designed by the important architect and devout classicist John T. Windrim, the imposing edifice sports the typical Renaissance Revival-style features including Palazzo-like massing; brown Roman brick, brownstone, and terra cotta; and classical details such as engaged columns, colossal brick pilasters with capitals, and a modillioned cornice.

The High Pressure Fire Service Building (1902) at 2-10 Race Street, at the southwest corner with N. Christopher Columbus Boulevard, is a striking example of the Renaissance Revival style, despite its abuse by the Philadelphia Water Department in recent years. This brick building features classical massing, a monumental doorway with engaged columns, large full-arched openings with brownstone and terra cotta trim, a pressed metal cornice with modillions, and central pediments on the north, west, and east facades.

Two Renaissance Revival loft buildings in Old City are noteworthy. The five-story, four-bay, buff Roman brick, Renaissance Revival building at 70-72 N. 2nd Street (c. 1895) exhibits a solid, symmetrical composition; smooth brownstone sills and rough-cut brownstone lintels; full arched window openings separated by brick pilasters with brownstone Corinthian capitals at the fifth story; and a corbelled brick cornice with a shaped parapet with recessed panels. The five-story, two-bay, orange Roman brick, Renaissance Revival building at 236 Market Street (c. 1895) is very similar to the building at 70-72 N. 2nd Street. It exhibits a solid, symmetrical composition; smooth brownstone sills; cast iron I-beam lintels with rosettes; full arched window openings at the fifth story; and a corbelled brick and metal cornice with a shaped parapet with recessed panels.

NEOCLASSICAL STYLE

The grand buildings of the White City at the 1893 World's Colombian Exposition in Chicago, which were based on ancient classical models, inspired the Neoclassical-style architecture of the late nineteenth and twentieth centuries. Although the style was most popular between 1895 and the outbreak of World War I, Neoclassical buildings were erected as late as the middle of the twentieth century. In Old City, several buildings exhibit elements of the distinctive Neoclassical style. A few outstanding buildings showcase many of the style's typical elements including monochromatic facades of light-colored stone or buff brick, monumental columns and pilasters, decorative door surrounds, and strong cornices of stone or terra cotta featuring modillions and dentils and, occasionally, wide frieze bands.

The Corn Exchange National Bank and Trust Company at 249-253 Arch Street (1907) by architectural firm of Newman & Harris is perhaps the best example of the Neoclassical style in the Old City Historic District. This grand limestone bank building highlights the hallmarks of the style. Especially exemplary are the strict symmetry, two-story fluted Roman Doric columns, decorative doorway with cartouche, weighty modillioned cornice, and roofline balustrade. The Stripped Classical-style addition at the rear, erected in 1917, complements the original construction.

Architect John T. Windrim in partnership with his father James H. Windrim erected numerous classically inspired buildings in Philadelphia in the late nineteenth and early twentieth centuries. Among his most important works in this vein are the Franklin Institute building (1929) and the Municipal Court building (1939, with W. Morton Keast). Windrim's Lafayette Building at 433 Chestnut Street (1907) is one of the Historic District's most extraordinary illustrations of commercial Neoclassical architecture. This massive 10-story building is faced with limestone at the two-story base and buff Roman brick above. Limestone Corinthian columns supporting a stylized limestone pediment mark the formal entrance on Chestnut Street. Classical antefixes trim the roofline.

The five-story buff brick William Butler Warehouse at 223-227 Arch Street by the architecture firm Wilson, Harris & Richards (1906) is yet another significant example of the Neoclassical style. The full arched windows, ornamental impostes and keystones, and brick pilasters and roundels as well as the watertable, belt courses, and modillioned cornice connect this building to the Neoclassical style. The five-story brick building at 122-124 Chestnut Street (c. 1925) provides a late, vernacular example of the Neoclassical style. Like the William Butler Warehouse at 223-227 Arch Street, this building is divided into bays separated by piers culminating in full arches at the top story. Roundels ornament the spandrels below the cornice. This late Neoclassical commercial building shares features with Tapestry Brick-style buildings of the 1920s and 1930s, which are common in the Old City Historic District. Evidence of the fusion of the two styles can be seen in the recessed brick panels and other brick ornament and especially in the shaped brick parapet.

Designed by architect Jacob Naschold for bottle supplier S. Ervin Diehl, the Diehl Building at 250-252 N. 3rd Street (1912) is an interesting, idiosyncratic example of the Neoclassical style. The flat and full arch window openings with ornamental impostes and keystones, rusticated pilasters with stylized Corinthian capitals, string and belt courses, and especially the pediments over the entrances and at the roof line tie this six-story, orange brick building to the Neoclassical movement. Nonetheless, the corbelled brick cornice and paneled parapet admit that vestiges of the waning Queen Anne style haunt this building.

The fire station at 319-321 Race Street and neighboring police station at 323-325 Race Street (c. 1910), which were converted to multifamily residences in 2002 and 2003, provide interesting illustrations of a Georgian-influenced Neoclassical style applied to utilitarian municipal buildings. Both buildings are symmetrical buff brick structures with classical ornamental details executed in terra cotta including sills, flat arch lintels with large keystones, and broad cornices with dentils and modillions. Also of note are the brick belt courses with terra cotta corner blocks above the first story. The police station boasts full arch door and window openings with decorative impostes and voussoirs at the first story, plaques above the first story, and a belt course above the second story. At the north façade, the fire station boasts a terra cotta Gibbs door surround and watertable. Much of the complex is surrounded by a brick wall with iron gates and Neoclassical terra cotta ornament.

Executed in the same style, a Georgian-influenced Neoclassical style, as the fire and police stations on Race Street, the Matthew Corr Memorial Building at 259-261 N. Lawrence Street is likewise brick with terra cotta accents. Most notable are the terra cotta belt courses, recessed panels and date medallion, flat arch lintel details including keystones, broad cornice with brackets, and central parapet with a cartouche and other ornaments. Despite its small size, the elegant Neoclassical building is a superb illustration of the return from the extravagances of the Victorian era to architectural order at the start of the twentieth century.

Designed by engineer Frank Roberts and constructed by the Stewart Brothers Contracting Company in 1916, the Neoclassical building at 124-126 N. 2nd Street is an excellent example of the application of the style to a utilitarian commercial building. The five-story, three-bay, brick building dons a dignified cast iron storefront with classical pilasters and cornice; colossal brick piers from the second to the fifth stories with terra cotta bases and capitals; full arched window openings with ornamental terra cotta voussoirs at the fifth story; and a terra cotta cornice with modillions and ornamented frieze band at the roof line.

The pier houses at Municipal Pier 3 (1923), Pier 5 (1925), and Pier 9 (1919) were all designed by the City of Philadelphia in the Neoclassical style. Houses 3 and 5 are constructed of buff brick with limestone bases and accents. House 9 is stucco with rusticated quoins at the corners and massive arched loading dock openings.

Several simple, vernacular buildings in the Historic District are ornamented with Neoclassical details. For example, the buildings at 126 Arch Street and 501 Vine Street are both trimmed with pressed metal cornices with classical wreaths and garlands. The building at 501 Vine (1896) also sports Roman brick and terra cotta string courses at the second and third stories. Additionally, several industrial buildings in the District, for example the factory building at 228-230 N. 2nd Street, exhibit classical massing and proportions, but not ornament.

BEAUX ARTS STYLE

The Beaux Arts style of architecture, which was popular in the United States between 1885 and 1920 is named for the École des Beaux Arts, the important academy of art and architecture in Paris. In the late nineteenth and early twentieth centuries, many Americans received their training in architecture at the prestigious school. After returning home, they promoted the school's stylistic preferences and, more importantly, its unique

pedagogy. By the start of the twentieth century, most American architecture schools had adopted the French teaching methods.

Like the Renaissance Revival and Neoclassical styles, the Beaux Arts style of architecture is predicated on the classical architecture of Greece and Rome. But, unlike the architecture of the other styles, Beaux Arts architecture is less literal and more abstract. In the hands of a master architect like Paul Cret, a Frenchman who trained at the École des Beaux Arts and then taught for decades at the University of Pennsylvania, the Beaux Arts style was not a revival style, but instead a forward-looking, progressive form of architecture. Although the scale, proportion, massing, and ornament of Cret's architecture are indebted to the classical tradition, his designs are not simply assemblages of historical components. The Benjamin Franklin Bridge (originally the Delaware River Bridge), which passes through the Historic District, is one of the most important examples of Beaux Arts architecture in the United States. A team of three engineers, Ralph Modjeski, George S. Webster, and Laurence Ball, along with the architect Cret designed the bridge, the world's longest when completed in 1926. The Beaux Arts style is manifest throughout the bridge, but is especially evident in the granite-clad anchorages. The massive edifices, one of which stands in the District, acknowledge their classical heritage but are simultaneously modern.²⁵

COLONIAL REVIVAL

The Colonial Revival movement emerged in the late nineteenth century and continued into the middle of the twentieth century, beyond the District's period of significance. Like the Queen Anne style, the emergence of the Colonial Revival style is linked to the Centennial Exhibition in Philadelphia in 1876. At that fair, interest in the architectural heritage of colonial America was first aroused. Following the fair, popular architects including McKim, Mead & White surveyed and studied the country's colonial architecture. During the next decades, numerous publications documented and celebrated seventeenth and eighteenth-century American architecture. Prominent publications on colonial architecture from this era include "The Georgian Period," a series of articles issued between 1898 and 1902 in the *American Architect and Building News* that were later collected into three volumes; and *The White Pine Series Recording The Architecture Of The American Colonies And The Early Republic*, a series of essays issued between 1915 and 1940. Publications from the era on Philadelphia-area colonial architecture include *The Colonial Homes Of Philadelphia And Its Neighbourhood* by Harold Donaldson Eberlein and Horace Mather Lippincott (1912) and *Colonial Architecture For Those About To Build; Being The Best Examples, Domestic, Municipal And Institutional, In Pennsylvania, New Jersey And Delaware* by Herbert C. Wise and H. Ferdinand Beidleman (1913).²⁶

The revival of colonial Georgian architecture was related to the contemporaneous Renaissance Revival and Neoclassical movements. All three styles were tied more and less directly to the classical tradition and its orders. Architects reviving the Georgian style did not duplicate eighteenth-century building types but instead reproduced the style's classical proportion and ornamentation, often on a larger scale with greater elaboration and complexity. In Old City, where turn-of-the-century development was

²⁵ See Jonathan E. Farnham, "Staging the Tragedy of Time: Paul Cret and the Delaware River Bridge," *Journal of the Society of Architectural Historians* 57, no. 3 (September 1998): 258-279.

²⁶ See William B. Rhoads, "The Discovery of America's Architectural Past, 1874-1914," in Elisabeth Blair MacDougall, ed., *The Architectural Historian in America* (Washington: National Gallery of Art, 1990), 23-40.

largely commercial and space was often limited, Georgian architectural elements were employed on primary facades to recall the historical nature of the neighborhood and to dignify the utilitarian buildings. Colonial elements were also employed, sometimes indiscriminately, to update older buildings. Hundreds of buildings in the Historic District exhibit Colonial Revival elements such as Flemish bond brick, pedimented door surrounds, pent eaves, articulated flat and full arched openings, Gothick windows, and denticulated or modillioned cornices. About 50 Colonial Revival buildings can be found in the District. Numerous others incorporate Colonial Revival features. However, most examples are noncontributing because they were constructed after 1929, the final year of the period of significance.

The Corn Exchange National Bank, a large complex at the northeast corner of S. 2nd and Chestnut Streets, is an outstanding example of the style. The original 2-story building was designed by Newman, Woodman & Harris (Newman & Harris after Woodman's death in 1902) and completed in 1903. In 1912 and 1913, architect Horace Trumbauer added a 4-story, L-shaped addition along the north and east perimeters of the original building. The enlarged building is alive with limestone Georgian Revival ornament including door surrounds with swan's neck pediments, elaborate Baroque pediments supported by scrolled brackets, round windows framed by heavy wreaths draped with swags, garlands, a denticulated cornice, and a balustraded beltcourse and parapet. The corner clock tower with limestone columns, urns, and keystones may have been added later.

Famed architect Wilson Eyre (1858-1944), who specialized in English Arts & Crafts and Colonial Revival country houses, designed the Borie Brothers' Bank at 243 Chestnut Street (1897), a more modest but finely proportioned and detailed example of Colonial Revival architecture in Old City. The watertable, Flemish bond brick with glazed headers, pedimented wood door surround with Doric columns and Gothick transom, full arched and circular windows, brick quoins, limestone accents including keystones, an ornate swag, and a belt course, modillioned wood cornice, and hipped roof all tie this gem to its Georgian predecessors.

Designed by architect Ralph E. White, the Christ Church Parish House at 20 N. American Street (1909-1911; addition, 1922) harmonizes with the Georgian architecture of its neighbor to the east, Christ Church, one of the most important Georgian buildings in the United States. The parish house typifies the high-style Georgian vein of Colonial Revival architecture. Its Flemish bond brick façade is ornamented with a brick watertable, wood Georgian door surrounds with engaged Doric columns and fanlights, numerous limestone accents including sills, keystones, and panels, a modillioned terra cotta cornice, and roofline pediments at the end bays. Also of note is Ralph E. White's 5-story, Flemish bond brick, Colonial Revival building at 244-248 N. 3rd Street, the home of Cover & Company (1910). Very similar to the Christ Church Parish House, it exhibits many typical Georgian Revival features including a brick watertable with granite cap; full arched windows and doors; limestone impost blocks, keystones, sills, and belt courses; and broad terra cotta cornice with modillions. Especially notable is its imposing, classical limestone door surround with pilasters, denticulated cornice, and parapet.

Owing to its proximity to the Delaware River port, Old City was until very recently a wholesale and light manufacturing district. In many cases, late nineteenth and early twentieth-century architects redeployed the ornamental features of neighborhood's original Georgian architecture to enliven and dignify the facades of loft and factory

buildings. Designed by architect and engineer Amos Barnes and erected in 1904, the 5-story Charles Sinnickson factory at 13-17 S. 3rd Street is an exceptional example of the Colonial Revival style applied to a utilitarian building. The ornamentation of this elegant Flemish bond brick building is executed in white terra cotta and includes a stately door surround, fluted storefront pilasters and classical cornice, flat arches with keystones above 6/6 wood windows, quoins, and a terra cotta cornice with brackets. Designed by the architectural firm of Sauer & Hahn, the Schmidt Building at 315-319 Arch Street (1916) is an excellent example of an ennobled loft building. Sauer & Hahn, in business from 1902 to 1915, was largely supported by a Jewish clientele; the firm received numerous commissions in Old City and throughout Philadelphia. Noted for its "imposing exterior" in a 1916 promotional brochure, the Schmidt Building was planned as a fitting neighbor to the Friends Meeting House, which sits directly across the street. The entire storefront is luxuriously clad with terra cotta and ornamented with bracketed door surrounds and other details. The middle, five, red brick stories are embellished with brick patterning as well as stylized, Georgian, terra cotta keystones and lintels. Set off by a terra cotta belt course, the upper story boasts full arched windows with terra cotta imposts and keystones and is capped by an impressive, denticulated and modillioned terra cotta cornice. This majestic Colonial Revival building complements its historic surroundings. Across the street at 302 Arch, a Colonial or Georgian Revival office building belonging to the Monthly Meeting of Friends of Philadelphia (1914-1915) harmonizes with the Schmidt Building as well as the neighboring early nineteenth-century structures. Like the Schmidt Building, this building is brick with neo-Georgian terra cotta embellishment. Door surrounds with columns and pilasters, sills, belt courses, and other adornments, all in terra cotta, recall the eighteenth century.

The Colonial Revival building at 303-311 Vine Street, originally the home of the Leas & McVitty leather manufactory, is another significant example of the style. Designed by the famed architectural team of Kean & Mead, it was erected in 1901. Like so many others in Old City, the 5-story building is faced with Flemish bond brick with glazed headers and articulated with a brick watertable with marble base and corner blocks; small-paned wood windows; limestone impost blocks and keystones; arched limestone panels above the second-story windows; brick and limestone string and belt courses; and a broad modillioned cornice.

The tall building at 231 N. 3rd Street (1909), once part of the sprawling Wilbur Chocolate Factory, is yet another remarkable example of Colonial Revival architecture in the District. Architect Walter Smedley utilized many of the typical features of the style to bestow this factory building with a sense of dignity. White terra cotta classical embellishments, which contrast with the red Flemish bond brick, include keystones, plaques, belt courses, and a cornice. Most noteworthy is the arcaded first-story façade with full arched openings and engaged Doric columns. Sadly, the roofline cornice has been lost.

Several late nineteenth and early twentieth-century buildings in the District lack expensive marble and terra cotta embellishments but sport Flemish bond brick facades, some with glazed headers, to harmonize with their eighteenth-century neighbors. The unassuming building at 26 Strawberry Street (c. 1910) is an excellent example of this arm of the Colonial Revival movement.

During the period when the Colonial Revival style dominated American architecture, numerous older buildings in the Historic District were renovated to conform to the style.

The addition of a Colonial Revival storefront was the most common renovation in Old City. For example, an exuberant Georgian Revival storefront was added to the Greek Revival building at 134 Chestnut Street about 1925. A pastiche of exaggerated colonial elements, the storefront includes a door surround with a swan's neck pediment, keystone, and swags; an imaginative, fully-glazed Gothick door; and a classical cornice replete with triglyphs and metopes at the frieze. A second example of the application of a Colonial Revival veneer to an earlier building can be found at 50 S. 3rd Street. The façade of this building was also updated about 1925 with a pedimented door surround with Gothick transom at the first story and large, full arched windows with decorative impostes and keystones at the second story.

ARTS & CRAFTS STYLE

The Arts & Crafts style, which is, in fact, not a monolithic style but a spectrum of related styles, was popular in the United States from the 1890s through the 1920s. Some Arts & Crafts architecture was drawn from medieval precedents and posited that simpler was better; other Arts & Crafts architecture, especially Mission or Craftsman, was based on the notion that honest ornament derived from structure. All Arts & Crafts architecture moralistically condemned the excesses of machine-made Victorian ornament. Philadelphia is home to numerous significant Arts & Crafts buildings including Wilson Eyre's Mask & Wig Club at 310-312 S. Quince Street (1894, 1901-1903) and William Price's Jacob Reed's Sons Store at 1412-1414 Chestnut Street (1903-1904), which boasts an excellent collection of Mercer tiles. Several commercial buildings in the District exhibit the influence of the tile work of the Arts & Crafts movement in their patterned brickwork. An excellent example of this style, which will be discussed in the Tapestry Brick style section, is the two-story brick building at 40-50 N. 2nd Street. The patterned brick on the front façade approximated Arts & Crafts tile work without the expense of the handmade tiles.

The only building in the District that can truly be classified as Arts & Crafts is the Philadelphia Engine Company No. 8 at 149 N. 2nd Street (1898-1902). The interesting building is an amalgam of styles including the Colonial Revival, which is evidenced by the full arched openings, fanlights, and limestone accents, the Dutch Revival, which is evidenced by the step gable, and especially the Arts & Crafts, which is evidenced by the cottage-style windows with multi-light upper sashes and single-light lower sashes, broad overhanging eaves and squat hipped-roof dormer, diaper-patterned brickwork, and wrought iron decorations.

EARLY TWENTIETH CENTURY COMMERCIAL STYLE

Several buildings in the Historic District represent the Early Twentieth Century Commercial style, which is not, in fact, a coherent style but a convenient label for an array of industrial and commercial buildings of the period that share common elements. The best example of the Early Twentieth Century Commercial style in the District is the bold five-story, 5-bay, brick building at 229-235 Arch Street. Designed by an accomplished but unknown architect, the Berger Brothers Company building was erected in two sections. The eastern two bays were built about 1913; the central bay and western two bays were built about 1918, after that portion of the site was purchased at a sheriff's sale. Like most Early Twentieth Century Commercial-style buildings, the staid, business-like Berger Brothers building is an amalgam of other styles. The vertical piers, recessed spandrels, and tripartite windows derive from the Chicago style, which was developed by Louis Sullivan and others at the end of the nineteenth century. The strong cornices and classical proportioning demonstrate the enduring influence of the

Neoclassical style. Remnants of the commercial Queen Anne style, which were reused in the contemporary Tapestry Brick style, include the corbelled brick brackets, recessed brick panels between the fourth and fifth stories, and central shaped parapet. Like the Early Twentieth Century Commercial style itself, the Berger Brothers building is collection of loosely affiliated elements.

The District is home to several vernacular industrial buildings that are related to Early Twentieth Century Commercial-style buildings in date, massing, and other aspects, but that do not exhibit the stylistic or architectural pretensions typical of the style. The buildings at 238 Cherry Street, 115-117 Cuthbert Street (converted to residences), and 329 Race Street are examples of this type of vernacular industrial building.

RED & WHITE INDUSTRIAL STYLE

The Red & White Industrial style identifies a coherent set of reinforced concrete frame buildings erected between about 1900 and the stock market crash in 1929. This style can be considered a subset of the broadly-defined Early Twentieth Century Commercial style. The style derives its name from the contrasting red brick cladding or infill and white ornament. The white ornament was typically produced in terra cotta; more expensive renditions were executed in limestone, less expensive in cast stone. Although ultimately related to the classical orders, the ornament is simplified, geometric, and abstract, appropriately marking the structural joints and transitions of the newly devised concrete frames. Like the concrete itself, the ornament is fluid and monolithic.²⁷ Old City provides only a few examples of the style. The best example of the Red & White Industrial style in the District is the Boekel Building at 509-519 Vine Street. Designed by architect-engineer Clarence Wunder and constructed in 1922 and 1923 for William Boekel's scientific instrument company, the six-story, concrete-frame building exhibits all of the significant characteristics of the style. Its street facades sport red brick cladding, large industrial windows to light the production floors, and white terra cotta accents including an ornate door surround, watertable, belt courses, lintels, sills, and medallions. The secondary facades reveal the sophisticated reinforced concrete frame, creating a checkerboard of concrete, brick, and glass.²⁸

TAPESTRY BRICK STYLE

Prevalent between 1910 and 1930, the Tapestry Brick style was often employed in the District, especially in the wholesale and light manufacturing zone centered on the intersection of N. 2nd and Arch Streets. The style is named for tapestry brick, a type of textured brick popular during the period. Although all Tapestry Brick-style buildings are faced with brick, not all are faced with tapestry brick. Smooth brick, often in brown, buff, or orange, was also used in the construction of Tapestry Brick-style buildings. The style offered an inexpensive means of ornamenting utilitarian structures. In addition to the tapestry brick itself, the most common features of the style include large metal industrial windows, basketweave and other brick patterning, soldier coursing, raised and recessed brick panels, and especially central shaped parapets. In some cases, decorative ceramic tiles were inlaid into facades for added visual interest. Often, Tapestry Brick-style facades were erected on early and mid nineteenth-century buildings damaged by fire and other catastrophic events.

²⁷ See Reyner Banham, *A Concrete Atlantis: U.S. Industrial Building and European Modern Architecture* (Cambridge, Mass: MIT Press, 1986).

²⁸ See George Thomas and Domenic Vitiello, National Register of Historic Places Registration Form for the Boekel Building, 2002.

On a grander scale than the other Tapestry Brick-style buildings in Old City, the Henry Fliegelman Store at 11-15 N. 2nd Street is an elegant example a style that was typically applied to modest structures. Designed by the noted firm of Sauer & Hahn in 1914, the building, a masterpiece of decorative brickwork, is embellished with stylized Colonial Revival details. The two-story storefront is framed by rows of soldier courses punctuated by ceramic tile corner blocks. At the upper three stories, piers, spandrels, and the cornice are delineated and ornamented with additional bricks courses and ceramic tiles. The building is topped by a robust, bracketed, pressed metal, Colonial Revival cornice. Also of note is the building at 61-63 N. 2nd Street. Sauer & Hahn added a similar façade to this building for Fliegelman in 1912.

The series of connected buildings at the northeast corner of N. 2nd and Arch Streets (101-105 N. 2nd Street), which were erected about 1925, are much more typical of the Tapestry Brick-style and provide excellent examples of the many brick laying methods employed on buildings of this type. Soldier courses create pilasters, belt courses, and lintels. Basketweave bond embellishes spandrels and other areas. Corbelling is used to create storefront and roofline cornices. Projecting headers outline important features. And a crenellated parapet wall tops this interesting array of utilitarian corner buildings. A Tapestry Brick-style façade was added to the nearby 5-story building at 59 N. 3rd Street in 1926. The soldier course belt courses, framed spandrels with raised diamonds, corbelled cornice, and stepped parapet are all excellent examples of the details of the style.

The four-story building at 139 N. 2nd Street likewise typifies the style. Soldier course belt courses and lintels, brick sills, a central panel with raised frame, and a shaped parapet ornament the buff brick façade, which was erected in 1922 after a fire. Large steel industrial windows light the long narrow spaces. After yet another fire, architect Jacob Ethan Fieldstein reconstructed the commercial building at 110-112 N. 2nd Street for owner Samuel Berkowitz in 1921 and 1922. Like other Tapestry Brick-style buildings, the reconstructed brick façade exhibits large industrial windows and, most significantly, a shaped parapet. The shaped brick parapet, an inexpensive means of adding visual interest to a two-dimensional street façade, was a hallmark of the style.

The small garage building at 213-215 New Street (c. 1925) epitomizes the Tapestry Brick style. Its large, metal, industrial windows, ornate brickwork including soldier-course lintels forming belt courses, symmetrical, shaped parapet, and inlaid tile accents all exemplify the style that sought to bestow a modicum of dignity and grace on inexpensive utilitarian buildings. The two-story Tapestry Brick-style building at 205-209 Arch Street illustrates a significant element of the style. Between the first and second-story windows, panels of basketweave brick add texture to an otherwise staid façade. The narrow three-story building at 152 N. 2nd Street is a small, colloquial rendition of the style. Its simple façade with large industrial sash windows is enlivened by a hint of decorative brickwork in the spandrel between the second and third-story windows.

The building at 40-50 N. 2nd Street (c. 1920), which has recently been converted into a theater, provides an interesting example of the Tapestry Brick style infused with both Colonial Revival and Arts & Crafts influences. The limestone keystones and central cartouche are Colonial Revival details. The large industrial windows and especially the brick detailing including the central shaped parapet, raised frames, basketweave cornice, and soldier courses are indicative of the Tapestry Brick style, but also note an

Arts & Crafts influence. More refined than the ornament on most Tapestry Brick-style buildings, this ornament, especially the textured, delicate cornice line below the parapet, exudes a handcrafted feel. Other Tapestry Brick-style buildings in the District include those at 141-143 N. 2nd Street, 165 N. 2nd Street, 126-132 Race Street, 505-507 Vine Street, and 144 N. Bread Street.

ART DECO and ART MODERNE STYLES

The Art Deco style, which is named for a decorative arts exposition held in Paris in 1925, was popular from the mid-1920s through the 1930s. The Art Moderne style, which was related to the Art Deco style, was popular in the 1930s. Both styles attempted to capture the essence of the new, fast-paced, post-World War I, modern world that included automobiles, airplanes, skyscrapers, ocean liners, radios, and talking pictures. The Art Deco style was a rarified, urbane, decorative style based largely on geometric designs. The Art Moderne style was a sleek, technologically-influenced style based largely on the streamlined look of speedy, new transportation devices. The Daniel Building at 20-22 N. 3rd Street (1927) is the best example of the Art Deco style in the District. The 2-story, brick Lithographic Building at 205-217 Race Street (c. 1933) is an excellent example of the Art Moderne style. The projecting central section with fluted cast stone door surround and glass block windows are typical of the style, which was intimately linked to the burgeoning field of industrial design. The cast stone belt courses, which also serve as lintels and sills, imbue the building with a sense of movement, a hallmark of the style. Like a streamlined automobile or airplane, the diminutive building streaks down Race Street.

MODERN STYLE

Although outside the District's period of significance, the National Products building at 109-131 N. 2nd Street, which was individually designated prior to the creation of the District, is an excellent example of Modern architecture. About 1958, architect Israel Demchick installed a quintessentially Modern façade including glossy, orange terra cotta tiles, smooth granite niches, an undulating canopy, and stainless steel lettering on a series of nineteenth-century buildings. Like shiny diners and sharp tail fins, the sleek Modern façade of the National Products building represents the atomic age.

VERNACULAR

Much of Old City's architectural fabric is without stylistic pretensions. Many buildings in the District cannot be connected to any particular identifiable architectural style. Others originally fit within a particular stylistic movement, but have been substantially modified over time and now are no longer able to be categorized stylistically. These buildings, which can be classified under the broad umbrella of vernacular architecture, are not, however, without interest, architectural or otherwise. They not only exhibit unique and sometimes idiosyncratic solutions to architectural and other problems, but also reveal as much about the social context within which they arose.

STREETSCAPE

With a few exceptions, Old City retains its gridiron network of streets devised by William Penn and laid out by his surveyor Thomas Holme in the 1680s. As in other historic sections of Philadelphia, Penn's grid is traversed by an overlay of narrow streets and alleys, which were opened to subdivide the inconveniently large original blocks. Many Old City streets retain their historic pavements and some of those are included within the

Philadelphia Historic Street Paving Thematic District. The District's historic paving is one of its most significant features. The District is a veritable museum of eighteenth, nineteenth, and twentieth century paving. More than 30 blocks in Old City are fully or partially paved with granite block, some with center gutters. Four blocks are fully or partially paved with blue-glazed granite block. Several other streets exhibit unique features. For example, the 200-block of Church Street is paved with granite block and includes significant granite slab and bluestone crosswalks. The 200-block of Filbert Street is paved with an interesting amalgam granite block, blue-glazed granite block, and red brick. Perhaps the most unique street in the District, Little Boy's Way is surfaced with cobblestone and granite block and includes granite slab gutters. Although many of the District's sidewalks have been resurfaced with concrete, some retain their historical pavements in granite, bluestone, and other materials. In many cases, these historic sidewalks are incised with treads and gutters. Cast iron sidewalks with prism glass lights, called vault or sidewalk lights (pavement lights in England), which were popular for illuminating basements beneath city sidewalks in the late nineteenth century, can be found in Old City. The significant sidewalks at 309-313 Arch Street and 164 N. 3rd Street provide excellent examples of vault or sidewalk lights. The granite watering troughs for horses on the sidewalks in front of 312-338 Arch Street and 149 N. 2nd Street are other interesting features of the District's streetscape. The previously mentioned granite steps between the 300-blocks of Front and Water Streets are a unique and important. Laid in the mid-eighteenth century, the steps provided passage at a steep incline between the busy waterfront and the residential and commercial neighborhood to the west.

The majority of open spaces in the District, for example Welcome Park as well as the areas south of Christ Church and south of Mikvah Israel Synagogue, are recent creations. From the eighteenth century through the mid-twentieth century, the density of development and demand for land did not allow for such extravagances. The only historical open spaces are the walled tracts at the Arch Street Friends Meeting House on the 300-block of Arch Street and the Christ Church Cemetery at N. 5th and Arch Streets.

CONCLUSION

The Old City Historic District is a veritable museum of significant civic, residential, ecclesiastical, commercial, industrial, and maritime architecture of the eighteenth, nineteenth, and twentieth centuries. Within its boundaries, the District boasts not only important individual sites such as Christ Church and the Ben Franklin Bridge but also noteworthy unique collections of related buildings including the eighteenth-century row houses on Elfreth's Alley, the intact courtyard development at Loxley Court, the Greek Revival warehouses at Front and Church Streets, and the mid nineteenth-century financial institutions along Bank Row on Chestnut Street.

HISTORICAL SIGNIFICANCE

INTRODUCTION

One of the most historically significant neighborhoods in the City of Philadelphia, the Old City Historic District is roughly bounded by Walnut and Chestnut Streets to the south, Wood and Callowhill Streets to the north, the Delaware River to the east, and Randolph and N. 5th Streets to the west. It contains approximately 800 buildings and structures as well as numerous historical cemeteries, parks, piers, plots, streets, and other sites. The District's period of significance extends from 1676, the earliest documented date of European settlement in Old City, five years before King Charles II granted William Penn his charter for Pennsylvania, to 1929, the start of the Great Depression, when new development largely ceased in Old City.

The area designated as the Old City Historic District is historically significant for myriad reasons. Since the founding of the City of Philadelphia in the late seventeenth century, the area has served as the stage upon which many of the city's noteworthy events and protracted developments have transpired. The District meets Designation Criteria a, c, d, e, and j, which are delineated in paragraph 5 of the City's "Historic Buildings" ordinance, section 14-2007 of the Philadelphia code. The built environment including edifices, structures, sites, and streetscapes of the Old City Historic District has significant character, interest, and value as part of the development, heritage, and cultural characteristics of the City, Commonwealth, and Nation (Criterion a); and it exemplifies the cultural, political, economic, social, and historical heritage of the community (Criterion j). The District's structures, streets, and other sites provide remarkable opportunities for the reading and rereading of the neighborhood's, city's, and nation's political, social, cultural, and economic histories. Of special significance are the noteworthy churches and other religious buildings, which chronicle the development of the nation's religious practices. The built environment is associated with the lives of persons significant in the past (Criterion a). The Historic District has been the home to numerous important individuals, for example Benjamin Franklin and Stephen Girard. The built environment reflects the environment of eras characterized by distinctive architectural styles (Criterion c); it embodies distinguishing characteristics of architectural styles and engineering specimens (Criterion d); and it is the work of designers, architects, landscape architects and designers, and engineers whose designs have significantly influenced the historical, architectural, economic, social, and cultural development of the City, Commonwealth, and Nation (Criterion e). Significant architects and engineers including Robert Smith, William Strickland, Stephen Button, Wilson Eyre, and Paul Cret, who influenced the city and nation's development, designed many of the District's buildings and other structures. The technologically and architecturally sophisticated, Beaux Arts-style Benjamin Franklin Bridge, the longest single-span bridge in the world when completed in 1926, is a major engineering landmark. More broadly, the District includes some of the city's and nation's oldest buildings, sites, and streets, reflecting the pre-Revolutionary era and allowing for continued reinterpretation our distant past. Several significant Georgian-style buildings including Christ Church populate the District. Among the most important of these buildings are the many eighteenth-century residential structures, which line several of the District's smaller streets. The imprints of numerous consequential Revolutionary and Federal-period events from our shared histories are left in the District's late Georgian, Federal, and Greek Revival-style edifices. Traces of the Industrial Revolution as well as the rise of the global economy can be seen in the Old City Historic District in its many brick, stone, and cast iron lofts, warehouses, manufactories, and commercial buildings in the Greek

Revival, Italianate, Second Empire, and Neo-Grec styles. Its noteworthy Renaissance Revival and High Victorian Gothic-style bank and other financial buildings document the rapid growth and development of the nation's economy during the decades before and after the Civil War. Its later Neoclassical and Colonial Revival financial institutions provide an epilogue to the earlier economic development of the neighborhood, city, and region. The District's late nineteenth and early twentieth-century Queen Anne, Renaissance Revival, Colonial Revival, Red & White Industrial, and Tapestry Brick-style structures, most of which housed wholesale and light manufacturing businesses, chronicle the economy's sustained expansion, specialization, and diversification as well as the neighborhood's ongoing transformation, which continued until the Crash in 1929. Other, less prevalent styles, for example the Arts & Crafts, Art Deco, Art Moderne, and Modern styles, are represented in the District's vast array of important structures. Further details about Old City's significant structures, sites, architects, and engineers are provided in the Architectural Description section of this nomination. An extended exploration of the District's history and significance, especially as it is retold through its extant built environment, confirms that Old City thoroughly satisfies the Philadelphia Historical Commission's criteria for designation as a Historic District.

EARLY DEVELOPMENT AND THE FOUNDING, 1676 TO 1682

European settlers arrived in the Delaware River Valley in the early seventeenth century. Several Europeans from Sweden and elsewhere had established permanent outposts in what would become Philadelphia by the second half of the century. By 1676, James West had established a shipyard on the site bounded by Vine, Water, and Callowhill Streets and Christopher Columbus Boulevard. Over the next century, he, his family, and others built a large maritime complex. The Hertz Lot, as it is known today, is an important archaeological site that contains the buried remains of a shipyard, ropewalk, tavern, wharves, and other maritime enterprises. Archaeological investigations undertaken in the 1980s document the history of this very early, important site in the District.¹

In 1681, after receiving his charter for Pennsylvania from Britain's King Charles II, William Penn embarked upon a "holy experiment," the founding of a colony predicated on the principles of tolerance and justice including the rights of freedom of religion and trial by jury. At Philadelphia, Penn endeavored to create an ideal city that would not corrupt his holy experiment. Recalling London's bubonic plague in 1665 and decimating fire in 1666, Penn sought to found a "greene Country Towne, which will never be burnt, and allways be wholsome."² More fundamentally, Penn sought to create a moral city tied not to commerce but to the land. In 1682, writing to his wife, he warned: "of Citys and towns of concourse beware . . ., a country life and estate I like best for my Children."³ Although he initially proposed a 10,000-acre city of freestanding houses, each on a large parcel with gardens and orchards, he eventually selected a site that encompassed only

¹ Carmen A. Weber and Richard Tyler, Philadelphia Register of Historic Places Nomination Form for the Penny Pot House and West Shipyard, 1987.

² Mary Maples Dunn and Richard S. Dunn, "The Founding, 1681-1701" in Richard F. Weigley, ed., *Philadelphia, A 300-Year History* (New York: W.W. Norton & Company, 1982), 1; "Instructions of William Penn to the Commissioners for settling the colony, 30 7th Mo. 1681," in Mary Maples Dunn and Richard S. Dunn, eds., *The Papers of William Penn, 1680-1684* (Philadelphia: University of Pennsylvania Press, 1982), 2:121.

³ Dunn and Dunn, "The Founding, 1681-1701," in *Philadelphia, A 300-Year History*, 1.

1,200 acres.⁴ To plot the city on the narrow peninsula separating the Delaware and Schuylkill Rivers, Penn engaged surveyor-general Thomas Holme. The ensuing design, developed by Holme in 1682 and 1683 and published as a *Portraiture of the City of Philadelphia* in London in 1683, featured a gridiron pattern of streets with deep narrow lots and five public squares. At the center of each of the four quadrants of the rectangular city, Holme proposed an eight-acre public square; at the center of the city, he proposed a ten-acre square.⁵ Holme planned two major cross-street thoroughfares, each of which is 100 feet wide. High (now Market) Street runs east to west and Broad Street runs north to south; they meet at the central public square, the site of City Hall since 1871. Penn and his surveyor also planned secondary streets, which were typically 50 feet wide. The north-south streets were numbered in ascending order inward from the two rivers; the east-west streets were named for local trees including Cedar, Lombard, Pine, Spruce, Locust, Walnut, Chestnut, Mulberry, Sassafras, and Vine. Philadelphia's grid and public square plan, one of the first in North America, greatly influenced subsequent city planning throughout the colonies, the United States, and the Americas.

The Old City neighborhood lies to the south and east of Franklin Square, the original public square in the northeast quadrant on Holme's plan. The main east-west streets in the Old City neighborhood are, from south to north: Walnut, Chestnut, High (now Market), Mulberry (now Arch), Sassafras (now Race), and Vine Streets, and Brewers' Alley (now Wood Street). The main north-south streets are, from east to west: Delaware Avenue (now Christopher Columbus Boulevard), and Water, Front, 2nd, 3rd, 4th and 5th Streets. The Old City neighborhood is also traversed by a number of minor streets and lanes including Black Horse, Coombes (now Cuthbert Street), Church, Elfreth's, and Filbert Alleys as well as Strawberry, Bread, and Crown (now Lawrence) Streets.

EARLY COLONIAL ERA, SEVENTEENTH-CENTURY DEVELOPMENT, 1683 TO 1701

During the first years after its founding, Philadelphia was a crude, rough, frontier settlement. Some early settlers lived in caves in the Delaware riverbank before moving into log houses in what is now Old City. At the corner of Front and Arch Streets, Robert Turner erected the city's first brick house in 1684, marking the start of a long tradition of brick architecture in Philadelphia. Writing to Penn the following year, Turner exclaimed that the "Town of Philadelphia it goeth on in Planting and Building to admiration ...many brave Brick Houses are going up."⁶ By 1690, four brickmakers and ten masons were hard at work making bricks and erecting buildings in and around Old City. In 1700, a local pastor Andreas Rudman stated: "If anyone were to see Philadelphia who had not been there, he would be astonished beyond measure that it was founded less than twenty years ago. ... All of the houses are built of brick, three or four hundred of them,

⁴ Philadelphia Historical Commission, Nomination for to the Philadelphia Register of Historic Places for the Society Hill Historic District, 1999. Prior to European settlement in the New World, the Lenni Lenape Native Americans occupied what would become Philadelphia. Dutch, Swedish, and English colonists began to settle the area in 1609.

⁵ Historians continue to debate the sources of Penn and Holme's plan for Philadelphia. Some assert that was based on ancient Roman cities, others on the Richard Newcourt's design for London of 1666. See Anthony N.B. Garvin, "Proprietary Philadelphia as an Artifact," in Oscar Handlin and John Burchard, eds., *The Historian and the City* (Cambridge, Mass.: Harvard University press, 1963), 177-201; John W. Reps, *The Making of Urban America: A History of City Planning in the United States* (Princeton, N.J.: Princeton University Press, 1965), 160-174; and Hannah Benner Roach, "The Planting of Philadelphia, A Seventeenth-Century Real Estate Development," *Pennsylvania Magazine of History and Biography* 92, no. 1 (January 1968): 3-47; 92, no. 2 (April 1968): 143-194.

⁶ Dunn and Dunn, "The Founding, 1681-1701," in *Philadelphia, A 300-Year History*, 11-12.

and in every house a shop, so that whatever one wants at any time he can have, for money.”⁷

Uttered in 1700, Pastor Rudman’s statement about the emerging commercial city with “every a house a shop” evidenced the early abandonment of Penn notion of the “greene Country Towne.” By 1700, Philadelphia had burgeoned into the third-largest port on the Atlantic after Boston and New Amsterdam, with a population of 2000 to 2500. While devising their city plan, Penn and Holme had not anticipated the great demand for waterfront property on the Delaware River. When the first colonists staked out city lots in 1683, they clustered close to the Delaware River instead of spreading out across the peninsula from river to river as Penn had envisioned. The Schuylkill riverfront remained underdeveloped while the three or four-block wide strip along the Delaware became evermore congested. Within a few years, colonists divided and subdivided the desirable lots along the Delaware, bisecting them with mazes of alleyways into numerous small lots for row housing and commercial enterprises. By 1698, Philadelphians had cut nine alleyways from N. Front to N. 2nd Streets and erected several rows of two-story workers’ cottages. Without sanitation systems, insalubrious conditions abounded in the densely packed riverfront neighborhood. Pigs and goats ran freely through the streets. As historians have noted, “Front Street between Chestnut and Walnut, the very heart of town, was an undrained sewer.”⁸ Penn’s idealized vision for a “greene Country Towne,” a paradoxically rural urbanity, never materialized, but remained on Holme’s 1683 plan.

From Philadelphia’s founding, Old City’s riverfront area was the center of residential and commercial development, driven by investments from Philadelphia’s many merchants. Samuel Carpenter, a wealthy West India merchant, constructed the town’s first wharf at the rear of his lot along the Delaware River at Walnut Street in 1685.⁹ In exchange for the right to build his wharf and charge for its use, Penn’s Council required Carpenter to construct steps from the water’s edge to the top of the bank as well as a 30-foot cartway along the bank. Following the approval of Carpenter’s wharf, numerous landings and wharves were constructed on the riverfront.¹⁰ The city’s first ferry business, Daniel Cooper’s Ferry, opened in 1695 on a wharf at the foot of Arch Street and operated between Philadelphia and New Jersey.¹¹ During the ensuing 250 years, numerous other ferries plied the waters between Old City and New Jersey, transporting passengers, vehicles, and cargo.¹² The wharves and ferries spawned myriad supporting businesses and industries. For instance, the Penny Pot House, a tavern, was established by 1700 at Front and Vine Streets, near what is now the 300-block of N. Christopher Columbus Boulevard. Archeological research at this site, which is known as the Hertz Lot, has revealed that, in addition to the tavern, a slipway, landing, shipyard, ropewalk, and four wharves also stood in the area.¹³

⁷ Quoted in Ruth L. Springer and Louise Wallman, “Two Swedish Pastors Describe Philadelphia,” *Pennsylvania Magazine of History and Biography* 84, no. 2 (April 1960): 207.

⁸ Dunn and Dunn, “The Founding, 1681-1701,” in *Philadelphia, A 300-Year History*, 2-16.

⁹ Joseph Jackson, *Market Street Philadelphia* (Philadelphia: Public Ledger Company, 1918), 3.

¹⁰ Dunn and Dunn, “The Founding, 1681-1701,” in *Philadelphia, A 300-Year History*, 13.

¹¹ Daniel Cooper was given the permission by the Grand Jury of Gloucester County, New Jersey to start Cooper’s Ferry, the oldest ferry between Philadelphia and New Jersey. See Jackson, *Market Street Philadelphia*, 3.

¹² See J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884* (Philadelphia: L.H. Everts & Company, 1884), 3:2136-2139.

¹³ Weber and Tyler, Penny Pot House and West Shipyard Nomination, 1987.

Inland from the river, in the area now called Old City, early settlers quickly constructed a thriving city. In 1684, Quakers erected the Bank Meeting House on Front Street north of Arch. Construction began its replacement, the Great Meeting House at the southwest corner of S. 2nd and Market Streets, in 1696.¹⁴ A modest brick building, the Great Meeting House remained the city's largest Quaker meeting house until it was replaced in 1755.

Philadelphia, which grew rapidly, established a criminal justice system by the end of the seventeenth century. The first prison and stocks, a primitive log building, opened on the eastern side of 2nd Street at Market Street in 1687. The city quickly outgrew the facility and rented nearby space for detentions.¹⁵ The first public courthouse in the city, a 2½-story brick building with a steeply-pitched gable roof and cupola, was built about 1708 in the middle of Market Street at 2nd Street. This court building served as the meeting place for the Provincial Assembly and the city government. A more substantial prison was constructed near the courthouse to replace the former log prison. Butchers' stalls operated beneath the Court House as part of High Street Market, Philadelphia's first, which opened at 2nd Street in 1693. Twice a week, merchants sold their wares at stalls that ran down the center of Market Street.

From the city's founding, Old City, the heart of Philadelphia, was the center of political, economic, and cultural life in the colonies and then the nation. Owing to Old City's significance, many of the period's most influential people lived and worked in the District. The first prominent Old City resident was, of course, William Penn, the founder of Philadelphia and Pennsylvania. In 1700 and 1701, during his second sojourn in Philadelphia, Penn lived in the Slate Roof House, a grand residence on S. 2nd Street at Norris Alley. Master carpenter James Porteus had erected the house between 1687 and 1699 for Samuel Carpenter, who established the city's first wharf. After Penn returned to England in November 1701, the house served several other famous tenants including James Logan, William Trent, and Isaac Norris. The Slate Roof House was demolished in 1867 to make way for the Commercial Exchange; Welcome Park now occupies the site.¹⁶

EIGHTEENTH-CENTURY DEVELOPMENT, 1702-1800

As noted, in 1701 William Penn left Philadelphia, never to return. The city continued to grow and prosper. By the 1740s, it boasted a population of 10,000 occupying 1500 dwellings, second only to Boston.¹⁷ By 1765, it had surpassed Boston. Its population of 25,000 occupied 5000 residences.¹⁸ That year, Philadelphia was considered the fourth largest city in the British Empire, surpassed only by London, Edinburgh, and Dublin.¹⁹ In 1790, the first U.S. census counted 53,000 Philadelphians. In 1800, Philadelphia, still the country's largest city, had grown to 68,000. During the eighteenth century, English,

¹⁴ Dunn and Dunn, "The Founding, 1681-1701," in *Philadelphia, A 300-Year History*, 12.

¹⁵ Edwin B. Bronner, "Village Into Town, 1701-1783," in *Philadelphia, A 300-Year History*, 60.

¹⁶ Dunn and Dunn, "The Founding, 1681-1701," in *Philadelphia, A 300-Year History*, 23.

¹⁷ John Andrew Gallery, ed., *Philadelphia Architecture, A Guide to the City* (Philadelphia: Foundation for Architecture, 1994), 13.

¹⁸ Theodore Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 79.

¹⁹ Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 79; John K. Alexander, "The Philadelphia Numbers Game: An Analysis of Philadelphia's 18th-Century Population," *Pennsylvania Magazine of History and Biography* 98 (July 1974): 314-324.

Welsh, Irish, Dutch, Swedish and German immigrants of various religious backgrounds comprised the bulk of Philadelphia's inhabitants.

On 2 February 1705, the City of Philadelphia east of 7th Street was divided into ten wards: Upper Delaware, Lower Delaware, Dock, Walnut, Chestnut, High Street, South, Middle, North, and Mulberry. Evidencing the fact that most Philadelphians lived in Old City in 1705, nine of the ten wards, all but the Dock Ward, were wholly or partially situated within what is now the District. In 1749 and again in 1777, tallies of the houses in the ten wards were undertaken. In 1749, a total of 1864 houses stood in the City of Philadelphia. Of that number, 1619 or 87% stood in the nine Old City wards. By 1777, the total had increased to 3863, with 2847 or 74% standing in the Old City wards. The decrease in percentage from 1749 to 1777 indicates that, although Old City continued to grow, the population center was spreading outward as early as the middle of the eighteenth century. In both counts, the Mulberry Ward, which was bounded by Front, Arch, N. 7th, and Vine Streets, was the most populous, with 488 houses in 1749 and 1096 in 1777. In 1785, the Dock Ward south of the District was divided into Dock and New Market Wards and all the western wards were extended beyond 7th Street to the Schuylkill River. The next year, the Mulberry Ward was divided into the North and South Mulberry Wards. The Old City wards were reconfigured again in 1800 and at the Consolidation in 1854. From 1854 to 1929, the end of the period of significance, the District overlapped with segments of the 5th, 6th, 11th, and 12th Wards.²⁰ The 6th Ward formed the heart of Old City.

After the founding of Philadelphia, the bank of the Delaware River in the Old City quickly developed into its busiest sections. In his original plan, Penn stipulated that the area between the Delaware and Front Street would remain open as a public esplanade. But, as Thomas Pownall, a governor of Massachusetts and lieutenant governor of New Jersey, recorded in 1755, pressures to develop the immediate waterfront forced Philadelphians to abandon Penn's plan:

"Another idea in the plan of this town was, that Front-street next the Delaware, should have no houses immediately on the bank, but a parapet: the banks are pretty high, and had a large beach at the foot of them. After the first settlers had bought these lots on Front-street, it was found more convenient for the merchants and traders to build their warehouses, and even dwelling-houses, on the beach below, which they wharfed out. This part of the soil was not sold; several took long leases; and this became a street of the dwelling-houses, &c. of all the principal merchants and rich men of business, and was called Water-street...."²¹

Water Street, which ran parallel to and between Front Street and the Delaware River, was laid out and lots along its western edge were divided and subdivided by 1705.²² The eighteenth-century stone steps that connect Front and Water Streets at Wood Street, the city's last surviving set, are a reminder of the bustling activity along the early waterfront. In 1684 William Penn's Council mandated public steps at every block to ensure access

²⁰ John F. Watson, *Annals of Philadelphia* (Philadelphia: Leary, Stuart Co., 1927), 3: 236-237; John Daly and Allen Weinberg, *Philadelphia County Political Subdivisions* (Philadelphia: Department of Records of the City of Philadelphia, 1966).

²¹ Quoted in Reps, *The Making of Urban America*, 167-169.

²² Jackson, *Market Street Philadelphia*, 4.

to the Delaware River.²³ The Clarkson-Biddle Map of 1762 depicts the steps at Wood Street and others like them along the waterfront.

During the eighteenth century, shipbuilding and import-export businesses, the primary maritime activities, flourished along the Delaware River. The Scull & Heaps Map of 1754 depicts approximately twelve shipbuilding businesses between Washington Avenue and Vine Street. The Hills Map of 1798 illustrates public landings along the waterfront at the intersections of Water Street and the major east-west streets including Vine, Sassafras (now Race), Mulberry (now Arch), High (now Market), Chestnut, and Walnut Streets. It also depicts ferries at Mulberry and High Streets. Privately-owned piers settled in the areas between the public landings. Myriad related industries sprouted to service the maritime businesses including blacksmiths, foundries, ropemakers, sailmakers and repairers, bakers, butchers, and cold storage companies.²⁴ Taverns, shipyards, and warehouses also flourished. Adjacent to their stores and warehouses, wealthy merchants built extravagant townhouses. On the eve of the Revolution, the growing city extended one and a half miles along the Delaware River and one half mile back from the river to 7th Street at Market.²⁵

Old City was, during the eighteenth century, home to numerous ethnicities and social classes. As the city and neighborhood grew, the classes became more and more segregated. In Old City, the more affluent typically settled south of Market Street. "German immigrants and their descendants," as Sam Bass Warner notes, "concentrated north of Market Street."²⁶ The settlement pattern is underscored by the locations of churches. Most Anglican churches stood south of Market Street; on the other hand, German churches, where more recent immigrants worshipped, stood north of Market. Yet, despite this stratification, Old City remained quite diverse, with people of many classes, races, nationalities, and religions living in close proximity.

The majority of residents in the District were laborers, craftsman, artisans, and their families.²⁷ The typical Philadelphian at the turn of the eighteenth century lived on an unpaved street near the banks of the Delaware and worked in a shop at home or at a nearby wharf or warehouse. The houses, of which there were several hundred by 1701, typically included an office and a warehouse or store on the first floor and living quarters above.²⁸ Even wealthy families often used portions of their residences as workplaces. The increasing separation of home and work by blocks and then miles did not begin to occur until the 1830s and 1840s. Philadelphia's craftsmen were known throughout the colonies for their fine workmanship and design by the middle of the eighteenth century. These tradesmen included cabinetmakers, silversmiths, clockmakers, coopers, pewtersmiths, shipbuilders, and furniture makers. Other members of the middleclass included merchants, shopkeepers, and tavern keepers. Women workers, usually widows and unmarried women, were largely restricted to the dressmaking and millinery trades.

²³ Philadelphia Historical Commission, Nomination to the Philadelphia Register of Historic Places for the Wood Street Steps, 1986; *Technical Basis Report for the Vine Street Transportation Improvements* (Federal Highway Administration and Pennsylvania Department of Transportation, 1982), 68.

²⁴ Nomination to the National Register of Historic Places, Jayne Estate Building, 2-16 Vine Street, 1984.

²⁵ Sam Bass Warner, *The Private City: Philadelphia in Three Periods of Its Growth* (Philadelphia: University of Pennsylvania Press, 1968), 11.

²⁶ Warner, *The Private City*, 14.

²⁷ See Carl Bridenbaugh's description of a walk through Old City in 1772 in *The Colonial Craftsman* (Chicago and London: University of Chicago Press, 1950), 125-126. See also Billy G. Smith, *The "Lower Sort: Philadelphia's Laboring People, 1750-1800* (Ithaca and London: Cornell University Press, 1990).

²⁸ Bronner, "Village Into Town, 1701-1783," in *Philadelphia, A 300-Year History*, 34.

Old City, the center of Philadelphia's commercial life until the late nineteenth century, flourished as a retail and wholesale marketplace during the eighteenth century. The High Street Market expanded during this period, growing west to 3rd Street. In 1745, a New Market providing additional market stalls opened outside the District on S. 2nd Street between Pine and Cedar (South) Streets.²⁹ Opened in 1764, the Jersey Market, a stretch of open-air market stalls on High Street between Front and 2nd Streets, sold produce from farms across the Delaware.³⁰

Although considered unrefined by some, taverns, where men socialized and conducted political and business activities, became an important part of Philadelphia life during this period. As the eighteenth century progressed and Philadelphia continued to grow, taverns increased in number. Old City supported many of these taverns, some of which also served as modest inns. The most important of these taverns, the London Coffee House, was located at the southwest corner of Front and Market Streets.³¹ Built as a residence in 1702 and then converted into a tavern and coffee house in 1734, the London Coffee House, became a popular noontime gathering place for merchants, a practice that was transformed into regular merchants' exchange meetings at the end of the eighteenth century.³² In addition to socializing and conducting business at the London Coffee House, merchants traded slaves outside the gathering place until slavery was abolished in Pennsylvania in 1807.³³ After the demise of the London Coffee House, the building served numerous other purposes until it was demolished in 1883.³⁴ In 1773, the City Tavern, outside the District at S. 2nd and Walnut Streets, eclipsed the London Coffee House as the city's most significant meeting place. In addition to the City Tavern, other eighteenth-century meeting places in and around Old City offered competition to the London Coffee House.³⁵ A few of the most important were the Indian King at 240 Bodine Street; Le Trembleur or the Quaker, which opened at Market and Water Streets in 1748; the Tun Tavern, also known as Peggy Mullen's Beefsteak House, on Water Street; and the Widow Pratt's Royal Standard on Market Street, a gathering spot for Masons, Library Company directors and contributors to the Pennsylvania Hospital.³⁶

The city center for two centuries, Old City was home to many of Philadelphia's oldest and most important institutions. Chief among these were the numerous religious institutions established in Old City. After 1701, when Penn granted religious and political freedoms to all citizens of Pennsylvania with his Charter of Privileges, many oppressed individuals seeking to worship freely immigrated to Philadelphia. Immigrants representing many religious groups settled in Old City, one of the city's densest and most heterogeneous neighborhoods, and founded nationally significant churches.

William Penn and his fellow Quakers were leaders of eighteenth-century Philadelphia and Pennsylvania despite only accounting for one quarter of the city's population by the middle of the century.³⁷ As already noted, Quakers worshipped at the Bank Meeting

²⁹ Bronner, "Village Into Town, 1701-1783," in *Philadelphia, A 300-Year History*, 62.

³⁰ Dunn and Dunn, "The Founding, 1681-1701," in *Philadelphia, A 300-Year History*, 13.

³¹ Many coffee houses also served alcohol.

³² Bronner, "Village Into Town, 1701-1783," in *Philadelphia, A 300-Year History*, 57.

³³ Pennsylvania Historical & Museum Commission marker at Front and Market Streets, 1991.

³⁴ Bronner, "Village Into Town, 1701-1783," in *Philadelphia, A 300-Year History*, 58.

³⁵ Richard J. Webster, *Philadelphia Preserved* (Philadelphia: Temple University Press, 1981), 41.

³⁶ Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 76.

³⁷ Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 100; Joseph Jackson, *Encyclopedia of Philadelphia* (Harrisburg: National Historical Association, 1931), 4:1065; and Scharf and Westcott, *History of Philadelphia*, 2:1419-1420.

House, on Front Street near Arch between 1684 and 1698. Construction began in 1696 on the Great Meeting House at the southwest corner of S. 2nd and Market Streets.³⁸ The Great Meeting House was replaced by the Greater Meeting House in 1755. Quakers met at the Greater Meeting House until the first decade of the nineteenth century, when the congregation moved the 300-block of Arch Street.

Philadelphia's Anglicans came to Pennsylvania seeking the religious freedom to practice their Episcopalian faith. They organized their first church, Christ Church, in 1695 and met in a private residence on N. 2nd Street. From the 1720s to the 1740s, the congregation constructed a permanent home that still stands at 22-26 N. 2nd Street. The impressive Georgian church building was a conspicuous marker of the success of Anglicans in the New World. George Washington and several Declaration of Independence signers including Benjamin Franklin and Francis Hopkinson were members of the church. Descendants of the Penn family joined Christ Church and helped finance the construction of the steeple in the 1750s.

The Presbyterians represented a cross-section of Philadelphia's economic strata, with members from all social classes. Francis Makemie, who arrived in Philadelphia in 1692, was instrumental in organizing Presbyterian worshippers. After meeting in various warehouses, the Presbyterians erected the First Presbyterian Church, which was later known as "Old Buttonwood," at the southeast corner of Bank and Market Streets in 1704.³⁹ In 1794, the congregation rebuilt the church, perhaps to designs prepared by famous painter John Trumbull. The new church building was inspired by classical architecture and boasted a colossal Corinthian portico on the Market Street façade. Known from an engraving by William Birch, the building was demolished in 1822, after the congregation moved to Washington Square.⁴⁰ In 1753, the Second Presbyterian Church, a congregation of lower and middle-class parishioners, constructed a large brick building with a towering steeple on the north side of Arch Street to the west of N. 3rd Street. The building, which was also portrayed in an engraving by William Birch, was demolished in 1838.⁴¹

The first Methodist worshippers in Philadelphia congregated in temporary quarters on Dock Street in the early 1760s and then at a small tavern in a row house at 8 Loxley Court later in the decade. Philadelphia's Methodists, led by missionary Joseph Pilmore from England, purchased a partially completed church at 235 N. 4th Street from a German congregation in 1769. Originally constructed by master carpenter Robert Smith, the building was renovated and completed in the late 1780s. Dubbed the "Cathedral Church of American Methodism," many of the significant events in the development of American Methodism transpired in this building. The restrained Georgian style church has served the Methodist faith since 1769 and is today one of the oldest continually used Methodist churches in the world.⁴² Some of notable persons to worship at this church include U.S. President John Adams and Revolutionary War hero Robert Morris.

³⁸ This meeting house was first place that young Benjamin Franklin visited after arriving in Philadelphia. As he noted in his *Autobiography*, Franklin fell asleep on a quiet bench during a meeting in 1723. See Jackson, *Market Street Philadelphia*, 31.

³⁹ George B. Tatum, *Penn's Great Town* (Philadelphia: University of Pennsylvania Press, 1961), 39-40; John T. Faris, *Old Churches and Meeting Houses In and Around Philadelphia* (Philadelphia: J.B. Lippincott Company, 1926), 21-28.

⁴⁰ See Plate 9 in *Birch's Views of Philadelphia* (Philadelphia: Free Library of Philadelphia, 1982).

⁴¹ See Plate 5 in *Birch's Views of Philadelphia*.

⁴² Robert H. Wilson, "Freedom of Worship" (Philadelphia: Old Philadelphia Churches Historical Association, 1976), 28.

Two former slaves, Richard Allen and Absalom Jones, received licenses to preach from the Methodist Church at St. George's Church in 1784. They began holding early-morning services for African Americans. The growing popularity of these services for blacks led to a confrontation over seating in 1787. Allen and Jones withdrew from St. George's shortly thereafter and founded the Free African Society to aid the sick and the distressed. Richard Allen later founded the African Methodist Episcopal Church (A.M.E.), now the largest African American church in the nation.⁴³

Nathan Levy, who had arrived in Philadelphia by 1735, was the first recorded Jewish resident of the city. The first Jewish congregation in the city and the third in the colonies, Mikveh Israel, was formed in 1747. It met informally in an Old City house on Sterling Alley, between N. 3rd and N.4th Streets, near Race Street.⁴⁴ By 1780, the mainly Sephardic congregation had grown to 200 members and included nearly half of Philadelphia's Jewish population. In 1782, the congregation erected a synagogue at N. 3rd and Cherry Streets. Although Jews fought in the Revolutionary War, they were barred from voting and holding elected office.⁴⁵ Many Jews engaging in business in Old City, especially in coastal shipping. Others worked as cordwainers, soap and starch makers, glaziers, tailors, peddlers, tradesmen, and artisans.⁴⁶

Thousands of Germans immigrated to Pennsylvania in the eighteenth century to escape religious persecution. Many settled in the Mulberry Ward, the northern section of the Old City neighborhood. One of the first organized German Reformed congregations, the Old First Reformed Church, played a significant role in the German community in Philadelphia and influenced the establishment of at least fourteen Reformed congregations in region. Reverend George William Weiss established the Old First Reformed Church, later known as the First German Reformed Church, in 1727. This church served as the center of the city's German community. In 1747, the congregation erected its first building, a hexagonal structure with a hipped roof. Situated on the south side of Race Street between N. 3rd and N. 4th Streets, the uniquely shaped building stands out on the Clarkson & Biddle map of 1762. This building was replaced by a second in 1774.

Henry Melchior Muhlenberg held the first Lutheran services in Philadelphia above a shop near N. 5th and Arch Streets in 1742. Between 1743 and 1748, the growing congregation erected St. Michael's, an impressive brick structure with a gambrel roof, on the east side of N. 5th Street, north of Arch Street, where the U.S. Mint now sits. The building, which was portrayed in an engraving by William Birch, was demolished in 1872.⁴⁷ By 1760, the congregation had outgrown its first building. Rather than enlarge St. Michael's, the German Lutheran Congregation, which was chartered in 1762, erected a second church one block to the east. Built between 1766 and 1769, the New Lutheran or Zion Church at N. 4th and Cherry Streets was designed by master carpenter Robert Smith. In the early 1790s, two disasters struck the New Lutheran Church. During the Yellow Fever epidemic of 1793, 625 parishioners succumbed to the disease. The following year, the building burned to the ground. The church was rebuilt during the next two years. In 1799, one of

⁴³ "Two Centuries at Old St. George's," *Center City Philadelphian* (May 1967), 58.

⁴⁴ Bronner, "Town into City, 1746-1765," in *Philadelphia: A 300-Year History*, 50.

⁴⁵ Anndee Hochman, *Rodeph Shalom, Two Centuries of Seeking Peace* (Philadelphia: Rodeph Shalom Synagogue, n.d.), 3.

⁴⁶ Hochman, *Rodeph Shalom*, 3.

⁴⁷ See Plate 7 in *Birch's Views of Philadelphia*.

the most noteworthy events in the history of Old City, the memorial service for George Washington, was held at the church. The building, which was portrayed in an engraving by William Birch, served the Lutheran community for many decades and was demolished in 1869.⁴⁸

Led by Count Zinzendorf, their patron and supporter, members of the United Brethren, a Protestant sect from Moravia, first arrived in Philadelphia in 1741. Built the following year, the First Moravian Church of Philadelphia, a hipped-roof structure with shed dormers added to the rear of an existing building, stood at the southwest corner of Bread and Race Streets. Bread Street was, in fact, originally known as Moravian Alley. The congregation flourished and the original church was demolished to make way for a new building in 1819.

Although few school buildings still stand in Old City, the neighborhood did support several public and private schools at earlier points in its history. For example, many religious organizations ran schools in Old City. Founded in the middle of the eighteenth century, the German School served the parishioners of the nearby German congregations, the First German Reformed Church on Race Street, Zion Lutheran on N. 4th Street, and St. Michael's Lutheran on N. 5th Street. In 1761, the school, which became a center of Old City's large German community, erected a building designed by master carpenter Robert Smith at 325-327 Cherry Street. Between 1787 and 1798, the Pennsylvania Society for Alleviating the Miseries of Public Prisons, the organization that reoriented the American penal system from punishment to reform, and is therefore of great national significance, met at the school.⁴⁹ The building, which still stands, was largely rebuilt in 1878 after a fire. Other religious institutions also operated schools in Old City. For example, parishioners at the Second Presbyterian Church established a charity school on the 300-block of Arch Street in 1794. Private academies supplemented the educational opportunities offered by religious schools. For instance, Rebecca Jones (1739-1818), a Quaker minister, ran a notable boarding school for girls on Bladen's Court near Elfreth's Alley.⁵⁰

The University of Pennsylvania, one of the most prestigious schools in the nation, was established in Old City. The university was founded at N. 4th and Arch Streets as the Charity School in 1740. In 1751, the school was reorganized as the Academy, which was based upon the ideals espoused in Benjamin Franklin's 1749 pamphlet entitled "Proposals Related to the Education of Youth in Pennsylvania." Not long afterward, in 1755, the school was again reorganized and renamed the College of Philadelphia. The College resided in Old City until 1802, when it moved to larger quarters at S. 9th and Chestnut Streets. In 1872, it relocated to its current site in West Philadelphia.⁵¹

Although Pennsylvania Hospital at S. 8th and Pine Streets is renowned as the city's first major medical establishment, several significant medical institutions were situated in Old City. In 1786, the Philadelphia Dispensary, a famous small pox clinic, was established at the present site of 26 Strawberry Street, south of Market Street between S. 2nd and S. 3rd Streets. The next year, it moved to Chestnut Street.⁵²

⁴⁸ See Plate 6 in *Birch's Views of Philadelphia*.

⁴⁹ Negley K. Teeters, *They Were In Prison* (Philadelphia: John C. Winston Company, 1937), 136.

⁵⁰ Historical Society of Pennsylvania, Campbell Collection, 83: 5.

⁵¹ See George Nitzsche, *University of Pennsylvania: Its History, Traditions, Buildings, and Memorials* (Philadelphia: International Printing Company, 1918), 11-18.

⁵² Jackson, *Market Street Philadelphia*, 38-39.

Adding to the many important religious, educational, and medical institutions, numerous other institutions of city, commonwealth, and national significance were established or developed in the Old City neighborhood. The postal service is one example. A resident of Old City, Benjamin Franklin, who worked throughout his life to promote an American postal service, was appointed Philadelphia's postmaster in 1737. In 1753, Franklin and William Hunter of Virginia were appointed Joint Postmasters General for the colonies. During his tenure as a colonial postmaster, Franklin effected many important improvements to the postal service including commissioning surveys, placing milestones, and establishing new and shorter routes. Franklin's post office in Old City at the corner of N. 3rd Street and Church Alley (now Church Street) became the center of a communication network extending from Florida to Canada and from North America to Britain.⁵³ In 1774, however, the Crown dismissed Franklin for his anti-imperial views. On July 26, 1775, the Continental Congress appointed Franklin the first Postmaster General. The organization headed by Franklin and headquartered in Old City eventually evolved into the United States Postal Service.

American fire departments, like the postal service, trace their roots to Philadelphia's Old City neighborhood. Benjamin Franklin and others founded the colonies' first fire fighting organization, the Union Fire Company of Philadelphia, on 7 December 1736 in Old City. By the middle of the century, six fire companies offered service to Philadelphians.⁵⁴ Several other fire companies were established in Old City over the next century. For example, the Philadelphia Hose Company, a volunteer fire company, was formed in 1803 to take advantage of the new municipal water system. The company erected a firehouse at 17 N. 4th Street for its hose carriage, which used flexible hose, a Dutch innovation.⁵⁵ Later Old City firehouses include the Perseverance Hose Company No. 5 building at 316 Race Street, built in 1867 and demolished in 1959.⁵⁶ The firehouse for Engine No. 8 still stands at 149 N. 2nd Street. Designed in the Arts & Crafts style and erected by Thomas M. Seeds Jr. in 1902, this significant fire house now serves as a fire fighting museum.⁵⁷ Despite Philadelphia's tradition of brick construction and the proliferation of fire companies, fire plagued Old City in the eighteenth and nineteenth centuries. One of the city's worst fires began in a store on N. Water Street below Vine Street on 9 July 1850. Before it was extinguished, it had killed 28, injured 100, and destroyed 367 buildings on 18 acres.⁵⁸

Fire insurance companies followed in the wake of the establishment of the fire companies. Benjamin Franklin was instrumental in the creation of the Philadelphia Contributionship for the Insurance of Houses from Loss by Fire, the colonies' first fire insurance company, in 1752.⁵⁹ The Contributionship met at local coffee houses until erecting a building outside the District on S. 4th Street in 1835.

⁵³ Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 69.

⁵⁴ Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 78.

⁵⁵ Edgar P. Richardson, "The Athens of America, 1800-1825," in *Philadelphia, A 300-Year History*, 224-25.

⁵⁶ HABS Record PA-1455.

⁵⁷ Engine Company No. 8 is a direct descendent of Franklin's Union Fire Company established in 1769.

⁵⁸ Elizabeth M. Geffen, "Industrial Development and Social Crisis, 1841-1854," in *Philadelphia 300 Years*, 348.

⁵⁹ A plaque on a N. Philip building states "In this alley called Grindstone was the Union Fire Company, the first organized group of fireman in America founded by B. Franklin, 1736."

Although the role of Philadelphia's local government remained limited until the nineteenth century, it did improve city services greatly during the later eighteenth century. A new stone prison with a high perimeter wall was erected in 1722 at the southwest corner of 3rd and High Streets.⁶⁰ It was used until the American Revolution, when a new prison was erected outside the District at the southeast corner of S. 6th and Walnut Streets. Street lighting and paid night watchmen, authorized by the Assembly in 1751 and funded with a tax, helped reduce nighttime crime.⁶¹ The City assumed responsibility of paving and cleaning streets with tax funds and lotteries in 1762.⁶² At the very end of the century, the City of Philadelphia began constructing a municipal water system, which would pump clean water from the Schuylkill to a pumping station and water tower at Centre Square and then on to homes and businesses in the Old City neighborhood.⁶³ "Already in the 1770s," Sam Bass Warner explains, "the crowding of the land exceeded the sanitary capabilities of the town. The streets and alleys reeked of garbage, manure, and night soil, and some private and public wells must have been dangerously polluted. Every few years an epidemic swept through the town."⁶⁴

Like other major cities, Philadelphia supported several newspapers and magazines. The printing district was centered on Front and 2nd Streets near Market Street. Samuel Keimer's printing shop, where Benjamin Franklin first worked when arrived in Philadelphia from Boston in 1723, was located on N. 2nd Street near Christ Church. In 1741, Franklin opened his first printing shop with a fellow printer on Market Street near 2nd Street. By the start of the American Revolution, Philadelphia supported two newspapers, *The Pennsylvania Ledger*, whose offices were located on S. Front Street at the corner of Black Horse Alley, and *The Pennsylvania Evening Post*, whose offices were located near the London Coffee House on Front Street.⁶⁵ The *Evening Post* is remembered as the first to publish the Declaration of Independence. The offices of the *Pennsylvania Packet or General Advertiser*, a weekly that began publication in 1771, were located at 134-136 Market Street.

For much of the eighteenth century, Philadelphia was the commercial, political, and cultural capitol of the colonies and then the new nation. Old City, the center of Philadelphia during the period, was, not surprisingly, home to many prominent individuals. Author, diplomat, inventor, philosopher, politician, publisher, and scientist Benjamin Franklin (1705-1790) remains one of Philadelphia's most recognized figures. Franklin, who has already been mentioned several times in this essay, arrived in Philadelphia in 1723 and quickly began to assert his influence. He built his residence, now known as Franklin Court, to the south of his properties at 314-322 Market Street. The noteworthy buildings at 314-322 Market Street (1786-1805) along with the ghost of Franklin's house now form part of Independence National Historical Park. Franklin played numerous important roles in the development of the colonies and, later, the United States. In addition to those institutions already mentioned, he founded or helped found the Library Company in 1731, the American Philosophical Society in 1743, and Pennsylvania Hospital, the first in the state, in 1755. He was a signer of the Declaration

⁶⁰ Bronner, "Village into Town, 1701-1746" in *Philadelphia, A 300-Year History*, 60.

⁶¹ Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 78.

⁶² Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 69.

⁶³ Jane Mork Gibson, "The Fairmount Waterworks," *Philadelphia Museum of Art Bulletin* 84, nos. 360-61 (Summer 1988).

⁶⁴ Warner, *The Private City*, 16.

⁶⁵ Jackson, 12-14.

of Independence and minister to France. In 1752, Franklin conducted his famous demonstration of lightening and electricity, although not in the Old City Historic District.

William Allen, a merchant and chief justice of the Supreme Court from 1750 to 1774, resided in an opulent house on Water Street in Old City. Allen is perhaps best known as the financier of the famous Northwest Passage, an Arctic expedition of the 1750s. In 1796, Richard Wistar (1756-1821), an iron and hardware dealer who assembled a real estate empire, erected a grand building for his business and residence at 301 Market Street. His residence, which still stands, reminds of Wistar's wealth and influence despite its dilapidated state. Brothers Michael and Barnard Gratz, who resided in a dwelling at the northwest corner of 4th and Market Streets in the late eighteenth century, were leaders of the Jewish community. Immigrants from Germany, they rose to intellectual and financial prominence in Philadelphia.⁶⁶ Michael's daughter Rebecca (1781-1869), a renowned beauty and supporter of the Mikveh Israel Synagogue at 303 Cherry Street, is reputed to have been the inspiration for the character of Rebecca in Washington Irving's *Ivanhoe* (1817). She was also known as a philanthropist and the founder of the Hebrew Sunday School and the Female Hebrew Benevolent Society.⁶⁷ Other esteemed citizens of eighteenth-century Old City included John Bartram, botanist, and David Rittenhouse, inventor, industrialist, and director of the first astronomical observatory.

Several eighteenth-century buildings still stand in Old City. Among the most important are Christ Church on the unit block of N. 2nd Street (1727-1744); the First School of St. Michael and Zion Lithuanian Church at 325-327 Cherry Street (1761); and St. George's Church at 235 N. 4th Street (1769). The District's many eighteenth-century residences include the house now occupied by the Betsy Ross House Museum at 239 Arch Street (c. 1740); the Henry Harrison Houses at 112-124 Cuthbert Street (1750-1760); an assemblage of houses on Loxley Court, a small pedestrian alley (c. 1760-1820); and a row of houses on the west side of the 300-block of N. Lawrence Street (c. 1785). Perhaps the most remarkable residential settlement in Old City is the collection of eighteenth and early nineteenth-century brick houses on Elfreth's Alley, where many noteworthy Philadelphians dwelled. The oldest continuously inhabited street in the United States, the alley was opened in 1703 as a cartway between two Front Street properties. By 1750, the street had been named Elfreth's Alley for Jeremiah Elfreth, a blacksmith who lived on N. 2nd Street north of the Alley.⁶⁸ Cabinetmaker and silversmith Daniel Trotter, pewterer William Will, and silversmith Philip Syng all resided on the six-foot wide street. Syng was one of the most accomplished smiths in the colonies. In 1752, he fabricated the silver inkstand for the Assembly that was later used during the signing of the Declaration of Independence.⁶⁹ Also, in 1770, Hannah Meyer married Reverend John Peter Gabriel Muhlenberg, the "fighting parson" of Revolutionary War fame, at 119 Elfreth's Alley.⁷⁰

During the Revolutionary period of 1774 to 1783, war and occupation thrust great demands on the city and its citizens. The militia overflowed its barracks and commandeered many Old City residences, Quaker meeting houses, churches, and the

⁶⁶ Jackson, 9, 44, 77.

⁶⁷ Evelyn Bodek, "Making Do": Jewish Women and Philanthropy, " in Murray Friedman, ed., *Jewish Life in Philadelphia* (Philadelphia: ISHI Publications, 1983), 145.

⁶⁸ Informational brochure by the Elfreth's Alley Association, Philadelphia Historical Commission files.

⁶⁹ Thayer, "Town into City, 1746-1765," in *Philadelphia, A 300-Year History*, 97-98.

⁷⁰ Informational brochure by the Elfreth's Alley Association, Philadelphia Historical Commission files.

Philadelphia College to shelter those gathered for the war effort.⁷¹ Although some Philadelphians prospered during the American Revolution as suppliers of arms, blankets, uniforms, and other military equipment, the war took its toll and by 1783 the city had sunk to a poor state.⁷² However, Philadelphia quickly rebounded; the city grew to a regional population of 53,000 by 1790, the date of the first national census. By the close of the eighteenth century, Philadelphia's economy was strong. It was the home to large shipbuilding and port industries as well as nationally-significant financial institutions.

Early Nineteenth-Century Development, 1801-1853

After the Revolution, Philadelphia continued to prosper as a seaport and center for the mercantile and artisan trades. At the end of the eighteenth and beginning of the nineteenth centuries, it was the largest city in the United States, with 67,787 people within the city limits in 1800.⁷³ In 1830, the census revealed that the population in the Philadelphia area had grown to 188,000. It also revealed that the main business core had moved west from the immediate shore of the Delaware. In 1830, 6th Street marked the center of the City's population. Half of all Philadelphians resided to the east of 6th Street in Old City; the other half resided to the west.⁷⁴ During the ensuing decades, this dividing line would move further west as more and more Philadelphians left Old City. With this migration, residential buildings were converted to new uses or demolished to make way for new commercial and industrial buildings. By 1853, the year before the Consolidation of the City and the County, Old City was well on its way down the path from a heterogeneous area that included significant residential zones to a more homogeneous commercial and industrial area with small pockets of substandard housing.

As they had in the eighteenth century, during the first decades of the nineteenth century, before the beginning of the dramatic transformation of the neighborhood, religious groups settled and thrived in Old City. Old City Catholics founded St. Augustine's Church in 1796. In 1801, the parish erected a church building on N. 4th Street, near Vine, the first permanent establishment of the Augustinian Order in the United States. From the early 1840s, the church began to serve the waves of working-class Irish immigrants fleeing the Potato Famine. Anti-Catholic, anti-Irish forces led by the Know Nothing Party burned the original church building along with other Catholic churches and buildings in Kensington and Philadelphia during the nativist riots of 1844, the city's worst mob violence.⁷⁵ Within four years, parishioners had replaced the destroyed church with a restrained, formal, Palladian-inspired building designed by noted architect Napoleon LeBrun, who collaborated on the designs for Philadelphia's Cathedral Basilica of S. S. Peter & Paul and the Academy of Music. Renowned church architect Edwin Durang added the brick and wood steeple in 1867. It toppled during a storm in 1992 and was reconstructed a few years later.

⁷¹ Harry M. Tinkcom, "The Revolutionary City, 1765-1783," in *Philadelphia, A 300-Year History*, 127.

⁷² John Gallery, *Philadelphia Architecture*, 15.

⁷³ Richardson, "The Athens of America, 1800-1825," in *Philadelphia, A 300-Year History*, 218; Scharf and Wescott, *History of Philadelphia*, 2:901. New York City, however, soon eclipsed Philadelphia.

⁷⁴ Nicholas B. Wainwright, "The Age of Nicholas Biddle, 1825-1841," in *Philadelphia, A 300-Year History*, 281.

⁷⁵ See Michael Feldberg, *The Philadelphia Riots of 1844: A Study of Ethnic Conflict* (Westport, Conn.: Greenwood Press, 1975).

The University of Pennsylvania is not the only major university that traces its roots to Old City. Founded in 1811, St. Augustine's Academy, affiliated with St. Augustine's Church, provided a parochial education in Old City. The building at 427 Vine Street still bears the name of the academy above its door. Clergy affiliated with the Academy founded the Augustinian College of Villanova, now Villanova University, the oldest Catholic college in Pennsylvania, in Radnor, Pennsylvania in 1842. The academy, renamed St. Augustine's School, was burned along with the church in the nativist riots of 1844. In 1870, a new school building was erected at 251-257 N. Lawrence Street, at the rear of the church. Designed by Edwin Durang, the architect of St. Augustine's steeple, the school building is an important example of the Italianate style of architecture.

Old City's Quaker meeting moved from the Greater Meeting House at 2nd and Market Streets to a plot at 330 Arch Street that William Penn had set aside in 1693 as a burial ground. There, the Quakers erected the Arch Street Meeting House in two phases, from 1803 to 1805 and from 1810 to 1811. The largest Quaker meeting house in the world and the headquarters of the Philadelphia Yearly Meeting of the Society of Friends, the building originally housed separate meeting rooms for men and women. Many notable figures worshipped at the Arch Street Meeting House, for example Lucretia Mott, the important nineteenth-century social reformer and abolitionist.

In 1808, Old City's English-speaking Lutherans built St. John's Lutheran Church on Race Street between N. 5th and N. 6th Streets, one block west of the District. The church was demolished in 1924 for the construction of the Benjamin Franklin Bridge.

Dr. John Kearsley, the designer of Christ Church, bequeathed a large sum of money for the creation of a hospital to be operated by the church and dedicated to the care of impoverished women. In 1819, the hospital erected a large building designed by prominent architect William Strickland at 306-308 Cherry Street. The building still stands, but the institution moved to West Philadelphia in 1861.⁷⁶

As the Jewish community grew in Philadelphia, Rodeph Shalom, an Ashkenazic congregation, was formed in 1795. The Rodeph Shalom congregation was itinerant, renting space in the Old City neighborhood during the first thirty years of the nineteenth century.⁷⁷ The congregation received a boost in members with a wave of German immigrants to the United States in the 1830s and 1840s and eventually settled on a permanent location on Julianna Street, north of Wood Street outside the Old City neighborhood. In 1824, the Mikveh Israel congregation at N. 3rd and Cherry Streets replaced its first synagogue, built in 1782, with an Egyptian Revival-style building designed by architect William Strickland. This building was demolished in 1856.

The founding and growth of churches in Old City testifies to continuing residential character of the neighborhood in the first decades of the nineteenth century. Prominent Philadelphians continued to live in Old City as well, at least until the 1820s and 1830s. For example, John Speakman Jr., a merchant and drug store owner as well as one of the founders of the Academy of Natural Sciences, lived at the northwest corner of 2nd and Market Streets. Speakman met with other enthusiasts of science in his home on 25 January 1812 to establish the Academy.⁷⁸

⁷⁶ Historical Society of Pennsylvania, Perkins Collection, 1A: 47.

⁷⁷ See Hochman, *Rodeph Shalom* 5.

⁷⁸ Jackson, *Market Street Philadelphia*, 23.

As Old City's waterfront developed during the nineteenth century, the area became more and more congested. After 1800, new wharf construction prompted the filling of the Delaware, creating more land for warehouses and storage yards. In 1810, the first steam-powered ferry, the *Camden* piloted by Ziba Kellum, began its runs between Market Street and Camden's Cooper Street. In 1820, Paul Beck, a local landowner, merchant, and philanthropist, published a plan for the improvement of the waterfront area.⁷⁹ He suggested that the City purchase all of the property along the Delaware River corridor between South Street and Vine Street to create a new large avenue alongside the Delaware River.⁸⁰ Beck hired William Strickland, who was not only an architect but also an engineer, to develop the plan for the area between Front Street and the waterfront.⁸¹ At the time, entrepreneur and financier Stephen Girard (1750-1831) opposed Beck's vision. However, at his death a dozen years later, Girard bequeathed \$500,000 dollars to create a new wide street parallel to the Delaware River along the wharves and warehouses in Old City to alleviate congestion.⁸² Girard, a successful financier and merchant as well as the wealthiest man in the United States at the time of his death, was arguably the most important Old City resident of the first half of the nineteenth century. Early in his life, Girard rented a house at 109 Elfreth's Alley. In 1795, he erected a grand house with counting house at 41-43 N. Water Street, where he entertained Talleyrand, the Duke of Orleans, and other famous French émigrés.⁸³ The construction of Girard's commercial boulevard, Delaware Avenue (now known as Christopher Columbus Boulevard), was begun in 1850.

A painting by artist William Russell Birch of the Market Street wharf in 1830 shows the congestion and complex layering of waterfront activities: a profusion of boats including the steamship *William Wray* ply the Delaware; the fish market sits on the bank with wharfs and landings to the north and south; behind the fish market stands the Jersey Market; at the northwest corner of Market and Front Streets is Isaac Reeves' four-story ferry house; in the background are the old Court House at the corner of 2nd and Market Streets and the Christ Church steeple. Seen in the painting, the market that ran along the street that bears its name continued to expand and prosper in the nineteenth century as the city's primary emporium. The Assembly had approved the expansion of the markets from 3rd to 4th Street in 1786 and from 4th to 6th Street in 1801.⁸⁴ A fish market occupied in the middle of the Market Street east of Water Street near the wharfs from the eighteenth to the middle of the nineteenth century. A new fish market shed was built in 1816, where it remained until about 1840.⁸⁵ A magnificent, domed market terminus with a clock, bell for openings and closings, and an office for the market clerk was erected at Front and Market Streets in 1822.⁸⁶ The market stalls, some of which are well

⁷⁹ Jackson, *Market Street Philadelphia*, 5.

⁸⁰ Richardson, "The Athens of America, 1800-1825," in *Philadelphia, A 300-Year History*, 254.

⁸¹ Nomination to the National Register of Historic Places, Jayne Estate Building, 2-16 Vine Street, 1984. See also Jackson, *Market Street Philadelphia*, 5.

⁸² Warner, *The Private City*, 54.

⁸³ Paula Sagerman, "Stephen Girard Residence & Counting-House," *Athenaeum of Philadelphia*, 90.27, 1990.

⁸⁴ Jackson, *Market Street Philadelphia*, 68.

⁸⁵ Philip Chadwick Foster Smith, *Philadelphia on the River* (Philadelphia: Philadelphia Maritime Museum, 1986), 63-64.

⁸⁶ See Robert F. Looney, *Old Philadelphia in Early Photographs, 1839-1914* (New York: Dover Publications, Inc., 1976), fig. 67.

represented in Birch's engraving titled *High Street Market, Philadelphia of 1799*, extended as far west as 18th Street by the 1850s.⁸⁷

New technologies prompted an industrial boom by the early and mid nineteenth century, transforming Philadelphia from a mercantile to manufacturing city. Although Philadelphia had always been an American manufacturing center, it was established as the leading industrial city in the country by the 1820s. The discovery of coal, a cheap source of power for steam engines and furnaces, in central Pennsylvania during the 1820s hastened industrial development. Philadelphia quickly became a hub for the manufacture of steam engines.⁸⁸ Soon steam engines were employed in numerous industries including carpet weaving, brewing, milling, and iron smelting.⁸⁹ During the 1830s, the first railroad lines were introduced into Philadelphia. Older industrial areas such as Manayunk, which had relied on waterpower, expanded with the introduction of steam engines. Other areas, especially those along the new rail lines, developed into burgeoning industrial zones. North of Market Street in Old City, manufacturing likewise expanded, but remained rather small in scale. One exception was the sugar refinery on Church Street between N. 2nd and N. 3rd Streets. Established in 1792, the Steam Sugar Refinery operated by Joseph S. Lovering & Company at 225 Church Street grew into an enormous industrial complex. A section of the original 1792 building as well as several large mid nineteenth-century additions still stand along Church Street. In 1845, sugar baron Joseph Lovering was one of Old City's two millionaires.⁹⁰ The other, Francis M. Drexel, operated a financial house at 34 S. 3rd Street.

Like the introductions of the steam engines and railroads, the establishment of regularly-scheduled omnibus lines in the late 1820s or early 1830s greatly altered Philadelphia. Prior to the advent of the omnibus, a horse-drawn car carrying many passengers, Philadelphians traveled by foot or by private or hired carriage. Following the introduction of the omnibus, entrepreneurs quickly established several competing lines along the major thoroughfares of Philadelphia. By the mid-1830s, numerous omnibuses, like the *William Penn*, which offered service hourly between the Merchants' Coffee House on S. 2nd Street and the Schuylkill River, plied the city's streets.⁹¹ In 1840, a visiting British military officer remarked that "hundreds of omnibuses are constantly in motion in every direction" in downtown Philadelphia.⁹² Although most Philadelphians continued to travel by foot, the omnibus marked the beginning of a transportation revolution that would include the streetcar, commuter railroad, trolley, and automobile and would, over several decades, lead to the concomitant demise of the walking city and creation of the suburbs. This transportation revolution also led to the homogenization of Old City. What had once been a diverse agglomeration of residential, commercial, industrial, and institutional sites developed into a more homogeneous neighborhood with a wholesale and industrial district centered on Front Street north of Market Street and a financial district along Chestnut Street. Despite this trend, Old City continued and continues even to this day to be more diverse than most neighborhoods.

⁸⁷ See *Birch's Views of Philadelphia*, plate 10.

⁸⁸ Wainwright, "The Age of Nicholas Biddle, 1825-1841," in *Philadelphia, A 300-Year History*, 269.

⁸⁹ Wainwright, "The Age of Nicholas Biddle, 1825-1841," in *Philadelphia, A 300-Year History*, 269.

⁹⁰ Geffen, "Industrial Development and Social Crisis, 1841-1854," in *Philadelphia, A 300-Year History*, 329.

⁹¹ Nicholas B. Wainwright, "The Age of Nicholas Biddle, 1825-1841," in *Philadelphia, A 300-Year History*, 285.

⁹² A.M. Maxwell quoted in John R. Stilgoe, *Borderland: Origins of the American Suburb, 1820-1939* (New Haven and London: Yale University Press, 1988), 129.

As the nineteenth century progressed, the industries and businesses in the Old City Historic District became specialized and localized, with concentrations of particular businesses dominating one and two-block zones throughout neighborhood. For example, in the 1830s the area along Front Street north of Market Street developed into a wholesale warehouse district.⁹³ Druggists settled along Race Street from N. 2nd to N. 4th Streets. T.W. Dyott located his retail and wholesale drug manufacturing plant at the northeast corner of N. 2nd and Race Streets in 1820.⁹⁴ The Shoemaker family, which owned a drug and paint manufacturing business, moved to 335-337 Race Street in the mid-1850s and remained there for 80 years.⁹⁵ In the mid-nineteenth century, Chestnut and Market Streets between 2nd and 3rd Streets evolved into a center for the dry goods merchants. The area around N. 3rd Street developed a hub for clothing and shoe jobbers.⁹⁶ Other jobbers on N. 3rd Street included those specializing in notions, grocery, hardware, tobacco, and drugs.⁹⁷

During the mid-nineteenth century, Market and Chestnut Streets, the city's primary business corridors, were transformed with the construction of many buildings designed specifically for commercial purposes. These new mercantile buildings replaced a disparate collection of older buildings that had been adapted to commercial uses. Typically four and five stories in height with one large room per floor, these new buildings were constructed of brick or stone. They were modestly finished with wood floors, skylights, exterior hoists, and counting rooms with fireproof closets for the storage of company records.⁹⁸ Most importantly, these buildings further evidenced the continued transformation of Old City into an organized ensemble of zones dedicated to specific businesses.

As Old City's maritime industry, light manufacturing, wholesale houses, and retail trades flourished, bankers and financiers moved their increasingly complex financial activities from the neighborhood's taverns and coffee houses to new quarters near the corner of S. 3rd and Chestnut Streets. Chartered in 1781, the Bank of North America, the nation's first commercial bank, was headquartered at 305-307 Chestnut Street. The first Bank of North America building was demolished in 1847 to make way for a new building designed by prominent architect John Notman.⁹⁹ Following the establishment of the nation's first commercial bank on Chestnut Street in 1781, the area developed into an important financial district eventually known as Bank Row. In 1795 Samuel Blodgett Jr. designed a building for the First Bank of the United States, the second significant institution to settle in the banking district. The bank's grand Palladian building still stands adjacent to the District on S. 3rd Street. Between 1818 and 1824, the federal government constructed a building for the Second Bank of the United States, the most important institution on Bank Row. Designed by noted architect William Strickland, the Second

⁹³ Richard Webster, *Philadelphia Preserved* (Philadelphia: Temple University Press, 1976), 43.

⁹⁴ Nicholas B. Wainwright, "The Age of Nicholas Biddle, 1825-1841," in *Philadelphia 300 Year History*, 278.

⁹⁵ Memo from Philadelphia Historic Commission files for 335-337 Race Street.

⁹⁶ See the 1860 Cohen City Directory. On clothing and shoe jobbers, see also Webster, *Philadelphia Preserved*, 50.

⁹⁷ William H. Jordan, "North Third Street Philadelphia, Forty-Five Years Ago" (Philadelphia: 1905), 3; copy in the Philadelphia Historic Commission files.

⁹⁸ Sharon Ann Holt, "Occupation and Use of the 500 Block of Market Street, Philadelphia, Pennsylvania, 1680-1850," a Historic Resource Study Conducted for Independence National Historical Park, Part IV, Reconstruction of and Commentary on the History of the Block, 2.

⁹⁹ Notman's building for the Bank of North America was, in turn, demolished in 1895 to make way for a third Bank of North America building. Designed by noted architects James H. and John T. Windrim, a father and son team, the third building was demolished in 1972.

Bank of the United States building, which faces the District, popularized the Greek Revival style. In the early 1830s, Strickland designed the Greek Revival Merchants' Exchange at S. 3rd and Walnut Streets, one block outside the District. A center for the neighborhood's commercial activity, the Exchange served as a stock exchange, site for auctions as well as real estate and business dealings, meeting place, and outlet for business and shipping news. In 1837, Strickland designed a building for the Mechanics' Bank, which, like the Second Bank and Merchants' Exchange, was Greek Revival in style. Still standing at 22 S. 3rd Street, the much abused and little appreciated Mechanic's Bank building is one of the most significant examples of the style in the District. The next year, artist-financier Francis M. Drexel, father of Anthony J. Drexel, the founder of Drexel University, established the Drexel & Co. investment banking house, one of the nineteenth-century's most powerful financial institutions, at 34 S. 3rd Street. In 1854, architect Gustav Runge, who designed the Academy of Music building with Napoleon LeBrun, erected a new building on the same site for Drexel. This building was demolished in 1976 despite protests by preservationists.¹⁰⁰ During the middle and late nineteenth century, numerous other bankers, financiers, and stockbrokers established offices on Bank Row along Chestnut Street, making it one of the most important financial districts in the world.

As Bank Row continued to develop as a financial center during the middle of the nineteenth century, the surrounding area along and south of Market Street was transformed into a modern commercial zone. Designed by architects William L. Johnston and Thomas Ustick Walter and erected at 242-244 Chestnut Street in 1849 and 1850, the 133-foot tall Jayne Building, one of the country's first "skyscrapers," signaled the changes taking place in the District. A few years later, in 1853, the City sanctioned the demolition of the market houses at the eastern end of Market Street, indicating a remarkable change in retailing.¹⁰¹ Interestingly, that same year the City officially changed the name of High Street to Market Street.¹⁰² During this period, numerous quality stores opened in Old City, drawing women from throughout the region to shop.¹⁰³ This qualitative change in shopping, which was transformed from a necessity to a pastime, coincided with the births of the fashion industry and mass merchandising and heralded the advent of department stores.

In addition to retail establishments, hotels flourished in the Old City area during the antebellum period. Regularly scheduled steamships brought travelers to the city from the north and south. The Merchants' Hotel, also known as the Washington Hotel, was built in 1837 at 40-50 N. 4th Street. Designed by prominent architect William Strickland and known for its luxurious furnishings, the hotel was destroyed by fire in 1966.¹⁰⁴ In 1844, the 105-room American House hotel opened on Chestnut Street across from the State House, to the west of the District. Not long afterward, the United States Hotel, facing the Bank of the United States on Chestnut Street, opened.¹⁰⁵ The St. Charles Hotel, which still stands at 60-66 N. 3rd Street, was built in 1851. This Italianate hotel with an early important cast iron facade boasted an innovative plan with a bar and reading room on

¹⁰⁰ The Wilson Brothers erected a new building for Drexel & Co. at the southeast corner of S. 5th and Chestnut Streets in 1885. It was demolished in 1955. In 1927, Day & Klauder erected a new building for Drexel & Co. It still stands at the northeast corner of 15th and Walnut Streets.

¹⁰¹ Geffen, "Industrial Development and Social Crisis, 1841-1854," in *Philadelphia, A 300-Year History*, 312.

¹⁰² The City also changed Mulberry to Arch Street and Sassafras to Race Street in 1853.

¹⁰³ Geffen, "Industrial Development and Social Crisis, 1841-1854," in *Philadelphia, A 300-Year History*, 312.

¹⁰⁴ Philadelphia Historical Commission files.

¹⁰⁵ Wainwright, "The Age of Nicholas Biddle, 1825-1841," in *Philadelphia, A 300-Year History*, 263.

the first floor, a parlor for women on the second floor, and more than 50 guest rooms on the top three floors.¹⁰⁶

Philadelphians continued to develop the city's infrastructure, which was distinguished as the nation's most modern, during the early nineteenth century. Fresh water first flowed through the pipes of the municipal water system in 1801. Between 1812 and 1815, engineer Frederick Graff greatly enhanced the system with the establishment of the Fairmount Water Works. During the first decades of the century, indoor plumbing was first installed in better housing. In addition, water was readily available in the built-up sections of the city from public hydrant pumps. With only five public baths within the city limits, bathing, however, was not widely practiced.¹⁰⁷ In 1830, a bathhouse, perhaps the first in Old City, was established at the intersection of Little Boy's Court and Arch Street, between N. 2nd and N. 3rd Streets.

In 1841, the City purchased the rights of the Philadelphia Gas Company, which had never exercised its license, and began to deliver gas throughout the developed sections of the city including the District. By 1853, 113 miles of gas pipe supplied Philadelphia and the surrounding townships.¹⁰⁸ Most Philadelphians embraced the new technology. Edgar Allan Poe, who lived near Old City at N. 7th and Spring Garden Streets, did not. In 1840, he wrote of gas that "[i]ts harsh and unsteady light offends. No one having both brains and eyes will use it."¹⁰⁹ The introduction of street and interior gas lamps revolutionized life in the city. For example, the powerful new lighting, which replaced oil lamps and candles, shifted many activities from day to night and even created the possibility for what we now call nightlife.¹¹⁰ One of the District's few original nineteenth-century gas street lights, albeit from the later part of the century, stands on Bladen's Court. It no longer burns gas, but has been electrified.

A system of public schools was established for the poor in Philadelphia in 1818. The passage of the Free School Law in 1834 (amended in 1836) established a state-funded, tax-based school system for all children in Pennsylvania.¹¹¹ The Northeastern School, one of the first notable public schools in the Old City neighborhood, was located at 120 New Street, on the south side between Front and N. 2nd Streets. The school, renamed the New Street Primary School in 1868, was erected in 1851. The building replaced an earlier school building that had been destroyed in the great fire of 9 July 1850, which decimated the entire block. The fire precipitated a drive by Philadelphians to reform the design of school buildings. The Board of Controllers for Public Schools commissioned noted architect Samuel Sloan to design this and several other school buildings throughout the city. Setting the standard for public school buildings nationwide, Sloan developed the "Philadelphia Plan" with his design for the Northeastern School.¹¹²

¹⁰⁶ John Gallery, *Philadelphia Architecture*, 53.

¹⁰⁷ Richardson, *The Athens of America, 1800-1825*, in *Philadelphia, A 300-Year History*, 218.

¹⁰⁸ Geffen, "Industrial Development and Social Crisis, 1841-1854," in *Philadelphia, A 300-Year History*, 316.

¹⁰⁹ Edgar Allan Poe, "The Philosophy of Furniture," in *The Works of Edgar Allan Poe* (New York: Funk & Wagnalls Company, 1904), 9:190.

¹¹⁰ See Brian Bowers, *Lengthening The Day: A History Of Lighting Technology* (New York: Oxford University Press, 1998); and Wolfgang Schivelbusch, *Disenchanted Night: The Industrialization Of Light In The Nineteenth Century* (Berkeley: University of California Press, 1988).

¹¹¹ See John Trevor Custis, *The Public Schools of Philadelphia* (Philadelphia: Burk & McFetridge Co., 1897).

¹¹² See Franklin Davenport Edmunds, *The Public School Buildings of the City of Philadelphia from 1845 to 1852* (Philadelphia, 1915), 161-163; Harold N. Cooledge Jr., *Samuel Sloan: Architect of Philadelphia, 1815-1884* (Philadelphia: University of Pennsylvania Press, 1986), 30-31, 158.

Old City continued to serve as the political, economic, and cultural center of the Philadelphia and region until the second half of the nineteenth century, when the transfer of the municipal government to Centre Square shifted the balance of power to the west. As the century progressed, many of Old City inhabitants migrated to newer, more fashionable residential neighborhoods to the north and west. In their wake, financial and commercial establishments settled in the southern half of the District while wholesale and light industrial firms colonized the northern half. Little new housing stock was erected in Old City after the start of this shift in the 1830s and 1840s. One exception is the house at 136 Race Street, a grand Italianate structure erected by box manufacturer Matthew Fife about 1853. New immigrants took over the neighborhood's older houses, especially those on the narrow alleys subdividing the main blocks. Large-scale Irish immigration to Philadelphia, for example, began in the 1840s. In 1845, 5000 Irish landed in Philadelphia; in 1850, over 10,000. By 1860, 95,000 Irish-born immigrants lived in the city.¹¹³ By the 1850s, much of the housing stock in Old City had become substandard and was occupied by new immigrants.

Despite this demographic shift, some prominent Philadelphians continued to inhabit residential enclaves, especially at the western edges of the District. For example, famous portrait painter Thomas Sully (1783-1872) moved to an impressive row house at 11 S. 5th Street, now the site of the Bourse, in 1830 and lived there until his death in 1872. Sully, a member of the Pennsylvania Academy of Fine Arts, painted numerous portraits of prominent Americans.

Mid to Late Nineteenth-Century Development, 1854-1900

With the passage of the Act of Consolidation in 1854, the entirety of Philadelphia County was consolidated into the City of Philadelphia.¹¹⁴ During the decades surrounding the consolidation, Old City changed dramatically. The once-diverse neighborhood became more and more uniform as industrial and wholesale establishments settled in eastern and northern sections and financial, service, and retail establishments in the southern section. As businesses moved in and Old City became dirtier and noisier, wealthier residents, who could afford not only to relocate but also to commute to the Old City business district on the city's omnibuses and new horse-drawn streetcars, moved westward to Rittenhouse Square and West Philadelphia. Evidencing this shift from a mixed to a commercial and industrial area, the U.S. Census of 1860 revealed that one fourth of the city's manufacturing workers, some 30,000 men, women and children, were employed in Ward 6, which corresponds roughly to the present Old City Historic District. Further confirming Old City's changing complexion including the displacement of residences by industry, the census also revealed that approximately 75% of those 30,000 workers commuted every day into the ward to work from elsewhere in the growing city. A multitude of industries flourished in the area: garment producers, boot and shoe makers, bookbinders, printers, paper box fabricators, glass manufacturers, machinists, coopers, sugar refiners, brewers, and cigar manufacturers.¹¹⁵ The commencement of construction of the new City Hall in 1871 and the erection of three major railroad stations in the 1880s and 1890s, the Broad Street Station at 15th and

¹¹³ Allen F. Davis, *The Peoples of Philadelphia* (Philadelphia: Philadelphia '76, 1976), 11-12. See also Dennis Clark, *The Irish in Philadelphia* (Philadelphia: Temple University Press, 1973).

¹¹⁴ Following the Consolidation the names of several of the streets in Old City were changed by an ordinance of 16 September 1856, which went into effect on 16 March 1857. In 1858, the City renumbered all streets, creating the system in place today.

¹¹⁵ Warner, *The Private City*, 58-60.

Market Streets, the Baltimore & Ohio Station at 24th and Chestnut, and the Reading Terminal at 12th and Market, all to the west of the District, further encouraged the significant changes already underway in Old City.

The transformation is evident in the exodus of churches and other institutions that had catered to local residents. Like so many other congregations, the United Brethren, who had erected their First Moravian Church of Philadelphia at the southwest corner of Bread and Race Streets in 1742 and then reconstructed it in 1819, moved out of the District as the neighborhood changed, first to Franklin Square in 1856 and then to Fairmount Avenue in 1892.¹¹⁶ Christ Church ran a large hospital at 306-308 Cherry Street from 1819 to 1861, when the institution moved to West Philadelphia.¹¹⁷ In 1865, the hospital building was converted into a factory. Old City's two German Lutheran churches merged to become the St. Michael-Zion German Lutheran Church after the Civil War. In 1869, the congregation demolished its building at N. 4th and Cherry Streets, which had been erected in the late 1760s and then rebuilt in 1794. The next year, it erected a new church building on Franklin Street north of Race, to the west of the District.¹¹⁸ The congregation of the First German Reformed Church, which had rebuilt their church on the south side of Race Street between 3rd and 4th Streets in the Greek Revival style in 1837, worshipped there until 1882, when, following its migrating parishioners, it relocated to N. 10th and Wallace Streets. After the congregation departed, the church building was converted into a paint factory, evidencing the transformation of the neighborhood from a mixed-use area to a wholesale, warehouse, and light industrial zone. The congregation returned to the original building in 1967, at the start of the late twentieth-century redevelopment of the neighborhood.

As the City successively widened Delaware Avenue in the later nineteenth century, the waterfront, particularly toward the south, was further infilled, pushing the shoreline eastward. By the 1860s, the busy wharves provided service to private shipping lines, steamboats, and ferries that transported passengers and goods to and from Philadelphia and connected with the many rail lines now infiltrating the city.¹¹⁹ Warehouses, stores, and small hotels surrounded the docks.

During the last quarter of the nineteenth century, factories and warehouses for food stuffs, cotton and wool, and paints and drugs proliferated on the waterfront between Market and Vine Streets. In 1875, the Central Delaware Market at Pier 11 functioned as a food and produce distribution center. Other industries nearby included a salt warehouse, a canning works, a hay and feed warehouse, and the Jayne Estate Building (1870) at the corner of Vine Street and Delaware Avenue, a venture of the estate of successful drug manufacturer Dr. David Jayne. This area continued to prosper through the end of the nineteenth century despite the shift away from maritime trades to the distribution of foodstuffs and domestic items.¹²⁰

¹¹⁶ Faris, *Old Churches and Meeting Houses*, 112-118.

¹¹⁷ Historical Society of Pennsylvania, Perkins Collection, 1A:47.

¹¹⁸ Faris, *Old Churches and Meeting Houses*, 137-144. See also Tatum, *Penn's Great Town*, 157.

¹¹⁹ National Register Nomination for the Jayne Estate Building, 2-16 Vine Street.

¹²⁰ The Hexamer Insurance Map of Philadelphia dated 1897 shows the following businesses between Market and Vine Streets: sail making, groceries, cordage, flour, oils, haw and straw, rags, cotton and wool, ship supplies, canned goods, dye, desiccated coconut factory, meat, salt, hotels, produce, buckwheat, fruits, glassware, missing and putting up baking powder, mixing syrups, and brooms.

In the late nineteenth century, the banking industry continued to dominate Chestnut Street and the surrounding blocks in Old City. The rapid development of Bank Row is best documented by the commercial panoramas of the second half of the nineteenth century. For example, a comparison of the Rae panoramas of the 300 and 400-blocks of Chestnut Street of 1851 with the Baxter panoramas of the same blocks of 1879 reveals that a large number of banks settled on the blocks during the three intervening decades. Only three bank buildings resided on the two blocks in 1851, Notman's Bank of North America (1847-1848) and Strickland's Second Bank of the United States (1818-1824) and Bank of Philadelphia (1836). By 1879, when the Baxter panorama was published, most of the modest three and four-story buildings on the two blocks had been replaced. Adding to the three bank buildings on the blocks in 1851, ten new bank buildings had been erected by 1879. These included the Farmers' and Mechanics' Bank (1854-1855) and Bank of Pennsylvania (1857-1859), both by architect John M. Gries; the First National Bank by architect John McArthur Jr. (1865-1867); the Pennsylvania Company for Insurance of Lives and Granting Annuities by architect Addison Hutton (1871-1873); the Philadelphia Trust, Safe Deposit, and Insurance Company by architect James H. Windrim (1873-1974); and the National Bank of the Republic (1883-1884) and Provident Life and Trust Company (1876-1879), both by architect Frank Furness.

Numerous buildings housing financial institutions were also erected on the streets surrounding Bank Row during this period. For example, in 1857, as the area surrounding Dock Street to the south of the Old City neighborhood developed into a center for wholesale food markets and related businesses, a group of grain merchants established the Corn Exchange, a financial institution for the food merchants. The Corn Exchange National Bank, which occupied an impressive building at 125-135 Chestnut Street by 1879, was one of the leading commercial banks and depository for port related companies during the second half of the nineteenth century. Between 1900 and 1903, the architectural firm of Newman, Woodman & Harris erected a new building for the Corn Exchange on the same site. A decade later, architect Horace Trumbauer added an enormous addition onto the ornate revival building.¹²¹

As the section of Old City south of Market Street grew in regional and national importance as a financial center, Philadelphians erected the Commercial Exchange Building, which housed the Chamber of Commerce, in 1867 and 1868. Designed by architect John Crump, the Commercial Exchange Building occupied the site of the Slate House, the colonial residence of William Penn and many other significant Philadelphians, at 135 S. 2nd Street. After a devastating fire in 1869, the building rebuilt by architect James H. Windrim the following year. The Exchange Building was demolished in 1976 to make way for Welcome Park.

In addition to the institutions on and around Bank Row, significant financial institutions erected buildings in other areas of the District to serve the neighborhood's myriad businesses. For example, in 1871 the National Bank of the Northern Liberties constructed an impressive Renaissance Revival building designed by architect James H. Windrim at 300 N. 3rd Street.¹²²

¹²¹ Pennsylvania Historic Resource Survey Form, Philadelphia Historical Commission files.

¹²² NPS Tax Credit Application, Part 1 for 300-304 N. 3rd Street. Windrim went on to design several more banks on Chestnut Street: the Philadelphia Trust, Safe Deposit & Insurance Company at 415 Chestnut Street, the People's Bank at 435 Chestnut Street, and the Commercial Exchange at 2nd and Sansom Streets.

Twentieth-Century Development, 1901-2000

Beginning in the late nineteenth century and continuing throughout the twentieth century, Old City's largest businesses including banks, brokerage houses, insurance companies, law firms, newspapers, and retailers moved west to the emerging business district between Market and Walnut Streets and 12th and 18th Streets. The relocation of City Hall to Centre Square as well as the construction of large railroad stations near the new municipal building prompted business to congregate in the area. Drexel & Company, the financial powerhouse mentioned earlier, is representative of this trend. After many years at 34 S. 3rd Street, the company moved to the southeast corner of S. 5th and Walnut Streets in 1885. Participating in the westward migration, in the mid-1920s, the company moved to the northeast corner of S. 15th and Walnut Streets, in the heart of the new business district.

While many white-collar businesses left Old City for more fashionable quarters near City Hall, blue-collar industries, especially light manufacturing and wholesaling, continued to prosper in the eastern and northern sections of the District. Several important industrial complexes were erected in the District during this period. For example, in 1900 Arthur Moore constructed a large, impressive factory building at 301-303 Race Street for his company, Moore Wireworks, a fabricator and distributor of insulated electric wire. Designed by noted architect John T. Windrim, the massive building is an excellent example of the Renaissance Revival style. H. O. Wilbur & Sons, a chocolate manufacturer, erected another important industrial complex in Old City during this period. With his partner Samuel Croft, H.O. Wilbur began producing candies at 125 N. 3rd Street in 1865. After a move to 1226 Market Street, Croft and Wilbur split and the company settled on the block bounded by N. 3rd, New, and Bread Streets in 1887. During the first decades of the twentieth century, H.O. Wilbur & Sons erected several industrial buildings on the site including some designed by architect Walter Smedley. During the Depression, the company moved from Old City to Lititz, Pennsylvania. Architect Keen & Mead erected a stately Colonial Revival manufacturing facility for Leas & McVitty, a leather goods company at 303-305 Vine Street in 1901. Another significant factory, the William Boekel & Co. building at 505-515 Vine Street, represents the final phase of industrial development in Old City. William Boekel founded his company, which initially produced plumbing supplies, in 1868. In 1885, Boekel, who had moved into the manufacture of equipment for laboratories, migrated to Old City. After being displaced by the Benjamin Franklin Bridge construction project, Boekel erected the large, ornamented, concrete-frame factory building on the 500-block of Vine Street in 1922 and 1923. Designed by architect-engineer Clarence Wunder, the building is an excellent example of the Red & White Industrial style. Unlike the many Old City manufactories that closed during the Depression, Boekel's company continued to produce laboratory equipment in the District until 1992.

In addition to light manufacturing, wholesaling businesses prospered in the District. Unlike manufacturers, wholesalers did not build large buildings but instead adapted older buildings to their purposes and erected smaller infill buildings. The many Tapestry Brick style buildings, faced with textured brick enlivened with brick patterning and shaped parapets, stand as monuments to the wholesaling community that thrived in the District until the end of the twentieth century. Providing meeting places for the neighborhood's cigar-chomping wholesalers and jobbers, an array of inexpensive taverns and diners opened in the District in the early twentieth century.

Although Philadelphia ranked among the world's busiest ports by the close of the nineteenth century, the harbor area was still relatively inadequate despite more than two miles of water frontage. There were only twenty working wharves at the beginning of the twentieth century and the majority of these piers could not accept ships drawing more than thirteen feet of water.¹²³ At the turn of the twentieth century, the City of Philadelphia owned three narrow piers, at the ends of Race, Arch, and Chestnut Streets. These piers were used primarily for river steamboat business and were not equipped to handle the transfer of cargo from sea vessels. The city had constructed the piers in 1898, when Delaware Avenue was widened.

In 1907, when the railroads, with their extensive waterfront holdings, began improving and enlarging their terminals, the City created a port authority known as the Department of Wharves, Docks, and Ferries. Under the direction of this Department, the City erected a series of new municipal piers. The Department concentrated its initial construction efforts on the development of general cargo terminals linked to rail lines that could compete for business by offering spatial flexibility and speed of freight movement. The advanced new wharves were constructed with steel and concrete and ornamented with architectural embellishments.¹²⁴

The Department's first project, Pier 19 North, constructed near the foot of Vine Street in 1910, had a width of 166 feet, more than twice the width of older municipal piers. Over the next 15 years, the City redeveloped the area once occupied by Stephen Girard's powerful empire along Delaware Avenue between Market Street and Pier 9 North. Here, the City demolished five narrow, obsolete, single-deck structures, and erected several modern structures including Piers 3 and 5 North. Completed in 1923, these piers are more than 500 feet long, 185 feet wide, and include two decks for rapid loading and unloading.¹²⁵ Pier 9 North, completed in 1919, is a 536-foot long, 100-foot wide, single-deck structure.¹²⁶ By 1926, the Department of Wharves, Docks and Ferries had constructed twelve new municipal piers. The construction of these piers transformed Delaware Avenue into one of the greatest shipping locations in the country. Annually, more than eleven thousand vessels docked at the Philadelphia Port during this period, carrying vast quantities of goods. Among the commodities imported into the city were sugar, oil, fruit, ore, and wood; those exported included wheat, flour, coal, oil, and machinery.¹²⁷ Yet, despite the new port facilities, Old City did not prosper. With the direct links between ships and railroads, large-scale commerce bypassed the neighborhood, leaving it to small-scale wholesalers.

At the same time, a subway and elevated line was opened through Old City. In 1893, Philadelphia's first elevated rail line, the Northeast Elevated Railroad, was planned along Front Street to Market Street. A metal superstructure was erected on Front Street at Arch, but the plan was scrapped after citizens protested.¹²⁸ In the first decade of the twentieth century, the plan for a passenger line was reinvigorated. Throughout 1907 and 1908, the Market Street Elevated Passenger Railway Company opened sections of an

¹²³ Nomination to the National Register of Historic Places, Jayne Estate Building, 2-16 Vine Street, 1984.

¹²⁴ *The Port of Philadelphia, Second in the United States: Its History, Facilities and Advantages* (Philadelphia: Department of Wharves, Docks, and Ferries, 1926), 136, 142.

¹²⁵ *The Port of Philadelphia*, 136-137.

¹²⁶ Urban Engineers, Inc., "Pier 9 North, Pier Condition Survey Report," 1996.

¹²⁷ *The Port of Philadelphia*, 125-127.

¹²⁸ Jackson, *Market Street Philadelphia*, 20.

elevated and subway line running from 69th Street to the Delaware River. In 1922, the line was extended northeast to Frankford.¹²⁹

The construction of the Delaware River Bridge, which was renamed the Benjamin Franklin Bridge in 1955, had a profound effect on the Old City neighborhood. Its massive western approach, which is a city-block wide and several stories tall in some sections, traverses the Historic District north of Race Street, visually and physically segregating the northernmost section of the neighborhood from the remainder of Old City. In addition to dividing the area, the bridge necessitated the demolition of a block-wide strip of buildings from the Delaware River to N. 6th Street. Construction began in January of 1922 and the bridge was completed in 1926. Designed by famous bridge engineer Ralph Modjeski in collaboration with famous architect Paul Cret, the bridge, the longest suspension span in the world at the time of its completion, was a technological and architectural marvel. Uniting New Jersey and Pennsylvania, the bridge signaled the ascension of the automobile, forever altered development in both states, and hastened the transformation of Old City. The completion of the bridge resulted in the immediate demise of the thriving ferry businesses in the District. In the early twentieth century, three ferries linked Old City with New Jersey. The Philadelphia & Reading Railroad operated ferries out of a wharf at Chestnut Street; the Pennsylvania Railroad operated ferries out of wharves at Vine and Market Streets. In 1920, for example, more than 2 million vehicles and 47 million passengers traveled between Old City and New Jersey on these three lines. Within a few years, most commuters and other travelers bypassed Old City as they traveled by newer modes of transportation. The waterfront area declined as rail, automobile, and eventually air transportation systems gained in popularity. Following the construction of the bridge in 1926 and especially the stock market crash in 1929, large-scale investment and construction in Old City dwindled. The small-scale, low-end wholesale companies such as purveyors of inexpensive socks as well as related service businesses such as diners and taverns survived in the neighborhood to the end of the twentieth century.

Like the bridge, Interstate 95, part of the post-war highway boom, had a profound impact on the neighborhood. The construction of the highway, which runs north-south along the eastern edge of the District, was approved by the federal government as part of the Interstate Highway Act in 1956, after the District's period of significance. Work finally began on the section of the highway running through downtown Philadelphia in the late 1960s and was completed in the 1970s. Not only did Interstate 95 necessitate the demolition of hundreds of buildings, many of them historic, but it also severed the neighborhood, which had grown up around the port, from the waterfront. More significant, like the bridge, the highway facilitated the development of automobile suburbs as well as truck transportation throughout the Delaware Valley, resulting in the further stagnation of Old City, which no longer enjoyed an advantage as the region's transportation hub. Much of this waterfront area, which is now known as Penn's Landing, was redeveloped in the 1970s as a civic gathering place. Poorly conceived, the underutilized Penn's Landing is once again slated for redevelopment.

Strategically situated along the Delaware River, Old City was the region's transportation nexus from Philadelphia's founding to the early twentieth century. Sailing ships and later steamships carrying passengers and freight embarked from and arrived at Old City's wharves. Ferries for passengers and freight connected Old City to New Jersey. Stage

¹²⁹ See J.W. Boorse Jr., *Philadelphia in Motion* (Bryn Mawr, Penn.: Bryn Mawr Press, Inc., 1976).

lines and later omnibus, streetcar, and subway lines terminated in Old City's financial district and at the waterfront. But transportation innovations, especially the Ben Franklin Bridge, along with slow shift westward and the Great Depression, brought an end to large-scale development in Old City. Development did not recommence in Old City until the 1970s, when a renewed interest in historic buildings as well as urban, as opposed to suburban, life produced a new wave investment. Today, new museums, office buildings, restaurants, and nightclubs stand beside some of Philadelphia's best examples of eighteenth, nineteenth, and early twentieth-century architecture. Old City's unique and diverse built environment wholly satisfies the Philadelphia Historical Commission's meets Designation Criteria a, c, d, e, and j, making it eligible for designation.

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