ADDRESS: 339 N 63RD ST
Name of Resource: Our Lady of the Holy Rosary Roman Catholic Church
Proposed Action: Designation
Property Owner: Choice Academics Inc.
Nominator: Celeste Morello
Staff Contact: Allyson Mehley, allyson.mehley@phila.gov, 215-686-7660

OVERVIEW: This nomination proposes to designate the church building at 339 N. 63rd Street in West Philadelphia and list it on the Philadelphia Register of Historic Places. Historically known as Our Lady of the Holy Rosary Roman Catholic Church, the building was designed by architect Frank R. Watson and constructed between 1887 and 1890. The nomination contends that the building satisfies Criterion for Designation C. Under Criterion C, the nomination argues that the building reflects the late nineteenth-century period of popularity of the Romanesque Revival style in ecclesiastical architecture. The property at 339 N. 63rd Street includes a former church, school, rectory, and convent buildings. The former church is the focus of this nomination with the other buildings considered non-contributing resources.

STAFF RECOMMENDATION: The staff recommends that the nomination demonstrates that the property at 339 N. 63rd Street satisfies Criterion for Designation C.

October 16, 2019

Philadelphia Historical Commission
1515 Arch Street, 13th Floor
Philadelphia, PA 19102

Dear Commissioners,

We recently received a notice that a former church building located on our school campus has been nominated by Ms. Celeste Morello for designation as an historic landmark and inclusion on the Philadelphia Register of Historic Places.

Boys' Latin of Philadelphia, the owner of the building in question, opposes this nomination.

Boys' Latin of Philadelphia purchased the former site of Our Lady of the Blessed Sacrament Church, including the church, the school building, the rectory, and the convent on July 27th, 2015. One year prior, Archbishop Charles Chaput issued a decree stating that the "Church building does not have any particular architectural, historical, or artistic significance" and would be relegated to secular use. He cited the tremendous expense of maintaining the church building and the expensive repairs required to keep the building operable. He noted that "the financial burden of repairing and maintaining" the church "would cause staffing and important programs, such as outreach to the poor and educational efforts, to suffer due to lack of funds." The Archdiocese of Philadelphia removed all relics and important religious items from the church, including the stained glass windows and all valued interior finishes, to prepare it for sale.

Errors in the Nomination Materials
The Nomination submitted by Ms. Morello contains three material errors with regard to the property.

First, she cites the property as being in "Good" condition. According to three sets of independent architects and construction managers, the existing structure is in "Very Poor" condition. There are major structural, mechanical and building system issues as well as a compromised building roof and building skin. The most notable deficiencies are:

- Deterioration of the interior structure of the belfry
- Failure of the stone façade to protect against water infiltration causing interior and exterior damage
- Failure of original copper flashings that are irreparable to their original state
- All original window stain glass and glazing has been removed and replaced with a Plexiglas treatment; this application is not permanent nor aesthetically pleasing. The existing window modifications have resulted in window frame deterioration and extensive water infiltration causing substantial interior damage.

- There are no working mechanical systems in the Church – the water has been terminated and all interior pipes have been looted, the heating system and its boilers have been dismantled and the electric service to the building has been terminated.
- There is substantial interior wall plaster deterioration as well as damaged interior plaster columns (please note that the interior columns are not marble or granite, but they are steel and plaster and have no significant architectural or historical value).
- The flooring in the entire building has been compromised, has deteriorated, or has buckled and is unrepairable and unusable.

Secondly, Ms. Morello lists the Church's occupancy status as "occupied." Due to the material deficits listed above, the church is currently unsafe for occupancy by our students and thus stands vacant, as it has for the past 7 years.

Thirdly, in the Nomination, Ms. Morello cites the date of construction from 1887-1890. She fails to note the material alterations that subsequently occurred to the exterior of the property prior to Boys' Latin's purchase of the building. This omission is of critical importance. In fact, three of the defining features of the original building noted in the Description section on page 4 of the nomination materials are absent from the structure.

1) The distinctive red tiling of the upper story was removed by the Archdiocese in 1951 and replaced with ahistoric wooden siding.
2) The 122 foot belfry spire along with the top 40 feet of stone were removed by the Archdiocese in 1951.
3) The rose window (and all original stained glass) was replaced by the Archdiocese with Plexiglas in 2014.

These defining elements of the structure designed by Watson in his Richardsonian Romanesque inspiration have been absent for as many as 68 years. Furthermore, theoriginal slate roof tile has been removed and replaced with an inexpensive asphalt roof shingle. The church building that stands today is materially different than the structure designed and built 132 years ago and thus does not meet the Philadelphia Historical Commision's "(c)" criteria for designation of reflecting the environment in an era characterized by a distinctive architectural style.

Burden of Designation for Boys' Latin of Philadelphia

Boys' Latin of Philadelphia purchased the former site of Our Lady of the Blessed Sacrament Church (including the church, the school building, the rectory, and the convent) to create a school campus to serve as home to our 375 middle school students. Roughly 85% of our students come from the neighborhoods immediately surrounding the school. The school building has functioned wonderfully, creating a joyful place of learning literature, math, science, social studies, and Latin. We have renovated the interior of the convent to serve as offices for school leaders. The former rectory now serves as our Fine Arts Building, housing our visual arts and music programming. There are two ongoing deficits of our middle school facilities that hinder us from fully meeting our students' needs: a place for gathering our full school community as well as providing a space for our Physical Education programming which currently occurs in our small parking lot, weather-permitting. From

the outset of our acquisition of this property, our plan has involved renovating the Church building to meet these needs by creating a multi-purpose space / gymnasium. Initial estimates for the renovation were just over $3.5 million; the project was put on hold while the school evaluates its fundraising and financing capacity.

As a public charter school, we receive only about 90% of our operating budget from public funding and the rest of our revenue is derived from our fundraising efforts. All capital projects are funded by contribution income from our donors. Adhering to historic preservation standards and engaging with architects who specialize in preservation would be extremely burdensome financially. Several designers and builders said that it would increase our project cost by as much as 50-125%. This sort of cost increase would be disastrous to the school, at best delaying the initiative by several more years and at worst rendering it prohibitively expensive and therefore unfeasible. This would be a catastrophic loss for our school and community while not contributing in a meaningful way to the historical or architectural fabric of the church building's surroundings or neighborhood.

Boys' Latin of Philadelphia Middle School as a valued physical hub in our community

The nominator, Ms. Celeste Morello, resides seven miles away from the building she nominated for preservation. She created this nomination without input from the owner, Boys' Latin of Philadelphia, or members of the community surrounding the school. For years, our school neighbors have lived beside a blighted, vacant church standing unsightly on a prominent corner in the neighborhood.

In Ms. Morello's nomination materials, she included a newspaper article published exactly 132 years ago (a remarkable coincidence!) on October 16, 1887. The article depicts a beautiful scene of 4,000 community members gathered on the corner of 63rd and Callowhill, excited to celebrate the laying of the cornerstone of what would become the functional centerpiece of the parish and the Haddington neighborhood. We at Boys' Latin envision the same sort of joyful celebration occurring when we redesign and rebuild what is now an unsightly, vacant church into a lively, functional space for our students and the community at large to enjoy. It is critical for our school to be able to maintain design and budget flexibility in the creation of this space. As such, we strongly oppose the nomination for inclusion on the Philadelphia Register of Historic Places.

At our hearing on November 13th, you will hear from the school community members and stakeholders who would be negatively affected by designating the Church building as a historic landmark. You will hear from Councilman Curtis Jones, who encouraged Boys' Latin to purchase this site and become a much-needed caretaker of a formerly vacant property and an educational beacon on 63rd and Callowhill. You will hear from our students and parents, who dream of the day they will be able to conduct their physical education classes in a safe, indoor gymnasium or multi-purpose space as opposed to in the small school parking lot. You will hear from our neighbors, who share in our vision of replacing a blighted old church with a vibrant community center. You will hear from our middle school principal, who values the creation of a safe place to congregate the full student body for assemblies and special events. It is the position of the property owner and the

stakeholders listed above that designation as a historic landmark would be a hindrance to the school's mission: sending more young men of color to college than any school in the Commonwealth of Pennsylvania.

In closing, we ask that you consider the lack of meaningful contribution this building has to offers as a landmark and celebrate with us the importance of a functional educational hub, with great service to the community. Again, we implore the commissioners to vote "no" and deny the nomination submitted by Ms. Morello.

Sincerely,

Kerry Wagner Woodward, Chief Operating Officer
Boys' Latin of Philadelphia Charter School

About Boys' Latin of Philadelphia Charter School
Boys' Latin of Philadelphia is a Title I college-preparatory school and the only all-boys public school in Pennsylvania. Founded in 2007 to address the extreme dearth of quality educational opportunities for students in Philadelphia, Boys' Latin is dedicated to the development of confident and independent learners who will be actively engaged as global citizens in our interdependent world. As a public charter school, there are no admissions requirements and the school enrolls by randomized lottery. As the only school of its kind in Philadelphia, Boys' Latin is a leader in educating urban boys. Our students matriculate into, persist through, and graduate from college at rates that far surpass city and national averages. Boys' Latin alumni now live, work, and lead positive change in Philadelphia and other cities across the country.

CITY OF PHILADELPHIA
CITY COUNCIL

CURTIS JONES, JR.
ROOM 404, CITY HALL
PHILADELPHIA, PA 19107
(215) 686-3416 or 3417
Fax No. (215) 686-1934

COUNCILMAN - 4TH DISTRICT

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Committee on Public Safety
Commerce & Economic Development

Vice Chair
Committee on Parks, Recreation & Cultural Affairs

Member
Rules
Law & Government
Licenses & Inspection
Public Property
Transportation & Public Utilities
Ethics
Inter Governmental Cooperation

October 24, 2019

Dear Commissioners,

I am writing in support of Boys' Latin of Philadelphia Charter School. The school is the property owner of the church building located in my district which has been nominated for historic preservation by Ms. Celeste Morello. Ms. Morello did not consult with the property owner, a public school, before filing her nomination.

Boys' Latin of Philadelphia wishes to maintain maximum flexibility in its renovation of the building to become a multi-purpose space and gymnasium for use by its students and the neighborhood. This function is certainly more valuable to the constituents of my district than a vacant church. As the parish of St. Cyprian and the Archdiocese stated in 2014 when the building was sold to Boys' Latin of Philadelphia, the church building as it stands today is too expensive to properly restore and maintain.

If the property is designated as a landmark, it may prohibit the school from fulfilling its mission and vision. The school has had positive outcomes for hundreds of boys in my district: Boys' Latin of Philadelphia sends more African American young men to college than any other school in the Commonwealth of Pennsylvania.

I respectfully implore the Commissioners to reject the request for a historic landmark designation for the church building located at 339 North 63rd Street.

Sincerely,

Curtis Jones Jr.
Councilman-4th District

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

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

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

Street address: 339 N 63rd Street

Postal code: 19139

2. NAME OF HISTORIC RESOURCE

Historic Name: Our Lady of the Holy Rosary Roman Catholic Church

Current/Common Name: Boys' Latin of Philadelphia Middle School

3. TYPE OF HISTORIC RESOURCE

☑ Building ☐ Structure ☐ Site ☐ Object

4. PROPERTY INFORMATION

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

Occupancy: ☑ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Middle school

5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): from 1890 to 1910

Date(s) of construction and/or alteration: 1887-90

Architect, engineer, and/or designer: F.R. Watson (1859-1940)

Builder, contractor, and/or artisan:

Original owner: Archdiocese of Philadelphia

Other significant persons:

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization _____ Date _____

Name with Title Celeste Morello, MS, MA Email _____

Street Address 1234 S. Sheridan Street Telephone 215-334-6008

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

Nominator ☐ is ☑ is not the property owner.

PHC USE ONLY

Date of Receipt: March 8, 2019

☑ Correct-Complete ☐ Incorrect-Incomplete Date: October 3, 2019

Date of Notice Issuance: October 10, 2019

Property Owner at Time of Notice:

Name: Choice Academics Inc

Address: 339 N 63rd Street

City: Philadelphia State: PA Postal Code: 19139

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

Date(s) Reviewed by the Historical Commission: _____

Date of Final Action: _____

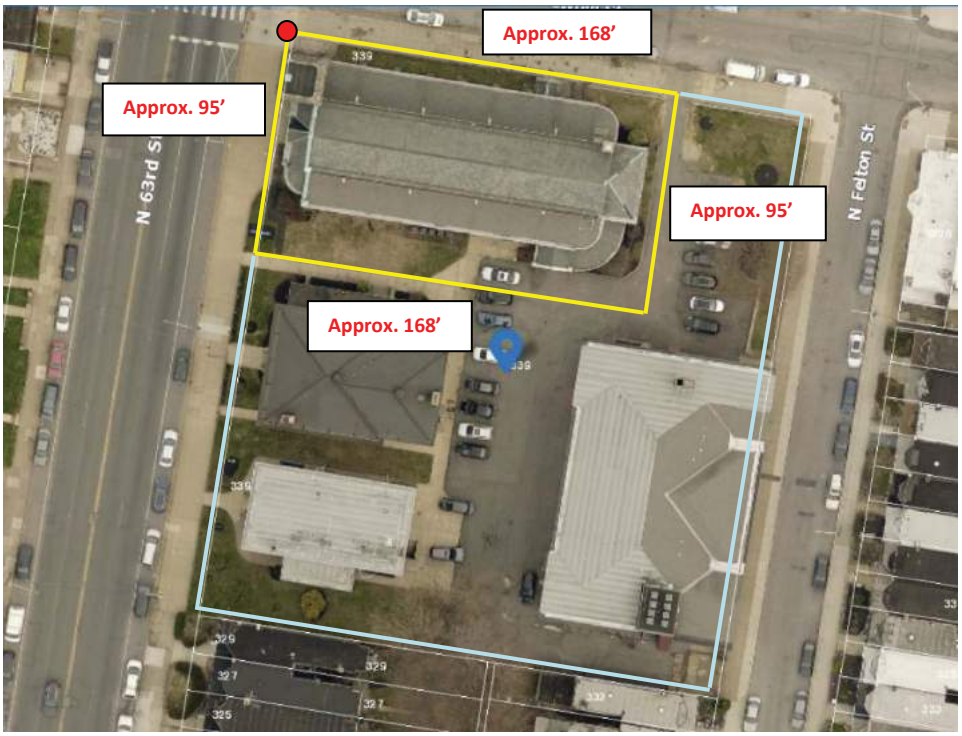
☐ Designated ☐ Rejected

Provided by PHC staff

5. BOUNDARY DESCRIPTION

This nomination proposes to designate the Church of Our Lady of the Rosary, one building on a larger parcel of 339 N. 63rd Street that currently includes several buildings. The overall parcel is bounded by 63rd Street at the west, Callowhill Street at the north, N. Felton Street at the east, and privately owned residences at the south.

The boundary of the church building begins at the southeast corner of N. 63rd and Callowhill Streets. The proposed boundary includes the footprint of the church, with a perimeter buffer.



Description:

The Romanesque church formerly known as "Our Lady of the Rosary" then, "Our Lady of the Blessed Sacrament" is at the southeast corner of 63rd Street and Callowhill Street in West Philadelphia. It is in good condition.

"The Catholic Standard" of October 4, 1890 described the "New Church of Our Lady of the Rosary" thus:

> "In style it is pure Romanesque...The walls are built of a local stone of an attractive bluish hue, with granite trimmings... The plan of the church is of the clerestory type the outside of the walls of this upper story being protected by red tiling*... At the northwest corner of the building is the tower surmounted by a spire whose apex is 122 feet above the street level...Adjoining the inside of the tower and extending across the whole front is a vestibule or entrance porch, containing three large entrance doors, divided by stone columns, with carved capitals and supporting heavy arches."

The church plan is basilican, with a very long nave and side aisles extending from the clerestory. A rose window with tracery is at the facade over a triple doorway with the center under a pediment. The individual doors are under round-arch transoms with multiple panes of glass. The southwest corner attached to the facade is rounded as are the corners at the northeast and southeast corners. An addition is at the end of the nave, at the east. The triplicate windows at the clerestory level are between single round-arch windows at each end. They are above seven round-arch windows at the first level on the north and south sides holding the Mysteries of the Rosary between stone piers. The roof is pitched. The church has no adjoining building and has a traditional eastward orientation.

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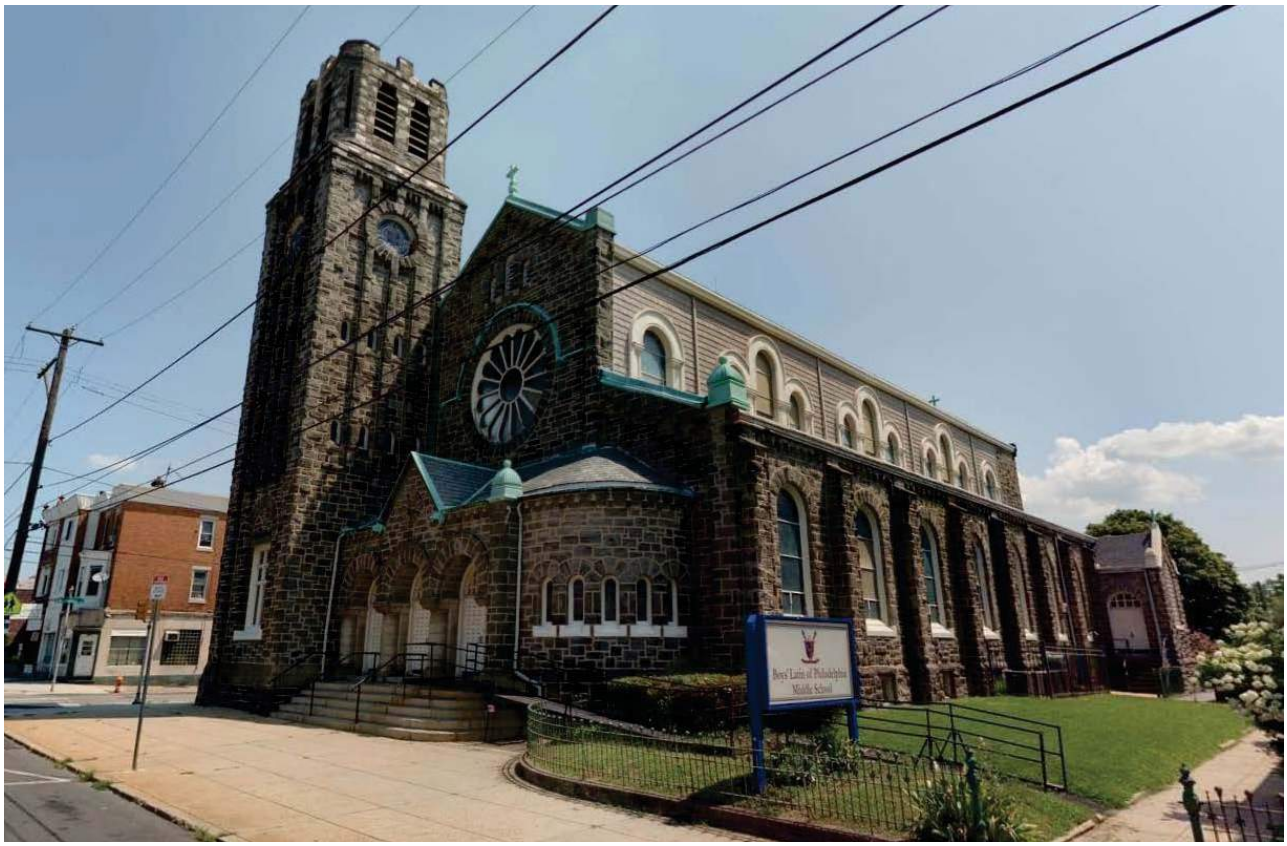
*Refer to next page showing siding installed during 20th century replaced the "red tiling." The spire had also been removed.

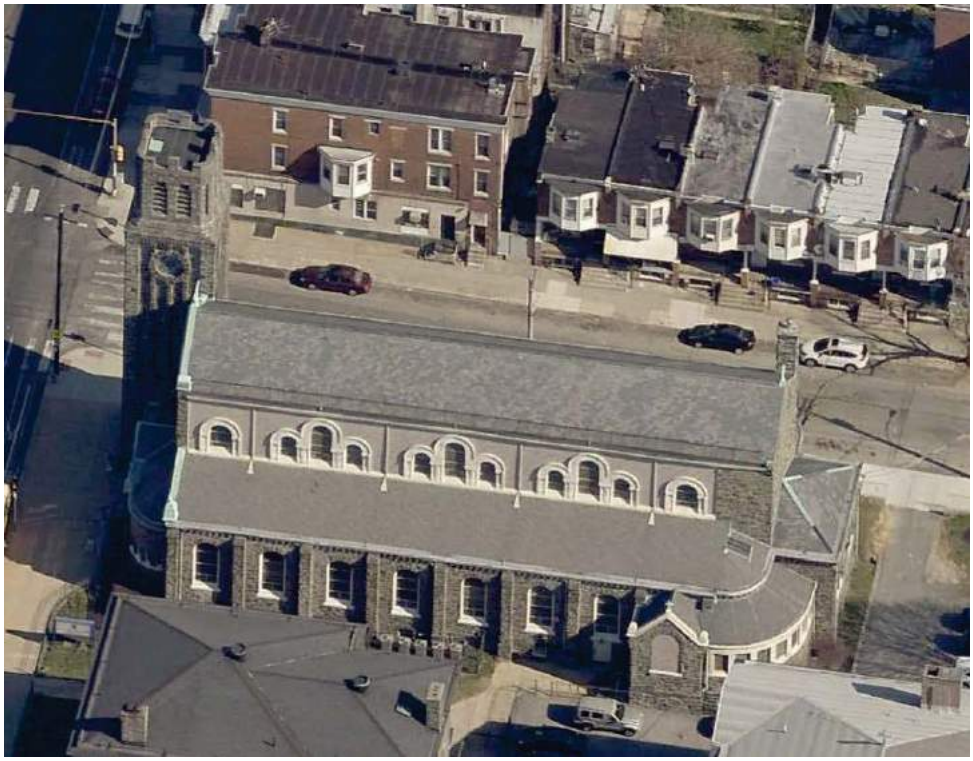
Staff supplemented photographs

View of the west elevation, 2019. Source: Cyclomedia.

Staff supplemented photographs

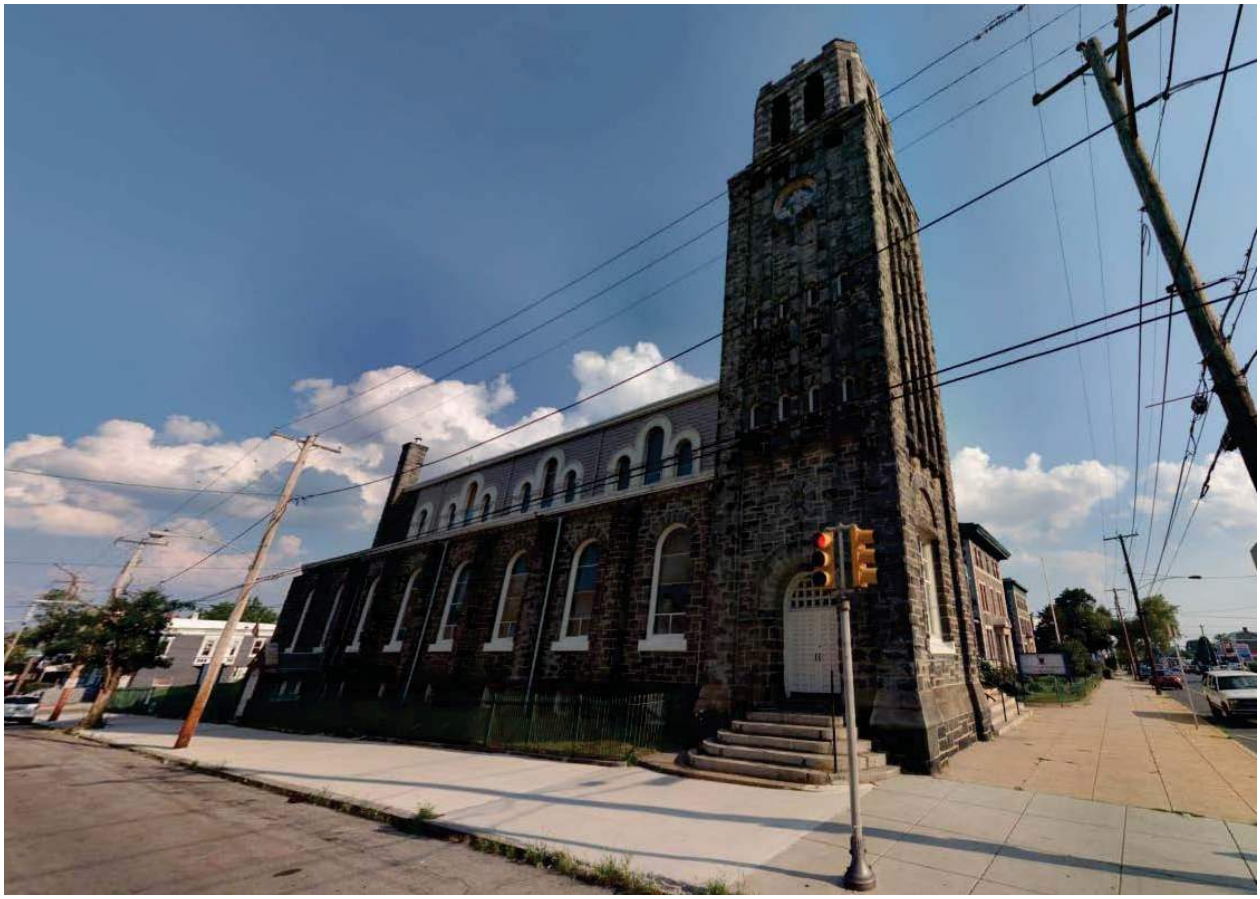


View of the west and south elevations, 2019. Source: Cyclomedia.



View of the south elevation, 2019. Source: Pictometry.

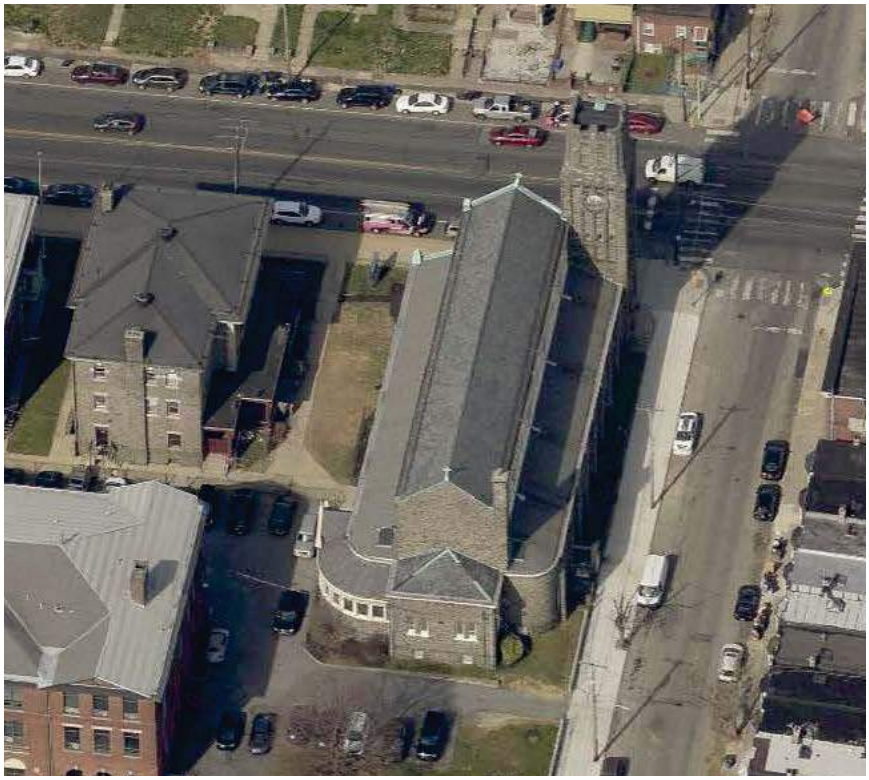
Staff supplemented photographs



View of the north elevation, 2019. Source: Cyclomedia.

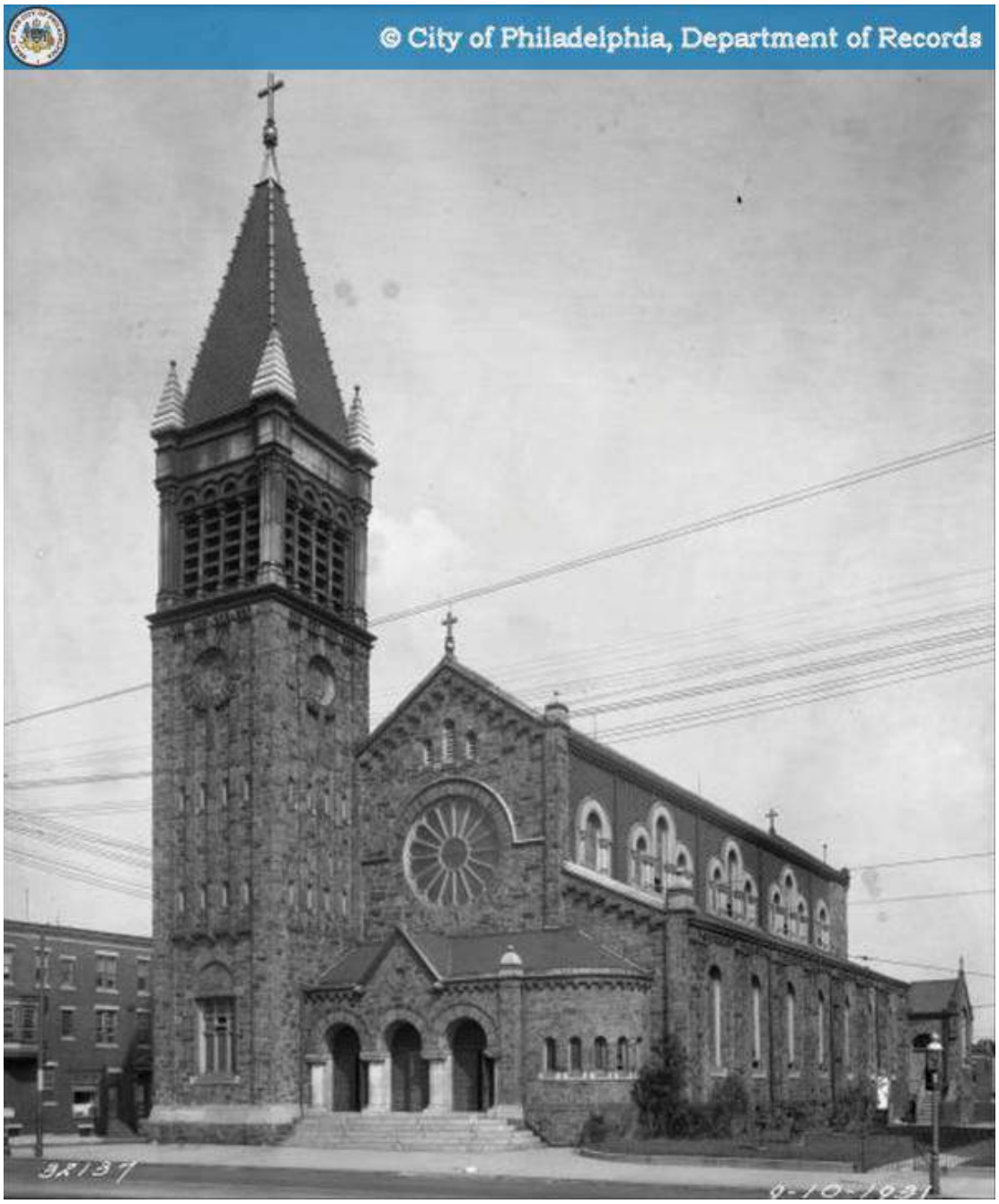
Staff supplemented photographs

View of the east and north elevations, 2019. Source: Cyclomedia.



View of the east elevation, 2019. Source: Pictometry.

Staff supplemented photographs

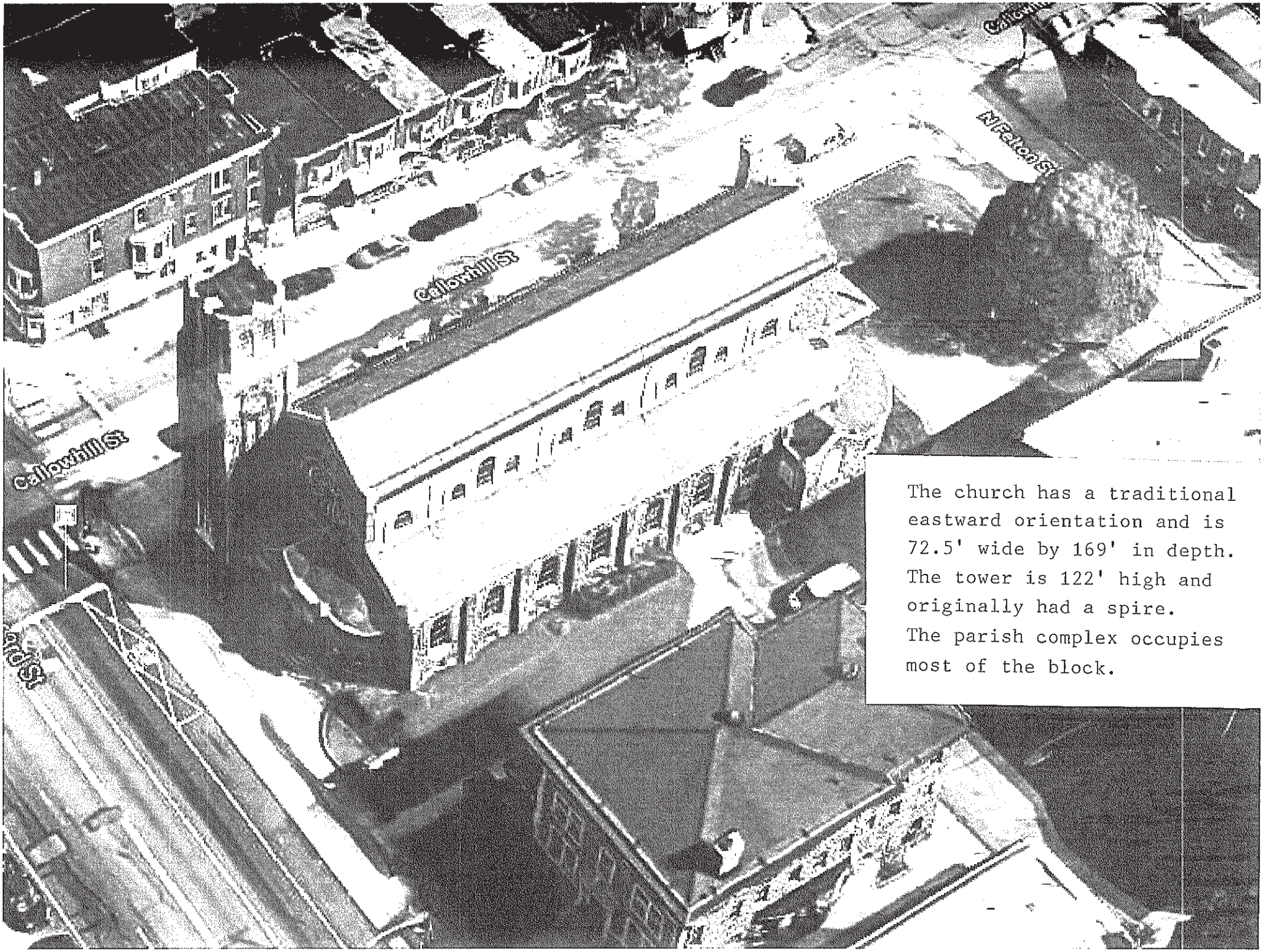


Photograph of Our Lady of the Rosary Church from September 1931, showing its belfry intact. Source: Department of Records Archives.

Inset has close-up of siding from 20th century renovation.

facade in
2018

Aerial view of rear of church.



The church has a traditional eastward orientation and is 72.5' wide by 169' in depth. The tower is 122' high and originally had a spire. The parish complex occupies most of the block.

Statement of Significance:

This nomination had last been known to the Archdiocese of Philadelphia as "Our Lady of the Blessed Sacrament," the former "Our Lady of the Rosary" at its founding in 1886. The church was deconsecrated and sold, after the Archdiocese determined that the building had no "architectural, historical, or artistic significance." Architecturally, Rosary is a composite of the era's most notable Romanesque Revival buildings. In 1886, as Our Lady of the Rosary (hereafter, "Rosary"), a young architect was hired to design a Roman Catholic church in this community in West Philadelphia called "Haddington." The architect, Frank Rushmore Watson (1859-1940) found Romanesque churches in Philadelphia as well as in Boston where the "Romanesque Revival" was popular because of the work of Henry Hobson Richardson (1839-1886). Since the 1870s, Richardson reinterpreted the Romanesque which then became "a style that was to sweep the country in the next two decades." Richardson's Romanesques were based mainly on medieval models from southern France; models from northern Italy in an earlier Romanesque form would also arise in this post-Civil War period.

Watson trained in architecture with Edwin F. Durang (1829-1911) whose work concentrated on ecclesiastical architecture for the Archdiocese and other Roman Catholic concerns. Watson, however, expanded his client base to include Protestant churches which also were designed in either the Gothic or the Romanesque through most of the 19th century. Waston had not yet gained sufficient experience in ecclesiastical design when hired for Rosary. What he drew for the Rosary church building in about 1887 reflects a time when more Romanesques arose nationally. But Watson also was able to imitate at Rosary what had already been successfully applied at pre-Civil War Romanesques in Philadelphia.

Rosary church then, represents an architectural style of its time while reflecting a Romanesque and conventions used by great Philadelphia architects such as John Notman, Frank Furness and George Hewitt from the 1850s and 1860s. Combining their buildings' details with Richardsonian Romanesque (which developed from Richardson's Trinity Church in Boston in the early 1870s), Rosary holds architectural significance today, just as it did when dedicated in 1890.

Consistent with other Romanesques, Rosary's interior must also be mentioned although it is not nominated herein. Fifteen (15) Munich Stained Glass windows on the Mysteries of the Rosary were installed at the lower level between murals by Ferdinand Baraldi, a local decorative artist. Later, Art Deco murals by the D'Ascenzo Studios (an internationally-known applied art and stained glass designer) were executed between and above these Munich windows. As with the exterior, the interior is a stunning artistic atmospheric environment for worship.

Rosary church's building resembles other Romanesques from this 1880 to 1900 era in Philadelphia, as well as elsewhere in the United States with its tower-bay, pedimented center bay and creative flanking bay holding Richardsonian elements--which are unique here. The church compromises the early Romanesque with the Richardsonian concepts of the day, making a very interesting design for Watson's resume. The church was architecturally, historically and artistically significant when dedicated in 1890, and has only increased in these attributes in time, which qualifies it for historical certification by this Commission.

Monday, August 4, 2014

W. Philly church officially closed

Upkeep too much for parish

BY PATRICIA MADEJ

Daily News Staff Writer
madejp@phillynews.com,
215-854-5938

IT OPENED its doors at 63rd and Callowhill streets in 1887, becoming a Roman Catholic church in 2005, and those doors now have closed.

Our Lady of the Blessed Sacrament officially closed Friday, the Archdiocese of Philadelphia announced yesterday.

The West Philly church had seen its fair share of changes.

In January 2013, it merged with St. Cyprian Parish, at Cobbs Creek Parkway and Cedar Avenue, remaining open as a worship center. It was used only occasionally for Masses, funerals, weddings and more.

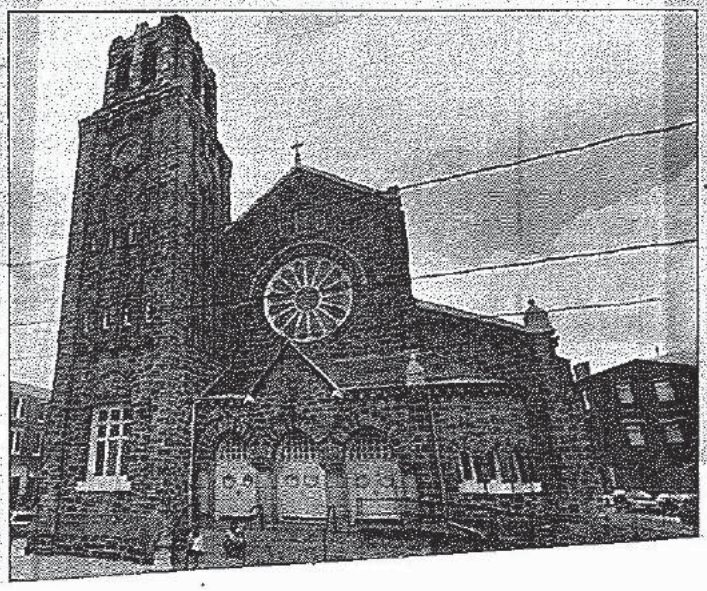
The Archdiocese said the building is too expensive for St. Cyprian to maintain, at $35,000 per year, not including additional repairs. The building also has no "architectural, historical, or artistic significance," according to the Archdiocese.

The formal request to close came from St. Cyprian's pastor, Monsignor Federico A. Britto, and its councils.

As of Friday, the Archdiocese said in a news release, the church is under "profane but not sordid use," meaning it can be used for secular, but not sacrilegious, purposes.

The future of the building will be determined by St. Cyprian Parish's pastoral and finance councils. ■

@PatriciaMadej



There were no sources cited by the Archdiocese to conclude Rosary's status had no qualifying reasons to remain active.
The inability to maintain Rosary is irrelevant to its architecture and history.

The original Our Lady of the Rosary Church...

(c) Reflects the environment in an era characterized by a distinctive architectural style.

Frank R. Watson, the architect for Our Lady of the Rosary (or "Rosary"), applied the Romanesque Style for this church at a time when it appropriately fit into a national trend.

Watson was a 28 year old architect with a short list of projects to his credit, and none were of churches.[1] In 1887, or thereabout, Watson was commissioned to design this Roman Catholic church by a pastor who held a high position as a faculty member at St. Charles Borromeo Seminary, a Doctor of Divinity degree from the Propaganda in Rome and future honors within the Archdiocese. As the founding pastor of this new parish, the church would have to be one that would mirror the Roman Catholic Church that Reverend James J. Loughlin, D.D. defended, lectured and wrote about,[2] and one in which contemporary Philadelphia would find in alignment with other churches in that era.

THE ROMANESQUE REVIVAL

As a teenager, Frank Watson worked for Durang and observed the master architect design several Roman Catholic and some Lutheran churches. The Romanesque and Gothic styles were used in all Christian denominations at the time, with the Roman Catholic churches having more crosses and ornamentation. Watson stayed with Durang until about 1882; the only Romanesque that Durang had finished was at Our Mother of Sorrows Church in West Philadelphia.[3] The design harkened more of the Norman Romanesques of the late 1000s, with the two strong towers between the center bay and circular window. Durang emphasized height with the long round-arch windows and fenestration in the towers. (Refer to image on page 20.) But, it seemed that Durang was inspired by

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[1] Tatman, Sandra and Moss, Roger, Biographical Dictionary of Philadelphia Architects. Boston: Hall & Co., p. 830.

[2] Archdiocesan Record of Priests, Catholic Historical Research Center, Philadelphia. "James F. Loughlin."

[3] Tatman, op.cit., pp. 230; 832-833.

an earlier church, one that is Episcopal, by John Notman from the mid-1850s. The Church of the Holy Trinity on Rittenhouse Square, described as "the seminal work of the Romanesque Revival" and the "(P)ioneer example of the Romanesque Revival"[4] provided Durang with the "spoked wheel" window for the top level of the center bay, the linear pattern in the towers' masonry, and a corbeled cornice at the center bay's pediment. Notman's "triplet windows" (as described by Moss)[5] would later be seen along the clerestory level at Rosary's north and south walls. Moss called Holy Trinity Church "Norman Romanesque" despite the unfinished south tower. The north tower "was added in 1868 by John Fraser... who just formed a partnership with George W. Hewitt and Frank Furness." While Trinity's tower was in progress, Hewitt and Furness moved along with the Church of the Holy Apostles at 21st and Christian Streets, another Romanesque. (Refer to images on pages 22-23)

As a matter of how the city itself was developing in these post-Civil War years, these Romanesques were constructed west of Broad Street, for middle to upper class residents to attend. Typically, parishioners financed churches in the styles they preferred, with some advice from architects knowledgeable of the latest in styles. Webster[6] remarked how "Churches were always highly visible parts of Victorian communities, and the status of the community usually determined the sect, if not the style of the churches." This was true at Rosary, although there were some instances where the Haddington stone was hauled by parishioners to the site and a neophyte architect (Watson) was not of the calibre of a Hewitt or a Furness or Durang to design this Roman Catholic Church. What Father Loughlin was able to accomplish with his congregation was a pattern of available funding to make the church competitive with nearby churches in its appearance--whether for the exterior or the interior through the twentieth century.

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[4]Webster, Richard, Philadelphia Preserved. Phila.: Temple Univ. Press, 1981, pp.110 and 125.

[5]Moss, Roger, Historic Sacred Places in Philadelphia. Phila.: University of Penna. Press, 2004, "Church of the Holy Trinity."

[6]Webster, op.cit., p. 109.

The Hewitt-Furness Romanesque at the Church of the Apostles bore some elements from Notman's "Norman Romanesque" details at Holy Trinity, such as the middle stage of lengthy verticals at the north towers (in both). The Hewitt-Furness design, however, is less delicate than Notman's, and has the stonework, color variations and surface patterns which Notman created with forms, such as corbels, layered, interlocking arches and textured moldings. More diversity in the Romanesque is at Durang's Our Mother of Sorrows (more "Norman Romanesque" than generic Romanesque) and the Hewitt-Furness at the Apostles--they were in construction at the same time in the late 1860s. While Durang maintained a traditional style in his interpretation, Hewitt and Furness were more creative in the shapes, colors and use of stone of various hues, rather than the solid brownstone at Holy Trinity and monotone at Sorrows. But, these were local examples of the Romanesque that Watson could, and apparently did heed when he designed Rosary in 1887.

THE 19th CENTURY ROMANESQUE

The medieval Romanesque originated from the 800s through the 1000s when the surge in church building within the Roman Catholic Church was due to the somewhat managed submission of Islam that threatened the Church in western Europe. There had not been much church building during the Dark Ages,[7] hence, no significant new architectural styles but in regional or local areas where a round arch introduced in centuries past by the Romans was seen incorporated into a structure. Churches, however, were the impetus for new trials in architectural design and decoration--For the Glory of God-- to Catholics. The Romanesque, then the Gothic had Roman Catholicism at their roots to evolve through church building. But these styles ceded to the styles of antiquity

[7] Hitchcock, James, History of the Catholic Church. San Francisco: Ignatius Press, 2012, pp. 172-73.

which were considered ideal, though from pagan societies to Roman Catholics during the Renaissance. From that grand period through the Baroque, the Romanesque and Gothic were made obsolete. Neoclassicism rose in the 17th and 18th centuries, inspiring more architectural styles relying upon ancient Greek or Roman standards, not the Romanesque or Gothic. As if lying dormant, the Romanesque and Gothic remained almost a millenium and class apart from the perfection many considered only existed in the classical styles and civilizations that shaped our nation.

Whatever events and factors led to why a group of theological scholars suddenly began to reevaluate the Roman Catholic church's doctrine at Anglican Oxford University in England had also directed them to the Romanesque and Gothic architectural styles. The writings of John Ruskin (1819-1900), an art critic who wrote The Seven Lamps of Architecture (1849) denouncing Renaissance architecture, and the Oxford Movement's "Tracts" on the Anglicans' departure from the Church of England and into the Roman Catholic Church collided for the Romanesque and Gothic to be resurrected by the 1840s. Hitchcock's Roman Catholic aspect held that The Oxford Movement that began in Protestant England was "the most important Catholic intellectual development in the 19th century."[8] But, in Philadelphia, there were direct communications between the clerics at Oxford, England and local Episcopalian parishes here. (The Episcopalian Church is the American counterpart of the Anglican, or Church of England.) At the Episcopalian churches of St. Mark's in Frankford (fd. 1832) then St. Mark's on Locust Street are examples of the "Ecclesiological Society of London's"[9] mandates that the churches were to be in the Gothic Style preferred by the Anglicans abroad. Thus, while Notman's Gothic St. Mark's (on Locust Street) exemplified

[8] Ibid., p. 363. Former Anglican, then convert, John Henry Newman (d.1890) is presently listed towards Roman Catholic canonization.

[9] Literature from St. Mark's Episcopal Church's "history."

The Oxford Movement's influence in creating an "Anglo Catholic" parish through the use of the Gothic, it was also one of the first in the city to "revive" a pure Gothic when it was not popular.

Notman's other commissions for the Philadelphia Episcopal Church that was in communion with the Oxford Anglicans who came very close--but not totally--towards Roman Catholicism, would be Romanesques. So, by the 1850s in Philadelphia, Romanesque designs were novel when the Church of the Holy Trinity, then St. Clement's Episcopal churches were drawn by Notman, who had been an acknowledged architect of esteem by then. Thereafter, the Episcopalian and other Protestant churches from the 1860s to the end of the century vascillated between the Romanesque and Gothic.[10] Notwithstanding this wave of Protestant churches using Roman Catholic architecture, the Archdiocese had not been on a parallel track in church building here until the late 1870s. And Edwin F. Durang was responsible for elevating the Archdiocese to compete with the non-Catholic denominations in church design. Rosary's architect, Watson, was Durang's student from about 1877 to 1882[11] and indirectly was part of this plan to construct beautiful, decidedly Roman Catholic-looking churches that would not be confused with non-Catholic ones. Concerned that the Episcopal Church would lose members as happened in England, many Protestant churches intentionally were designed to appear as "Roman Catholic" to lure converts.

For an inexperienced architect hired to design a Romanesque, Watson had a plethora of examples throughout the city, as well as architects who designed them who were respected among their peers.

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[10] The Oxford Movement had a somewhat reversal in Philadelphia when Episcopalian missionaries in the 1870s focussed on immigrant enclaves at German and Italian national Roman Catholic churches. In South Philadelphia, Episcopalians constructed Romanesques for Italian prospects in present-Bella Vista in 1886 by Baker-Furness and in 1889-90 by Watson who was also still at Rosary. These were designed to resemble churches in Italy and to ease straying Roman Catholics into the Episcopalian churches.

[11] Tatman and Moss, op.cit., p. 832; pab bio sheet attached.

CONSTRUCTING OUR LADY of the ROSARY

In 1886, the year when the Archdiocese assigned Father James F. Loughlin, D.D. to this new parish, Boston-based architect Henry Hobson Richardson (1838-1886) had died. Art historian Milton Brown exalted: "No American architect ever dominated the age in which he lived so completely." Then, "Richardson made a style which became that of his time--the Richardsonian" which also was the "Romanesque Revival" from the 1870s to 1890s. He came into national, then international fame at the same time as Frank Furness in Philadelphia with his Victorian Gothic Revivals.[12] Richardson's design for Trinity Church in Boston (1872-1877), an inspired Romanesque resembling the church at Cluny and those in southern France was where O'Gorman, Richardson's biographer opined the architect "inaugurated the Richardson Romanesque." Moreover, he continued, "Here indeed begins the Richardsonian Romanesque, a style that was to sweep the country in the next two decades."[13]

The Romanesque of the Middle Ages had characteristic heavy walls of rough masonry to sustain height. The Roman, or round arch was in any portal. In the Romanesques constructed here in Philadelphia, architects used vertical and horizontal patterns, while manipulating masonry in varying depths and curves around the arches or circular windows at the center bays. But, while Richardson's Trinity Church deviated from the basilican tradition in Romanesque churches, he also chose the southern French Romanesque models[14] instead of the Norman or northern Italian ones with bell towers forming a flanking bay. At Trinity Church, there are the same triplicate windows seen at the Philadelphia Notman Holy Trinity, but Richardson created patterns of these windows. Or, Richardson placed them as forms, as in his Crame Library. These triplicate windows are at Rosary, as are other conventions used by Richardson.

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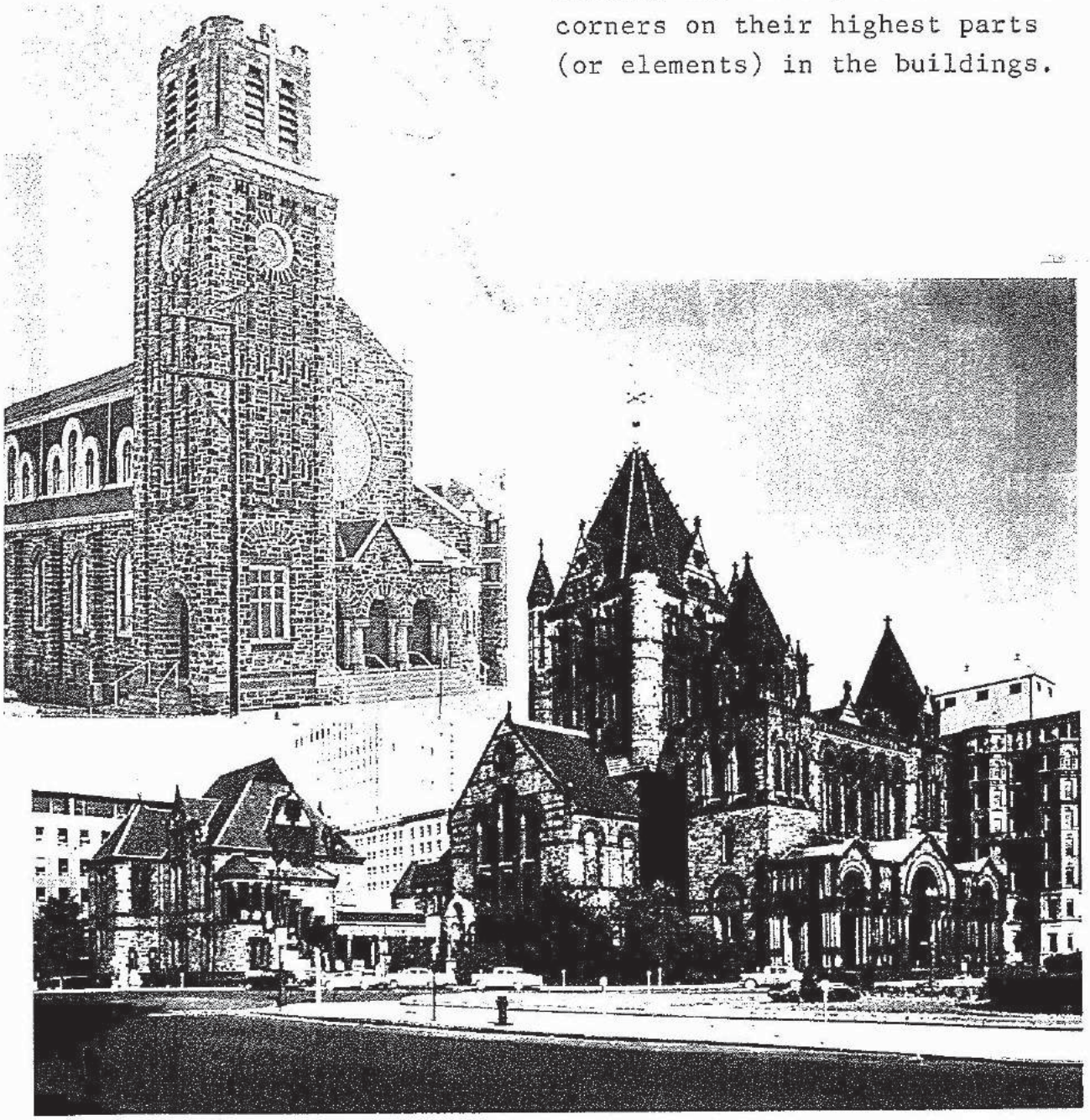
[12] Brown, M. (Ed.) American Art. NY: Abrams, 1979, p. 253.

[13] O'Gorman, James F., Henry Hobson Richardson. Chicago: Univ. of Chicago Press, 1987, pp. 39 and 67.

[14] Van Rensselaer, M.G., Henry Hobson Richardson and his Works. NY: Dover, pp. 63-64.

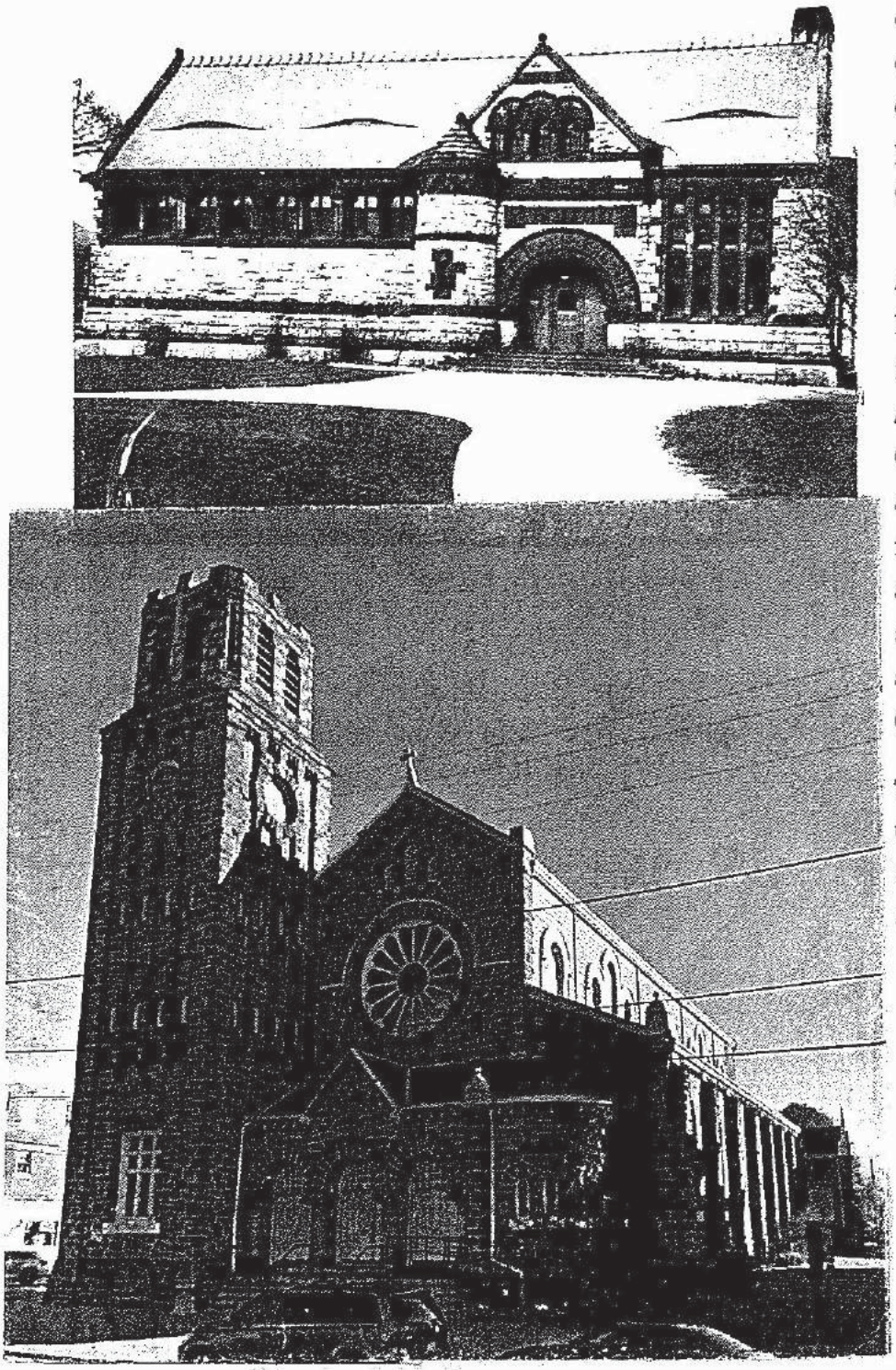
Architect Watson emulated Richardson's triplicate windows which form a unified element by the two shorter windows flanking a taller center window, along the north and south clerestories. Rosary also accentuates its round-arch windows, circular windows on each side of the tower and rose window at the facade with the masonry set into light-colored mortar.

Although these images are of a lesser quality visually, Trinity and Rosary have rounded corners on their highest parts (or elements) in the buildings.



281 Henry Hobson Richardson. Trinity Church, Boston. 1872–77

Henry Hobson Richardson. Crane Memorial Library, Quincy, Mass. 1880–83



Rosary Church adapted some of Richardson's patterns and forms that identified his work.
The form created in the grouping of round-arch windows, along with the rounded corners and attached cylindrical unit are at Rosary, years after Richardson's Crane Library was completed.

Also at Rosary--emulating Richardson--is a variation in the shapes of windows. At Rosary, just as at the Crane, a square form with a grid of panes is at Rosary's tower's lower level, at the north bay. Richardson's similar window unit, also at ground level at the Crane, proports a bay.

These quirky elements first used by Richardson enhance the quality of Watson's design at Rosary Church.

Romanesques varied according to locations and times of their construction. The mid-1850s Norman Romanesque designed at the Church of the Holy Trinity on Rittenhouse Square by Notman (next page) has its affinity to northern French Romanesques, imitated by Edwin F. Durang at his Our Mother of Sorrows Church (1867) in West Philadelphia. This template of three bays with two sturdy towers alongside the center bay topped with a pediment was used in later Durangs past 1890, especially at St. Thomas Aquinas Church in South Philadelphia. (1902-1904).

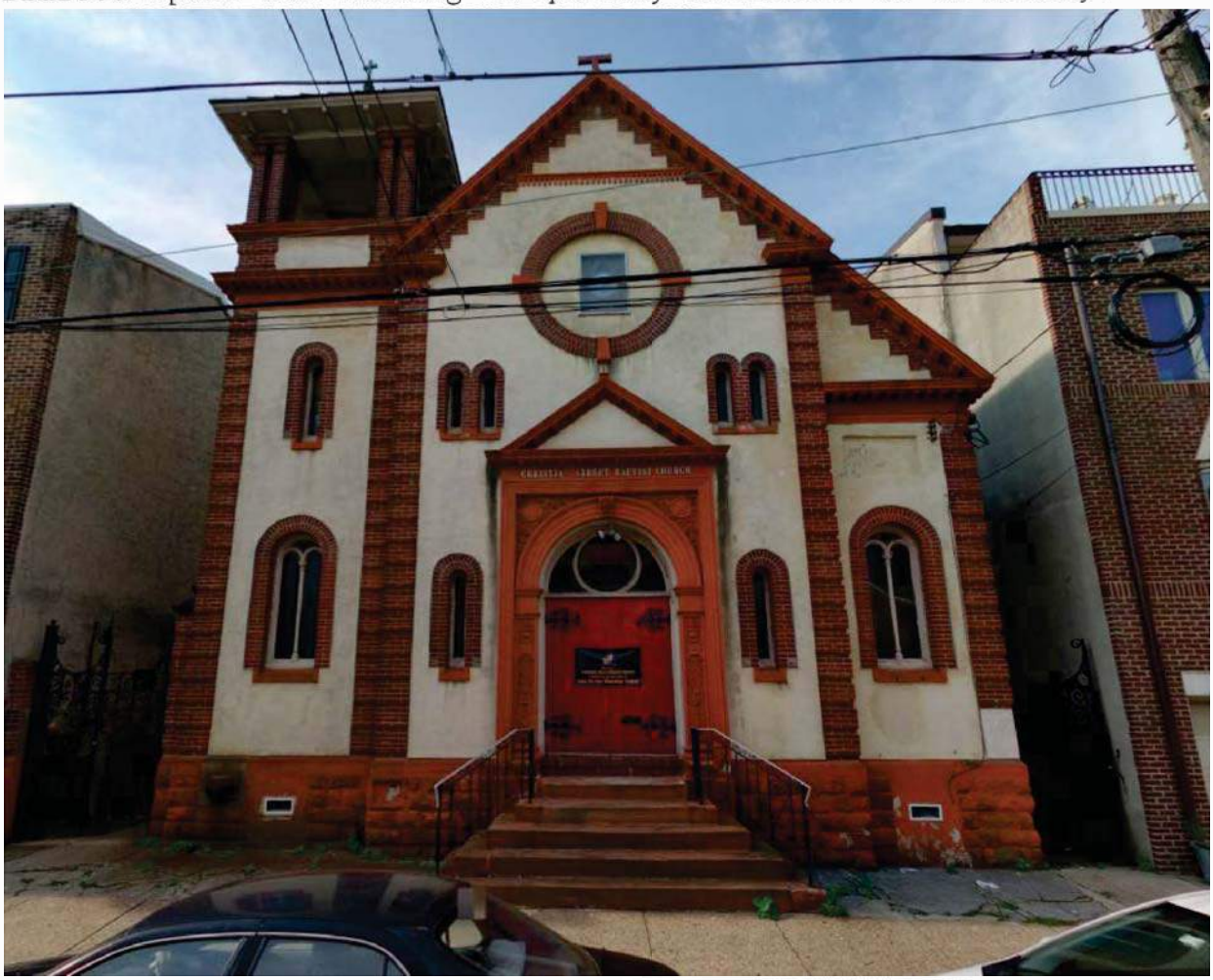
Watson was making alterations and additions to the convent at Sorrows while at Rosary in the late 1880s. (Tatman, p. 833) He chose not to make Rosary resemble Sorrows by the Romanesque model of northern Italy, and treating the building's surface with more textures and variations in materials, forms and patterns as in Boston.

OUR MOTHER OF SORROWS CHURCH, FORTY-EIGHTH AND LANCASTER AVENUE, PHILA.

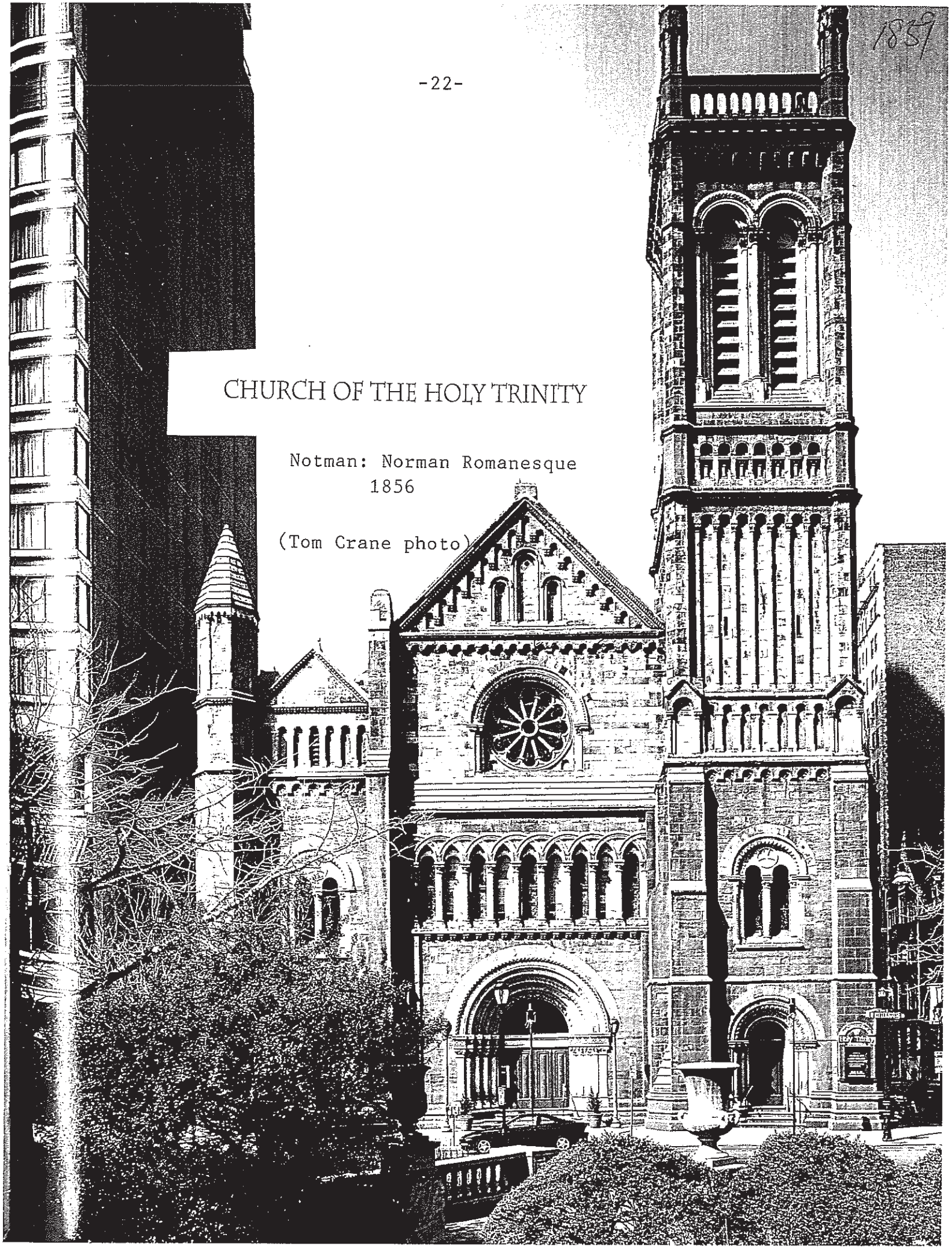
CONTEMPORARY ROMANESQUES
in PHILADELPHIA
(1867-1890)

A visual review of some well-known churches in Philadelphia which were constructed during the "Romanesque Revival" period but prior to the dedication of Rosary in 1890 follow. These churches of different religious denominations--all Christian--adapted the Romanesque style and provided some instructional information to the young Watson in designing Rosary by 1887.

Of particular interest is the Episcopalians' "Italian mission" near the Italian community in present-day Bella Vista where the 1st Italian Catholic church in the United States was located. Episcopalians hoped to convert Roman Catholic Italians who were lost within the Archdiocese in the early 1870s. Watson had been asked to design a Romanesque, this now-destroyed Church of the Emmanuello which dates from 1890-1891, just after he finished at Rosary in West Philadelphia. This is a modest building with very limited space and lacking in quality materials as at Rosary.



1859

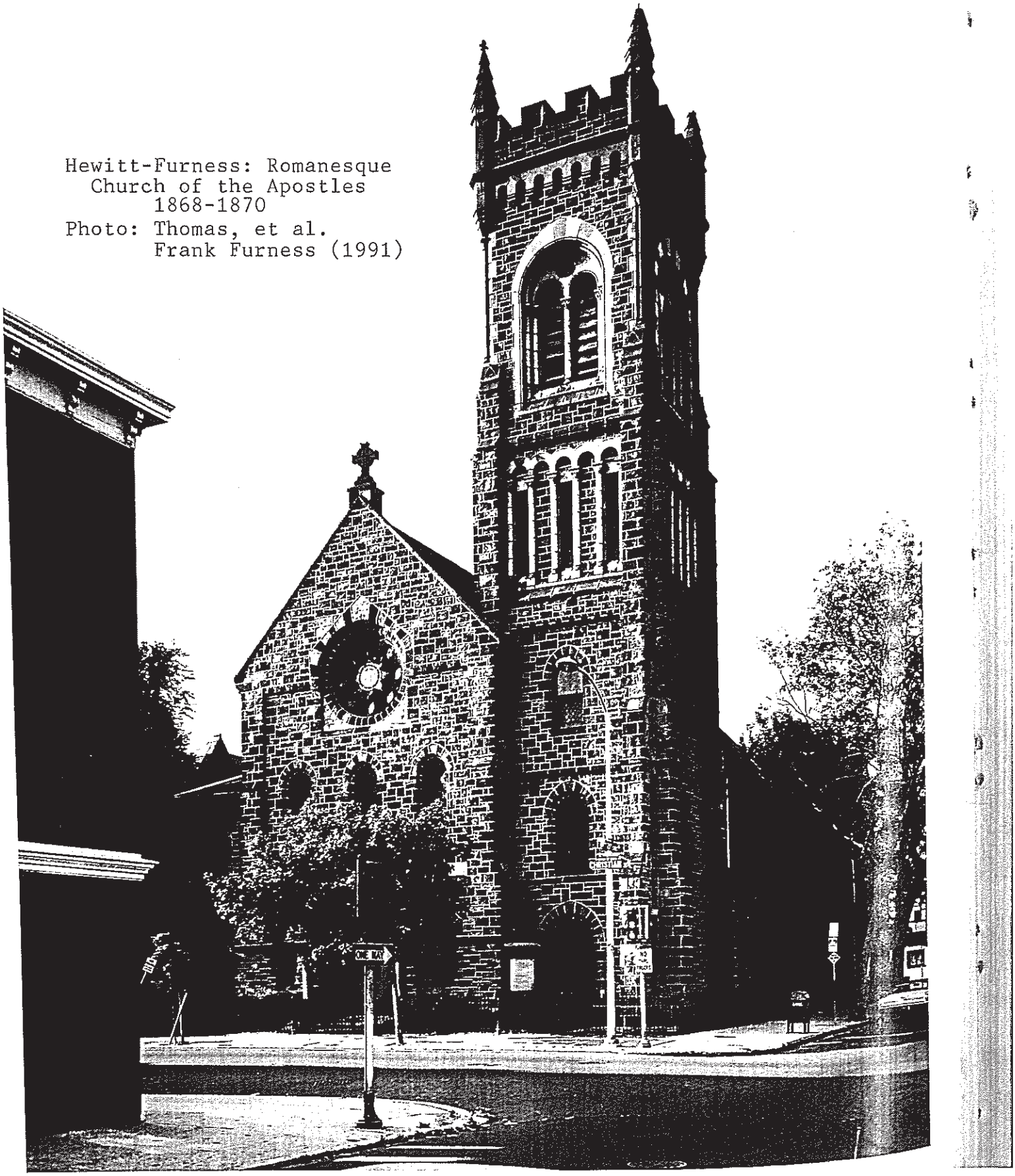


CHURCH OF THE HOLY TRINITY

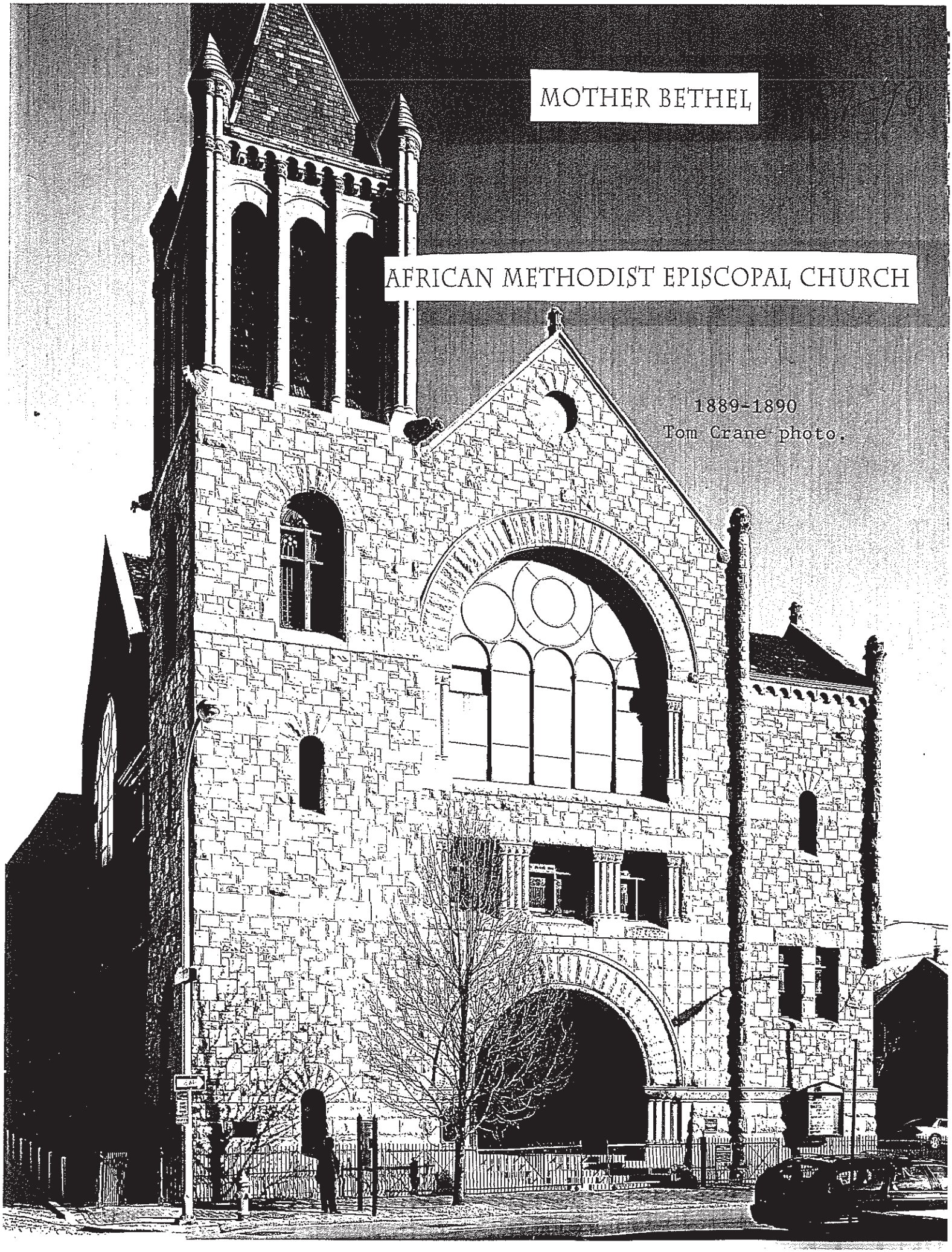
Notman: Norman Romanesque
1856

(Tom Crane photo)

Hewitt-Furness: Romanesque
Church of the Apostles
1868-1870
Photo: Thomas, et al.
Frank Furness (1991)



Baker for Furness: Romanesque
1886
Episcopalian Church of Evangelists
(Tom Crane photo.)


MOTHER BETHEL
AFRICAN METHODIST EPISCOPAL CHURCH
1889-1890
Tom Crane photo.

Of Richardson's later work, Watson noticed the variations in window shapes, as where Richardson used a small-pane "grid" over longer panes in one window unit at the Crane Library. At Rosary, this same window type is at Rosary's tower's lower level, opposite to the rounded projection at the south end next to the entranceway. The linear masonry at the tower, as well as the choice of a lighter mortar to a darker stone to accentuate the masons' skills are at Rosary, just as at the Hewitt-Furness at 21st and Christian Streets. If Watson intended to design a building that connected to the non-Catholic churches by Notman, Hewitt, Furness and others, he succeeded in a timely way. Rosary, in many architectural elements is an homage to Richardson and the Philadelphia architects of the day who were celebrated for their pioneering work. (Not noted anywhere in Rosary, is anything attributable to Durang or a Roman Catholic precedented building.)

The northern French Romanesque was used by Durang at Our Mother of Sorrows; in the 1870s and 1880s, Durang applied mainly Gothic to his churches, especially in West Philadelphia's St. Agatha's and St. James. Durang's Gothics were highly ornate, really Victorian Gothic, and the serene majesty of Our Mother of Sorrorws would remain with that church in a Romanesque from Durang's early career. Watson had been working on alterations and additions to the convent at Our Mother of Sorrows about the same time he was overseeing the construction at Rosary. He also embarked on a northern Italian-type of Romanesque for the pastor of the Episcopalian Church of the Emmanuello, one of several attempts to convert disenchanted Italians from the Roman Catholic Church.[15] It was poorly funded, as seen from its space and construction when it existed. (It was razed.) But it was another contemporary Romanesque in Watson's resume for that particular time. (He would also design a Romanesque for St.

15 The Emmanuello was founded in the late 1870s as an "Italian Mission" and discussed in Juliani, Richard, Priest, Parish, and People. Notre Dame Press, 2007, pp.175-77 citing "The Inquirer," 12/21/1883, then "Public Ledger" of 04/08/1891.

Anthony of Padua Church at Fitzwater and Grays Ferry Avenue in 1892.) Thereafter, Watson's few Roman Catholic churches were mainly Gothic.

Because of Father Loughlin, Rosary held the Archdiocese's attention. He came to Philadelphia after having attained a doctorate in Divinity from the Propaganda in Rome at his ordination at St. John Lateran, the pope's church as Bishop of Rome.

New Church at Haddington
Inquirer Aug 28 1892

HADDINGTON.—Rev. James F. Loughlin, D. D., has entered actively upon his duties as pastor of this new parish, which embraces the extreme western portion of West Philadelphia. On Sunday week he said his first Mass there, in the hall, northeast corner of Haverford avenue and Sixty-fifth street, which Father Shanahan secured for the holding of Sunday-school soon after he became pastor of the Church of Our Mother of Sorrows, from which parish the new one has been detached. There are two Masses offered up every Sunday, one at 7.30 and the other at 10 o'clock. Both were attended by crowded congregations last Sunday. The parish is bounded on the east by Fifty-sixth street, which separates it from Our Mother of Sorrows' and St. James', and on the south by Baltimore avenue, where St. Clement's begins. It includes, therefore, the section known as the West End, as well as the old town of Haddington.

Dr. Loughlin has purchased, for $7,500, a large tract of ground at the southeast corner of Sixty-third street and Westminster avenue (or Callowhill street). Its dimensions are 150 by 225 feet. Here he intends soon to have erected a temporary structure, in which he will open a fair in October, and which will afterwards be turned into a chapel. This building will front on Westminster avenue, and when dedicated to the service of Almighty God will be known as the Church of Our Lady of the Rosary. Near it, but fronting on Sixty-third street, a neat frame house, capable of accommodating two priests, will be built.

Dr. Loughlin now resides in a portion of the large house at the northwest corner of Sixty-fifth and Vine streets, which is giving shelter to the Catholic orphan girls under the care of the Sisters of St. Joseph, whilst their Home in Race street below Eighteenth is being rebuilt. His rooms are in the northern end, on the second floor, adjoining the pretty little chapel.

The house is a very large stone structure, and having been built originally for a hotel, could easily be changed so as to make it serve permanently for a purpose like its present use. It would, of course, require considerable repairing of woodwork, painting, papering, etc., and partitions would have to be removed from between rooms so as to form large dormitories. It is L-shaped, the smaller portion being on Vine street. From a turret surmounting the roof of the main building the principal points in the city can be seen, and even the shipping in the Delaware. The children seem perfectly happy there, appear to enjoy the spacious play-grounds and the fresh country air thoroughly.

THE HOLY ROSARY.

Corner-Stone Laid of the New Roman Catholic Church at Haddington.

The corner-stone of the new Roman Catholic Church of Our Lady of the Rosary, Haddington, was laid yesterday afternoon. The parish was organized a little over a year ago, and the building, which is to be of the Romanesque style of architecture, will be situated at the southeast corner of Sixty-third and Callowhill streets. Constructed of Haddington stone, with granite trimmings, its dimensions will be 158 feet in length by 73 feet in width. The entrances are to open from Sixty-third street through an entrance porch or vestibule by three large arched doorways, and by an arched doorway through the tower on Callowhill street. The interior will be divided by columns into a nave and aisles and sub divided into seven bays, exclusive of the chancel, which will be two bays deep. The side altars will be set on chapels of semi-circular form, and so arranged that the rear of the apse will be on a line with the rear of the main chancel. The pews will be arranged in three aisles, with a seating capacity for 1000 persons.

The corner-stone of the new building was laid yesterday by Archbishop Ryan, who also made a short address. The archbishop did not arrive until a few minutes before 4 o'clock on account of the protracted service in the morning at St. James' Church. The fine weather attracted a large number of persons, there being at least 4000 present. Among the societies that attended the laying of the corner-stone were the following: Blessed Virgin Sodality, Church of the Rosary; Holy Rosary T. A. B. Society, Holy Family T. A. B. Society, St. Patrick's Pioneers, Our Mother of Sorrows' Pioneers, Our Mother of Sorrows' T. A. B. Society and Cadets, Cathedral Pioneers. Some of the societies were accompanied by bands of music.

Before his appointment as a faculty member at the seminary, Loughlin had been at St. Matthew's in Conshohocken, one of the few Roman Catholic churches in suburban Philadelphia. Placing Loughlin in a new parish may not have been that daunting for him after the six years at St. Matthew's where the parishioners were scattered and not as concentrated within an area like Haddington in West Philadelphia. Loughlin would work along with

News (Http://Www.Philly.Com/News)

St. Charles Borromeo Seminary to sell off Eakins artworks

Updated: MARCH 21, 2014 — 9:36 PM EDT

Unless a priest had the stature in the Archdiocese as Loughlin, Thomas Eakins would not have painted a portrait.

"The Right Reverend James F. Loughlin" (1902), by Thomas Eakins, to be sold by St. Charles Borromeo.

Watson on Rosary's exterior and interior for the Roman Catholic standards, which were different than those Watson used for the Lutheran, Presbyterian and Episcopalian churches which he was involved in simultaneously with the Rosary construction. Watson would design less than ten Roman Catholic churches in his long career that took in a good part of the 19th and 20th centuries. His label as an "ecclesiastical" architect arose from this late 19th century demand for more and more stylish churches in the Gothic and Romanesque for mostly Protestant churches[16] rising in the same workingclass or professional class neighborhoods in Philadelphia whose churches provided individuals and families with more social standing. For Roman Catholics in Philadelphia, they still had a subordinate status, below the Protestants despite the progress of the Drexel family who were ardent benefactors of the Archdiocese especially after the Civil War. (There was no evidence that Anthony J. Drexel, the world-known financier and principal of Drexel and Company, had contributed to the Rosary church while he was planning the Drexel Institute also in West Philadelphia.)

Loughlin's focus on Rosary's presence in West Philadelphia propelled the parishioners to disregard any distractions besetting the struggles to finish the church, then proceed to other buildings to complete the parish: the rectory, school and convent for the teaching nuns. This was the format set by the Archdiocese and the costs to accomplish an entire parish were upon the parishioners, not the salaried clergy. For Watson, he could extend his professional time to other projects which in 1888 was needed in at least six other churches of various denominations.[17] It would take three years to finish Rosary for a 1890 dedication.

16 Tatman and Moss, op.cit., pp. 833-34.

17 Ibid.

THE STAINED GLASS at ROSARY

Installed in 1889 during the construction at Rosary, were the fifteen Mysteries of the Rosary in stained glass. Manufactured by the Royal Bavarian Art Institute for Stained Glass and Franz X. Zettler, the stained glass windows at Rosary were not consistent to a Romanesque design, but more of that late 19th century Victorian era of using stained glass mainly with the Gothic. In Philadelphia, where church decoration imitated that of western Europe since the 1832 completion of St. John the Evangelist Roman Catholic Church at 13th and Market Streets, stained glass was within the conventions of the Gothic, as at St. John's. Its stained glass was brought from a church in Rouen,France, a likely Gothic that fell into ruin.[18] Between 1832 and 1883, the record on stained glass windows in Archdiocesan (city) churches rarely, if ever, listed this feature of additional expense to parishioners. Usually, the windows in most churches were plain until additional funds were raised, or were the usual "Munich stained glass" by various firms.

Farnesworth found that "Philadelphia's Catholic churches ...(had) a splendid heritage of imported Munich stained glass, which had been gaining in popularity throughout the late 19th century."[19] While Rosary as a Romanesque did not traditionally require stained glass windows (as in the Gothic), the timing of Rosary's construction in the late 1880s, and Loughlin's probable desire to have the Mysteries of the Rosary portrayed in stained glass at this particular church caused this addition to the church building.[20] The stained glass windows at Rosary appropriately date Rosary to the era and environment because they were Munich stained glass, which, according to Farnesworth, began to be installed in Roman Catholic churches in the city in "1883" at Visitation, Blessed Virgin Mary Church.[21] (It was a Victorian Gothic designed by Durang.)

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18 "A Century and a Quarter, 1830-1955, St. John the Evangelist Church." Published in Phila., CHRC Records,

19 Farnesworth, Jean, et al., Stained Glass in Catholic Philadelphia. Phila.: St. Joseph's Univ. Press, 2002, pp. 132; 135.

20 The Financial Statement of 1891 listed the costs at $6,022.76" for these windows at Rosary.

21 Farnesworth, op.cit.

Romanesque churches did not have an association with the use of stained glass, but Watson's design for Rosary had to include openings for the fifteen Mysteries of the Rosary to be depicted in stained glass. (See below images from Farnesworth, Stained Glass in Catholic Philadelphia. 2002.) The windows had to be a request from Loughlin when Gothic churches typically held stained glass.

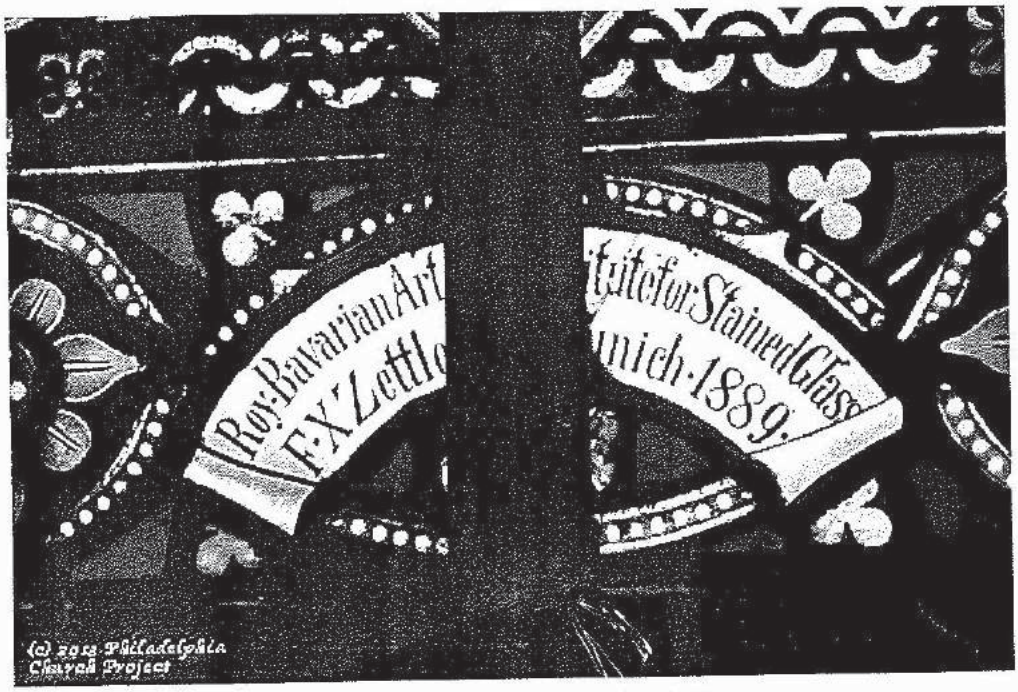


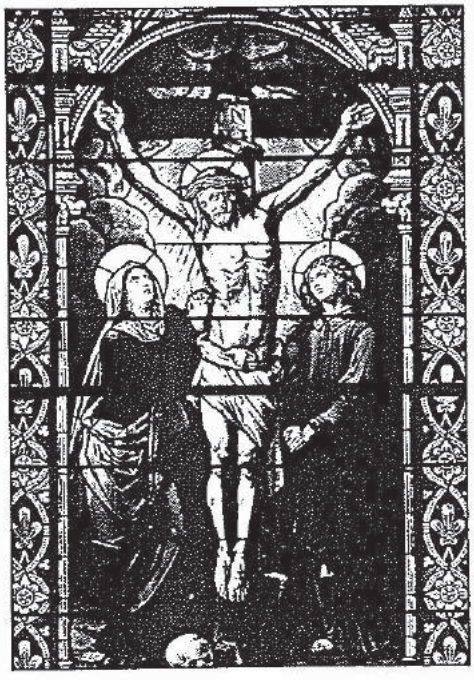
Figure 17
The Annunciation
(detail)
1889
F. X. Zettler
Our Lady of the Rosary Church

Figure 18
The Scourging at the Pillar
(detail)
1889
F. X. Zettler
Our Lady of the Rosary Church

Figure 19
The Crucifixion
(detail)
1889
F. X. Zettler
Our Lady of the Rosary Church

17

18



19

To a Roman Catholic church historian and scholar such as Father Loughlin, the Romanesque design by Watson for a church that was named after the Blessed Virgin Mary, under the title, Our Lady of the Rosary, harkened to St. Dominic(d.1221) who was given a rosary while preaching in southern France.[22] There, Dominic, the founder of the Dominican Order of Preachers, defended the Church against heresy amidst the Romanesque masterpieces of centuries past. Loughlin, one of the Archdiocese's luminaries of the time, had instructed Watson on a style that while contemporary to the late 19th century, also responded religiously to Roman Catholic church decorations of the time, with the Munich stained glass windows. In the overall environment in Philadelphia, the use of the Romanesque and Gothic in Christian churches in the late 19th century was characteristic of the late 19th century, and Rosary was part of this.

Architecturally, historically and artistically the former Our Lady of the Rosary Roman Catholic church manifestly qualifies for historical designation under criterion (c).

Celeste A. Morello, MS, MA
March, 2019

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[22] The unedited version is that the Blessed Virgin and Infant Jesus appeared to Dominic Guzman, from Castile, Spain, and presented him with a rosary and instructions on its use. The fifteen stained glass windows at the Rosary church are of the Mysteries in the lives of Jesus and his Mother for meditation during prayers. The Rosary was begun sometime before Dominic's death in 1221.

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Catholic Historical Research Center, Philadelphia

Philadelphia Historical Commission

St. Mark's Episcopal Church on Locust Street.

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Messrs Patrick Shanks and Shawn Weldon of Archdiocesan Archives (now, the CHRC)

Copies of Sources Cited

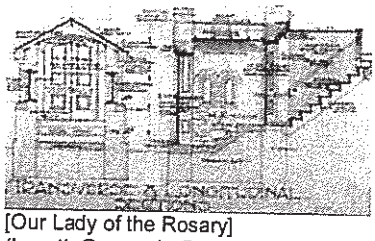
PROJECT

Our Lady of the Rosary Church

Add to My Buildings

Overview

- **Building Type:** church
- **Religious Denomination:** Roman Catholic (R.C.)



[Our Lady of the Rosary]
(Lovatt, George I., Sr., Architect, 1914)
Lovatt Collection, Athenaeum of Philadelphia.
Local ID #: LOV #853
> View more images [8 total]

Location

345 N 63RD ST
N 63RD ST near CALLOWHILL ST
Philadelphia, PA

PROJECT

Our Lady of the Rosary Church

Project Chronology

1888 BUILT	**Architect:** Watson, Frank Rushmore (1859 - 1940) **Decorator:** Baraldi, Ferdinand Paul (ca. 1866 - 1921) **Sculptor:** Charles Hall & Co. (Marble)
1905 ADDITIONS/ALTERATIONS	
1914 ADDITIONS/ALTERATIONS	**Architect:** Lovatt, George Ignatius, Sr. (1872-1958)
1951 ADDITIONS/ALTERATIONS	

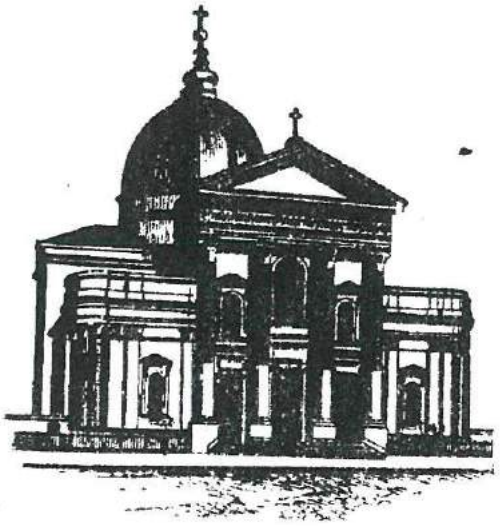
E-mail a Link to This Page

HISTORICAL SKETCHES

of the

Catholic Churches —— and Institutions

OF PHILADELPHIA.



A PARISH REGISTER AND BOOK OF REFERENCE.

PHILADELPHIA:
DANIEL H. MAHONY, PUBLISHER.

Our Lady of the Rosary, Haddington, 1886.

REV. JAMES F. LOUGHLIN, D.D., who had until then been a professor in the seminary, took charge of this new parish on August 15, 1886, and began to say Mass in a hall at the southeast corner of Sixty-fifth and Haverford Streets, which had some time before been opened as a Sunday-school and chapel by Rev. Father Shanahan, rector of the Church of Our Mother of Sorrows, to whose parish this section then belonged. Ere long Rev. Dr. Loughlin secured a good-sized tract of ground at the southeast corner of Callowhill and Sixty-third Streets, and on part of this ground he erected a temporary frame chapel which he had dedicated on December 5, 1886, the late Mgr. Corcoran officiating and preaching. The corner-stone of the new church was laid on Rosary Sunday, 1887, ground for the foundation having been broken on the preceding 16th of August. Work on the building was pushed rapidly, and a fine bell was procured, blessed and hung in the tower as soon as this part of the structure was finished, at the same time he had built a pastoral residence south of the church. The new church, a handsome and substantial building, was ready for dedication a little over three years after it had been begun, and this office was performed by Archbishop Ryan on Sunday, October 5, 1890. Bishop Shanley, of Jamestown, North Dakota, preached. Then the old chapel was turned into use as a school. Later, property south of the pastoral residence was secured by Dr. Loughlin for a permanent school and convent. During the remaining years of his pastorate he furnished the sanctuary of the church with statuary and other ornaments. In February, 1892, he was appointed Chancellor of the Archdiocese in succession to the present Bishop of Cleveland, Rt. Rev. Ignatius F. Horstmann, D.D., and was followed in the pastorate of Our Lady of the Rosary by Rev. John F. Lynch, who has most worthily and efficiently continued the work begun by his predecessor and organizer of the parish.

St. Anthony of Padua's, 1887.

THIS parish was founded late in 1887, having previously been a part of St. Charles Borromeo's, and Rev. John J. Ferry was its first pastor. He opened a temporary chapel in a hall on the east side of Gray's Ferry Road below Carpenter Street, and took up his residence on the north side of Christian west of Twenty-fourth Street. While here he purchased in September ground at Fitzwater Street and Gray's Ferry Road, and soon afterwards began the building of the church there. The lot is about seventy-five feet wide on the north side of Fitzwater Street, and extends one hundred and eighty feet on Gray's Ferry Road. The corner-stone was blessed and laid by Archbishop Ryan on June 19, 1889; and before Christmas of that year the basement was opened for Divine service. A residence was also secured on the north side of Fitzwater Street east of the church. Rev. W. P. Masterson, until then the senior assistant at the Annunciation Church, succeeded to the pastorship of St. Anthony's on October 31, 1890. In August, 1892, he began work on the church proper. It is sixty feet wide by one hundred and forty feet long. The basement is twelve feet high in the clear, and has two entrances at the sides of the front. The church proper has entrances also from both Fitzwater Street and Gray's Ferry Road. Its style of architecture is Romanesque, and the material used in the walls is Avondale stone, with Indiana stone trimmings. At the front rises a tower nineteen feet square at the base and one hundred and fifteen feet high. The interior is a single span, there being no columns until the sanctuary is reached. It is finished in light colors, so that the effect is very pleasing.

The new church, almost unique and decidedly pretty in design, was solemnly dedicated on Sunday morning, November 26, 1893, by Archbishop Ryan. Rev. A. A. Gallagher, then of the Cathedral, sang the Mass, and Rev. Richard A. Gleason, O.S.A., of Villanova, preached. There was a great disappointment in the altars not having been put in place, and a temporary high altar had to be used. Their shipment had been delayed by a railroad strike. But they came to hand and were erected very soon afterwards. They are among the most beautiful in the city. The church is lighted by electricity, and is adorned with a magnificent set of Stations of the Cross made in Paris. They are full relief figures in cream and gold, and are of the same design as the Stations in marble to be erected in St. Patrick's Cathedral, New York.

Father Masterson has also acquired additional property near the church, so that the parish now owns four houses on Fitzwater and one on Pemberton Street. This present year he has also purchased a lot on Carpenter, between Twenty-third and Twenty-fourth Streets, for a new school and convent. It is 120 x 140 feet, giving ample space for both buildings.

ARCHDIOCESE OF PHILADELPHIA.

RECORD OF PRIESTS.

Name, James Francis Loughlin

Place and date of birth? Auburn, N. Y. May 8. 1851.

Studies, where made? Niagara University 1867-8.
Propaganda, Rome, 1868-1874.

Where, when and by whom were you ordained? At St. John Lateran,
Rome by Cardinal Patrizi. April 4, 1874

If not ordained for this Diocese, when were you received into it?
Ordained for Phila

Of what mission have you had charge, or what position other than missions have you held since your ordination:

	MISSIONS OR POSITIONS HELD BY YOU.	FROM MONTH. YEAR.	TO MONTH. YEAR.
1	Assist. in Conshohocken	Sept. 1874	Nov. 1880.
2	Professor in Overbrook	Nov. 1880	Aug. 1886
3	Rector - Our Lady of the Rosary, Phila	Aug. 1886	Feb. 1892
4	Chancellor	Feb. 1892	May 2, 1901
5	Nativity B. V. M., Phila. Rector	May 2, 1901	March 17, 1911
6	Died March 17, 1911.		
7			
8			

SIGNATURE,

OCT 23 1899

Archdiocese of Philadelphia

RECORD OF PRIESTS

Please fill in this blank form (by typewriter, if possible) and return it with your signature at once to The Chancery.

1. Full Name James Francis Loughlin
2. Father's Name ..... Father's Religion? .....
3. Mother's Maiden Name ..... Mother's Religion? .....
4. Country, town, and date of birth? U.S.A., Auburn, New York, 5-8-1851
5. Church, place and date of baptism? .....
6. Present home address? .....
7. If born outside of this diocese, when did you move into it? .....
8. If a convert, at what age did you become a Catholic? .....
9. In what parish or parishes did you reside during your seminary course? .....
10. Studies: where and when made; how many years spent at each institution:
    (a) Elementary .....
    (b) Secondary Niagara University, New York (1867-1868)
    (c) Seminary Propaganda, Rome (1868-1874)
    (d) University .....
11. Academic Degrees: Where and when received and their nature.
12. Degrees or special courses received after ordination: Where and when received.
13. What modern languages do you know, and which can you speak?
14. Where, when and by whom were you Ordained to the Priesthood?
    St. John Lateran, Rome, 4-4-1874, Cardinal Patrizi

19. What positions have you had since ordination, and how long have you held each one? (Include posts held outside this diocese, if any.)

	POSITIONS HELD BY YOU		FROM MONTH	FROM YEAR	TO MONTH	TO YEAR
1.	Conshohocken, Pa.	Asst.	9	1874	11	1880
2.	St. Charles Seminary	Prof.	11	80	8	86
3.	Our Lady of the Rosary, Phila.	Rector	8	86	2	92
4.	Chancellor of the Phila. Diocese		2	92	5	01
5.	Nativity, B.V.M., Phila.	Rector	5	01	3	11
6.	Died 3-17-1911					
7.	He died in Barbados where he was trying to get well from an illness.					
8.	He was noted as a scholar.					
9.	1874 - received the decree "Doctor of Divinity" D.D.					
10.	1886 - founded Our Lady of the Rosary Parish - There he built a rectory and church. He did not see the completion of the church because he was made chancellor in 1892.					
11.	April 4, 1899 - made domestic prelate with title of Rt. Rev. Msgr.					
12.	While at Nativity B.V.M. he built a new convent for the Sisters of					
13.	St. Joseph; frescoed the Church; renovated the basement; and improved church property.					
14.	He spoke 7 languages fluently and had a working knowledge of many others.					
15.	Was president of the Catholic Young Men's National Union.					
16.	Was spiritual directory of the Archdiocesan Union. Was censor librorum for the Archdiocese. Was a member of the diocesan School Board.					
17.						
18.	Survived by a sister who resident in Maginaw, Michigan where his mother died.					
19.						
20.						

(Signature) .....

Remarks:

A CENTURY AND A QUARTER

1830 • 1955

ST. JOHN THE EVANGELIST CHURCH

PHILADELPHIA • PENNSYLVANIA

thousands, he carried his persuasive eloquence. He thought that the Catholics of Philadelphia should have at least one church that would be an architectural honor to the city."

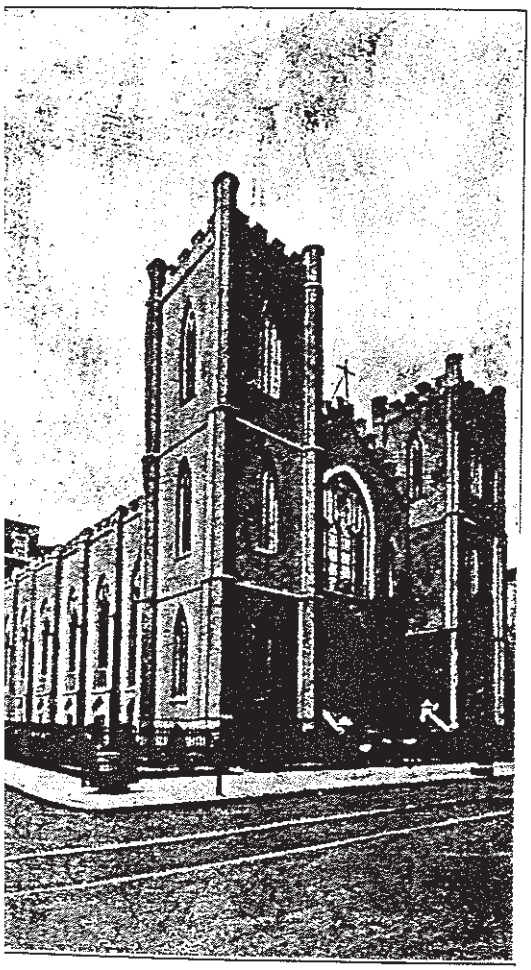
A church of beauty.

The building of the church seemed to be of interest to the entire city if the accounts carried in the newspapers of the day are any indication. "Poulson's American Daily Advertizer" February 14th, 1832, carried the following:

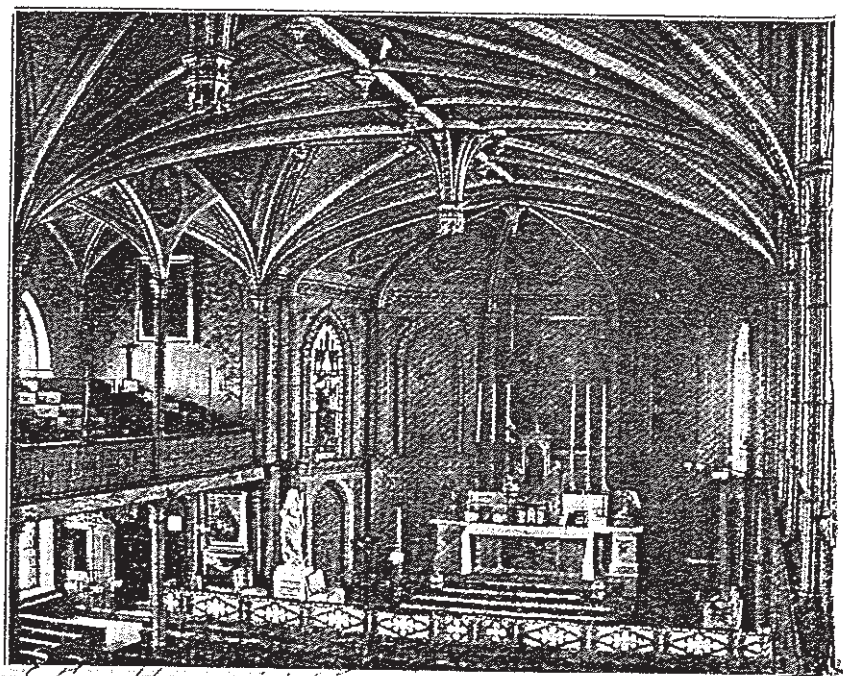
"We understand that Mr. N. Gevelot has completed a clay model of a figure of an Angel, of more than six feet in height, for the Catholic Church in Thirteenth near Chestnut Street. Anyon disposed can see it on Tuesday and Wednesday next, at the Church where th work has been executed."

The same paper carried another item, dated March 31, 1832:

"The new Catholic Church in Thirteenth Street, has been enriched by a present from Robert A. Caldcleugh, Jr., consisting of six pieces of Ancient Stained Glass. They now occupy the two eastern windows of the Church, by the altar, and are enclosed by slips of ground glass, over which is lattice work, presenting a venerable and gothic appearance. They were taken out of a dilapidated church at Rouen, on the Seine, in France, and transported to this country by the donor. The colours appear as lively and fresh as if they had been painted yesterday. They are supposed to be taken from passages in the Scriptures. These and other ornaments will add much to the beauty of this church which, in this respect, far exceeds any other church in this city."



Exterior and interior of original St. John's Church.



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Souvenir

OF THE

Diamond Jubilee

OF

OUR LADY OF THE ROSARY PARISH

West Philadelphia

1886 — 1961

Brief Sketch of History of Parish

—o—

1886 — REV. JAMES F. LOUGHLIN, D.D. — 1892

Founder and First Pastor

For Catholic people everywhere, the Holy Sacrifice of the Mass is an important part of their lives. Even the inconveniences of long distances to the nearest Church and the hardship of inclement weather are cheerfully overcome if they can but assist at Sunday Mass. Knowing the meaning of the Mass and its infinite merits and fruits and knowing the necessity for Baptism for their children and Confession and Holy Communion and Catholic marriage, and the other life-giving Sacraments of the Church, thoughtful Catholics everywhere were never content until they had a Catholic Altar and a Priest close to their homes. Always they had in mind a Catholic School for the proper training of their children.

The scattered Catholic families of the old Haddington Section at the "West End" of Philadelphia found their nearest Church at Our Mother of Sorrows, established in 1853, at 48th Street and Lancaster Avenue. For many years they traveled that long distance for Sunday Mass and the Sacraments. Father John W. Shanahan, Pastor of our Mother of Sorrows, saw their great inconvenience and soon after his arrival at Our Mother of Sorrows in 1881 opened for them a little chapel at the Southeast Corner of 65th and Haverford Avenue where Mass was offered every Sunday and Sunday School conducted after Mass by a Priest from Our Mother of Sorrows. Father Shanahan was later to become the 3rd Bishop of Harrisburg.

This arrangement continued for some years, until August 15, 1886, when Archbishop Ryan appointed The Rev. James F. Loughlin, D.D., a professor at St. Charles Seminary, to establish a new Parish in Haddington, in the name and in honor of Our Lady of the Rosary.

The Rev. Dr. Loughlin was born May 8, 1951, in Auburn, N. Y. In his young days his family moved to Toledo, Ohio and from that city he entered the Seminary of Our Lady of Angels, conducted by the Vincentian Fathers in Niagara Falls, N. Y. In 1868 he was accepted as a student for the Priesthood at the Urban College of Propagana in Rome. It was during his Seminary days in Rome that the now important Vatican Council was held. After 6 years in Rome, Dr.

Loughlin was ordained priest on April 4, 1874 by Cardinal Patrizi. Before leaving for Philadelphia he received the highly esteemed Degree of Doctor of Divinity. His first assignment in the Archdiocese of Philadelphia was Assistant at St. Matthew's Church, Conshohocken. In 1880 he was appointed as Professor at St. Charles Seminary where for 6 years he taught Greek and Canon Law and Moral Theology.

When he was appointed to establish Our Lady of the Rosary Parish in 1886 he continued for a short time to use the little Chapel at 65th and Haverford Avenue for Mass and Sunday School and found a residence for himself at the corner of 65th and Vine Streets. Very soon after his arrival in West Philadelphia, Dr. Loughlin purchased a lot at the Southeast Corner of 63rd and Westminster Avenue (now Callowhill Street) which is the present Church property. No time was lost in building a temporary frame Chapel on the lot and a Rectory for himself and one assistant Priest. The temporary Chapel was blessed and opened with Solemn Mass on December 5, 1886, with Dr. Loughlin celebrant, Rev. Luke McCabe, Deacon and Rev. Herman Heuser Sub-Deacon, while Msgr. James A. Corcoran preached the sermon. These officers of the Solemn Mass were Professors at the Seminary with Dr. Loughlin.

Almost immediately arrangements were made for the building of the present permanent Church. Mr. Frank R. Watson, a noted Philadelphia Architect, was chosen to make the design for

Financial Statement

of

Church of Our Lady of the Rosary

West Philadelphia

Easter, 1891

Total Cost of Church to Date.

Excavating	$ 349 50	
Stone	4,837 25	
Masonry	16,860 26	
Carpenter Work	6,456 98	
Lumber	3,914 88	
Roofing and Metal Work	5,237 40	
Iron Work	1,633 45	
Stained Glass	6,022 76	
Painting	890 62	
Bell	489 40	
Plastering	4,963 00	
Ornamental Work	500 00	
Steam Heating	1,431 50	
Mill-work and Pews	2,575 75	
Altar Railing and Brass Work	705 60	
Stairs	300 00	
Hardware	339 72	
Sanctuary Lamp	100 00	
Architect	1,800 00	
Minor Items	1,871 30	$61,279 37

General Items.

Cost of School	$ 9,000 00	
Repairing Roof of School	215 96	
Iron Fences	229 60	
Grading, Sodding, etc.	891 60	
Excavating Sidewalk	325 18	
Interest on Mortgages	1,225 00	$11,887 34
		$73,166 71

Indebtedness of the Parish.

Consolidated Mortgages:		
Original Purchase	$ 7,500 00	
Additional	7,500 00	
School	9,000 00	
Additional	6,000 00	$30,000 00
Temporary Loan		$ 5,000 00
Floating Debts:		
Architect	$ 600 00	
Delaney	2,000 00	
Brogan & Smith	500 00	
Doyle	760 00	
Benziger	2,250 00	
Kane	1,000 00	
Kieran Dooley	325 18	$ 7,435 18
		$42,435 18

the new Church, with Haddington Stone and granite trim, 158 feet long, 73 feet wide. Only one year after his arrival, the ground was broken for the new Church on August 16, 1887. Two months later, October 16, 1887, the corner stone of the new Church was laid by Archbishop Ryan. On this occasion the sermon was preached by Rev. James Kieran, Pastor of St. Patrick's Church in Philadelphia. It is said the anxious Parishioners themselves dug the basement of the Church and hauled the stone for the Church after their day's work.

The new Church was dedicated and opened for Divine Service on October 5, 1890 by Archbishop Ryan. Solemn Pontifical Mass was celebrated on this occasion by Bishop Thomas McGovern, 2nd Bishop of Harrisburg and Bishop Shanley of Fargo, N. D., a class-mate and companion of Dr. Loughlin in his student days in Rome, preached the Sermon. For the dedication Dr. Loughlin had already installed the large Tower Bell and the beautiful Stained Glass Windows depicting the Mysteries of the Rosary of the Blessed Virgin Mary. The temporary frame Chapel continued to be used for Sunday School and Catechism Classes during the week. A short time after the dedication of the new Church, Dr. Loughlin purchased more ground south of the Church for the School and Convent to be built later.

Two years after the Dedication of the new Church, in 1892, Dr. Loughlin was appointed Chancellor of the Archdiocese of Philadelphia to succeed the Rev. Ignatius F. Horstman who had just been named the 3rd Bishop of Cleveland, Ohio. During his six years at the Rosary, Dr. Loughlin accomplished much and endeared himself to all of the members of the new Parish by his zeal and energy and scholarly attainments. In the midst of organizing the new Parish and erecting the beautiful new Church he found time to write quite a few devotional books and essays and he was a frequent lecturer at the Catholic Summer School.

In those busy days he found time to contribute interesting, helpful articles for the American Quarterly Review and the Catholic Encyclopedia. Because of his unusual eloquence he was often called upon to preach the Sermon at many Parish and Diocesan celebrations in the Archdiocese. He was called upon to preach the sermon at the consecration of Bishop Edmund Prendergast who became Auxiliary Bishop of Philadelphia in 1897, and later in 1911 was to be named Archbishop of Philadelphia; and also at the consecration of Bishop Shanahan in 1899, who had been named Bishop of Harrisburg. In 1899, as Chancellor of the Archdiocese of Philadelphia, Dr. Loughlin celebrated his Silver Jubilee in the Priesthood and in that year was named a Domestic Prelate with the title of Rt. Rev. Monsignor.

After 9 years as Chancellor of the Archdiocese, Dr. Loughlin was appointed Pastor of the Nativity of the Most Blessed Virgin Mary, Philadelphia, in 1901, where he remained until his death in 1911—after providing for the Parish a beautiful new Convent for the Sisters.

R. I. P.

George Zarnecki

ART OF THE MEDIEVAL WORLD

ARCHITECTURE · SCULPTURE · PAINTING

THE SACRED ARTS

Prentice-Hall, Inc., Englewood Cliffs, N.J., and Harry N. Abrams, Inc., New York

X

Romanesque Art

In July 1054, the papal legates from Rome excommunicated the patriarch of Constantinople in the cathedral of Hagia Sophia. By this act the ever-widening rift between the Byzantine and Roman Churches ended in a final breach. Thus, in religious matters, most of the Christian world could be divided into those who owed allegiance to the patriarch of Constantinople—including not only Byzantium but Russia, Bulgaria, and Serbia—and those who recognized the pope as the head of the Church. By the eleventh century the Roman Church had enormously extended its sphere of influence through the conversion of central Europe and the Scandinavian north, and by the new conquests at the expense of the Muslims in Spain, Sicily, and the Holy Land.

Romanesque art developed during the eleventh century, matured in the first half of the twelfth, and gave way—rapidly in some regions, more slowly in others—to the Gothic style in the course of the twelfth and thirteenth centuries. Originating in the countries of western Europe, Romanesque spread north and east with the expansion of the Roman Church; only in a few isolated cases, in Serbia and in Russia, did it penetrate the territories joined by religious links to Constantinople. Thus it was the first medieval style which can be termed truly European, for it could be found from the Atlantic to the Vistula, from Sicily to Iceland, and almost to the Arctic Circle in Norway. Romanesque art was born in a Europe that was gaining in strength and confidence, for now, no longer harrassed by barbarian invasions, Europe was, on the contrary, on the offensive. The Norman conquest of southern Italy in the course of the eleventh century removed the last Byzantine possessions there, and more important, it freed Sicily from Arab rule and made of the island a place where the various civilizations mixed

freely and fruitfully. The Christian states in northern Spain, only recently plundered by the armies of Al-Manzor in the tenth century, not only recovered quickly but went on the offensive themselves, and the *Reconquista*, the holy war to free the territories lost in 711, made rapid progress: by 1085 Toledo was captured; by 1236, Cordoba, and soon afterward Valencia and Seville. The Moors were no longer a danger and were permitted to remain in Granada until it too was taken in 1492, the year Columbus sailed from Spain on his momentous voyage. The wars of the reconquest were a crusade in which other countries than the Spanish kingdoms were involved, a fact not without influence on artistic matters.

The crusades to the Holy Land were another sign of Europe's new, expansive, confident, and aggressive mood. The travel of many thousands of persons across Byzantine lands and the intimate contact they had over many decades, through the kingdom of Jerusalem, with Islam and with other cultures and arts, was of great importance for the development of Romanesque art.

Romanesque art was predominantly, though of course not exclusively, religious, and it expressed the deeply religious, if often superstitious, character of society at the time. During the period the authority and prestige of the Church increased enormously. The papacy, ineffective and often corrupt, underwent a similar reform to that carried out in the monasteries earlier on. The election of the popes, which had formerly been at the mercy of the emperors, the nobility, and even the Roman mob, was now entrusted to the college of cardinals. Bishops, abbots, and the lesser clergy had frequently, in the past, been appointed by kings, barons, and other patrons of churches, with the result that few were suitable for their offices and most were merely pawns in the hands of unscrupulous laymen. In the famous ordinance of Pope Gregory VII (1073–85) this system was forbidden under threat of excommunication. But the feudal nobility and, above all, the emperors had a vested interest in the old system, and the struggle which followed, known as the Investiture Contest, plunged the Holy Roman Empire into a series of wars with the popes until a temporary compromise was reached in 1122 by the Treaty of Worms. The problem of the supremacy of spiritual over temporal power was at the root of the contest, and continued to dominate the relations between the Church and most of the European states; it exploded in a series of wars between Emperor Frederick Barbarossa (1152–90) and the popes, ending in the humiliation of the emperor. The final triumph of the papacy came under Pope Innocent III (1198–1216), when Rome emerged as a spiritual and political power of great magnitude.

The continued involvement of the Empire in Italian affairs had, as will be seen, a profound influence in the artistic field. Politically, the drain on energies and resources for what were, in actuality, foreign wars had a disastrous effect on the future of the Empire, for Germany remained split into rival duchies while France and England developed into strong, unified states. Moreover, the rivalry between the emperors and the popes divided Germany and Italy into feuding factions—the Welfs and Hohenstaufen in Germany, and their Italian equivalents, the Guelphs and the Ghibellines—that were to dominate the future of those countries for a long time to come.

Italy was prevented during the Romanesque period from developing into a unified state, and had to wait until the nineteenth century to achieve it. Only the Italian south saw the meteoric rise of a strong feudal state, under the brilliant Norman dynasty. Lack of central power in the rest of Italy gave its towns an opportunity to acquire more and more autonomy. The visible sign of the growing importance of the towns was the formation of the Lombard League, whose municipal army inflicted a decisive defeat on

Frederick Barbarossa at Legnano, in 1176.

Romanesque art flourished in cathedrals, monasteries, and smaller churches, of which very many thousands still survive in their entirety or in part. Economic expansion and the growth of population made possible and necessary the building of a vast number of churches on new sites, or the rebuilding of old foundations. With the development of the feudal nobility, there was no lack of pious patrons to give large sums of money and generous endowments for the building of churches. Piety was not their only motive. A penance for serious misdeeds was another. A further motive was the desire to have a church in which prayers would be said regularly for the well-being and the souls of the founder and his family. In the past, churches had been built by kings, princes, and the powerful clergy; now these were joined by many lesser, more humble people who, if unable to erect a church themselves, could at least donate money for one or contribute an ornament.

Monasteries expanded in number and in the variety of their Rules, though the Benedictines remained numerous and influential. The Cluniacs were the most powerful until the early twelfth century, when their influence declined in the face of the new Cistercian Order. The Cluniac Order well reflected the hierarchy of feudal society: the abbot of Cluny was like a king, the supreme autocratic ruler of the whole organization. Its associated monasteries were not abbeys (with the exception of the few old foundations which joined the Cluniacs as abbeys) but priories, and they were under strict obedience to the mother house of Cluny. The Cluniac Order was an aristocratic institution which devoted much time to an elaborate liturgy; it is therefore not surprising that Cluniac churches were among the most elaborate of Romanesque buildings.

The Cluniacs came into being as a result of dissatisfaction with the Benedictine Rule as practiced at the turn of the ninth century; likewise the Cistercians, the Carthusians, and many of the other Orders founded during the eleventh and twelfth centuries owed their origin to disapproval of the rich and worldly Benedictines and Cluniacs. Cistercian simplicity and austerity, supported by uncompromising and fanatical leaders such as St. Bernard, was a reaction against the prevailing monastic life, and Cistercian artistic works paved the way for early Gothic architecture. The emergence of the new military Orders in the Holy Land kept the crusading spirit alive, and helped to disseminate artistic forms from the East throughout Europe.

Romanesque art evolved, during the eleventh century, almost simultaneously out of existing styles in the countries of Western Europe—Germany, Italy, Spain, and, to a lesser degree, England—but the most promising experiments were undoubtedly carried out in France, and it was also in France that some of the most significant masterpieces were created during the next century. Of course, it is somewhat misleading, while discussing the eleventh and twelfth centuries, to talk in terms of nationalities and national boundaries, especially in regard to France. The French branch of the Carolingian dynasty was replaced by the Capetian, in 987, but for the next hundred years or more, France was still a conglomeration of independent or semi-independent duchies and counties, with the king's power restricted to the royal domain around Paris and Orléans. But in the feudal system the prestige of a king, anointed with the holy oil and thus credited with being endowed by God with special powers, was very great. Supported by the Church, the Capetian kings asserted their authority over their fiefs, some of whose territories were far larger than the kings'. By the time of Louis VI the Fat (1108–37) France had emerged as a powerful kingdom.

The Norman conquest of England, in 1066, created a difficult problem and many dangers for the French kingdom, for the dukes of Normandy were now also the kings of England. The danger became even more alarming when Aquitaine and England were united under Henry II

AMERICAN ART

PAINTING · SCULPTURE · ARCHITECTURE
DECORATIVE ARTS · PHOTOGRAPHY

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PRENTICE-HALL, INC., ENGLEWOOD CLIFFS, NEW JERSEY
HARRY N. ABRAMS, INC., NEW YORK
1979

11
Architecture: The Battle of Styles

The architecture of the nineteenth century as a whole, and of the second half specifically, has commonly been described as an epic struggle between the forces of reaction expressed in eclecticism and those of progress embodied in functionalism. However, it was an exuberantly productive era, fascinating in its failures as well as in its successes. What was once seen as a single undeviating line of development from Darby's iron bridge over the Severn to the International Style now seems too simplistic. Recent historians have rediscovered aspects of eclecticism which had either an important influence on the mainstream or aesthetic validity in their own right. The separation between architect and engineer in the latter half of the century was real, but architects were not blind to advances in technology. Many had engineering training, some even made important contributions to building technology, and every large architectural firm had its engineer. However, the gap between the purely utilitarian construction of bridges, railroads, canals, dams, or factories and that of traditional structures such as public buildings and dwellings had become irreconcilable. Architecture and engineering had become distinct and specialized professions.

It was in the gray area between engineering and architecture that aesthetic confusion occurred. The problem showed itself clearly in the railroad station, where the train shed was entrusted to the engineer and the station building itself to the architect. Commercial architecture in general teetered between utility and public presence. To be profitable the commercial building had to be serviceable and economical, but it often had to appeal to aesthetic taste as well. Ornateness was directly related to the status consciousness of the client.

Building activity fell off with the financial depression of 1857, and the decline naturally continued through the Civil War, but the postwar boom fostered public and private building on an unprecedented scale. The period is characterized not only by a new level of extravagance but also by an uninhibited and often misguided mingling of elements from various historical sources. The result was at times a provincial pastiche, labeled aptly enough the "General Grant Style," since its life span coincided with the General's term as President (1869–77).

From the end of the Civil War to the Philadelphia Centennial Exhibition in 1876, American taste accepted with equanimity two distinct revival styles, the Victorian Gothic and the French Second Empire. On the face of it, no two modes could be more disparate: the one medieval, towered, pointed-arched, asymmetrical, and polychromed; the other Classical-oriented, mansard-roofed, round-arched, symmetrical, ordered, and, at least in its origins, essentially monochromatic. Yet, somehow the two were converted to a common aggressively plastic picturesqueness expressive of the brash adventurism of the period itself. Churches, schools, libraries, and museums were normally Gothic, while governmental and commercial buildings, or anything intended to appear palatial or luxurious, were more frequently Second Empire.

(continued on page 250)

DECORATIVE ARTS

The Centennial Exhibition in Philadelphia in 1876 introduced several conflicting trends in decoration, from the revival of our colonial heritage to exotic Eastern modes. Various decorators and designers began then to mingle Moorish, East Indian, and Japanese elements, not always distinguishing among the styles they were incorporating. Interest in the Near East was evident in the use of cushions and divans, inlaid tables, brass objects of all kinds, and decorative screens. Many clients had special corners treated in exotic manners, and some even had entire Moorish rooms. The finest such room (colorplate 34) was designed for Arabella Worsham and later owned by John D. Rockefeller. Here divans, cushions, and the rich Oriental rug are almost subordinated to the lavish overall decorative scheme. The woodwork is covered with both deep carving and polychromed ornament taken from Moorish models. The furniture is attributed to George Schastey, who was known for

281 Henry Hobson Richardson. Trinity Church, Boston. 1872–77

largement of the Broad Street Station (1892–93), now destroyed, which contained the largest single-span train shed in the world. At his best he was frank, programmatically irreverent toward tradition but never ignorant, searching for a new style that would match and transcend the past.

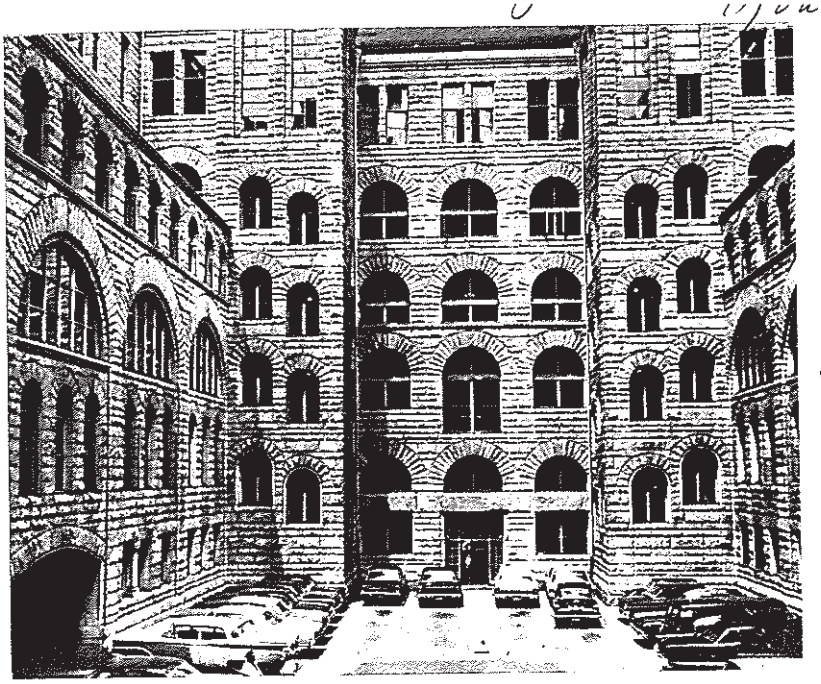
In domestic architecture the Victorian Gothic influence was felt in the continuing picturesqueness of vernacular wooden building, achieving its culmination in the indigenous development called the Stick Style.

RICHARDSON AND THE ROMANESQUE

No American architect ever dominated the age in which he lived so completely as did Henry Hobson Richardson (1838–1886). Louis Sullivan's masterpieces said more to the future than to his own time, and Frank Lloyd Wright's influence both here and abroad was as an individual rather than as the center of a movement. Richardson made a style which became that of his time. It has been called the Romanesque Revival, though it could perhaps more accurately be called "Richardsonian." He was ideally equipped to express the vigor, materialism, ruthlessness, and pretension of his time, yet he did not accept its standards. His clients responded by accepting his image of them; "robber barons" were happy to become "merchant princes." The hallmark of his style was quality —in design, materials, and workmanship—and quality symbolized money, security, and status.

Richardson created a monumental architectural style and played a major role in the transformation of domestic building, but in one respect he must be considered retardataire: he avoided the technological challenges of his age, continuing to build in an older tradition. Yet before his death he left to the next generation, in his Marshall Field Wholesale Store, a standard for commercial building which conditioned the development of the skyscraper in Chicago.

Richardson attended the University of Louisiana and then Harvard before going to Paris in 1859 to study ar-



282 Henry Hobson Richardson. Courthouse courtyard, Allegheny County Buildings, Pittsburgh. 1884–88

chitecture at the École des Beaux-Arts. When he settled in New York in 1865, he was a soundly trained professional steeped in the French academic system. His first mature work and his first Romanesquoid building was the Brattle Square Church (1870–72), now the First Baptist Church, Boston.

Immediately thereafter, Richardson won the competition for Trinity Church (1872–77, plate 281), Boston, which established his reputation. Because of the truncated triangular plot on Copley Square, Trinity had to be built on a central plan. Richardson designed a building in the round that offered a variety of picturesque views. The pink granite in random ashlar with brownstone trim reveals the Victorian Gothic bias, but, as the work proceeded, Richardson, never a drafting-room architect, showed a growing interest in archaeological accuracy and in the French Romanesque, evident in the detailing and polychrome decoration of the apse. The central tower, borrowed from the Old Cathedral of Salamanca by Stanford White, then working for Richardson, is perhaps too pedantic in detail and somewhat flamboyant in comparison with the rest, but its richness carries the simpler lower masses to a soaring climax.

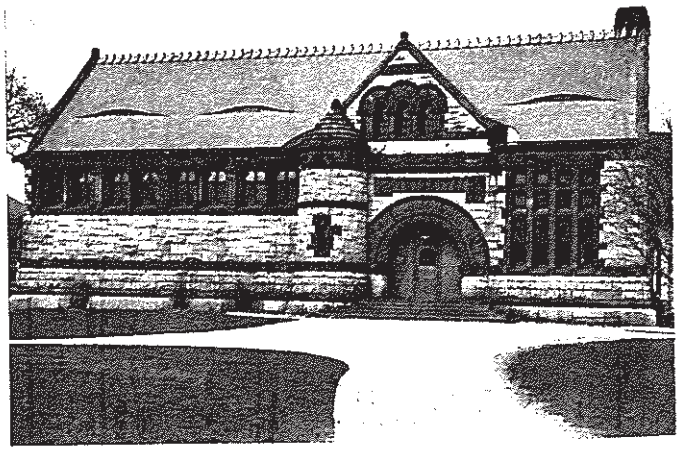
The Allegheny County Buildings (1884–88), Pittsburgh, were Richardson's outstanding government project, just as Trinity was "his" church. They make use of a rather unpleasant, light-gray, rusticated granite, coloristically cold and neutral. The major courthouse facade, with its huge central tower, is commonplace in conception and mechanical in detailing, but Richardson's genius comes through in the impressive massing of geometric volumes; in the compelling rhythms of the fenestration in the quadrangular interior court (plate 282); and in the primitive power of the masonry itself.

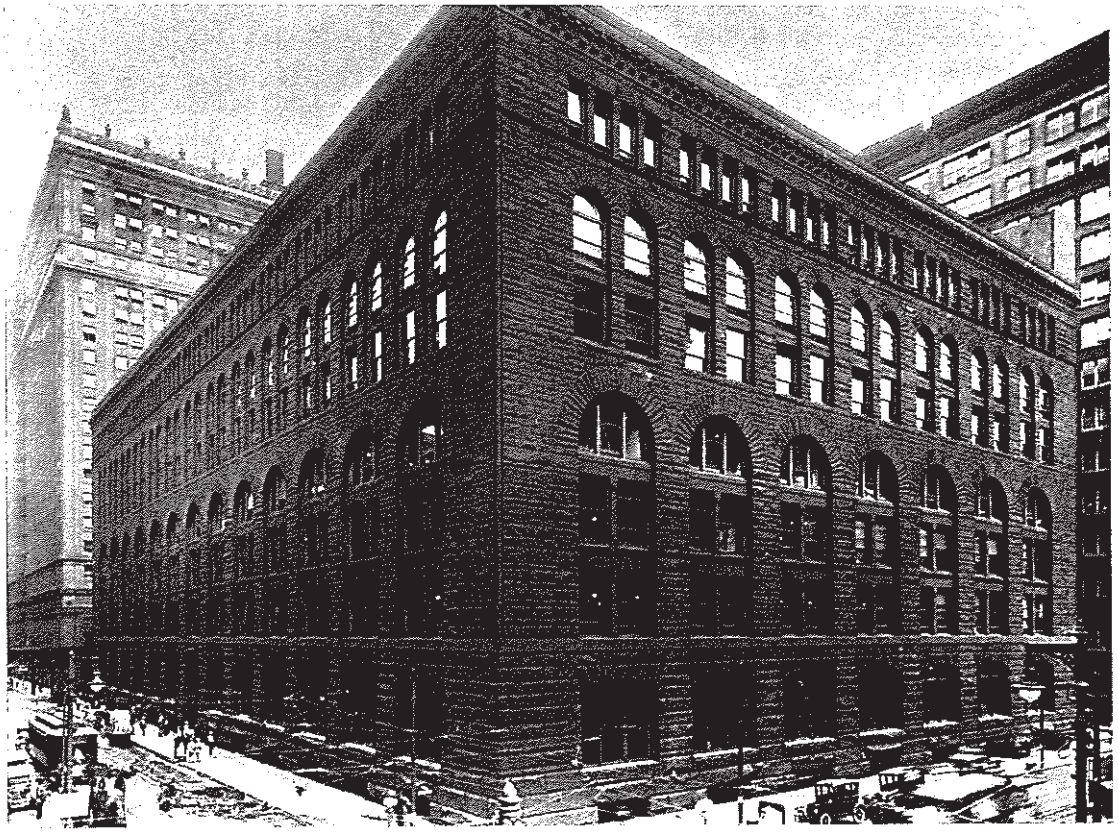
One of Richardson's important functional contributions was in the development of the library; he designed five between 1877 and 1883. He examined freshly the needs of the small public library in terms of storage, service, and circulation; the picturesque grouping of exterior volumes and window bands expresses directly the necessary disposition of interior spaces and lighting needs. The Crane Memorial Library (1880–83, plate 283), Quincy, Mass., is his most coherent and succinct statement in the library form. The building is a simple rectangular mass under a broad and gently sloping tiled roof, enlivened by the softly swelling curves of three eyelid dormers. The facade is dominated by an asymmetrically placed gabled pavilion enclosing a band of small interlaced-arch windows above the massive void of the Syrian entrance arch, which is flanked by a small stair turret.

Richardson's last major opus, the Marshall Field Wholesale Store (1885–87, plate 284), Chicago, was historically his most important building, for it came at a time when Romantic eclecticism was frittering away its energies in elaborations on antiquated ideas and a younger generation of technologically oriented builders was floundering without aesthetic direction. Undoubtedly, the projection of his personality on the Chicago scene was a catalytic element in the emergence of a modern American architecture,

Richardson had already done a good deal of commercial work, and the Marshall Field Store was the result of previous experiment, trial and error, and ultimate purification. His Cheney Block (1875–76), now the Brown-Thompson Store, in Hartford, Conn., shows an unusual

283 Henry Hobson Richardson. Crane Memorial Library, Quincy, Mass. 1880–83





284 Henry Hobson Richardson. Marshall Field Wholesale Store, Chicago. 1885–87

balance between Romantic eclecticism and functional necessity, and in design and boldness of execution is hardly a breath away from the Marshall Field Store, but it remains revivalist.

In the Marshall Field Store revivalism was almost completely expunged. The round arches and rusticated masonry seen in the context of a square block capped by a flat cornice are not so much Romanesque as reminiscent of Florentine Renaissance palaces or, perhaps, simply of fundamental masonry forms inherited from the Romans and applied to a contemporary function with frankness and clarity. Richardson used iron columns as interior supports but self-bearing masonry for the exterior walls. It was his taste that insisted on the subtle modulation in proportion, rhythm, and texture, the changing forms and cadences of the windows, the all but imperceptible gradation in masonry courses and rustication, the variations in horizontal and vertical spacing. The exterior of the Marshall Field Store was the embodiment of an artistic personality working at the limits of capacity with honesty toward materials. Its destruction to make way for a parking lot was an act of cultural vandalism.

Richardson's style never led to a Romanesque revival in the sense of a return to historical sources. What remained for a short span was an imitation of his Romantic picturesqueness. He had many followers: men who had worked intimately with him, like McKim and White; independent figures unsettled by the force of his vision, like Sullivan and Root; or the many western architects who may have seen his work only in magazines.

THE RISE OF THE SKYSCRAPER AND THE CHICAGO SCHOOL

When Louis Sullivan spoke of an office building as "a proud and soaring thing," he was looking beyond utility to the symbolism of the skyscraper as an expression of the modern world. The skyscraper is the major contribution of nineteenth-century America to the architectural repertory, and it took on an autonomous character only when the commercial building was forced skyward by post-Civil War population concentration and increased real estate values.

After the Civil War, buildings in the larger cities were not more than four or five stories in height, because clients were reluctant to rent space above the comfortable limit of human vertical mobility. The answer was the elevator. In 1857 the Haughwout Store in New York introduced for the first time in an urban edifice the pas-

Watson, Frank Rushmore (1859 - 1940)

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Born: 2/28/1859, Died: 10/29/1940

[Group Photo of James Windrim Office]
Frank Watson
(c. 1895)
Athenaeum of Philadelphia.
Local ID #: P-820
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Frank R. Watson was one of the most important of the several architects specializing in church design in Philadelphia during the late nineteenth and early twentieth centuries. He was born in the Frankford section of Philadelphia, the son of Samuel and Anna B. Watson. After graduating from Central High School in 1877, Watson entered the office of Edwin F. Durang, an eminent architect concentrating on Catholic church projects during the last quarter of the nineteenth century. Watson spent five years with Durang before establishing his own independent firm in 1882/3. While not limiting his practice to Catholic projects, Watson still became well known for his church designs. So successful was he that he opened a branch office in Atlantic City, NJ in 1898. In 1901/02, when Samuel Huckel returned to Philadelphia, a partnership between the two was established under the name Watson & Huckel. Huckel's experience with Benjamin D. Price, another architect known for his church designs, as well as his experience with Edward Hazelhurst in the firm of Hazelhurst & Huckel stood the new partnership in good stead; and the office prospered until Huckel's death in 1917. Watson then continued practicing independently until 1922, when he was joined by the younger architects, George E. Edkins, and William Heyl Thompson. At the outset this firm was one of association, but soon the name became Watson, Edkins & Thompson. When Edkins moved to Oaklyn, NJ in 1936, Watson & Thompson continued in practice until Watson's death in 1940.

Watson joined the American Institute of Architects (AIA) in 1901, served as president of the Philadelphia Chapter in 1927, and was made a Fellow in 1930. He also held memberships in the Historical Society of Frankford, the Medieval Academy of America, the Philadelphia Museum of Art, and the Union League. He was given an honorary doctor of Fine Arts degree from Muhlenberg College. He also served as a delegate to the Pan American Congress of Architects meetings in South America in 1923 and 1927 and as technical advisor to the Philadelphia Housing Association from 1929 to 1932. In 1929 he was made an honorary member in the Mexican Society of Architects. When the Architects Building Corporation was established to oversee the design and construction of that dedicated highrise, Watson was elected president of the corporation.

Written by Sandra L. Tatman.

Clubs and Membership Organizations

- Historical Society of Pennsylvania (HSP)
- Pennsylvania Society of Architects
- American Institute of Architects (AIA)
- Philadelphia Chapter, AIA
- Union League of Philadelphia

Frank R. Watson

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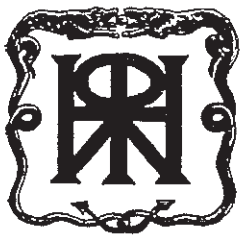
LIST OF PROJECTS:

1885 Wetherill, Edward, Frankford Jct., Phila.
1886 Brownfield & Co., warehse., Catharine & Swanson sts., Phila.
Haffelfinger, S.L., res., Mt. Airy, Phila.
Slonaker res., Devon, PA
Temple Bapt. Ch., 22nd & Tioga sts., Phila.
1887 Graver, John S., cottage, Abington, PA
Harris, J.W., alts. & adds., Lansdowne, PA
Hart, J.H., res., Clifton Hts., PA
M.E. Ch., chapel & parsonage, Washington, DC
Nat'l. Seurity Bank, 7th St. & Girard Ave., Phila.
Nicetown Bapt. Ch., Phila.
Pilling & Madelsy, dyehse. & stockrm., Trenton Ave. & Huntingdon St., Phila.
St. James' Luth. Ch., alts. & adds. to schl., 3rd St. & Columbia Ave., Phila.
St. Sauveur Ch., 22nd & Delancey Pl., Phila.
Sternberger, L., store, 406 N. 5th St., Phila.
Vansandt, John, res., Lansdowne, PA
1888 Covenant Ch., 27th St. & Girard Ave., Phila.
Dispatch Bldg., Main & Orthodox sts., Frankford, Phila.
Greenwood, Dan'l., res., Frankford, Phila.
Hermon Ch., parsonage, Frankford, Phila.
Hubbard, A.H., res., se 22nd & Ontario sts., Phila.
Northern Saving Fund, alts. & adds., 6th & Spring Garden sts., Phila.
O'Reilly, Wm., alts. & adds. to store, Richmond St., Bridesburg, Phila.
Our Lady of the Rosary Ch., 339 N. 63rd St., Phila.
Rice, Geo., res., Woodbury, NJ
Shepherd, Franklin L., alts. & adds. to res., Greene St., s. of Schl. Hse. La., Phila.
St. Mark's Ch., reconstr. of int., Frankford, Phila.
St. Steven's Ch., convent & schl., Broad & Butler sts., Phila.
Stevens Mem. Ch., 9th St. & Lehigh Ave., Phila.
Susquehanna Ave. Presbyt. Ch., Marshall St. & Susquehanna Ave., Phila.
Trinity Luth. Ch., alts. & adds. to chancel, Lancaster, PA
Walsh, Phil. J., alts. & adds., 32 & 34 S. 2nd St., Phila.
Waterhouse, M.A., store & res., Main & Sellers sts., Phila.

Webster, Geo. S., res., Frankford, Phila.
Webster, John, stores (3), Frankford Ave. & Orthodox St., Phila.
1889 Annunciation Ch., chapel, 10th & Dickinson sts., Phila.
Convent, alts. & adds., 48th St. & Lancaster Ave., Phila.
Edward res., alts. & adds., Penlynne Sta., PA
Goddard, Claude, res., Morton, PA
Miller, Chas., 2 stores & residences, Main & Oxford sts., Phila.
Noble, Jas., store & res., Frankford, Phila.
o Our Mother of Sorrows Ch., alts. & adds. to convent, 4800-14 Lancaster Ave., Phila.
Patterson, residences (2), 3630-32 Chestnut St., Phila.
Paul St. M.E. Ch., Frankford, Phila.
Spring Garden Market Co., market & stable, 11th & Spring Garden sts., Phila.
Thorpe, Thos., residences (2), Penn & Harrison sts., Frankford, Phila.
Wolf, Dan'l., res., Swarthmore, PA
1890 Bolin, J.A., res., Tacony, Phila.
Butterworth, Jos., res., Chester, PA
Campbell, J.A.G., res., Chester, PA
o L'Emmanuelo Italian Mission Ch., 1020-24 Christian St., Phila. (now Christian St. Bapt. Ch.)
Erickson res., Holmes, PA
Freis, Fred. T., store & office, Orthodox St. & Frankford Ave., Phila.
Gerhard, G.H., residences (3), Tacony, Phila.
Hotel, 7th St. & Gtn. Ave., Phila.
Luth. Ch., 5th & Cumberland sts., Phila.
P.E. City Mission, Home for Consumptives competition, Chestnut Hill, Phila.
Saul res., Penn St., Frankford, Phila.
6th German Ch. of the Evangelical, ne 5th & Indiana sts., Phila.
St. Joseph's Ch., Girardville, PA
St. Leo's Ch., Tacony, Phila.
St. Luke's Ch., Frankford, Phila.
Warehse., 21st & Market sts., Phila.
1891 Centenary M.E. Ch., Camden, NJ
Dewees, John, res., Leiper & Oxford sts., Frankford, Phila.
First Presbyt. Ch., 9-37 W. Chelten Ave., Phila.
Grubb, E. Burd, alts. & adds. to res., Edgewater, NJ
Harmon Presbyt. Ch., alts. & adds., Frankford, Phila.
Herrick, Wm., res., Frankford, Phila.
Kirschbaum & Co., clothing hse., 726-28 Market St., Phila.
Nat'l. Bank, Atlantic City, NJ
Sidebotham, John, residential operation & foundry, Frankford, Phila.
Snellenburg, N., office, 932-34 Market St., Phila.
Sooy, Richard, alts. & adds. to Brighton Hotel, Atlantic City, NJ
Store, 1132 Chestnut St., Phila.
Ursinus College, Bomberger Mem. Hall, Collegeville, PA
Vare, Edward, res., 4th St. & Snyder Ave., Phila.
White, John R., residences (13), 20th & Ontario sts., Phila.
YMCA, NE branch, Phila.
1892 Allen, Geo. W., store, 1214 Chestnut St., Phila.
Bowles, Thos., store, sw 8th & Sansom sts., Phila.
Epiphany Ch., 1101 Jackson St., Phila.
Hensel, Colladay & Co., Franklin & Vine sts., Phila.
Latourette, Clinton, res., Oak La., Phila.
Our Redeemer Episc. Ch., 16th & Oxford sts., Phila.
St. Anthony of Padua Ch., Fitzwater St. & Grays Ferry Rd., Phila.
Stone, Jas. A., store, 1013 Market St., Phila.
West York St. M.E. Ch. & chapel, sw 17th & York sts., Phila.
Wiggins, John R., store, 1013 Market St., Phila.

HENRY HOBSON RICHARDSON AND HIS WORKS

Mariana Griswold Van Rensselaer
(MRS. SCHUYLER VAN RENSSELAER)



with a new introduction by
WILLIAM MORGAN

DOVER PUBLICATIONS, INC.
NEW YORK

Brattle Square Church — with two ranges of square mullioned and tra-
lights below, and above a very large rose with geometrical tracery
tain minor features with a complexity of short
rather awkwardly added to the
the mass which stands
much les
people liked them, or, if they liked them, why they let me do what I afterwards
did. Of course the words were whimsically exaggerated, yet they hardly over-
emphasize the difference between the church as commissioned and the church
as built. It seems little less than marvelous that a man should have so developed
while a single structure was in progress, and the fact that he did proves how per-
sistent Richardson was in self-criticism and how open to the teaching of new
inspirations.

An ever closer study of the Romanesque of southern France gave these inspi-
rations, and its Auvergnese branch is now clearly indicated as that which he pre-
ferred. For example, in Trinity we first find him using that bold simple kind of

surface-decoration which was a local characteristic of Auvergnese art — that
"marquetry-work" in unsculptured stones which was doubtless a survival of the
more elaborate and subtile mosaic-work of Gallo-Roman days. Many decorative
details still show a mingling of later influences with the Romanesque, while in the
chapel-building arched forms are altogether laid aside. In the execution there
equally so to compare it with the
from Salamanca's; and the supposed fact that in this, the first of his great build-
ration. We have sometimes been told that Richardson "copied
ings and still the most famous and most popular, he had recourse to a direct
process of reproduction, of imitation, has been cited in disproof of his claim to
"originality" as an artist.

I think it is hardly necessary to explain that it has never been part of an archi-
tect's duty to try to be original in the absolute meaning of the term, or that in
these late days of art he could not be so even if he tried his best. A process of
intelligent adaptation is that which he must employ, and he has a clear title to be
called original whenever he perfectly fits old features to new needs and schemes,
or so remoulds an old conception that a new conception is the result — not an
effective piece of patch-work but a fresh and vital entity. This last, when we
compare the two towers, proves to be what Richardson did when making his
so-called copy of Salamanca.

The Salamanca tower has scarcely more than half the diameter of Trinity's and,
if one may judge from photographs, is taller in proportion
plan in preparation

ommission

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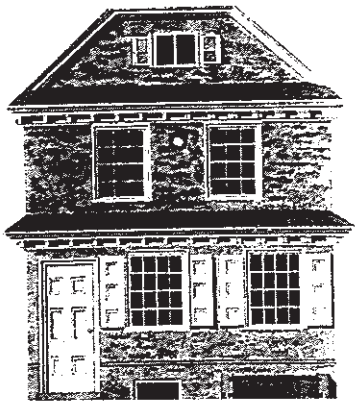
Philadelphia Preserved



Catalog of
the Historic American
Buildings Survey

Richard J. Webster

With an Introduction by
Charles E. Peterson

Temple University Press
Philadelphia 1981

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brick and brownstone
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[14] One of Phila-
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House at the northwest
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the time, were com-

missioned by Mrs. Sarah Drexel Fell in 1896 to design this Renaissance palace.[17] Mrs. Fell was the widow of the president of A. Pardee & Company, a leading Pennsylvania coal operator, but shortly after the house was completed in 1898 she married Alexander Van Rensselaer of the baronial New York family.[18] Although the Scott-Wanamaker House and the Fell–Van Rensselaer House are stylistic opposites—the stippled granite walls and medieval elements of the former are diametrically opposed to the smooth marble surfaces and classical details of the latter—they have shared similar fates. Both houses have changed very little on the outside and very much on the inside. Until it was gutted in October, 1974, the Fell–Van Rensselaer House had one of the richest residential interiors in the city. All that is left is the stained-glass dome in the entrance hall and the spectacular Doge Room, a dining room whose ceiling is filled with ninety-four portrait medallions of Venetian doges.[19] Nearly all of its original interior may be gone, but the building still stands on the corner of Rittenhouse Square, a marble monument to the luxurious life of inherited wealth and high fashion in the days before income taxes and regulatory commissions.

Churches were always highly visible parts of Victorian communities, and the status of the community usually determined the sect, if not the style of the churches. The upper strata were generally Episcopalians and Presbyterians, and below them were the Baptists and Methodists.[20] Consequently, it is not surprising to find a plethora of Episcopal and Presbyterian churches in the Center Square area. One of the earliest examples is the 1822 St. Stephen's Protestant Episcopal Church at Tenth and Ludlow streets. To worshipers St. Stephen's is best known for its healing services and work with the sick. To architectural historians it is recognized as an early and significant Gothic Revival design by an architect best remembered for his fine Greek Revival works, William Strickland.[21] To most Philadelphians, however, it is an unchanging center city landmark. Its twin octagonal towers with their crenelated fringes and connecting granite screen have been part of the streetscape for more than 150 years. The same cannot be said about the interior, which has a history of many redecorations, additions, and alterations, including a number of notable pieces of sculpture and stained glass.

St. Mark's Protestant Episcopal Church at 1625 Locust Street serves as another chapter in the architectural and religious history of Center Square. St. Mark's was formed in June, 1847, as an early American response to the religious revival that began in the Anglican

faith during the 1830's. This movement attempted to restore to Anglican practice elements of Roman Catholicism that had been purged during the Reformation. Directed by the Camden Society, later called the Ecclesiological Society, the movement identified Gothic architecture with "High Church" rituals. Accordingly, the architect of St. Mark's, John Notman, was directed to design an archaeologically accurate church for the congregation. The result, completed in 1851, is one of America's finest Gothic Revival churches in the English decorated and perpendicular styles.[22] The architectural history of the church did not end with Notman's masterpiece. Of the later additions the most notable is the sensitive rendering by Cope and Stewardson of the Lady Chapel at the east end of the church.[23] As in the case of medieval abbeys there was no attempt to hide the fact that it was an addition; its version of the Gothic, executed in red sandstone, is distinctive but not discordant. The magnificence of the interior of both the church and the chapel is enhanced by one of the country's finest collections of ecclesiastical treasures. Of these the most splendid is the 1908 sterling silver altar in the Lady Chapel.

Notman designed two other Episcopal churches in the area, St. Clement's (illus.) at Twentieth and Cherry streets and Church of the Holy Trinity at Nineteenth and Walnut streets, both completed in 1859.[24] St. Clement's spire was dismantled ten years later,[25] and the church is not as imposing as Notman had intended; yet its bowed chancel and Romanesque arcade remain to impress the careful observer. Holy Trinity still has its tower and although it no longer looms over its neighborhood, since high-rise apartment buildings are all about it, it overshadows them architecturally. Holy Trinity has long been considered a permanent fixture on Rittenhouse Square. Other buildings have disappeared with barely a whimper, but when it was rumored in 1968 that Holy Trinity was to be replaced by a thirty-three-story apartment-office tower, parishioners, preservationists, neighbors, and strangers rallied to its cause.[26] As a result, this seminal work of the Romanesque Revival still graces Rittenhouse Square.

In spite of the preponderance of Episcopal churches, the Center Square area was not an Episcopal ghetto in the nineteenth century. In 1853 the First Baptist congregation began its brownstone church from the designs of Stephen D. Button at the northwest corner of Broad and Arch streets, and in 1869 the Arch Street Methodist Episcopal Church was erected diagonally across the intersection.[27] The Baptist Church was demolished in 1898 to make room for the UGI Building,[28]

and the congregation now worships in Edgar V. Seeler's Byzantine gem at Seventeenth and Sansom, but Arch Street Methodist still gleams in the shadow of City Hall. Presbyterians built earlier and farther west. Three fine examples of their churches are still standing: Joseph C. Hoxie's 1853 West Arch Street Presbyterian (illus.) at Eighteenth and Arch, John McArthur's 1854 West Spruce Street Presbyterian at Seventeenth and Spruce (now Tenth Presbyterian), and Henry Sims's 1869 Second Presbyterian Church (now First Presbyterian) at Twenty-first and Walnut.[29] The prefix "West" for the former church differentiated it from the Arch Street Presbyterian, which once stood near Tenth and Arch, and where, according to romantic theory, the young Emily Dickinson swooned over its minister, the Reverend Charles Wadsworth.[30] Romantic tales of unrequited love and secret poets, however, are not part of the lore of Joseph C. Hoxie's West Arch Street church. It does not need them to be noteworthy; its architecture alone does that. It was built at a cost of $100,000,[31] a great sum for a church in its day, but it brought results. Praised for its architectural beauty and convenience in 1855,[32] and, although its bell towers and central cupola are now gone, it still has probably the richest Italianate interior in the city. Part of the reason this well-proportioned church is often overlooked by Philadelphians is that it is dwarfed by its neighbor at Eighteenth and Race streets, the Cathedral of SS. Peter and Paul. Three architects, John Notman, John T. Mahoney, and Napoleon LeBrun, and two priests, Mariano Maller and John B. Tornatore, worked on the cathedral's plans, and all can take some credit for this great brownstone pile.[33] No one, however, may care to take credit for the interior renovations, lateral protrusions, and northern chapel addition of the 1950's, since they have destroyed the cathedral's former symmetry.

The fashionable mid-nineteenth-century neighborhood that built so many splendid churches also supported a host of social and cultural institutions. Many of them can still be found extending along Broad Street north and south from Center Square. One of the earliest, at the corner of Pine Street, is the former Pennsylvania Institution for the Deaf and Dumb (illus.), which in spite of many later additions still suggests the spirit of the ancient Greek style. It was built in the 1820's from the designs of John Haviland[34] when the area was sufficiently underdeveloped to possess qualities of a pastoral countryside, which was considered the ideal environment for such well-intentioned projects. Probably the best known of Philadelphia's cultural institutions is the Academy of Music (illus.) at Broad and Locust streets.

four stories, mansard roof (probably originally flat), bay windows, ornate interior woodwork.

Example of a remodeled mid-19th-century city mansion on a fashionable square. Built c. 1856. Remodeled, renovated c. 1888; probably by Wilson Brothers and Co., architects. Demolished 1972. Alexander J. Cassatt, president of the Pennsylvania Railroad 1899–1906 and brother of Mary Cassatt, expatriot painter and etcher, lived here 1888–1906. Home of Fairman Rogers, prominent scientist, civil engineering professor and horseman, c. 1856–87. Church House for Episcopal Diocese of Pennsylvania 1921–72. Certified, PHC 1963. 3 ext. photos (1969),* 6 int. photos (1969);* 2 data pages (1969).*

St. Clement's (Protestant Episcopal) Church. Illustrated

(PA-1538), 128 N. Twentieth St., at S.W. corner Cherry St. Brownstone ashlar, approx. 68′ × 128′, one story with two-story square tower at northeast corner (originally three-story tower with octagonal spire), gable roof, pronounced apse with smooth rusticated base on east end, round-arch windows; three-aisle plan, apsidal chancel.

Fine Romanesque Revival church by a noted mid-19th-century church architect. Built 1856–59; John Notman, architect. Crypt Chapel built beneath apse 1898; Horace Wells Sellers, architect; William Halsey Wood (architect), designer of altar. Clergy house built onto southwest corner 1901–2, parish house built onto northwest corner 1906–7, church's sanctuary altered, enlarged 1908; Horace Wells Sellers, architect. Interior renovated 1915. Church moved 40′ west 1929. Certified, PHC 1963; Pennsylvania Register 1971; NR. 7 ext. photos (1974);* 8 data pages (including 1902–15 insurance surveys).*

St. Mark's (Protestant Episcopal) Church

(PA-1093), 1625 Locust St. Random brown freestone and red sandstone ashlar, approx. 147′ (ten-bay front) × 60′, one story with four-stage main entry side tower and spire, gable and side-aisle shed roofs; notable interior design, three-aisle plan with rectangular chancel and appended Lady Chapel.

One of the earliest American applications of the concepts of the Anglican "High Church" religious revival to an urban site, producing a notable Gothic Revival church. Built 1848–51; John Notman, architect. Parish house at west end built 1892–93; Hazlehurst and Huckel, architects. Lady Chapel at southeast end built 1899–1902;

ss, it marked a notable advance in the evolution of tublar-arch struction; it was also considered one of the handsomest bridges in country. Built 1861–66; Strickland Kneass, architect and engineer. molished 1958. 4 photos (1957), 1 photocopy of old photo (n.d.); 3 ta pages (1957).

natown YMCA (also known as Chinese Cultural and Community nter)

PA-1498), 125 N. Tenth St. Museum. Brick, smooth stuccoed front th tile and enameled wood trim imported from Taiwan (Republic of China), approx. 25′ × 95′ (originally 20′ × 36′ with three-story rear ell, three-and-a-half stories with front tiled gable-roof penthouse, gable roof, balcony at second and third stories, projecting tile pent eaves with "clud" brackets at first and third stories, imported carved stone bas-reliefs and ornamentation flanking recessed entrance, entry foyer and large front room with imported wood-and-gilt tiles.

Rare and outstanding example of the Peking Mandarin Palace style in the United States. Built 1831–32. One-story side addition and three-story rear addition built 1906, new front with ground-story storefront and upper bay windows built and second story put onto side addition 1910; Clyde S. Adams, architect. New front built and interior extensively altered 1967–71; C. C. Yang (Taipei, Taiwan), architect; Stephen Burczynski, Jonathan Bugbee, and Joseph Nowicki, consulting architects. Houses Chinese Cultural and Community Center. 5 ext. photos (1974);* 3 data pages (1974, including 1906–10 building permits.)*

Church of the Holy Trinity (Protestant Episcopal)

(PA-1085), 200 S. Nineteenth St., at S.W. corner Walnut St., on W. side of Rittenhouse Sq. Brownstone ashlar, approx. 74′ (three-bay front) × 126′, two stories, gable roof, three-stage corner tower with pinnacles, round-arch triple entrances and windows; three-aisle plan, clerestory, balconies, apsidal chancel.

Pioneer example of the Romanesque Revival by a leading mid-19th-century church architect. Built 1857–59; John Notman, architect. Tower completed 1868; George W. Hewitt, architect. Interior renovated 1880, 1914, 1970. Three-and-a-half-story brick and stone parish house at west end built 1890–91; G. W. and W. D. Hewitt, architects. Small two-story stone choir building at southwest corner built 1898; Cope and Stewardson, architects. Certified, PHC 1958;

Stained Glass
in Catholic Philadelphia

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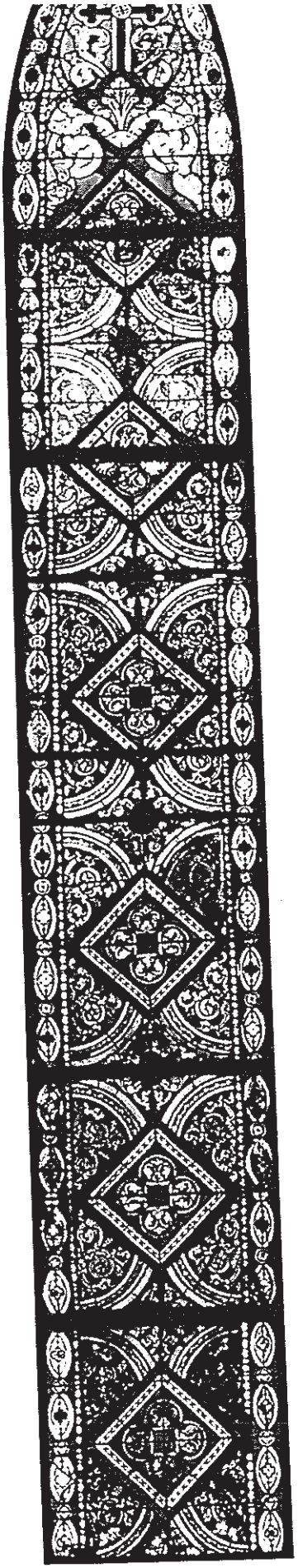

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placed under an ornamental architectural frame or canopy.[12] One fine example of a figure and *canopy* window, the Sacred Heart of Jesus, was designed by Morgan Brothers in 1879 for the Chapel of the Immaculate Conception (now Shrine Chapel of Our Lady of the Miraculous Medal), St. Vincent Seminary (Figure 5). Christ, clothed in deep ruby and gold, stands in a niche covered by an architectural canopy as He points with His right hand to His enflamed heart encircled with thorns.[13] Behind Christ, a richly embroidered green curtain is set against a *diapered* red and blue ground. The white Gothic *canopy* with its elaborate system of pinnacles is highlighted with touches of intense green, red, turquoise and gold. The craftsman used predominantly vivid colored *pot metal* glass and *silver stain*, but the facial features are accented with red *enamel* paints (Figure 5a). Use of *enamels* in areas of detail was typical of the work of American craftsmen at this period, as were the vibrant colors of the glass, both contributing enormously to the window's appeal.[14]

"Good Drawing" Changes the Face of Stained Glass

In 1847, English stained-glass historian Charles Winston (1814-1865), another major figure in the revival of medieval glass, stressed to his contemporaries that they should follow the examples of medieval glass artisans in color and design, but not imitate their "rudeness, or imperfect drawing." Standards of taste called for realistically modeled forms, and stained-glass literature of the period contains many references to the importance of "good drawing." American craftsmen, however, in spite of their design accomplishments, were not as schooled as their European counterparts, and critics commonly found fault with their drafting skills. Painting that today we might consider charming and expressive, although naïve, was judged at official exhibits as "crude and hard," or cautiously praised as "credible."[15]

As an alternative, the Catholic Church promoted Munich stained glass to prospective donors as having "very fine figure painting," suggesting well-modeled anatomically accurate figures in the Renaissance tradition.[16] This demand for "academically correct" draftsmanship resulted in the loss of many examples of the nineteenth-century American craft, but it also left Philadelphia's Catholic churches with a splendid heritage of imported Munich stained glass, which had been gaining in popularity throughout the late-nineteenth century. An 1871 article in *The New York Times* suggested the "Munich style" as an option for stained-glass window design, and the judges at the popular 1876 Centennial Exhibition praised Munich windows for their brilliancy and "general artistic treatment." By 1879, Charles Schmitt & Co., located at 615 South Eleventh Street, Philadelphia, was advertising stained glass executed in the "Munich Style" at "Reasonable Prices." By the end of the century, the Munich style was well on its way to becoming the definitive Catholic style.[17]

Figure 4
Grisaille and pot metal window
(With addition of black cold paint in areas of repair)
c. 1870-1875
Unidentified American studio
St. Paul Church

THE ADVENT OF MUNICH GLASS

The first Philadelphia Catholic church to install Munich stained glass was in all likelihood Our Lady of the Visitation (now Visitation B.V.M.), glazed just in time for its September 1883 dedication. While the occasion of a church dedication always drew a crowd, interest in Visitation B.V.M. went well beyond the parishioners. The throng of both Catholics and Protestants attending the dedication ceremony was so large that extra seats had to be placed in the aisles.[18]

Today, looking at the church's Annunciation window, a gift from the pastor, Rev. Thomas Barry, one can readily imagine the strong impression this new style must have made at the time (Figure 6). The Virgin, in a brocaded white tunic and deep blue mantle, kneels on a red cushion, as Gabriel, magnificent in an embroidered ruby tunic and with wings in shades of green, appears to have just alighted. God the Father, in a royal purple mantle and gold tiara, sends His blessing from above. The figures are perfectly articulated; the colors are brilliant. Moreover, the one-point perspective of the detailed architectural space gives the illusion that this event is occurring in a real place just beyond the church wall.

This Annunciation epitomizes the style of the Munich pictorial window, a style that developed out of the Königliche Glasmalereianstalt or Royal Bavarian Stained Glass Establishment founded in 1827 under the support of Ludwig I of Bavaria. More than forty years before Munich windows were exported to the United States in great numbers, the Königliche Glasmalereianstalt already had established a leading position in the revival and production of stained glass in Europe. As early as 1841, Christ Church, Kilndown, Kent, England, ordered stained glass from the Glasmalereianstalt, the first of many foreign orders which eventually included St. Isaac Cathedral in Leningrad, Zagreb Cathedral, St. Paul's in London, St. Mungo's Cathedral in Glasgow, and the Vatican. The royal studio closed in 1874, but by then independent firms had been established in its wake.[19]

Seven of these firms eventually imported Munich pictorial windows to the Archdiocese of Philadelphia. The two most successful studios were the Institute of Ecclesiastical Art founded by Josef Gabriel Mayer in 1848 (Mayer & Co.) and the Institute of Ecclesiastical Stained Glass Windows (later, the Royal Bavarian Art Institute for Pictorial Paintings on Glass) established in 1870 by Franz Xaver Zettler, Mayer's son-in-law and former employee. Five other firms working in Munich, or in the Munich style, exported windows to Philadelphia in smaller numbers: Tiroler Glasmalereianstalt or TGA (Innsbruck), the van Treeck studio (Munich), Fred Müller (Quinlinberg), Gassen & Blaschke (Düsseldorf), and Georg Boos (Munich). Mayer & Co., the studio that fabricated the Annunciation and a companion Visitation window, for Visitation B.V.M., was the most popular Munich-based studio in the archdiocese for almost thirty years.

HISTORIC SACRED PLACES *of* PHILADELPHIA

ROGER W. MOSS

PHOTOGRAPHS BY TOM CRANE

A BARRA FOUNDATION BOOK

UNIVERSITY OF PENNSYLVANIA PRESS

PHILADELPHIA

Tom Crane

Roger W. Moss

11-04-2004

EL S. FLEISHER ART MEMORIAL

:piscopal Church of the)

tharine Street 'a, PA 19147

ker, Jr., for Furness, Evans ny, architects ely, Charles M. Burns, 886)

or visitor information: 6

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Finding appropriate uses for redundant or insolvent sacred places is not exclusively a twenty-first-century problem. For example, the Episcopal Church of the Evangelists had been established in the 1840s on Catharine Street between Seventh and Eighth Streets to minister to the poor. By 1880 the parish faced insolvency and planned to sell the building, an action headed off by a young clergyman, Henry Robert Percival (1854–1903), who asked for an opportunity to revive the parish. By 1885 he had attracted a following, paid off the debt, and pulled down the old church building to make way for something new.

What Dr. Percival had in mind was a church in the Italian basilica style, which he described as "Romanesque, much favored in Italy and Spain between the years 900 and 1400 and is the most ancient style of the Christian Church." To design his new building, Percival turned to the popular firm of Frank Furness and Edmund C. Evans. This architectural practice had grown so large by 1886 that they decided to bring into partnership some of the younger men in the office and adopt the name of Furness, Evans and Company. One of the new partners was a Princeton graduate and former draftsmen, Louis C. Baker, Jr. (1859–1915), who had joined Furness and Evans in 1880. It is Baker who actually executed the design and was specifically thanked by Percival at the dedication. (Recently a case has been made for Charles M. Burns, Jr., as architect, a discrepancy yet to be resolved.)

According to Percival's instructions, the new church was to have the relative proportions of the cathedral at Pisa, square pillars like those in Saint Mark's, Venice, and a square sanctuary as in the cathedral at Orvieto (see pages 96–97). The portal was inspired by the church of San Zeno Maggiore, Verona. What the architect thought of this romp through Baedeker is not of record.

Without the vitality and enthusiasm of Dr. Percival, who died in 1903, the parish once again failed and the building was sold in 1922 to Samuel S. Fleisher, who had established the Graphic Sketch Club in 1898. This club offered free art instruction to all comers and by 1915 had settled into the abandoned Saint Martin's College for Indigent Boys building to the west of Dr. Percival's basilica. By purchasing the former church and linking it to his school, Fleisher obtained an appropriate "sanctuary" to display his collection of ecclesiastical art. He rededicated the deconsecrated basilica "to the patrons of the busy streets of Philadelphia," whom he invited "to enter this Sanctuary for rest, meditation and prayer."

Just as Percival had embellished his church with works by artist Robert Henri, tile maker Henry Mercer, and stained-glass and mosaic artist Nicola D'Ascenzo, Fleisher commissioned iron gates from Samuel Yellin and an altarpiece from the muralist Violet Oakley (1874–1961). As a young woman, Oakley studied with Cecilia Beaux at the Pennsylvania Academy of the Fine Arts and Howard Pyle at the

nctuary porch of the eisher Art Memorial has ms supported by lumps rough to suggest lion eathered over the centes were commissioned Fleisher from the Polish-lphia master metalwork-llin (1885–1940).

Holy Trinity

1904 Walnut Street at Rittenhouse Square, Philadelphia, PA 19103

John Notman, architect and contractor, 1856–1859; John Fraser, tower architect, 1868

Telephone for visitor information: 215.567.1267

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As already discussed, Saint Mark's was intended from the beginning to be an Anglo-Catholic church, and Saint Clement's became one within a decade of its opening, notwithstanding the low church resonance of its Norman Romanesque ancestry. Holy Trinity, however, was intended to be a low church and proudly remains so to this day. In June 1855 a vestry was formed to organize a new congregation and to erect a church in the vicinity of Rittenhouse Square. The building committee examined designs in several styles—including Gothic—but ultimately followed the lead of Saint Clement's, selecting John Notman's design in the Norman Romanesque style. Orientation of the chancel is problematical for a high church confronted with an east-facing lot; if the chancel is to face east as dictated by Anglo-Catholic tradition, the church must turn its back on the street, as happened at Saint Clement's. Since the Holy Trinity vestry evidenced no strong feelings on this matter, Notman could take full advantage of the Rittenhouse Square east-facing lot and let the chancel fall where it might, in this case on the west wall.

The elaborately ornamented Connecticut brownstone principal façade of Holy Trinity faces on Rittenhouse Square. A deeply recessed central doorway is flanked by towers to the north and south. These towers have similar, albeit smaller entrances—all with clustered columns and carved capitals. Above the central bay of the main façade is an interlaced blind arcade; above the arcade is a wheel window; and above the window is a pediment with triplet windows and corbeled cornice. The towers flanking the central bay are virtually identical at the lower levels, but due to their difference in height they are picturesquely asymmetrical. The south tower is shorter and terminates in a central pediment. The north tower was not executed during Notman's life; it was added in 1868 by John Fraser (1825–1906), who had just formed a partnership with George W. Hewitt and Frank Furness. It roughly follows Notman's design, which is preserved in his professional papers at The Athenæum of Philadelphia.

As for the interior of Holy Trinity, the *Daily Evening Bulletin* (March 28, 1859) reported,

> The interior of the church is no less imposing than the outside, and the mediæval style of the arrangement of the building, with its immense rafters, and galleries supported on massive brackets of grained wood is not violated by the appliances which modern taste and luxury demand. The auditorium occupies the entire main building. . . . The chancel is at the western end of the church, and the organ gallery is at the other extremity. . . . The chancel is a marked feature of the church. It is semi-circular in form, having a width of 34 feet and a depth of 17 feet. It is ornamented with an arcade on columns, supporting a semi-domed ceiling radiated to the chancel arch. It is lighted through stained glass at the rear

The picturesque Norman Romanesque façade of John Notman's Holy Trinity Church (1855–1859) faces Rittenhouse Square from the southwest corner of Walnut and Nineteenth Streets. The north tower was added in 1868 and houses a twenty-five-bell carillon.

JAMES HITCHCOCK

HISTORY OF THE CATHOLIC CHURCH

From the Apostolic Age to the Third Millenium

IGNATIUS PRESS SAN FRANCISCO

The Thomistic Revival

While Aquinas' thought enjoyed preeminence in the Church, it was by no means universally followed. Pope Leo XIII initiated the "Thomistic Revival", affirming that Catholics should embrace truth wherever it is found but extolling Aquinas as the primary philosopher, the source of a unified view of reality that all Catholics should achieve.

The Oxford Movement

What was in some ways the most important Catholic intellectual development of the nineteenth century emerged in an unlikely place—Protestant England. The Oxford Movement of the 1830s and 1840s brought many Anglicans into the Catholic Church and left a deep and lasting Catholic imprint on Anglicanism itself. The leading lights of this movement were called "Tractarians" by their contemporaries because of the "tracts for the times" they published.

Newman

The greatest of these was Bl. John Henry Newman (d. 1890), an Anglican clergyman who became a Roman Catholic. The most original Catholic thinker since Pascal, Newman joined the Oratorians and was eventually made a cardinal. (Although ritual was recognized as having been integral to the early Church, love of ritual was not part of the original Oxford Movement and played no role in Newman's conversion.)

Religious Liberalism

The real conflict was not between Catholics and Protestants as such, Newman thought. Rather the enemy of both was religious Liberalism, whose essence was the denial of dogma and the exaltation of private judgment in matters of belief. Against this, Protestantism, because of its reliance on Scripture alone, provided no defense.

The Development of Doctrine

Newman recognized that historical consciousness—the awareness that everything changes over time—posed a greater challenge to religious belief than did science (he accepted the theory of evolution), in that the historical bases of even fundamental Christian beliefs were being called into question. Part of his achievement was to reconcile historical consciousness with faith.

Searching the writings of the Fathers, Newman found what he considered to be the essentials of Catholicism, and his theory of the "development of doctrine"—formulated just before he entered the Catholic Church—was aimed primarily at Protestants who accused the Church of having added to the revelation found in Scripture. According to Newman's theory, everything essential to the faith was present embryonically in the Gospel, but many elements, even the fundamental doctrine of the Trinity, emerged only gradually. All such development had to be an organic growth from the original seed, harmonizing with previous expressions of the faith.

SAINT MARK'S CHURCH + PHILADELPHIA

150 Years of Ministry on Locust Street

We are delighted to welcome you to Saint Mark's Church, and offer this brochure as your guide while you explore the building and to take with you.

Saint Mark's Episcopal Church was founded in 1847 and actually built between 1848 and 1849 according to a design by John Notman, the architect who also designed Saint Clement's Church and the Church of the Holy Trinity. Saint Mark's Church was specifically founded to reflect the theology of the Oxford Movement, a movement within the Church of England to reclaim its Catholic heritage. The architect's designs were approved in advance by the Ecclesiological Society in London. Its architecture is in the Decorated Gothic style commonly used in England in the late 13th and early 14th centuries, and it is recognized as one of the best examples of this Gothic Revival style. In the latter part of the 19th century what had been the rather plain interior of the church became more highly decorated as the ritual movement within the Catholic branch of the Anglican Church began to exert more influence. Much of the embellishment that you see as you look around stems from the period between about 1890 and 1923. H. 1885. 1940 d. A 1871 - 1950

The main entrance to the church is through the **Fiske Doors**, which give many passers-by a memorable impression of Saint Mark's Church. The doors are of brilliant red and may have been the first red church doors in Philadelphia – they certainly seemed scandalous when they were installed according to contemporary newspaper articles! The polychromed figures set into the stained glass tympanum depict Christ in Majesty with the legend "Come unto me, all that are heavy-laden, and I will give you rest." They were created by the Philadelphia studios of Samuel Yellin and Nicola d'Ascenzo.

Just inside the entrance to the church we find the **Baptistery**. The present font was installed in 1880 and is of inlaid Italian marbles in the style of ecclesiastical architect William Butterfield. The central panel of the smaller of the windows beyond the font depicts the Crucifixion and dates from 1592. It was originally in a convent in Switzerland and was given to Saint Mark's in 1885. The upper and lower panels were made in 1886 in Munich to complement the earlier panel. The window is now being restored, in part with funds received from the Andy Warhol Foundation.

Over the Altar hangs a large lamp which burns perpetually in honor of the Blessed Sacrament, reserved in an aumbry to the left of the Altar. The Sanctuary Lamp was given by Harriet Etting Brown, and made by Hollingsworth Pearce, a local silversmith with studios nearby in Sixteenth Street. In front of the Sanctuary Lamp hang seven smaller lamps which are examples of English silver work done in the style of the Renaissance. They are copies by Barkentin & Krall of lamps hanging in the Church of the Holy Sepulcher in Jerusalem and they symbolize the seven lights which burn before the throne of God as described in the book of Revelation.

If you leave the Chancel by the **Musician's Door**, which was given in honor of an early Choirmaster of the church, you will pass through the outer Sacristy and turn left to enter the **Cloister**, an ambulatory that connects the sacristy with the parish hall.

We all know that churches are more than buildings. The true life of Saint Mark's is the community of people who are called by God to gather in this beautiful and holy place each day for morning and evening prayers, the daily Mass and other devotions. There is great joy and solemnity in the Sunday liturgies and the principal feasts of the Christian year which are normally observed with a Solemn High Mass on the evening of the feast at 6:30 PM. Saint Mark's enjoys a reputation for choral and organ music of the highest caliber as well as extensive programs for Christian education and spiritual formation for persons of all ages. Food and clothing are distributed to those in need of it three mornings per week through the parish's Food Cupboard.

We welcome you to our parish, and we encourage you to contact the clergy if you would like to learn more about this lively and loving community of faith. We invite you to pray with us and we thank you for praying for us, that God will continue to bless us in our witness to Christ and our service to others in his name.

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