

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

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

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

Street address: 2700 block (west side) South Broad Street

Postal code: 19145

Councilmanic District: Second

**2. NAME OF HISTORIC RESOURCE**

Historic Name: Christopher Columbus Statue

Common Name: same

**3. TYPE OF HISTORIC RESOURCE**

☐ Building

☐ Structure

☐ Site

☒ Object

**4. PROPERTY INFORMATION**

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

Occupancy: ☐ occupied ☐ vacant ☐ under construction ☐ unknown n/a

Current use: Decorative: situated in Marconi Park

**5. BOUNDARY DESCRIPTION**

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

**6. DESCRIPTION**

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

**7. SIGNIFICANCE**

Please attach the Statement of Significance.

Period of Significance (from year to year): from c.1775 to present

Date(s) of construction and/or alteration: 1872-1876

Architect, engineer, and/or designer: unknown sculptor

Builder, contractor, and/or artisan: n/a

Original owner: City of Philadelphia

Other significant persons: Christopher Columbus

**CRITERIA FOR DESIGNATION:**

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

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

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

Please attach a bibliography.

**9. NOMINATOR**

Name with Title Celeste A. Morello, MS, MA Email none  
Organization none Date Sept., 2016  
Street Address \_\_\_\_\_ Telephone \_\_\_\_\_  
City, State, and Postal Code \_\_\_\_\_  
Nominator ☐ is ☒ is not the property owner.

**PHC USE ONLY**

Date of Receipt: 20 October 2016 (revised)

☒ Correct-Complete ☐ Incorrect-Incomplete

Date: 7 December 2016

Date of Notice Issuance: 16 December 2016

Property Owner at Time of Notice

Name: Philadelphia Parks & Recreation

Address: 1515 Arch Street, 10th Floor

City: Philadelphia

State: PA Postal Code: 19102

Date(s) Reviewed by the Committee on Historic Designation: 15 February 2017

Date(s) Reviewed by the Historical Commission: 10 March 2017

Date of Final Action: 10 March 2017

☒ Designated ☐ Rejected

## 5. Boundary Description:

The aerial view of Marconi Plaza below shows the location of the Christopher Columbus statue: on the west side of the 2700 block of South Broad Street, central to the area enclosed by pathways, in front of a paved (not sodded) area, off Broad Street.

The statue and pedestal are situated upon grass, with a modern iron fence decorated with iron silhouettes of Columbus' three ships. The nomination concerns only the sculpted marble objects dedicated in 1876, not the site, nor appurtenances.

Philadelphia DOR | ParcelExplorer

(Source: Obtained at City Archives)

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Overview Map



Map Options Tools

Legend

Public Features

- ☒ Parcels
- ☒ Curblines
- ☒ Parks
- ☒ Water
- ☐ Easements
- ☒ Transparels
- ☒ Rights of Way

Roads

- ☒ Highways
- ☒ Arterials
- ☒ Streets

Satellite Imagery

- ☒ Aerial Photo

Parcel Types

- ☐ Residential
- ☐ Hotels and Apartments

Document Search

Historic Maps



MARCONI PARK

Present site of Columbus Statue nominated herein.



6. Description:

Executed in a dull, whitish "durable Italian marble,"<sup>1</sup> the Columbus statue and its two stage pedestal stand twenty-two(22) feet in height. The statue represents the navigator in the Neo-classical Style reminiscent of Classical Greek or First Century Roman monumental sculpture to honor deceased notables. Here, Columbus stands in the **contrapposto** pose (like those from antiquity) assuming the naturalness, with a naturalistic flow in the drapery of his contemporary garb. His right hand rests on a globe while his left hand holds a map; an anchor is at his right side near his foot. These are his attributes to identify him, while the bas reliefs and inscriptions carved into the pedestal further define his great achievement of discovering new lands in this hemisphere on "October 12, 1492."

The pedestal appears two-staged with niches for decoration in any of its octagonal sides. (Refer to recent images by nominator attached.) Ribbioned garland wreaths adorn the smaller sides with bas reliefs of the coats-of-arms of the United States and Italy, one of Columbus' ships and crossed anchors are at eye level. (Lower stage). In the stage directly below the statue are the inscriptions: "Presented to the City of Philadelphia by the Italian Societies." (east side) Then, on the (west) back of the statue:

"Dedicated October 12, 1876 by the Christopher  
Columbus Monument Association on the Anniversary  
of the Landing of Christopher Columbus October  
12, 1492."

This statue and pedestal seem intact from the 1876 dedication with nothing affixed subsequent to its relocation to Marconi Park. This nomination only seeks certification of the objects dedicated in 1876 at West Fairmount Park to correlate to another inscription on the statue: "In Commemoration of the First Century of American Independence."

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Fairmount Park Art Association, **Sculpture of a City: Philadelphia's Treasures in Bronze & Stone**. New York: Walker Pub. Co., 1974, p. 90. Refer to cited pages in "Appendix II."  
Hereafter, this source will be referred as "FPAA."





Recent photograph of Columbus statue and pedestal at Marconi Park where it has been since 1976, one hundred years after its original placement on the grounds at West Fairmount Park.

The pedestal is 12 feet; the statue, 10 feet, totalling 22 feet in height.

The statue was presumably carved in Italy using Italian marble.

The sculptor is unknown.



Columbus Hall today on the 700 block of South Eighth St. was where the Columbus Monument Association formed in 1872, mostly with congregants from (nearby) St. Mary Magdalen de Pazzi Church. Most in this Association shared the same ancestral origins as Columbus in Liguria, Italy.

Columbus Hall was founded in 1867 for the mutual beneficial societies in the Italian American community in Philadelphia.





Views of podium of  
Columbus Statue:

(Top left) Southwest

(Top right) West side

(Left) Northeast

Note addition of slab  
at bottom of front of  
statue, facing Broad.

Iron out-lines of ships  
at top right image.

7. Statement of Significance:

This nomination of the Christopher Columbus statue, formerly part of the Centennial Exhibition (or "Exposition") in West Fairmount Park merits certification under criteria (a) and (b) of the Preservation Code for the national significance of the subject and the event in which this statue made its debut.

Christopher Columbus (1451?-1506) is an integral part of the history of the United States and of this hemisphere, as the commander of a naval crew who introduced western European civilization to undiscovered lands. To patriots in the cause for independence from Great Britain, Columbus embodied the spirit and qualities of bravery and forging ahead despite challenges. Thus, the word, **Columbia**, the feminine version of Columbus, is synonymous with the "United States of America" and "Columbian" monuments in statuary, painting and bas reliefs carry a tradition of honoring the explorer all over the nation.

In Philadelphia, a statue of Columbus was reported as early as 1782; then an obelisk travelled around the former colonies with tributes carved into the stone for the 1792 celebration. What is most significant about the instant nomination is that the Columbus statue was part of the Centennial Exhibition held in Philadelphia in 1876. Privately-funded by a group with ancestral origins to the same region in Italy as Columbus, these Italian Americans here commissioned this statue as a "gift" to the city and for it to be placed in West Fairmount Park's grounds during the six month-long event to celebrate our nation's one hundred years.

The Centennial Exhibition, however, was more than an event. On display were the latest in scientific innovations that showcased American ingenuity in inventions such as the telephone, typewriter, sewing machine and other conveniences lacking in the other thirty-



seven nations' exhibitions. Along with the technological and mechanical wonders of the time on display were cultural goods that identified each country. Art had a major role at this event. "The Centennial Exposition serves as a key to the next period"<sup>2</sup> in architecture, painting and in sculpture. The Columbus statue herein exemplified the movement from Neoclassicism (still in vogue), to Eclecticism (or the Eclectic Style) that would also be seen in Europe by the twentieth century. Architectural styles and interior decoration would also change by what was shown at the Centennial.

To the average American, however, the Centennial Exhibition evoked patriotism in how our young country stood in competition with the much older, established nations of the world who had the great pasts and cultures borne over centuries. It was fitting then, for this statue of Columbus to be part of the Centennial for he connected our country to the values of a developed civilization as he inspired our Founding Fathers to break from Great Britain for independence to create an American culture and heritage.

The Columbus Monument Association formed in 1872 was comprised mostly of those in Philadelphia's Italian American community whose settlement brought the founding of the first Italian national<sup>3</sup> Roman Catholic church in the United States, St. Mary Magdalen de Pazzi. This parish church began in 1852 by St. John Neumann, the first male saint in the U.S. The church building,<sup>4</sup> designed by E.F. Durang, was the scene for the Columbus Day celebration in 1892, carrying on the "Columbus Day" (or "Discovery Day") tradition from the presidency of George Washington in 1792.

This nomination is limited to only the sculpted marble **objects** dedicated in 1876 now situated in Marconi Park in South Philadelphia.

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<sup>2</sup>Brown, M., American Art. NY: Abrams, 1979, p. 269. Refer also to FPAA, op. cit., p. 91 on John Sartain's quoted observation.

<sup>3</sup>A "national" church was one where the foreign language of the congregants was spoken in sermons, confessions and during ministries.

<sup>4</sup>The building is on the Philadelphia Register and an official historical marker was approved and placed by undersigned in 1994.

# The Christopher Columbus Statue...

(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.

The Oxford English Dictionary defines **Columbian** as "the poetic name for America (f. Columbus its discoverer). Of or belonging to America or (esp.) the United States."<sup>5</sup> The American Heritage Dictionary likewise offers this meaning for **Columbia** as "A feminine personification of the United States," with its origin: "After Christopher Columbus."<sup>6</sup> These words arose sometime in the early 1770s in the former colonies where the seeds for independence from Great Britain were slowly being sown, and by only a few. Thereafter, the words, "Christopher Columbus," "Columbian" and "Columbia," with more variations would become frequently used in early publications as well as in other scenarios.

At which precise time or year that Columbus' name had become symbolic with the birth of the United States is unclear, but by the time of the Revolution, the explorer and his integrity were aligned to the patriots. At least by 1775, a ship called, "Columbus" was used against the British at sea for about one year. In the diary of French officer and ally, Jean Baptiste A. de Verger, he noted a statue of Columbus in Independence Hall in 1782 during the War.<sup>7</sup> By the 1780s, the socio-political group, the Tammany Society had adapted an associated name, "Columbian Order" as a way of expressing its patriotism for severance from Britain. This group would sponsor the creation of one of the first monuments to

<sup>5</sup> Oxford English Dictionary. Oxford, GB: The Clarendon Press, 1978.

<sup>6</sup> AHD, Second College Edition. Boston, Houghton Mifflin Co., 1985.

<sup>7</sup> "Pennsylvania Gazette", Nov. 11, 1775, June 26, 1776, Oct. 16, 1776. Bedini, S.A. (Ed.), **The Christopher Columbus Encyclopedia**. NY: Simon & Schuster, 1992.

THIS MONUMENT  
WAS ERECTED BY THE  
TAMMANY SOCIETY,

OR  
COLUMBIAN ORDER,  
OCTOBER XII, M,DCC,XCII,

TO COMMEMORATE  
THE IVth COLUMBIAN CENTURY:  
AN  
INTERESTING AND ILLUSTRIOUS  
Æ R A.

On the upper part of the Obelisk is seen the arms of Genoa, supported by the beak of a prone eagle.

The second side or front of the monument shews the first landing of Columbus. He is represented in a state of adoration; his followers prostrate around him, and a group of American natives at a distance. Historical truth is attended to, and the inscription on the pedestal is as follows:

SACRED  
to the  
MEMORY

of  
CHRISTOPHER COLUMBUS,  
THE DISCOVERER

of  
A NEW WORLD,  
October 12, 1492.

Above, the arms of Europe and America are blended, and supported as on the right side of the monument.

The third or left side exhibits the splendid reception of Columbus by the court of Spain, on his first return from America. He is seated on the right hand of Ferdinand, and his illustrious patroness, Isabella. A map of the newly discovered countries, with some of their peculiar productions lying at his feet, distinguish the interesting scene. Above, the prone eagle supports the arms of Isabella, and on the pedestal is the following inscription:

Like the Christopher Columbus Statue, this monument erected in 1792 projects the essence of Columbus in the heritage of the United States.

General Advertiser (Philadelphia, Pennsylvania) • 10-20-1792 • Page

COLUMBUS  
WAS BORN AT GENOA

1447:

WAS RECEIVED BY THE COURT OF SPAIN  
IN TRIUMPH,

1493:

WAS PUT IN CHAINS BY ITS ORDER,  
September, 1500;

DIED AT VALLADOLID,  
May 20, 1506.

The last scene exhibited on the rear or fourth side of the obelisk, strongly contrasts with the one just described; Columbus is seen in his chamber-pensive and neglected. The chains with which he had been cruelly loaded hang against its bare walls, on which is seen written, "The ingratitude of Kings." To cheer his declining moments, the genius of Liberty appears before him: the glory which surrounds him, seems to illuminate his solitary habitation. The emblems of despotism and superstition are crushed beneath her feet; and to intimate the gratitude and respect of posterity, she points to a monument, sacred to his memory, reared by the Columbian Order. On the pedestal, Nature is seen caressing her various progeny; her rawny offspring seem to mourn over the urn of Columbus.

The upper part of the obelisk is embellished as on the other sides. But the eagle, as an emblem of civil government, is seen no longer prone, or loaded with the decorations of heraldry, she soars in an open sky, grasping in her talons a scroll, inscribed,

THE RIGHTS OF MAN.



Columbus: A moveable black marble obelisk. Recorded observations of this stated the obelisk to be four-sided and fourteen feet high. It travelled throughout the former colonies on the first "Columbus Day" celebrated in the new nation, in 1792. (Refer to page 10 for copies of inscribed words and commentary by printers.)

A day designated to honor Christopher Columbus paralleled the sentiment still felt from the years opposing the mother-country: "This day demands of us to celebrate the exertions of an individual who, by his success began a revolution..." ("Claypoole's Daily Advertiser," October 17, 1792). Attached in Appendix 1 are several accounts of how Columbus was regarded by Americans from Salem, Massachusetts to Richmond, Virginia, consistently. Moreover, the Diaries and Papers of George Washington offer more on Columbus as a subject of admiration and popularity prior to and during his tenure as our first president. "Mr. Barlow's" poem, "The Vision of Columbus," (1788) and playwright Thomas Morton's "Columbus; or a World Discovered" (from the 1797 entry)<sup>8</sup> continued the esteem held by those of neither the same ethnicity nor same faith as the majority at that time.

Yet, the subject and character of Columbus seemed embedded into the culture of the United States, especially in the planning of the new capitol in Washington, the District of Columbia.<sup>9</sup> Such acknowledgement by name, destined Columbus to be permanently part of the nation's heritage. Later, with the construction of the Capitol building, "Columbia" would be represented in fresco, oils, marble and visually accepted as with no other nation but ours. "Columbian Doors" of bronze led into the Capitol where a female goddess-like "Columbia" draped in stars-and-stripes fabric formed our mythology.<sup>10</sup> She would be seen through the Civil War in political posters as the strength and pride and spirit upon which the nation grew.

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<sup>8</sup>Diaries of Geo. Washington. Vol. 6 in the Papers of George Washington, Charlottesville: Univ. Press of Virginia, 1979. Feb., 1797. Letter to Chevalier la Luzerne, May 28, 1788. LOC, 1741-1799.

<sup>9</sup>"District of Columbia" was named in 1791, authorized by President Washington.

<sup>10</sup>See Kennon, D. (Ed.), *The United States Capitol*. Athens: Ohio U. Press, 2000, p. 190; 263 on Brumidi and Vanderlyn's art works.

The unification of Italy in about 1871 initiated another dimension in how Columbus was part of our American heritage. The attaining of lands from the Spanish Bourbons, Austrians, pope and others created the new republic of Italy, with its own flag, coat-of-arms (on the Columbus statue) and leadership. Prior to Italy's united status, Italian Americans played a very minor role in promoting Columbus, as he seemed so much of a "Revolution" entity than an ethnic one. By the years of revolt in Europe from the 1860s to the 1871 date, however, Columbus became aligned with a nationality of foreign origin rather than representing the ideals that had inspired patriots during the American Revolution. This is what occurred when the instant Columbus statue was executed, then dedicated at the Centennial Exhibition in 1876.

Previous monuments honoring Columbus in Baltimore (an obelisk from 1792) and in Boston (1849),<sup>11</sup> along with the various art at the Capitol neutralized the explorer, making him "American," and using the Latin form of his name, not the "Colon" (Spanish) or "Colombo" (Italian) to emphasize Columbus' universal identity. By the 1876 Centennial, with Genoa now part of Italy (it was in the Kingdom of Sardinia), Columbus suddenly identified as "Italian." In contrast to what the Tammany Order's obelisk inscribed, in casting Columbus as "Italian," the post-unification "Columbus" denied his use of the Spanish language and that he was buried in Spain. Thence, the explorer assumed an "Italian" relationship while in Mexico, Central and South America and in the Caribbean, Columbus retains his "Spanishness" for a majority in this part of the world.

This, though, may be the future history of Columbus in America's heritage: where the Spanish language brought to this hemisphere by Columbus and his successors with the culture, may enhance and preserve his position as part of our past. Thus, in every century of the United States' history, a new, refreshed view is taken on Christopher Columbus as he remains significant in our heritage.

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<sup>11</sup> Refer to summarized tributes to Columbus on "Columbus Monuments," on-line.



Image of statue  
as it appeared  
in West Fairmount  
Park for the Cen-  
tennial Exhibition  
in 1876.

(Free Library,  
Print Collection.)

Compare this pose  
with the statues on  
pages 16 and 17--  
all Classical.



The Christopher Columbus Statue:

(b) is associated with an **event** of importance to the history of the City, Commonwealth or Nation.

The idea for a "World Exposition" to celebrate our independence from Great Britain in 1776 was proposed in 1866 to then-Mayor Morton McMichael by a Professor John Campbell from Indiana. Preparations to raise funds were made subsequently, with some national financial blocks, such as the Depression of 1873, somewhat slowing the flow of money needed to construct buildings, renovate West Fairmount Park to accommodate, perhaps millions of visitors and to present an impressive "International Exhibition of Arts, Manufactures, and Products of the Soil and Mine" to the world. Thirty-seven countries participated with new innovations or with products that identified with the workmanship of each nation. The event would open by May 10, 1876 and close six months later. It was better known as "The Centennial Exhibition."

In 1872, a group of Italian Americans in Philadelphia then formed the "Columbus Monument Association" to have a statue of the great navigator presented to the City as a gift. Its planning had included the principals of the Centennial Exhibition, a Mr. Charles S. Keyser "Who has long been identified with the work (Columbus statue)"<sup>12</sup> and others inside of the Art Gallery near Memorial Hall; and a Mr. Schwarzmans who determined the location for the statue on the Centennial's grounds.<sup>13</sup> Juliani attributes the idea for this status to Agostino Lagomarsino (1830-1906) who was also from the same area as Columbus and settled in Philadelphia.<sup>13</sup> Lagomarsino was a known philanthropist and civic leader in the city. His involvement with other prominent Italian Americans long invested in city affairs and business led to the coordinated design and planning of the Columbus statue.<sup>14</sup>

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<sup>12</sup>McCabe, Jas., *The Illustrated History of the Centennial Exhibition*. Phila.: National Pub. Co., 1876, p. 753.

<sup>13</sup>FPAA, op. cit., p. 90.

<sup>14</sup>Juliani, Richard, *Building Little Italy*. Univeristy Park: Penn State University Press, 1998, p. 275.

The Centennial Exhibition was the first great "World's Fair" in the United States from which other fairs, such as the "Columbian Exposition" in Chicago (1893) were based. On the grounds of West Fairmount Park, 167 buildings were erected in various architectural styles to raise the awe in professional designers and the public alike. Dotting the grounds were statues, some of animals and others exemplifying the current and more advanced trends in art. Thus, there were works by sculptors trained in Rome and in Florence since the 1850s and those highly affected by Realism in emotional capturings that were quite the opposite from the instant Columbus statue's Neoclassicism. (See Bach, page in Appendix II.)

Much has been written on the Centennial's effects on commerce. Philadelphia's John Wanamaker became one of America's retail giants from his experience in 1875 as the Centennial's Chairman of the Board of Finance. But he saw more in the Centennial relevant to the instant nomination: "It (Centennial) was the cornerstone upon which manufacturers everywhere rebuilt their business to new fabrics, new fashions...taught them from the exhibits of the nations of the world."<sup>15</sup> Of course, Wanamaker noticed the art at the event. "The Art Galleries were at all times the most crowded part of the fair," said portraitist John Sartain.<sup>16</sup> True, beautiful things at the Centennial outnumbered and surpassed in viewers the unattractive metals in technology.

The Columbus statue was very visible at the Centennial, near the exquisite "Bartholdi Fountain" at the intersection of Belmont and Fountain Avenues.<sup>17</sup> In fact, there were many similarities between these works as well as Bartholdi's more famous sculpture, the "Statue of Liberty." Both bore Neoclassicism, a style still favored, but fading as sculptors met the challenges of Eclectism,

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<sup>15</sup>Wanamaker, John, "The Evolution of Mercantile Business," in U.S. & Dry Goods Reporter, Nov. 18, 1876, p. 4.

<sup>16</sup>FPAA, op. cit., p. 91.

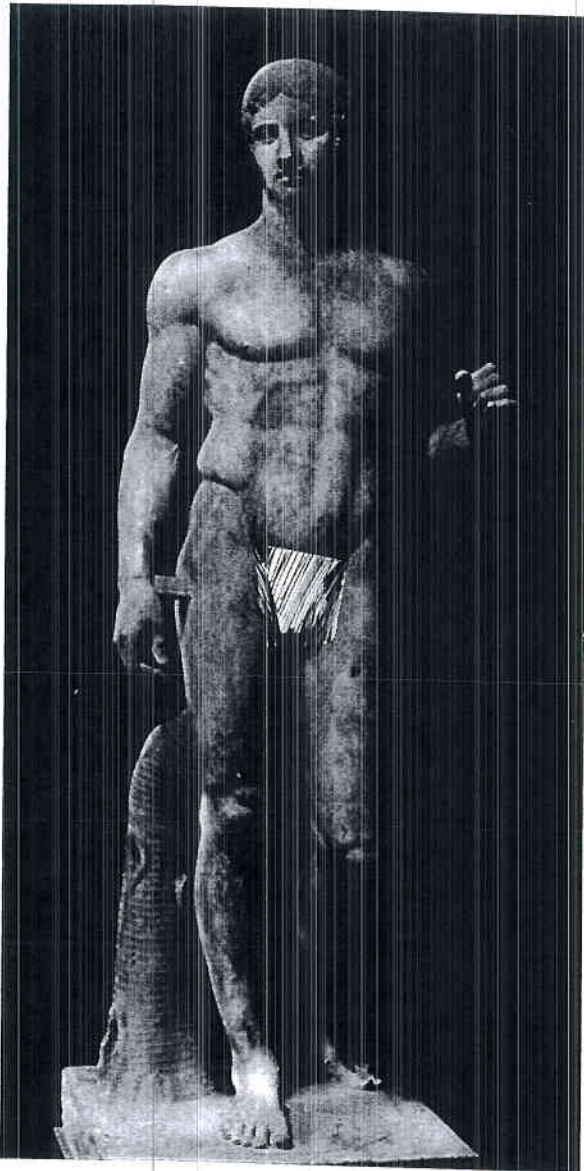
<sup>17</sup>McCabe, op. cit., p. 753; FPAA, p. 90.

Philadelphia's Columbus statue is an example of **monumental** statuary, in the tradition of these images from the Golden Ages of Greece (Fifth Century B.C. on left) and of Rome in the First Century A.D. (below)

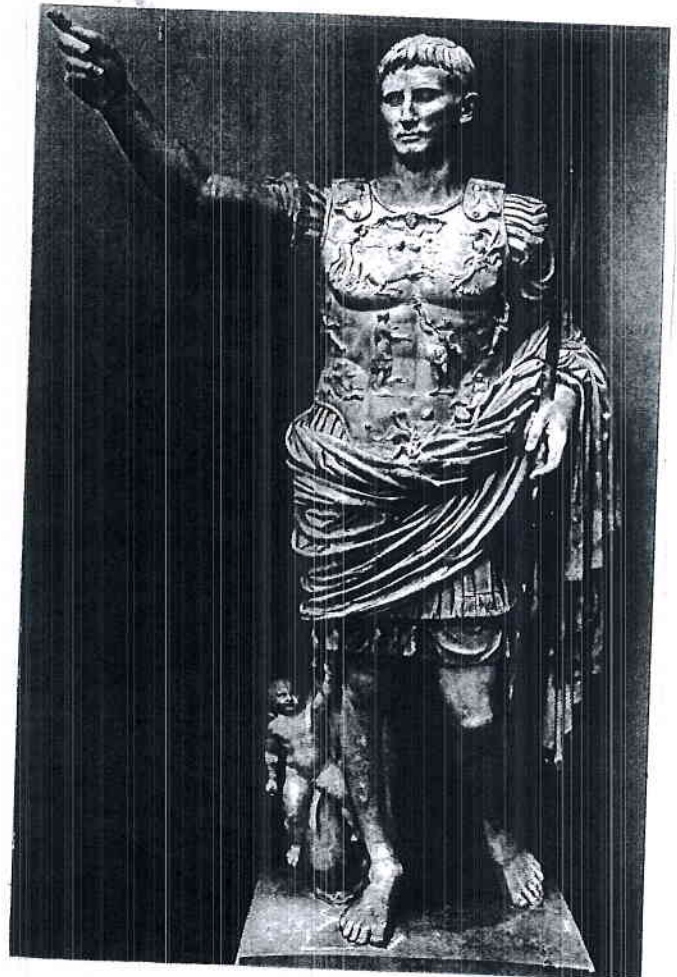
These works show the forward gaze, the pose assuming a naturalistic stance defined as the **contrapposto**, with one leg stepping forward, leaving the other to bear weight.

These and other statues were executed to memorialize the subjects, notables and heroes.

This classic pose would be revived in art during the Renaissance, later for centuries.

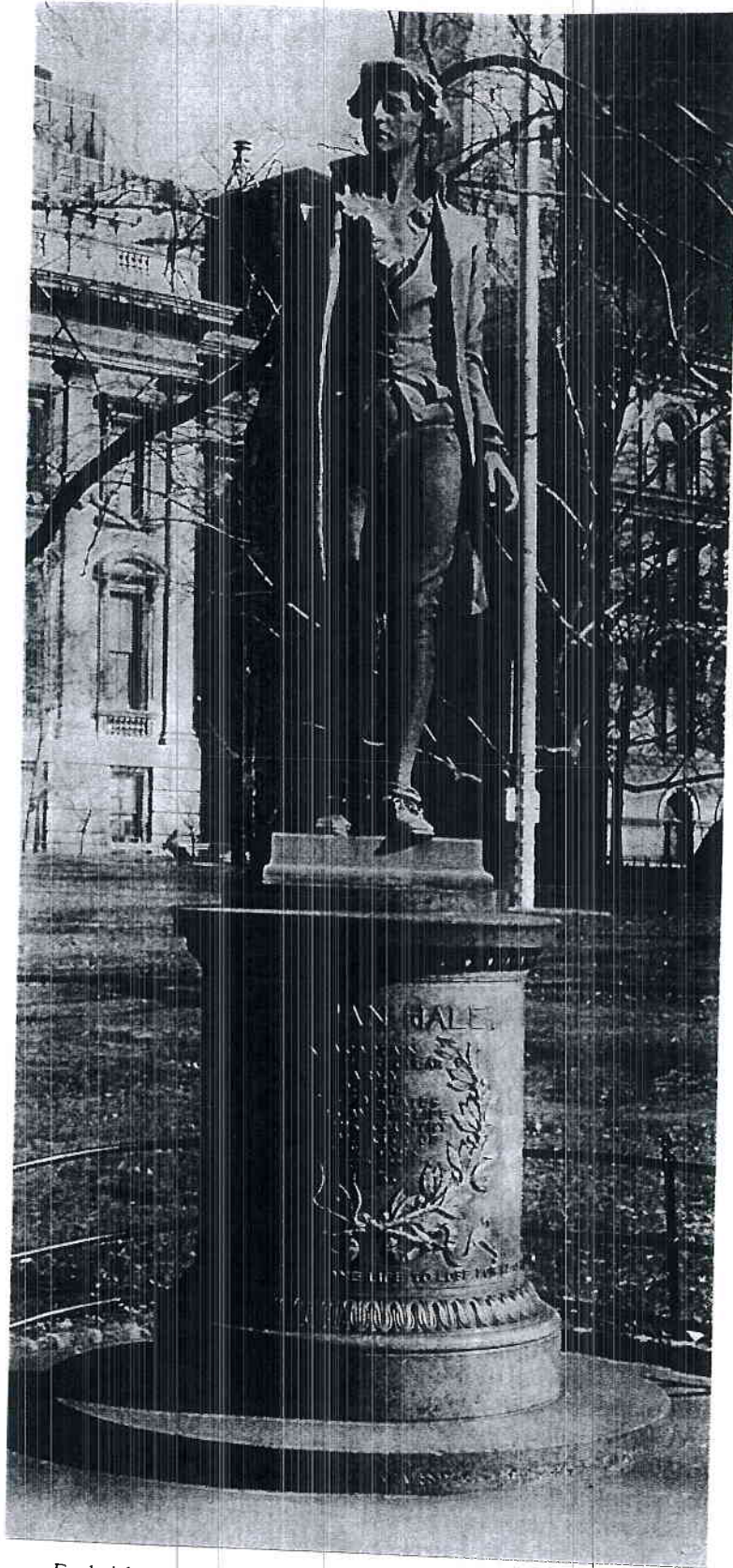


DORYPHOROS (SPEAR CARRIER). Roman copy from Pompeii of the bronze original (ca. 450 B.C.) by Polykleitos. Marble; ht., 6 ft., 6 in. Naples, National Museum.



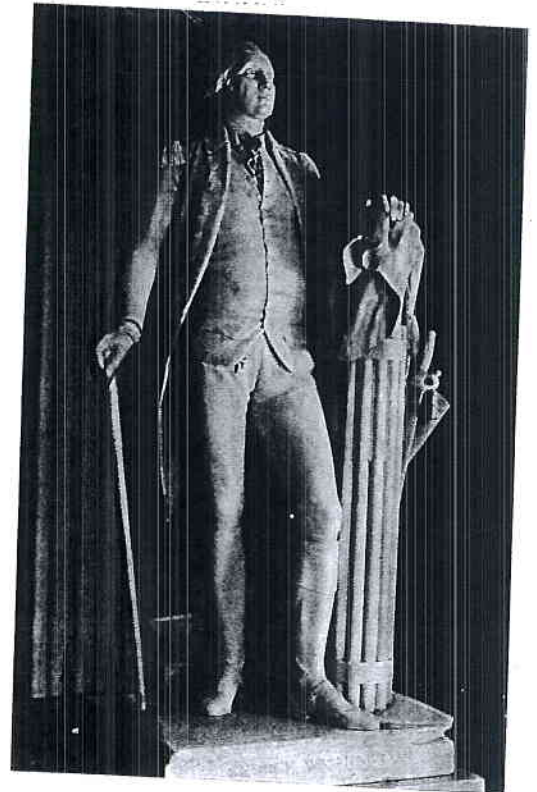
Augustus of Prima Porta. c. 20 B.C. Marble, 6' 8". Vatican Museums, Rome





Frederick MacMonnies. *Nathan Hale*. 1890. Bronze, heroic size. City Hall Park, New York

These statues demonstrate the strong influence of Neoclassicism from western Europe in the United States. Neoclassicism, derived from ancient Greece and Rome's Golden Ages, was part of our nation's law, art, architecture, philosophy and surroundings as in other nations emulating the glory of the classical civilizations. Note the *contrapposto* poses.

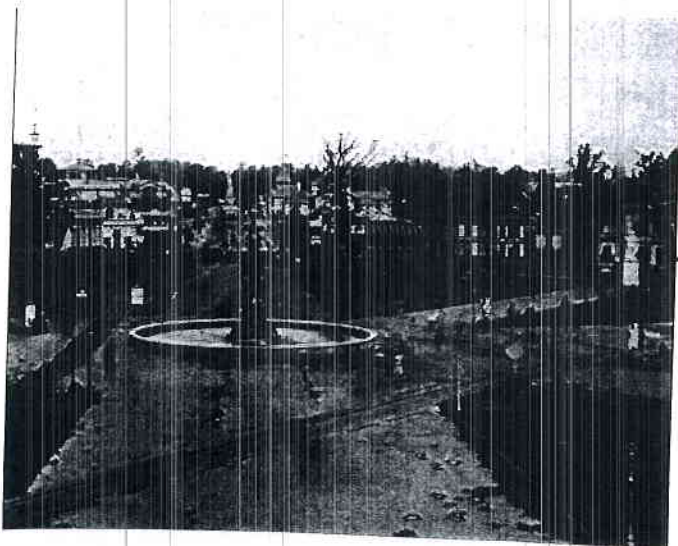


JEAN ANTOINE HOUDON. *George Washington*. 1788-92. Marble, height 74". State Capitol, Richmond, Virginia

and the sculptural techniques by Impressionists. The "Statue of Liberty" was said to have been an idea conceived in 1866 to be presented to the United States: this may have inspired local citizens in 1872 to commission the Columbus statue, which also was executed in Europe.

Credit for the fountain and "Liberty" though, are known; the Columbus sculptor is not, although some sources state "Emanuele Caroni" who entered many smaller, lively pieces for the Gallery. The records of the Centennial, the "Official Catalogue" and the Fairmount Park Art Association do not attribute the Columbus statue to Caroni. (Refer to Appendix II) McCabe's effusive discussion of "The Italian Day" during the Centennial further negates Caroni but does somewhat infer that "Professor Salla" was the artist/sculptor in Florence who used Italian marble. The inference was never asserted by other sources.

The Columbus statue's Neoclassicism was intentional, in the tradition of **monumental** sculpture reserved for the honored. (See images on preceding pages.) From antiquity through the founding of our country, Neoclassicism was adapted into the "New Rome" as some envisioned for America, with the important buildings designed to appear as Greek or Roman temples. In this respect, the 19th century Columbus statue was executed "for the ages" to come, in its resemblance to classical figures.



The Bartholdi Fountain at the intersection of Belmont and Fountain Avenues is center.

The Columbus statue is on right, where arrow directs.

Note the number of buildings.

The Christopher Columbus statue from the Centennial Exhibition certainly meets the significant value as part of the United States' cultural past from the earliest years of independence. The subject of Columbus was on the minds of eighteenth century patriots and especially our first president who approved the "Columbia" name in honor of Columbus to be enjoined with his name for our nation's capital city. This was only the beginning of tributes to Columbus as he became synonymous with our country.

Continuing in this tradition, the Centennial Exhibition in 1876 here placed the instant Columbus statue in one of the most frequented areas, close to the intersection of Belmont and Fountain Avenues in acknowledgement of the explorer's part in our history. Supervised by local Italian American groups and Centennial officers, the statue stylistically was appropriate in furthering Neoclassicism in American art while bearing a timeless image of a historical figure admired by the nation's first proponents of a republic with democracy, as found in the classical civilizations. The Centennial was the debut for this statue, now situated at Marconi Park in South Philadelphia, and this event held importance specifically in American history as the model of public spaces where one's work could compete, be on display, or serve to create innovation.

For all of these reasons, the Christopher Columbus statue merits historical designation by this Historical Commission.

Celeste A. Morello, MS, MA



B I B L I O G R A P H Y & O T H E R S O U R C E S

Primary:

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Newspapers:

"Claypoole's Daily Advertiser"

"The Gazette of the U.S."

"The Times" (Phila.)

"The Federal Gazette"

"General Advertiser"

"Pennsylvania Gazette"

"The Phila. Daily Advertiser"

"Pennsylvania Journal"

Other sources:

American Heritage Dictionary

The Athenaeum

The Free Library of Philadelphia (Arts & Prints)

Oxford English Dictionary

The Library Company of Philadelphia

City Archives

A P P E N D I X    I:

Sources applied for criterion (a)

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Headline: [America; Columbia; Christopher; Columbus; Tammany Society; Appointment; Eulogy; Nautical]; Article Type: News/Opinion  
Pennsylvania Journal (Philadelphia, Pennsylvania) • 10-24-1792 • Page [3]

## NEW-YORK, October 13.

At evening, the 3d centuary of the discovery  
(Columbia) by Christopher Columbus, was  
celebrated by the Tammany Society or Columbian  
Society, on this occasion, a portable monumental obelisk was  
erected at great expence, amid the plaudits of the be-  
liever John B Johnson, agreeable to appointment  
of the Society with an animated Eulogy on this  
monishing adventurer, with great applause  
patriotic songs were sung, and toasts given su-

The following copies of newspapers relate how  
"Columbus Day" was celebrated in 1792.



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Headline: Salem, October 9; Article Type: News/Opinion

Mail, published as The Mail; or, Claypoole's Daily Advertiser (Philadelphia, Pennsylvania) • 10-17-1792 • Page [2]

**S A L E M, October 9.**

Next Friday, the 14th instant, will complete the *third Century* since the immortal COLUMBUS discovered America.—The coincidence of this event with the circumnavigation of Africa, the reputation it gave to Commerce, as well as the wealth which it circulated through Europe, give it a claim to the attention of all who receive sublime pleasure from a knowledge of the Globe, from the grand progress of the Arts, and the happy changes which Commerce has produced in the history of man. It is true, there are shades in the picture—We behold ingratitude provoked by splendid services, in the fate of this enterprising navigator; we see the cruelty of an unbounded thirst for gain—and the struggles of genius with the “timid prudence of inferior understandings.” But by navigation, east and west, we find human nature advanced far beyond any former improvements, on principles which promise to become universal, and at this period raised from the mere infancy of its arts, sciences and polity.—While gratitude in posterity has immortalized the heroes who have fought the battles of individual nations, or given renown to empires—and while the same reward of fame has been bestowed on

founders of institutions, which triumphed only in the importance of a transient usefulness—THIS DAY demands of us to celebrate the exertions of an individual who, by his success, began a revolution



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Headline: By This Day's Mail. New-York, Oct. 18. King of France Beheaded; Article Type: News/Opinion  
Federal Gazette, published as The Federal Gazette AND PHILADELPHIA DAILY ADVERTISER. (Philadelphia, Pennsylvania) •  
Page [3]

## BY THIS DAY'S MAIL. NEW-YORK, Oct. 18. KING OF FRANCE BEHEADED.

By Capt. Aigie who is arrived at Kennebeck, in thirty days from Liverpool, we are informed that accounts had been received from France, just prior to his sailing, that the King of the French was beheaded!

The 12th inst. being the commencement of the IVth Columbian Century, was observed as a centuary festival by the Tammany Society, and celebrated in that stile of sentiment which distinguishes this social and patriotic institution.

In the evening a monument was erected to the memory of Columbus, ornamented by transparency, with a variety of suitable devices.

This beautiful exhibition was exposed for the gratification of public curiosity some time previous to the meeting of the society.

An elegant oration was delivered by Mr. J. B. Johnston, in which several of the principal events in the life of this remarkable man were pathetically described, and the interesting consequences to which his great achievements had already, and must still conduct the affairs of mankind, were pointed out in a manner extremely satisfactory.



During the evening's entertainment, a variety of rational amusement was enjoyed.—The following toasts were drank :

1. The memory of Christopher Columbus, the discoverer of this new world.

2. May the new world never experience the vices and miseries of the old ; and be a happy asylum for the oppressed of all nations and of all religions.

3. May peace and liberty ever pervade the United Columbian States.

4. May this be the last centenary festival of the Columbian Order that finds a slave on this globe.

5. Thomas Paine.

6. The Rights of Man.

7. May the 4th century be as remarkable for the improvement and knowledge of the rights of man as the first was for discovery, and the improvement of nautic science.

8. La Fayette and the French nation.

9. May the liberty of the French rise superior to all the efforts of Austrian despotism.

\* 10. A Burgoyning to the Duke of Brunswick.

11. May the deliverers of America never experience that ingratitude from their country, which Columbus experienced from his King.

12. May the genius of liberty, as she has conducted the sons of Columbia with glory to the commencement of the fourth century, guard their fame to the end of time.

13. The DAY.

14. WASHINGTON, the deliverer of the new world.



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Headline: [No Headline]; Article Type: Poetry

Federal Gazette, published as The Federal Gazette AND PHILADELPHIA DAILY ADVERTISER. (Philadelphia, Pennsylvania) • Page [3]

O D E,

*Sung at the Great Wigwam of the Tammany Society,  
or Columbian Order of New York, on the Celebration  
of the 3d Centuary of the Discovery of America by  
Christopher Columbus, on the 12th October, 1492.*

**Y**E sons of freedom, hail the day,  
That brought a second world to view;  
To great Columbus' mem'ry pay  
The praise and honor justly due.

*Chorus—*Let the important theme inspire  
Each breast with patriotic fire.

Long did oppression o'er the world,  
Her sanguine banners wide display;  
Dark bigotry her thunders hurl'd,  
And freedom's domes in ruin lay.

Justice and liberty had flown,  
And tyrants call'd the world their own.  
Thus heaven our race with pity view'd;  
Resolv'd bright freedom to restore;  
And heaven directed o'er the flood,  
Columbus found her on this shore.

O'er the bless'd land with rays divine,  
She shone, and shall forever shine.

Hark! from above, the great decree  
Floats in celestial notes along;

"Columbia ever shall be free,"

Exulting thousands swell the song.

Patriots revere the great decree,  
Columbia ever shall be free

Here shall the enthusiastic love.

Which freemen to their country owe ;  
Enkindled, glorious from above,  
In every patriot bosom glow.

Inspire the heart, the arm extend,  
The rights of freedom to defend.

Secure forever, and entire,  
*The Rights of Man* shall here remain :  
No nobles kindle discord's fire,  
Nor despot load with slavery's chain.

Here shall th' oppress'd find sweet repose,  
Since none but tyrants are our foes.

Here commerce shall her sails extend,  
Science diffuse her kindest ray :

Religion's purest flame ascend,  
And peace shall crown each happy day.

Thrice favor'd land, by heaven designed  
A world of blessings for mankind.

Then while we keep this jubilee,  
While seated round this awful shrine,  
Columbus' deeds our theme shall be,  
And liberty that gift divine.

Let the transporting theme inspire,  
Each breast with patriotic fire.

---



10/17/1792

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Headline: On the Discovery of America; Article Type: News/Opinion

Gazette of the United States, published as The Gazette of the United States. (Philadelphia, Pennsylvania) • 10-27-1792 • P:

## ON THE DISCOVERY OF AMERICA.

*An Oration, delivered by Mr. Joseph Reed, of this City, at the late anniversary Commencement held at Princeton, New-Jersey.*

**A**T the close of a century the mind is naturally led to the contemplation of any great event which marked its commencement. Nations have chosen, at such periods, to distinguish with peculiar grandeur, the commemoration of those events from whence they date their birth, their happiness, or their glory. Such were the secular games at Rome, celebrated but once in an hundred years, which exhausted the resources of art, and to which all the citizens were invited by the voice of a herald, summoning them to a sight they had never seen before, and should never see again. But what is the foundation of a city, the establishment of an empire, or the ceasing of a plague, compared with the discovery of a world? Yet *these* have been often celebrated, while the year seventeen hundred and 92, a year which completes the third century since the discovery of America.

man, proud, scientific man, stands abashed in the presence of her superior discernment.

It there be an object truly sublime in nature, it is Columbus on his voyage to America! To use the language of antiquity, it is a sight which the Gods themselves might behold with pleasure. On this very day, the 26th of September, 1492, he had advanced above 700 leagues westward of the Canary Islands. There we behold him in the midst of the pathless ocean, with three small and ill-constructed vessels, steadily exploring his way where never mortal had adventured before. Amidst dangers new and unexpected, amidst appearances of nature to a mariner the most alarming, and surrounded by the terrors and superstition of his followers, we behold him displaying the most unshaken fortitude: now soothing their fears, now repressing their mutiny, and by patience and superior address establishing that ascendancy over their minds which genius alone can acquire. But in a voyage so long the resources of Columbus were at length exhausted. His officers themselves were in despair; and this wonderful man was perhaps the only one whose hopes remained firm and unshaken. Unable to repress any longer the terrors of his crew, he is obliged to promise that if land does not appear in three days, he will change his course and return to Europe. What an interesting period! a period which is to decide upon his fortune and his fame forever—which is to stamp immortality upon his name, or give him back to the scoffs and ridicule of the world! Methinks I see him in this solemn crisis standing upon the fore-castle of the Santa Maria. It is midnight—but not an eye is closed—not a sound is heard, save that of the winds and of the waves—every look is anxiously cast to the west, but despondence and distrust are painted on the faces of his crew; while confidence and hope still animate that of Columbus.—Hah! What light is that which he descries in motion and points out to those who are near him? What shout is that which bursts from the crew of the foremost ship?—'Tis land—'Tis land! The predictions of Columbus are accomplished; a new world is found, and the morning light unfolds to their eager eyes the verdant fields of Guanahani. Oh! what a moment for Columbus! I see the rapture which



passes almost unnoticed—a discovery which stands foremost among the works of genius; which once filled the world with astonishment, and must forever command the admiration of the philosophic mind. Yet the spirit of Columbus, while from his empyreal height he surveys, the rising greatness of this new world, sees no statues erected, no inscriptions made, no honors decreed to celebrate this great event.—Illustrious shade! my feeble voice at least shall announce thy praise; and this enlightened audience, kindling at thy name, will inscribe upon their hearts the honors due to thine exalted worth!

True genius is a ray of divinity, which beams only on the tall and elevated mind. A capacity for bold and original discovery resembles the power of creation; and its possessor raised above the rest of mankind, approximates to the Deity. Such was the celebrated Columbus.—Accustomed from his youth to adventurous voyages he often cast an inquisitive eye on the immense ocean to the west, which, for ages, had been deemed the impassible boundary of the habitable world. Ignorance and superstition spread all their terrors over the unknown abyss, and inevitable destruction seemed to await the wretch who should venture to explore it. But Columbus, elevating himself above the errors and prejudices of his age, and collecting the scattered rays of knowledge which faintly illuminated the close of the 15th century, descried the existence of unknown lands beyond the Atlantic, and boldly predicted the possibility of reaching them. Acquainted from our earliest years with the improvements in geography and navigation, it is difficult, at first sight, to comprehend all the greatness of this bold and original idea. To realize its magnitude, let us mark how it was received by philosophers and kings, when Columbus, eager to ascertain its truth, solicited the patronage of different courts. In Genoa, his native city, he was treated with all the contempt with which wealthy ignorance regards the suggestions of unpatronized genius. In the more enlightened court of Portugal his proposals were pronounced to be chimerical and absurd. In Spain we find him encountering the prejudices of false science, and wasting five long years in fruitless attempts to enlighten the scholars and ecclesiastical counsellors who adorned the court of Ferdinand and Isabella. But the idea was too vast for these philosophers to comprehend; and it seemed to require a genius like that of Columbus himself, to adopt a scheme so bold and uncommon. Mortified and disappointed, he retired from court: and that age was in danger of losing a discovery at once honorable and advantageous. But to the honor

glows on his cheek—the tear of joy which glistens in his eye. I see him affectionately railing up his followers, who prostrate themselves at his feet, overwhelmed with astonishment, and imploring his forgiveness. I see him gazing on the simple natives, who crowd to the shore, and wonder at the winged monsters which swim on the surface of the deep. I see him anticipate the astonishment of Europe—the triumph of his return—the splendor of his reception—the applause of his cotemporaries, and the admiration of ages to come. This moment—this single moment, overpays him for all his toil and distress, for eight years of mortification and contempt, and gives him those sublime transports which it is the prerogative of genius to enjoy.

*(To be concluded in our next.)*



# AMERICAN ART

PAINTING • SCULPTURE • ARCHITECTURE  
DECORATIVE ARTS • PHOTOGRAPHY

BY  
MILTON W. BROWN

*Executive Officer, Doctoral Program in Art History, City University of New York*

SAM HUNTER

*Professor, Department of Art and Archaeology, Princeton University*

JOHN JACOBUS

*Chairman, Department of Art, Dartmouth College*

NAOMI ROSENBLUM

*Instructor in Art History, Brooklyn College*

DAVID M. SOKOL

*Chairperson of the History of Architecture and Art Department,  
University of Illinois/Chicago Circle*

PRENTICE-HALL, INC., ENGLEWOOD CLIFFS, NEW JERSEY  
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1979

How the Centennial Exhibition in 1876 influenced American architecture, painting and sculpture is noted in this source.



# 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



# 12

## Painting: The Gilded Age

The effect of the Civil War on culture was not cataclysmic. The euphoria generated by peace, the preservation of the Union, and, in the North, victory, fostered the illusion of national continuity. In a cultural sense, 1876 was more significant as a date than 1865, because it saw the end of the Grant administration and the opening of the Centennial Exposition in Philadelphia. The Exposition serves as a key to the next period, for the great Corliss engine that dominated Machinery Hall, symbolizing America's technological advances, proved more impressive than a century of American art displayed in a thousand works.

So, after a long reign of nationalist isolation, the arts turned again to Europe. Artists were going abroad to study at an earlier age, and Paris and Munich became new meccas for American students. Entrance to the École des Beaux-Arts was competitive and difficult, but professors did accept nonmatriculated students in their ateliers; however, such students did not undergo the rigorous academic training of the Beaux-Arts curriculum. One might also study with an independent master or enroll in the Académie Julian, specifically organized to accommodate the hordes of foreign students. Here, though space was at a premium, one could work at will and receive criticism from Beaux-Arts masters hired to perform that function. The majority collected a particular bag of tricks, assumed the artist's mien, and came home. Many who could not make what they had learned fit their native environment found it more congenial to live and paint abroad. Undigested borrowings from various European sources gave American painting of the late nineteenth century an air of eclecticism.

Artists returning from study abroad found no ready buyers, for the majority of *nouveau riche* collectors bought the fashion of the period, from Bouguereau to Meissonier or even Corot, rather than their American echoes. Very few knew about the avant-garde artists who were to become the great masters of the period. Wiser collectors began to invest in the old masters, and the collections of J.P. Morgan, Henry Walters, Benjamin Altman, Isabella

Stewart Gardner, John G. Johnson, and Henry G. Marquand were begun, and Mary Cassatt advised her wealthy friends to buy the Impressionists.

Art activity expanded greatly in the postwar period, as witness the establishment of museums, art institutions, and art schools and the increase in the number of collectors, dealers, and artists. Taste was wide enough, or perhaps confused enough, to accept a broader range of expression than previously. One can isolate two main currents in post-Civil War painting, Realism and Romanticism, with Realism dominant in importance. The new visual Realism grew out of the literalism of the Hudson River School and the popular art of the genre painters; the new Romanticism transformed the transcendental philosophy of the Hudson River School into the personal expression of poetic feeling.

### THE EXPATRIATES: WHISTLER, CASSATT, SARGENT

Since it was common for American artists to study, travel, and even live abroad as far back as the eighteenth century, it is rather curious for historians to have singled out Whistler, Cassatt, and Sargent as *the* expatriates. But except for Copley and West, who were colonials, and the sculptors who worked in Europe largely for reasons of craft, the earlier expatriates were inconsequential as artists. These three are a big chunk of American (or non-American) art, so that they are usually honored for their international eminence and slighted for their purported irrelevance to American art and life. In fact, all three thought of themselves as American and had more pertinence for American art than is commonly thought.

The expatriation of James Abbott McNeill Whistler (1834-1903) began when he was taken at the age of nine to St. Petersburg to join his father, who was supervising the building of the railroad to Moscow. His early years in Russia and later visits to his half-sister in England did not prepare him for life in Pomfret, Conn., to which the family moved in 1849. He spent three years at West Point and, after a short stint in the U.S. Coast and Geo-

# 13

## Sculpture: Mostly Monumental

Sculpture after the Civil War paralleled the evolution of painting, with the emergence of a new Realism and the discovery of Paris as a new influence, but its public character conditioned its development in ways that did not affect painting. Monuments, official portraits, and architectural sculpture are commissioned, paid for, and judged as establishment taste, and the sculptor's function depends on public acceptance. Sculpture was, therefore, more conservative and rhetorical, less adventurous and idiosyncratic.

The response to the Civil War as an expression of individual or public sentiment was more pronounced in sculpture than in painting, and the prevailing attitude was pro-North and antislavery. In the North such sentiments were institutionalized into civic monuments. Every hamlet had its war memorial in permanent stone, bronze, or cast iron, all of which kept a horde of sculptors lucratively busy. The defeated South, steeped in rancor and burdened with the demands of reconstruction, could not freely participate in this orgy of plastic commemoration. Still, for a while, at least, the erection of statues of southern Revolutionary War heroes affirmed the southern heritage.

The assassination of Lincoln had created a martyr whose image could serve as a symbolic reference to the idealism that had motivated the conflict, and, with time, monuments to his memory began to rival in number even those to Washington.

As in painting, postwar sculpture was for some time dominated by an older generation of established artists, both expatriate academic Neoclassicists and the native monument makers. The Neoclassicists prevailed at the Centennial Exposition, but they were playing out their string on reputation.

Edmonia Lewis (1845-?) created quite a sensation in Rome. Born of a Chippewa mother and a black father, she graduated from Oberlin College and made her way to Boston and to William Lloyd Garrison, who helped launch her on a sculpture career. Following her early success with Civil War subjects, she turned in Rome to Indian and Biblical themes. Her greatest triumph came

with the *Death of Cleopatra*, exhibited at the Centennial, a typical Victorian literary subject but with an element of the macabre in the depiction of the effect of death on beauty. Then she simply disappeared from the scene.

Of the old-guard monument sculptors, Thomas Ball continued to work as an expatriate in Florence, but his style was tied to the naturalism of the native school rather than to the Neoclassic tradition. His most famous work of the postwar years was the *Emancipation Group* (1874, plate 332). More than any Lincoln memorial of the time it captured the imagination of the public in its mixture of naturalism and sentimentality.

(continued on page 315)



332 Thomas Ball. *Emancipation Group*. 1874. Bronze, heroic size. Washington, D.C.





# THE UNITED STATES CAPITOL

Designing and Decorating  
a National Icon

EDITED BY DONALD R. KENNON





FIG. 14. "Marine." Neptune with trident in hand rides across the ocean. (See also color plate 6.)  
(Courtesy Office of Architect of the Capitol.)

Senate corridors, as he was able to get work authorized. Brumidi's last work, the rotunda frieze, was his greatest monument to patience. He created the sketch with scenes from American history in 1859, but he was allowed to start painting on the wall only in 1878. He began with Columbus, painted in true fresco on the wet plaster, using browns and whites to simulate sculpture. The painter was in his seventies and his health was not good, but he climbed up many steps and down a long ladder to a little scaffold dangling sixty feet above the rotunda floor. His near fall is well known: his chair leg slipped off the edge, but he managed to hold on to a rung of the ladder until rescued. Two contemporary newspaper accounts were found that show that the story that he never painted again is not true; they describe how he climbed back up the next day and accomplished more on the fresco than he had for a long time.<sup>27</sup> His work on the fresco ended with the figure of William Penn only partially completed (fig. 16). He painted the foot on the left, and the successor he recommended, Fillippo Costaggini, painted the one on the right. When the frieze was conserved in 1986, the pencil inscription where Costaggini noted his starting place could be read.

For the last few months of his life Brumidi stayed in his studio working on his full-size cartoons to enable someone else to complete his design. He was paid for working

<sup>27</sup>"Death of a Great Artist," *Washington Post*, Feb. 20, 1880, and "The Allegorical Work at the Capitol," *Forney's Sunday Chronicle*, Oct. 12, 1879.

ited a preference for historical subject matter for the decoration of the Capitol. Even as late as 1875, one author addressed this state of affairs, commenting: "In America there is also little government patronage of art, save the rare purchase by Congress of historical pictures or statues."<sup>18</sup>

There were, of course, numerous precedents for historical paintings, particularly those that illustrated scenes of discovery and settlement.<sup>19</sup> The most obvious were the paintings that had been executed for the rotunda of the U.S. Capitol between the years 1817 and 1855.<sup>20</sup> Of those eight paintings, three related to the themes of discovery and settlement: the *Embarkation of the Pilgrims at Delft Haven, Holland* by Robert W. Weir,<sup>21</sup> the *Landing of Columbus at the Island of Guanahani* by John Vanderlyn,<sup>22</sup> and the *Discovery of the Mississippi by De Soto* by William H. Powell.<sup>23</sup>

Another important influence was the work of Emanuel Leutze, one of the most celebrated history painters active in America at the time. Bierstadt had met Leutze while a student in Dusseldorf, where he may have even studied under the older artist.<sup>24</sup> Although Bierstadt had concentrated upon landscape during his studies, Dusseldorf was well known as a center of history painting, and Bierstadt inevitably came into contact with a number of practitioners of this genre, including Karl Friedrich Lessing. When Leutze received a commission for the Capitol, the fresco painting *Westward the Course*

<sup>18</sup>Philip Quilibet, "Art and the Centenary," *Galaxy* 19 (1875):697. This lack of government patronage was often viewed as a want of patriotism, as another author pointed out that year: "Again, paintings are ordered in this country neither by churches nor the state, mural art is unknown, and the only commands for decoration in fresco go to humble workmen of Italian or German origin when a new theater is to be hurried up" (*The Nation*, Apr. 15, 1875, p. 264). Frequently, the problems of patronage issued from within Congress. Such was the case with a proposed statue of Abraham Lincoln by Vinnie Ream. In a speech against this commission, Sen. Charles Sumner cited her relative inexperience and questionable ability to bring the project to fruition: "Suffice it to say that art throughout the whole country must suffer if Congress crowns with its patronage anything which is not truly artistic. By such patronage, you will discourage where you ought to encourage" (*Art in the United States Capitol: Speech of Hon. Charles Sumner in the Senate of the United States, July 17, 1866* [Boston, 1866], pp. 5-6).

<sup>19</sup>See William Truettner, "The Art of History: American Exploration and Discovery Scenes, 1840-1860," *American Art Journal* 14 (1982):4-31. On the more general issue of history painting in America, see Gilbert Tappley Vincent, "American Artists and Their Changing Perceptions of American History, 1770-1940," Ph.D. diss., University of Delaware, 1982; and William H. Gerdts and Mark Thistlewaite, *Grand Illusions: History Painting in America* (Fort Worth, Tex., 1988).

<sup>20</sup>See *Art in the United States Capitol* (Washington, D.C., 1976); *Compilation of Works of Art and Other Objects in the United States Capitol* (Washington, D.C., 1965).

<sup>21</sup>The full title reads: *Embarkation of the Pilgrims at Delft Haven, Holland, July 22nd, 1620*. Executed between 1837 and 1847, it was purchased for ten thousand dollars. See *Art in the Capitol*, p. 136; *Compilation of Works of Art*, p. 116.

<sup>22</sup>The full title reads: *Landing of Columbus at the Island of Guanahani, West Indies, October 12, 1492*. It was executed between 1837 and 1847 and was acquired for ten thousand dollars. See *Art in the Capitol*, p. 140; *Compilation of Works of Art*, p. 116.

<sup>23</sup>The full title reads: *Discovery of the Mississippi by De Soto A.D. 1541*. The painting was executed between 1847 and 1855 and was acquired for twelve thousand dollars. See *Art in the Capitol*, p. 134; *Compilation of Works of Art*, p. 116.

<sup>24</sup>Bierstadt was in Dusseldorf from 1853 until 1856. Tuckerman wrote that Bierstadt "enjoyed either the direct instruction or personal sympathy of Lessing, Achenbach, Leutze and Whittredge" (Henry Tuckerman, *Book of the Artists* [1867; reprint ed., New York, 1967], p. 387).

A P P E N D I X   I I :

Sources applied for criterion (b)



CITY ARCHIVES

CITY OFFICE OF

# CENTENNIAL CATALOGUE CO

S. W. COR. Fourth and Library Sts.,

PHILADELPHIA.

This Company owns the exclusive right to publish, sell, and distribute the *Official Catalogue of the Centennial Exhibition of 1876*. A limited number of advertisements taken on application to S. M. PETTENGILL & Co., Advertising Agents, at either of their offices.

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UNITED STATES CENTENNIAL COMMISSION

# INTERNATIONAL EXHIBITION,

1876.

# OFFICIAL CATALOGUE

DEPARTMENT OF ART.

PHILADELPHIA:

PUBLISHED BY JOHN R. NAGLE AND COMPANY,

PRINTED AT THE RIVERSIDE PRESS, CAMBRIDGE, MASS.

1876.

## ITALY.

NO CARONI

Sculpture, Cameos, Carvings, Photographs, Mosaics.

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Agents in all principal cities in the United States.

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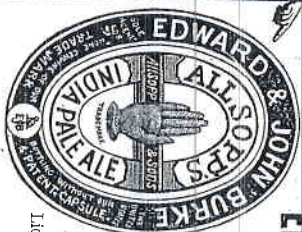
CELEBRATED

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AND

ALLSOPP'S BURTON ALES

To be obtained at the Restaurants in the Dublin Fountains, and sold by all first-class Liquor Dealers, Restaurants, Hotels, &amp;c., in the whole of the United States.







One of the few references to the Columbus statue in the archives of the Centennial Exhibition. (Single folder: "List of Statues on Grounds." City Archives, Philadelphia.)

\$2\frac{1}{2}\$. The Howe Monument

situated by the western end of the Lake  
bronze Statue, Life size on Sandstone  
Piedestal, erected by the Howe Company  
to the memory of the last Howe junior,

81.

211. Christopher Columbus, Brown Stone  
Statue, situated Corner of Belmont  
and Fountain Avenue —

113

~~B'nai B'rith, situated between  
Memorial Hall and a building, created  
by the Israelites, to encourage Liberty  
(not arrived)~~

184.

Fountain of the Jordan L Matt Iron Works  
of New York, East of Horticultural Hall  
45 feet in diameter 26 feet high, four figures  
at the Base, the Top, is surmounted



100

THE ILLUSTRATED HISTORY  
OF THE  
CENTENNIAL EXHIBITION,

HELD IN COMMEMORATION  
OF  
THE ONE HUNDREDTH ANNIVERSARY  
OF  
AMERICAN INDEPENDENCE.

WITH A FULL DESCRIPTION OF  
THE GREAT BUILDINGS AND ALL THE OBJECTS OF  
INTEREST EXHIBITED IN THEM,

EMBRACING ALSO

A Concise History of the Origin and Success of the Exhibition, and Biographies of the  
Leading Members of the Centennial Commission,

TO WHICH IS ADDED

A COMPLETE DESCRIPTION OF THE CITY OF PHILADELPHIA.

BY JAMES D. McCABE,

AUTHOR OF THE "CENTENNIAL HISTORY OF THE UNITED STATES,"  
"PATHWAYS OF THE HOLY LAND," ETC., ETC.

EMBELLISHED WITH OVER 300 FINE ENGRAVINGS OF BUILDINGS AND SCENES  
IN THE GREAT EXHIBITION.

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PUBLISHED BY  
THE NATIONAL PUBLISHING COMPANY.

PHILADELPHIA, PA., CHICAGO, ILL., AND ST. LOUIS, MO.

1876

*The Italian Day.*

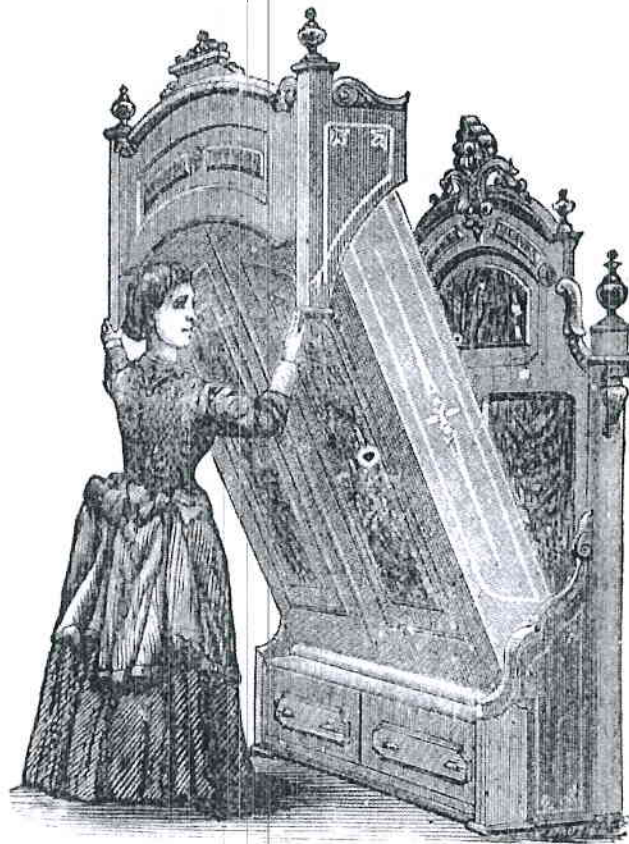
One of the most memorable celebrations connected with the Exhibition took place on Thursday, October 12th, on which day the Italian residents of the United States presented to the city of Philadelphia the magnificent marble statue of Christopher Columbus, which now ornaments the West Park. The day was the 386th anniversary of the discovery of the New World by Columbus.

The various Italian civic and military organizations of Philadelphia and other cities which decided to take part in the ceremonies assembled in South Eighth street on the morning of the 12th of October, and proceeded up Eighth street to Chestnut, and thence to Fifth, where they were reviewed by his Honor the Mayor, after which the Mayor and members of both branches of City Councils entered carriages and took the place in line assigned to them in accordance with the programme. Chief Marshal J. Ratto, Esq., headed the line and was followed by a platoon of twenty-four reserve officers, commanded by Lieutenant Crout. The visiting Columbus Guard (Bersaglieri), of New York, came next, headed by the Black Hussar Band dismounted. The riflemen numbered about seventy men, and made a handsome appearance, the officers having an abundance of green ostrich feathers in their low-crowned hats, while those of the privates and non-commissioned officers were black. The red, white, and green of Italy, together with the stars and stripes, were born by the color-bearers. Following these came the Columbus Monument Association in barouches, and then the Mayor and members of Councils. Attired in their handsome winter uniform, the State Fencible Band preceded the Italian Beneficial Society, of Philadelphia, who carried a handsome blue banner, with the proper inscription. Delegations from New York, Washington, Boston, Baltimore, and other cities were in one body, and bore at the front the banner of the Boston Mutual Relief and Beneficial Society, on which was an elegant painting in oil representing the landing of Columbus. The Italian Colony, of Philadelphia, and G. Garibaldi Society,



of New York, brought up the rear of the line. The line of march was up Fifth to Arch, thence to Broad, to Fairmount avenue, through the Park to Girard avenue, to Belmont avenue, and to the Globe Hotel, where Governor Hartranft and staff were in waiting to accompany them to the site of the monument.

The movement to erect a monument to Christopher Colum-



PATENT FOLDING BED, EXHIBITED IN THE MAIN BUILDING.

bus originated in Philadelphia about two years ago, when the Columbus Monument Association was organized, the call for aid in the enterprise being heartily responded to, not only by the various Italian societies in the country, but by individuals who made personal contributions. Professor Salla, of Florence, Italy, being applied to, sent over a design for a monument, which was adopted, and the artist began his work at once. It arrived

\*

in this country in July, 1876, but, as the officers of the association desired to have it placed in position not more than a few days before the time fixed for its dedication, it was not conveyed to the grounds until needed, when it was erected on the site originally selected for it. The entire monument cost \$18,000, and stands twenty-two feet from the ground, the statue of Columbus being ten feet in height, and the pedestal twelve feet. The base is seven feet long by six feet in width. The figure represents Columbus, in the costume of his age and clime, standing on a ship's deck; near his feet being an anchor, coils of rope, and a sailor's dunnage-bag; his right hand resting on a globe fifteen inches in diameter, with the New World outlined on the front face, and supported by a hexagonal column. His left is gracefully extended, and holds a chart of what was once an unknown sea. The head of the statue is bare, and the physiognomy about as represented in the bust of the great navigator at Genoa. The statue faces east, and on the front cap of the pedestal are the words: "Presented to the City of Philadelphia by the Italian Societies." Beneath this is a medallion representing the landing of Columbus. On the opposite side of the cap is inscribed: "Dedicated October 12th, 1876, by the Christopher Columbus Monument Association, on the Anniversary of the Landing of Columbus, October 12th, 1492." Underneath is the Genoese coat-of-arms and the words: "In Commemoration of the First Century of American Independence." On the remaining two sides of the pedestal are the coats-of-arms of Italy and the United States.

HEIGHT

The military escort to Governor Hartranft formed on Girard avenue east of Belmont avenue at about two o'clock. It consisted of the following regiments and organizations of the First Brigade, headed by General Brinton and staff: First Regiment, Colonel Benson; Second Regiment, Colonel Lyle; Weccacoe Legion, Captain Denny; Washington Grays, Captain Zane; First City Troop, Captain Fairman Rogers, acting as personal escort to the Governor. The military marched up Belmont avenue, and halted opposite the Globe Hotel, at which point Governor Hartranft took his place in the line. At about three



o'clock, the procession from the city having meanwhile arrived, marching through the Exhibition gates at the Belmont avenue entrance, the line proceeded along the avenue to its junction with Fountain avenue, the site of the monument.

The monument was veiled with two large American and Italian colors, and around its base had been erected a platform capable of accommodating about one hundred persons, the space in front being enclosed and supplied with seats for invited guests. The rear of the stage was festooned with American and Italian colors, studded with the coats-of-arms of all nations, and from all sides waved green, red, and white Italian bannerets and red, white, and blue streamers. A force of guards, under Captain Snyder, were in attendance to prevent the anxious multitude from pressing too closely upon the speakers' stand. At half-past three o'clock the military had taken position in a semi-circle skirting the crowd, with the First City Troop in the centre. Governor Hartranft, Mayor Stokley, and Baron Blanc, the Italian minister, advanced to the stage, followed at intervals by the officers of the Italian societies, the orators appointed for the occasion, and the Fairmount Park Commission. Governor Cheney, of New Hampshire, with his staff, in full uniform, also appeared on the platform, and the Black Hussars' Band, of Philadelphia, were assigned a position in front.

After an overture by the band, the exercises were opened by Mr. Charles S. Keyser, of Philadelphia, with whom the suggestion of the memorial statues in the Park originated several years since, and who has long been identified with the work. Mr. Keyser officiated in the conduct of the ceremonies, and introduced Mr. Alonzo M. Viti, Honorary Consul of Italy, and Member of the Royal Commission to the International Exhibition. Mr. Viti briefly stated the motives which had led to the presentation of the statue, and at the close of his remarks the statue was formally unveiled by Governor Hartranft and Baron Blanc, Envoy Extraordinary and Minister Plenipotentiary, from his Majesty the King of Italy to the United States, and Royal Commissioner to the International Exhibition. As

the two gentlemen, standing on either side of the platform, pulled vigorously at the halyards, the colors entwined around the statue slowly rose from the marble and floated on the breeze from the top of the flagstaffs to which they had been drawn, and disclosed to the cheering multitude the beautiful effigy of the great discoverer. The Italian hymn was given by the band, followed by the Star-Spangled Banner, and a salute of artillery was fired from a battery stationed on George's Hill. An address was then delivered by Governor Hartranft, after which Mr. Nunzio Finelli, the President of the Columbus Monument Association, formally presented the statue to the Commissioners of Fairmount Park. The address of acceptance was delivered by the Hon. Morton McMichael, President of the Park Commission. Brief addresses from a number of distinguished gentlemen present closed the ceremonies.

### *New Hampshire Day.*

Thursday, October 12th, the day of the Italian celebration, was also celebrated as "New Hampshire Day." The programme of each festival was so arranged that the New Hampshire ceremonies were over before those of the Italian societies began.

At a quarter to eleven, in the morning, Governor Cheney and staff, the latter being in full uniform, with the Amoskeag Veteran Corps, numbering ninety-six men, in Continental uniform, commanded by Colonel Wallace as the Governor's body-guard, the entire party being escorted by the cadets of the Virginia Military Institute, numbering one hundred and eighty-five youths, under the command of Colonel Scott Ship, left the United States Hotel, where the gubernatorial party were quartered, marched up Elm avenue, entered the Exhibition grounds by the main entrance, and were there received by a detachment of the Centennial Guard under Major E. H. Butler, who escorted the body to the New Hampshire building.

Presidents Hawley and Welsh acted as the escort of Governor Cheney, the three proceeding on foot, followed by the Governor's staff, members of the Centennial Commission and







"The Italian Day"

THE TIMES--PHILADELPHIA, FRIDAY MORNING, OCTOBER 13, 1876.

that have  
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tests of national struggle. On Tuesday Indians finally settled down as a Democratic State after the longest trial of her faith that could have been applied to her, and to what extent her wisdom may influence Illinois, Michigan and Minnesota will be known only when their ballot-boxes shall speak in November.

—And what is the lesson of Ohio and Indiana? The result in those States gives the Democrats the prestige of victory. Ohio has not spoken for Hayes; she has been held as by hooks of triple steel from plunging into the Tilden fold. Her nominal majority has none of the symbols of success; none of the clarion notes of a triumphant party advancing to final vic-

McKay and Reynolds, saw the pile of ship-  
hull sold, and was to move there; saw  
them afterward, and they had largely in-  
creased in number; saw at Queen street  
wharf shot, bar iron and unused iron which  
belonged to the Navy Yard. Mr. W. D.  
Middleton was receiver of iron at the old  
Navy Yard; was transferred to League  
Island a day and a half after McKay com-  
menced his removal of the iron; that his  
department was not handed over to any  
one. Mr. William Rowbotham, assistant  
engineer of navy, saw McKay at office of  
Seyfert, McManus & Co., who said to him  
that "if you commence to investigate me  
I will lay you all out," and on another  
occasion he threatened witness at the

instruments of your possession, and, if so, consider it discarded." W. A. BRANCH, Captain.

If Mr. Tilden is to make a speech on inauguration day, hadn't he better commence writing it now? It took him a long time to accept, and it may take him a long time to tell the people he's President. Because the 4th of March comes on Sunday, he needn't think he can just take "my place" without saying something.

THE STATE CANVASS

The Easton Argus promises to pay its respects to Dr. Linderman, who led the Bridge Success at the Pleasant Hill meeting, and Colonel Hutter usually keeps his word.

Hon. A. H. Dill, of the Twenty-seventh Senatorial district, consisting of Union, Snyder and Northumberland counties, has been formally nominated in accordance with unanimous instructions of the delegates from each county.

**COLUMBUS.**

## THE GREAT DISCOVERER'S STATUE

A Procession, An Oration, Speeches, Gun-  
powder, Rethusiasm, Cheers and  
Music by the Band.

The monument erected by Italian citizens of Philadelphia to the Discoverer of the American Continent was unveiled yesterday. Previous to the exercises a procession formed at the headquarters of the Italian Association, in South Eighth street, as follows: Lieutenant Crot and Reserve, Musar Band, Bernaglieri Guard of New York, Columbus Monument Association, Mayor and Councils of Philadelphia, Dechert's

376.

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THE MONUMENT.

The monument represents the discoverer in the dress of his time, holding in his right hand a scroll, his left hand resting upon a globe, on which are traced the continents of the world. After music by the Hunsar Band, Mr. Alonzo M. Vitti, honorary Consul of Italy, and a member of the Royal Commission to the International Exhibition, made a few introductory remarks in Italian, congratulating all present upon the fact that Italy was "to-day as free in many respects as the country whose blessings we are now enjoying." The monument was then unveiled, Governor Hurtruff and Baron A. Blanc, Envoy Extraordinary and Minister Plenipotentiary of Victor Emmanuel, officiating. A park of artillery on George's Hill fired a salute, and in a brief speech Nunzio Pinelli, president of the Columbus Monument Association, presented the monument to the city of Philadelphia. Governor Hurtruff was then introduced. He said:

I deem it a distinguished privilege to have been permitted to participate in the travelling of the statue of Christopher Columbus, about to be presented by the people of Spain to the citizens of Philadelphia. The interest manifested by the citizens in the ceremony to-day is an acknowledgment of the indebtedness to Indian genius and heart, and of the indebtedness to the Spaniards, for the discovery of the continent that the good-will and respect between the two nations has never been broken, and it is to be hoped will continue to their mutual advantage uninterrupted forever. Providence seems to have selected Columbus for the discovery of America. I imagine

the city of Philadelphia. Governor Harriman  
was then introduced. He said:

I deem it a distinguished privilege to have been permitted to participate in the unveiling of the statue of Christopher Columbus, about to be presented by the people of Italy to the citizens of Philadelphia. The interest manifested by Americans in the ceremonies to-day is an acknowledged fact of their indebtedness to Italian genius and a hearty indorsement that the good-will and respect between the two nations has never been broken, and it is to be hoped, will continue to their mutual advantage uninterrupted forever. Providence seems to have selected Columbus for the discovery of America. Immediately after the invention of gunpowder and the art of printing, and a few decades before the first germs of the steam-engine, it was designed that a new continent should come into the possession of the civilized world. At this time, when the minds of men were awakening from the long lethargy of the dark ages these great motors of civilization were transferred from a continent where they were trammelled by proscriptive rights, by inveterate prejudices, by venerable institutions and long-established castes, to a land where their energy and influence, unimpaired by the institutions of man, derived new strength from the fertility and bounty of nature. Columbus was, indeed, the chosen instrument of Heaven, as he imagined, to extend Christian civilization to the ends of the earth. The realm that his genius thought to have given to the crown of Castile was designed by a higher Power to be the patrimony of mankind. The time, the opportunity and the man had come, and the fifteenth century saw the close of the dark ages and the dawn of a new era. Here we look upon the marvelous results achieved in the arts and sciences; and no results of history can be traced to their cause with more certainty than the lofty and ambitious genius, the unshaken faith and the indomitable will of Columbus. He laid the cornerstone of a new order of things. In the discovery of a new world he regenerated the old. It is fitting that his statue should look down upon the fruits of his genius. It is fitting that we should unveil it looking outward over the ocean he was the first to cross and over the realm he unwittingly gave to civilization and to liberty.

Prolonged applause followed the Governor's remarks. The Hon. Morton McMichael, the President of the Park Commission, in eloquent terms then accepted the trust imposed. Judge Daly, of the Supreme Court of New York, and President of the American Geographical Society, referred to the trials and tribulations of Columbus. In conclusion, he said that when Columbus had returned to Spain and was in disfavor, his two sons, who were pages to the Queen, went into the streets and were followed by crowds shouting: "See the sons of the Italian traitor, who pretends to have discovered India, and let Spaniards and indulgoes perish with hunger."

G. Seechi Di Casali, editor of *L'Eco d'Italia*, and member of the Grand Jury of Awards; the Rev. A. Ianeri, pastor of the Italian Church of this city, and Colonel Maggi, of Boston, delivered brief addresses.

THE BALL IN THE EVENING

In the evening the eighth grand annual ball of the Italian Beneficial Society was given in Musical Fund Hall. There was a fair attendance, and markedly pleasant company. The ladies were gaily many of them luminously decorated, and did justice to the elaborate programme, including an old-fashioned supper a la 1492. Mr. Joseph Malatesta figured as master of ceremonies, and was assisted by Messrs. Chas. Malatesta, Joseph Mereto, C. D. Rogers, F. Vietri, N. Finelli, G. Frangoli, G. Barbieri, S. Itoito, F. Rosetti, G. Quirini, G. Costa and several others. At an early hour the guests departed for their homes, and the managers, after counting the cash, did the same thing.



HISTORY  
OF  
PHILADELPHIA.

1609 1884.

BY  
J. THOMAS SCHARF AND THOMPSON WESTCOTT.

---

IN THREE VOLUMES.  
VOL. II.

---

PHILADELPHIA:  
L. H. EVERTS & CO.

1884.

Charles Thomson, son, born Jan. interred at the on.

West Fairmount sculptor, J. A. patriot of the nation of Independence, the aid of subscription of a thousand dollars, colonial times, gown or cloak on a pedestal of feet high.

Uttain. — This has already his work. We are to state that. The statues of Commodore John, John Carroll, Hamilton, signer; and Father of Independence. The total Abstinence dollars. The

the elder, and in the yard of St. Stephen Decatur, who died on the seventh year of the Decatur, Jr., of 1812, is coming; a pure Ionic is perched on by private subscription the following

"Our Country! right or wrong!"  
A nation  
Gave him in return  
Its Applause and Gratitude."

*On the South Side.*

"The Gallant Officer  
Whose prompt and Active Valor,  
Always on the Watch,  
Was guided by a Wisdom  
And supported by a Firmness,  
Which never tired:  
Whose Exploits in Arms  
Reflected  
The daring fictions of  
Romance and Chivalry."

*On the West Side.*

"A name  
Brilliant from a Series of  
Heroic Deeds  
On the coast of Barbary,  
And Illustrious  
By Achievements Against  
More disciplined Enemies:  
The Pride of the Navy,  
The Glory of the  
Republic."

**Maj. Levi Twiggs**, of the United States army, who fell at the storming of Chapultepec, in Mexico, Sept. 13, 1847, and George Decatur Twiggs, his son, killed at the National Bridge, near Vera Cruz, in the same war. This monument, in North Laurel Hill Cemetery, was erected to the memory of father and son. It is a conspicuous ornament by its size and sculptured decorations. Above the pedestal rises a Roman battle-axe surrounded by a bundle of spears. The flag of the United States, in graceful folds, is thrown over these trophies. Beneath is the national shield and an anchor. The whole resting upon a cornice of twisted fasces.

**Christopher Columbus**.—In 1876 the Italian citizens of Philadelphia erected a statue monument, in marble, representing the great Genoese navigator. It was of heroic size, a standing figure, the right hand resting on a globe and the left holding a chart. An anchor and rope at the foot of the figure is emblematic of the career of the great sailor. On the pedestal is the name of Columbus, with bas-reliefs representing the landing of Columbus on his discovery of the coast of America and the coats of arms of the United States and Italy. This handsome work stands on the west side of Belmont Avenue, facing the sunken gardens and Horticultural Hall.

**Religious Liberty**.—This is an allegorical group, representing Liberty protecting Religion. It was erected by the Jewish Society of B'Nai B'rith, and is a tribute by the people of the Jewish faith to the toleration which has always been extended to them in this country. A female figure in armor represents the Genius of Liberty. A mantle, fastened at the neck, falls from the left shoulder to the left foot. The right breast and arm are uncovered. On the armor is a breastplate, on which is wrought the shield of the United States. The Phrygian cap of liberty, bordered

with thirteen stars, is on the head of the figure. In her left hand she holds the Constitution, supported by fasces. The other figure, at the right side, represents a youth, slightly draped, with upraised face. One hand is stretched to heaven, holding an urn, in which burns the sacred flame. At the base of the group an eagle is represented, its talons buried in a serpent, signifying the destruction of slavery. This beautiful monument stands upon a central plat opposite the east front of Horticultural Hall. The pedestal and statue stand twenty feet in height. The group in marble was executed in Rome by Ezekiel, an American sculptor.

**Benjamin Franklin**.—A statue in marble, life-size, of the patriot and philosopher, stands in Odd-Fellows' Cemetery, Islington Lane, in the centre of a lot belonging to the Franklin Lodge of Odd-Fellows. The sculptor was Battin.

**Soldiers' Monument**, in memory of American troopers, names unknown, massacred during the Revolutionary war by British soldiers, at Wood's barn, Roxborough, is placed in Leverington Cemetery, Ridge Avenue. This monument was erected by subscription, and dedicated by public ceremonies.

**Soldiers' Monument, Scott Legion**.—After the Mexican war the survivors of the regiments of Pennsylvania formed themselves into a body under the name of the Scott Legion. For the purpose of the interment of deceased members, they secured a large piece of ground in Glenwood Cemetery, on Ridge Avenue, at Islington Lane. Here they erected a fine memorial monument of marble, with proper inscriptions, upon which are recorded the names of the large numbers of the soldiers who lie in the grounds adjacent.

**Soldiers' Monument**.—Erected by the Light Artillery Corps, Washington Grays, to the memory of members of the company killed during the war of the Rebellion. It is situated on Broad Street, at its junction with Girard Avenue. This is a unique memorial of granite, which attracts attention by its peculiarity. Upon the base, which is of a triangular shape, is set a cannon, breech upward, which is surmounted by a bursting bomb. Other details are in the same military taste. The inscriptions are as follows:

*At the Top.*

"Artillery Corps,  
Washington  
Grays,  
W. G."

*On the West Side.*

"Lieutenant-Colonels,  
Thomas C. Martin,  
Henry C. Whelan,  
George W. Hawkins,  
Thomas M. Hall.

Majors,

Joseph S. Chandler,  
Andrew Cal Suplee."

*At the Bottom.*

"Our Fallen Companions,  
1861 — 1865."



# Sculpture of a City:

Philadelphia's  
Treasures  
in Bronze  
and Stone

Fairmount Park  
Art Association

Published by  
Walker Publishing Co., Inc.  
720 Fifth Avenue, New York, N.Y. 10019



1974

Exhibition paled. Packed in ice, it had been sat upon in transit by a "burly son of Africa" and had to be reshaped. "So great was the crowd in the Women's Building, that the Butter Lady was removed to the upper floor of Memorial Hall, [where] the multitudes had to be regulated by the Centennial guards."<sup>58</sup> "That the Art Committee should have allowed that head modelled in butter to have been exposed as it was, shows that they considered art as a kind of a boyish trick," Alden Weir complained from Paris.<sup>59</sup> Yarns about the lard eagle flying back to Cincinnati and of the ice cream racehorse that only ran at certain temperatures were rampant. But to many a visitor it was a grand achievement, as it was to Josiah Allen's wife:

*I had thought in my proud spirited haughtiness of soul that I could make as handsome butter balls, and flower 'em off as nobby as any other woman of the age. But as I looked at that beautiful roll of butter all flattened out into such a lovely face, I said to myself in firm accent, though mild: "Samantha, you have boasted your last boast over butter balls."*<sup>60</sup>

In a command performance on October 14 before Centennial Commissioners, members of the Women's Committee, and gentlemen of the press, Miss Caroline S. Brooks of Arkansas repeated her feat, and in an hour and a quarter, with a pair of spatulas and a dozen pounds of butter, produced another golden *Iolanthe*<sup>61</sup> (figure 9).

Italian residents of Philadelphia had been raising funds for years for the erection of a monument to Columbus. Ground was dedicated on the Fourth of July, 1875, at a location suggested by Schwarzmann, "a point west of Belmont Avenue on a new walk open from the conservatory to the rear of Machinery Hall," and sketches were submitted in August:

*The statue and accessories will be as they appear in the design with the legend Italy to America and In Commemoration of the First Centenary of American Independence on the pedestal. The whole will, when completed, present a high finish and grand character. It will be executed in Italy by an Italian sculptor of eminence and of a durable Italian marble.*<sup>62</sup>

Of all the permanent installations this is the only one whose artist defies identification beyond "court sculptor." Surrounded by symbols of his accomplishments, Columbus stands atop a pedestal decorated with reliefs depicting the sighting of the coast, the first landing, and the seals of Italy and the United States.

In 1875 it appeared to one reporter that "almost the only one of the Florentine sculptors who was devoting himself assiduously to the preparation of works to be sent to the Philadelphia Exhibition is [Emanuele] Caroni."<sup>63</sup> Early in 1876, another wrote, "On account of the material risk incurred by transportation, as well as the expense, which, in spite of the amount assumed by their government, is still considerable to the artists themselves, many of the best Italian artists have decided not to send their works to the Philadelphia exhibition."<sup>64</sup> But these fears were unrealized. Of the 675 sculptures exhibited in the art department, 325 were Italian.

"Almost immediately after the Centennial the Italian group became negligible as a force, and the Italian-trained sculptors rose into a prominence which, in a short time, became domination," wrote Taft.<sup>65</sup> But in the 1890s Italians carried the field. The Italian consul in Philadelphia, Signor Alonzo Viti, had "always, like his predecessor before him, felt for Italian sculpture the interest of connoisseur and a patron."<sup>66</sup> He had worked hard. Also, many of the pieces were already on this continent for a number of years. In an American exhibition immediately preceding the Centennial, "Nothing in the whole Exhibition attracted so much attention as the Italian statuary," observed John G. Bain: "The Art Galleries were at all times the most crowded part of the fair, and the rooms containing these statues were the most crowded portions of the galleries."<sup>67</sup>

Despite this enthusiasm, many professionals, such as F. Weir, were negatively impressed: "The display of remarkable subtlety in the manipulation of material, in its dexterous undercutting and intricate chiseling, which rendered many of the sculptures curiosities rather than works of art, gave evidence of great skill in workmanship; there was little that was essentially and vitally picturesque."<sup>68</sup> But Earl Shinn pointed out that the Italian statuary had a "rich, pictorial, and . . . colored quality of brown, which justifies the theory on which they are based": "If the success in representing texture were measured by an uncommon and worthless degree of mere color, it would not be commendable; but . . . it is not the fault of the sculptor or the patience, but the live flesh and the responsiveness of the touch that gives the effect."<sup>69</sup> And Shinn responded to critics with customary vigor: "Their execution is wonderful, and whatever the critics may say, popular instinct recognizes and approves the truthfulness to nature manifested in these works."<sup>70</sup> Emmanuele Caroni had worked as a cutter for John G. Rogers and knew the value of American recognition. His preparations were not misplaced. From Philadelphia his *Africana* (figure 10) and *Telegram of Love* went to the San Francisco collection of A. E. Head, as did *Forced Prayer* by Pietro Guarnerio, one of the most popular sculptures at the Centennial. Another edition of *Forced Prayer* was acquired by the Corcoran Gallery, along with Caroni's *Youth as a Butterfly*.<sup>71</sup> Pasquale Romanelli's *Benjamin Franklin and His Whistle* and *Washington and the Ratchet* were mass produced and found their way to collections of the Union League and the University of Pennsylvania.<sup>72</sup>

Of the "Centennial nudities" which sent thrills of passion down some American spines, one of the best was *The Bather* by Antonio Tantardini of Milan, acquired by T. Stewart for his Fifth Avenue mansion, where it was displayed in a gallery with Story's *Zenobia* and yet another nude by Tantardini. The Tantardini is less objective, more generalized, but at the same time more daring in undercutting than *Premiere Pose*, which it otherwise resembles. Pietro Tacchini's *Adulteress* joined Story's *Cleopatra* in the New York collection of Mrs. Paran Stevens. At least two versions of Francesco Barzaghi's *Finding of Moses* stayed in America, the one in the Centennial being acquired for



PENNY BALKIN BACH

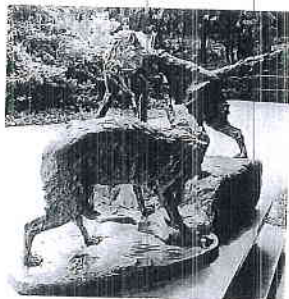
# Public Art in Philadelphia

Design by KATZ DESIGN GROUP



Temple University Press  
Philadelphia

C1992



2-19

Edward Kemeys (1843-1907)  
**Hudson Bay Wolves  
 Quarreling Over the Carcass  
 of a Deer**

1872  
 Bronze. Height 4' 2" (base 2' 6")  
 Philadelphia Zoological Gardens, near  
 Wolf Woods (relocated 1956)  
 34th Street and Girard Avenue  
 For access and admission fee call  
 243 1100

Born in Savannah, Georgia, and educated in New York, Edward Kemeys served as captain of artillery in the Union army during the Civil War and later with the Engineer Corps in Central Park before embarking on his artistic career. While in New York, he studied modeling and was fascinated by the energy and emotional tension found in animal interaction. His works are considered distinctly American, portraying animals in a direct, naturalistic style.

His group of two wolves fighting over a carcass was the first official acquisition of the newly established Fairmount Park Art Association. Kemeys used the money earned from the commission not to visit Paris, which was the center of sculptural activity at that time, but to travel into the American wilderness. He visited Paris after the Centennial celebration in 1876, but did not like the "approach" or the "caged animals" that he found in the ateliers there.



2-20

Edward Stauch (b. 1830)

**Night**

1872  
 Bronze. Height 5' 8"  
 Horticultural Center grounds (relocated  
 c. 1976)  
 North Horticultural Drive, West Fairmount  
 Park

Little is known about the sculptor of *Night*, Edward Stauch. Funds for the purchase—the first gift to the Fairmount Park Art Association—were contributed by Edwin N. Benson, a founding member of the board. The work was presented to the Fairmount Park Commission in 1872 and was originally located at George's Hill in West Fairmount Park. The sculpture was relocated when the new Horticultural Center was built. Other works in Philadelphia attributed to Rauch include a bust of George Bacon Wood at the American Philosophical Society and one of Friedrich Schiller at the German Society.



2-21

Wilhelm Franz Alexander Friedrich Wolff  
 (1816-1887)

**The Dying Lioness**

1873; cast 1875  
 Bronze, on granite base. Height 5' 9"  
 (base 4')  
 Philadelphia Zoological Gardens entrance  
 (installed c. 1877)  
 34th Street and Girard Avenue

Having won a first prize at the Vienna International Exhibition (1873), the model for *The Dying Lioness* caught the attention of Herman J. Schwarzmann, master architect for the Centennial Exposition in Philadelphia, who shared his discovery with the Fairmount Park Art Association. The emperor of Germany had already been promised the first casting of the piece for the Imperial Garden in Berlin, and he granted the Art Association permission to purchase a second casting. Upon arrival in Philadelphia, it was exhibited outdoors at the 1876 Centennial.

The artist was the younger brother of Albert Wolff, sculptor of *The Lion Fighter* (2-12) and was known for his powerful and allegorical renderings of animals. The Fairmount Park Art Association's *Annual Report* (1876) praises his depiction of "the maternal instinct, stronger than death . . . ; over the mother and the whelps stands the lion, the prominent figure of the group, who roars defiance, grief and rage."

2-22

A.M.J. Mueller (b. 1847)

**Art, Science, Industry,  
 Commerce, Agriculture,  
 Mining, and Columbia** (on dome)

c. 1876  
 Painted bronze. Columbia: height c. 20'  
 Memorial Hall  
 North Concourse Drive east of Belmont  
 Avenue, West Fairmount Park  
 See p. 53



2-23

Artist unknown

**Columbus Monument**

1876  
 Italian marble. Height 10' (base 12')  
 Marconi Plaza (relocated 1976)  
 South Broad Street between Oregon and  
 Bigler Streets

Italian residents of the city raised the funds for a memorial to Christopher Columbus for the 1876 Centennial. On the anniversary of his first landing, October 12, the Italian Societies dedicated this statue of the explorer "in commemoration of the first century of American Independence." Columbus stands with one hand on the globe, an anchor at his feet, as if prepared to begin yet another voyage. The pedestal on which he stands depicts his first sighting of the coast and ultimate landing, along with inscriptions and the coats-of-arms of Italy and the United States.





Richard N. Juliani

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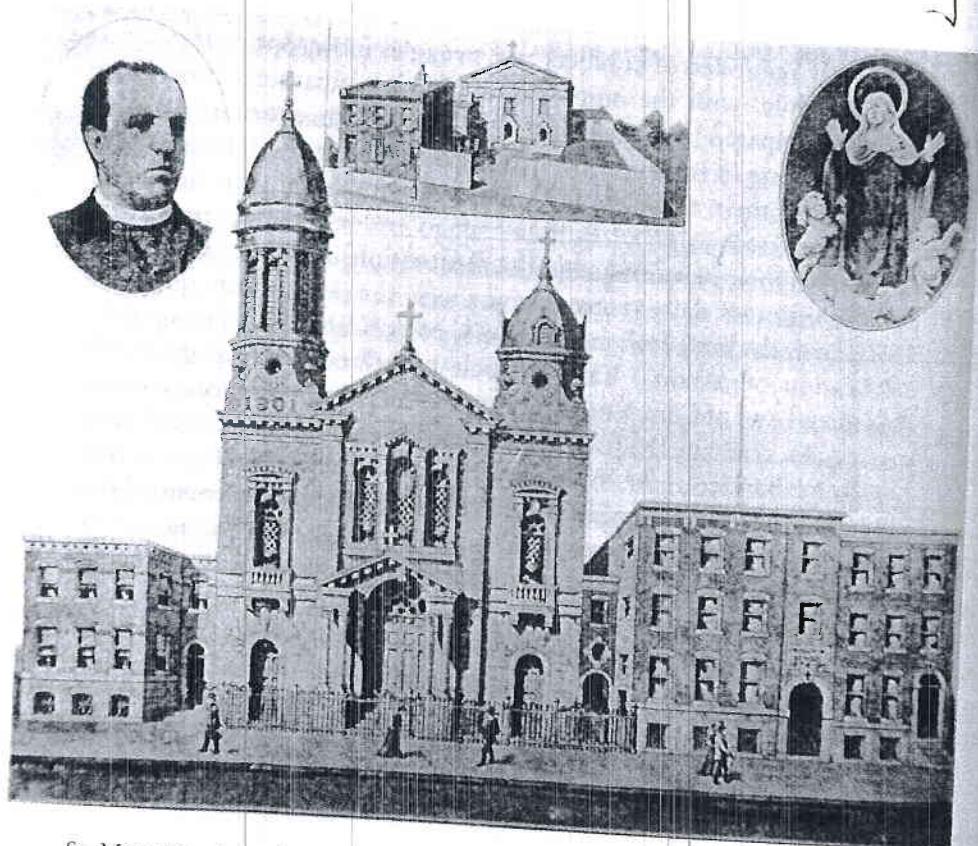
# Building Little Italy

Philadelphia's  
Italians Before  
Mass Migration

©1998

The Pennsylvania State University Press  
University Park, Pennsylvania

after being proposed by Agostino Lagomarsino three years earlier, and finally organized in 1872, the Columbus Monument Association held a fair in October 1873 that earned \$2,000 to erect a statue to honor the explorer. With contributions from various sources, including King Victor Emmanuel II, the project finally culminated with the unveiling in Fairmount Park of the first public monument to Columbus in the United States on October 12, 1876. The massive ceremony, attended by many important local and national figures, including the governor



St. Mary Magdalen de Pazzi was the first Catholic church founded for Italians in the United States. Organized in 1852, the congregation was first housed in a former African American Methodist chapel, before the larger church pictured here was completed in 1891. Father Antonio Isolero served as pastor from 1870 to his retirement in 1926. (Courtesy Philadelphia Archdiocesan Historical Research Center)

The

of Pennsylvania and the may umphant moment for the office community. In subsequent year emphatically concerned with p members.<sup>19</sup>

The Società later demonstrat at a period in which relation were at a low ebb. In early Emmanuel II, and then shortl Società members participated of St. Mary Magdalen de Pazzi occasions. With the continuin in Rome, the nearly simultane Catholics and Italians by memb have been almost impossible in of the Società was a clear indica the Italians had become a more not the only instrument in tha flags at the first demonstrati the odyssey of an immigrant away from its Italian anteceder



he was also the final survivor of the original members. Active in local politics, Cavagnaro was elected as a school director for the Fifth Ward and served as a member of the executive committee of the Republican Party. He was selected by Count Gerolamo Naselli, the Royal Consul of the Kingdom of Italy, as a delegate to the International Exposition in Milan in 1906. While his personal character made him a likely candidate to become the first Italian elected to the City Councils, Cavagnaro was a modest man who preferred to remain in private business and at a lower level of public life.<sup>38</sup>

When his own years reached their final stage, Cavagnaro had not only succeeded in consolidating his personal wealth and influence, but he had also been able to retain the prominence of his family through another generation. The election to City Councils, which eluded him, was achieved by his only son, Paul Cavagnaro. The younger Cavagnaro also played an influential part in the politics of the Fifth Ward and became the first Italian elected to the Common Council of the city, serving from 1902 to 1904. This transfer of power and prestige from father to son maintained the position of the Cavagnaro family in the Italian community.

## Lagomarsino and Cuneo: Feeding and Organizing the Community

Another "dynastic" family closely connected to a formidable partnership emerged within the Italian colony during this period: the Lagomarsino-Cuneo line. As a result of their early beginnings and long careers, the two principal figures, Agostino Lagomarsino and Frank Cuneo, were rightly regarded as pioneers of Italian business in Philadelphia.

Lagomarsino was born on March 11, 1830, in San Colombano Certenoli, a village near Chiavari, in the province of Genoa. In 1847, he traveled to England, using a passport signed by King Carlo Alberto of Piedmont, a document that Lagomarsino jealously guarded later in life. It was probably during this period that he met Harriet Tucker, a native of Bristol, England, whom he would marry. After working at various jobs for seven years in England, Lagomarsino migrated to



John D. Raggio



Joseph Malatesta



Lorenzo Nardi

Leaders of the Italian  
*Società di Unione e Fi*

were prompt in paying their bills in cash, and they owned other property as well as the mill. Together they were estimated to be worth \$30,000–\$40,000.

Although the firm continued to flourish, Lagomarsino had other plans. In 1879, he expanded his business interests to a new partnership with two other Italians, Stephen Ratto (already discussed) and Augustus Latour, ship chandlers at 225 South Second Street. By August 1882, when he relinquished his share of his original partnership with Cuneo, it was first believed that Lagomarsino intended to retire in comfort on the money he had already made.<sup>42</sup> But soon afterward, he opened a banking office and continued to play an important role in the immigrant community. Lagomarsino was later regarded as the person responsible for the idea to erect the Columbus monument in Fairmount Park. He also served for fifteen years on the board of directors for the public schools of the city.<sup>43</sup>

Beyond his personal wealth, Lagomarsino's political influence had a significant impact on the Italians of the city. On one level, Lagomarsino played a quiet but important role in the naturalization of Italians as American citizens. In the very early years of Italian life in the city, such individuals as Secondo Bosio emerged as occasional vouchers for naturalization proceedings. Through the 1840s, George Alexander, whose name repeatedly appeared on petitions for naturalization by Italians, was the most conspicuous witness. In the disputed election of 1856, Dominic Corona was identified in a similar role. In the 1850s also, John B. Rogers (John B. Raggio) served in that capacity for the first time, and continued to do so over the next quarter-century. Other already naturalized Italians performed this function in the years ahead. Before 1880, however, no Italian provided this service more frequently than Agostino Lagomarsino. From 1878 to 1880, he was the voucher on thirty-three occasions for Italians who sought American citizenship. All these cases occurred between late August and early October, making it likely that his motive was actually to recruit registrations for a political party.<sup>44</sup>

Although Italians later became one of the Republican Party's most reliable components, it is not clear when they first aligned themselves with that party in Philadelphia. Lagomarsino's participation in an attempt to resolve the differences among Italian leaders at a series of meetings revealed a complicated picture in the mayoralty election of 1884. In early February, at a gathering of a reported 150 members



**REPORT OF THE COMMITTEE ON HISTORIC DESIGNATION  
PHILADELPHIA HISTORICAL COMMISSION**

**WEDNESDAY, 15 FEBRUARY 2017, 9:30 A.M.  
ROOM 18-029, 1515 ARCH STREET  
EMILY COOPERMAN, PH.D., CHAIR**

**PRESENT**

Emily Cooperman, Ph.D., chair  
Jeffrey Cohen, Ph.D.  
Janet Klein  
Bruce Lavery  
Douglas Mooney, M.A.

Jonathan Farnham, Executive Director  
Kim Broadbent, Historic Preservation Planner II  
Laura DiPasquale, Historic Preservation Planner II  
Meredith Keller, Historic Preservation Planner I

**ALSO PRESENT**

Jim Campbell, Campbell Thomas & Company  
Qiongzhou Schicktanz  
Paul Steinke, Preservation Alliance for Greater Philadelphia  
Patrick Grossi, Preservation Alliance for Greater Philadelphia  
Amy Lambert, University City Historical Society  
David Gest, Esq., Ballard Spahr  
Brett Feldman, Esq., Klehr Harrison  
Nicole Norcross, Esq., Obermayer  
Theresa Shockley, Community Education Center  
Elizabeth Stegner, University City Historical Society  
Helma Weeks, Powelton Village Civic Association  
John Phillips, Powelton Village Civic Association  
George Poulin, Powelton Village Civic Association  
Caryn Healy, Powelton Village Civic Association  
Joyce Evans, Fox29  
William Martin, Esq., Fox Rothschild LLP  
Celeste Morello  
Oscar Beisert

**CALL TO ORDER**

Ms. Cooperman called the meeting to order at 9:30 a.m. Ms. Klein and Messrs. Cohen, Lavery, and Mooney joined her.

## **2041-55 CORAL ST**

Name of Resource: Harbisons' Dairies

Proposed Action: Designation

Property Owner: Fozan Ehmedi

Nominator: Keeping Society of Philadelphia, LLC

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 2041-55 Coral Street as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the four buildings and iconic milk bottle water tower formerly owned by Harbisons Dairy satisfy Criteria for Designation A, C, D, F, H, and J. The nomination argues that Harbisons Dairy developed into a leading dairy company that served many Philadelphians through what began as a home milk delivery service and later expanded into a large-scale production facility. The nomination asserts that owners Robert and Thomas Bartly Harbison were significant Philadelphians, owing not only to their role in establishing and growing the prominent dairy business, but also for their involvement in educating and promoting the safe storage and transport of milk products. The nomination further contends that the milk bottle water tower is significant for its innovative use as an advertisement and as a familiar visual feature of the neighborhood.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 2041-55 Coral Street satisfies Criteria for Designation A, C, D, F, H, and J.

**DISCUSSION:** Attorney William Martin stated that he submitted a request for a continuance and explained that his team started significant investigatory work on the building's iconic milk bottle water tower. From his perspective, he continued, the milk bottle water tower is particularly noteworthy. He noted that the property owner hired Vertical Access of Ithaca, New York, to conduct a study with drones and climbers who accessed the milk bottle structure. The results of the study, he added, came in a couple weeks ago. He indicated that he met with representatives of the Commission's staff and reached out to the nominator to begin a dialogue with the Keeping Society. He also noted that he initiated a dialogue with the Preservation Alliance and will meet with the organization in a few weeks. He explained that their investigations are to allow them to develop creative ways to address the milk bottle water tower in such a way that will be successful to all parties. That process, Mr. Martin continued, will take some time, because further analysis will be necessary, pricing is required, and discussions on how to identify resources are needed. He concluded that a continuance is appropriate to enable a consensual approach.

Ms. Cooper asked if the nominator concurs with the continuance request. Nominator Oscar Beisert replied that he is open to dialogue and compromise, but argued that the continuances are out of control, even beyond this one specific case. He contended that there were approximately 19 sites designated last year with approximately double the number of nominations submitted. Mr. Beisert questioned whether nominations with continuance requests were unnecessarily taking up spots on the Committee's agenda or whether such requests were factored into the planning process. Ms. Cooperman responded that the Committee would make a motion to continue the review of the nomination to a specific meeting date, so it would not be an open-ended continuance. Mr. Beisert clarified that his question was to determine whether nominations with a continuance request were holding a place on the agenda when only a certain number of items can be reviewed because of time constraints. Essentially, he added, the review is dragged out and the reason for the continuance request has no bearing on the building's historical significance. He reiterated that he is not opposed to the continuance, but



asserted that the Committee could already have reviewed the nomination, and it could then be tabled on the Commission's agenda for any period of time. Mr. Beisert argued that the Committee on Historic Designation is only considering significance. He again reiterated that he is not opposed to the request, but commented that the continuances are causing too few sites to get designated. He advised the Committee to practice caution, so the requests do not continue in the same manner.

Ms. Cooperman commented that Mr. Beisert's point was well taken. She then explained that, at this particular meeting, the Committee only has the room until 1:30pm and noted that the Committee would need to move expeditiously. Given the current circumstances, she continued, it would be helpful to recommend to the Commission that it grant the current continuance requests. However, she added, it would be important that the minutes reflect Mr. Beisert's concern.

Ms. Cooperman asked there was any other comment on the property owner's request.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the Historical Commission table the review of the nomination and remand it back to the Committee for review at its 21 June 2017 meeting.

### **1642 FITZWATER ST**

Name of Resource: Tabor Chapel and Mission School

Proposed Action: Designation

Property Owner: The First Colored Wesley Methodist Church

Nominator: Preservation Alliance for Greater Philadelphia

Staff Contact: Laura DiPasquale, [laura.dipasquale@phila.gov](mailto:laura.dipasquale@phila.gov), 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 1642 Fitzwater Street as historic and list it on the Philadelphia Register of Historic Places. The nomination argues that property is significant under Criteria for Designation A, C, D, E, and J. The nomination contends that the church is significant under Criteria A and J for its association with the African American church and community in Philadelphia, and as a representation of the physical development of the larger Presbyterian Church through the establishment of mission chapels or congregations by the Philadelphia Sabbath-School Association. The nomination further argues that the Samuel Sloan-designed church is significant as an early example of his commissions, satisfying Criterion E, but little information is provided as to how the building embodies distinguishing characteristics of an architectural style, mentioned in the nomination as Italianate or Italian Romanesque, and how the building reflects the environment in an era characterized by said distinctive architectural style.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 1642 Fitzwater Street satisfies Criteria for Designation A, E, and J. The staff contends that the nomination, not the building itself, does not make a cogent argument for Criteria C and D. Additionally, the staff notes that the correct address for the church building is 1642 Fitzwater Street, rather than the 1640 Fitzwater Street address that is found on the nomination form and throughout the body of the nomination.

**DISCUSSION:** Mr. Farnham presented the continuance request to the Committee. Attorney David Gest represented the property owner. Paul Steinke represented the nominator.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the Historical Commission table the review of the nomination and remand it back to the Committee for review at its 19 April 2017 meeting.

**100 S INDEPENDENCE W ML**

Name of Resource: Rohm & Haas

Proposed Action: Designation of building, public interior, and objects

Property Owner: KPG-IMW Owner, LLC

Nominator: Preservation Alliance for Greater Philadelphia

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**OVERVIEW:** These nominations propose to designate the building, public interior, and chandeliers at 100 S. Independence W. Mall as historic and list them on the Philadelphia Register of Historic Places. The nominations collectively argue that the building, interior and chandeliers are significant under Criteria for Designation A, C, D, E, F, G, H and J. The building nomination contends that it is one of Philadelphia's most significant mid-twentieth century buildings, satisfying Criteria A and J, for its association with the Rohm & Haas Company, the Philadelphia Redevelopment Authority and the Philadelphia City Planning Commission, who were heavily involved in its development. The nomination further argues that the building's high-profile location next to Independence Mall, and the influence that the setting had on its design, satisfy Criteria G and H. Finally, the building nomination contends that the involvement of architect Pietro Belluschi satisfies Criterion E, while the building's Modernist characteristics and innovative incorporation of modern materials satisfy Criteria C, D, and F. The interior nomination proposes to designate the public interior portions of the north pavilion ground floor lobby and south pavilion commercial space. The nomination contends that the public interior portions of the ground floor are one of Philadelphia's most significant Modernist interior spaces, satisfying Criteria C and D, and are tied to influential modern designers Pietro Belluschi and György Kepes, satisfying Criterion E. The nomination further argues that the incorporation of Plexiglas into the design of the building, symbolizing the importance of that material to the success of the Rohm & Haas Company, satisfies Criterion A. The object nomination covers the three Plexiglas chandeliers that are located along the west perimeter of the north pavilion in an area of the building designed and used for non-public functions. The remainder of the chandeliers is included in the public interior nomination. The object nomination contends that the chandeliers are significant under Criterion A, for the incorporation of Plexiglas into the design of the building, symbolizing the importance of that material to the success of the Rohm & Haas Company, and under Criterion E, for their association with influential modern designers Pietro Belluschi and György Kepes.

**STAFF RECOMMENDATION:** The staff recommends that the nominations demonstrate that the building, public interior, and chandeliers at 100 S. Independence W. Mall satisfy Criteria for Designation A, C, D, E, F, G, H, and J.

**DISCUSSION:** Ms. Cooperman recused. Mr. Farnham presented the continuance request to the Committee. Attorney Brett Feldman represented the property owner. Patrick Grossi represented the nominator.

Mr. Grossi stated that the Preservation Alliance for Greater Philadelphia is joining in the continuance request while working with the property owner on alternative treatments. Mr.



Feldman stated that they have had multiple meetings with the Alliance's easement committee and look forward to continuing to work with the Alliance on the matter.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the Commission table the review of the nomination and remand it back to the Committee for review at its 19 April 2017 meeting.

**ADDRESS: 1600-06, 1608-10 E BERKS ST**

Name of Resource: Objects in St. Laurentius Church

Proposed Action: Designation of Objects

Property Owner: Archdiocese of Philadelphia

Nominator: John Wisniewski, Friends of St. Laurentius

Staff Contact: Laura DiPasquale, [laura.dipasquale@phila.gov](mailto:laura.dipasquale@phila.gov), 215-686-7660

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the three reredos and 16 paintings satisfy Criteria for Designation D, E, and J.

**OVERVIEW:** This nomination proposes to designate 19 objects in the interior of St. Laurentius Church at 1600-06 and 1608-10 E Berks Street and list them on the Philadelphia Register of Historic Places. The nomination contends that the three reredos/altarpieces and 16 paintings satisfy Criteria for Designation D, E, and J. The exterior of the property is already listed on the Philadelphia Register of Historic Places. The nomination argues that the objects reflect the heritage of the Polish immigrants, who settled in Fishtown and founded the church. The three reredos, the nomination asserts, were imported from Munich, Germany and are original to the construction of the building in 1890, and are significant as representations of the Gothic Revival style, as is the exterior of the building. The nomination further contends that the 16 oil on canvas paintings, added in 1912, are significant as works of artist Lorenzo Scattaglia and for their depictions of many scenes unique to Polish Catholicism.

**DISCUSSION:** Mr. Farnham presented the continuance request to the Committee. Mr. Farnham explained that he spoke to attorney Michael Philips who requested the continuance for two reasons. First, Mr. Philips is taking his child to a doctor's appointment that could not be missed, and second, he is in continued discussions with the nominator about the relocation of the objects to an appropriate repository. Mr. Farnham noted that an agreement has not been reached, but the parties are actively working to come to an agreement.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the Commission table the review of the nomination and remand it back to the Committee for review at its 19 April 2017 meeting.

**ADDRESS: 509-13 DIAMOND ST**

Name of Resource: First Mennonite Church of Philadelphia

Proposed Action: Designation

Property Owner: Lewis Temple Pentacostal Church of God

Nominator: Daniel Sigmans and Oscar Beisert

Staff Contact: Meredith Keller, [meredith.keller@phila.gov](mailto:meredith.keller@phila.gov), 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 509-13 Diamond Street as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the former First Mennonite Church of Philadelphia satisfies Criteria for Designation A and J. The

nomination argues that the building housed the largest Mennonite congregation in Philadelphia and provided an urban place of worship for progressive southeastern Pennsylvania Mennonites, who typically left rural Bucks County farms to pursue economic opportunities within the industrialized city. The nomination also contends that Nathaniel B. Grubb, the church's charismatic leader for 38 years, quickly increased membership after joining as its minister and preached extensively to numerous Mennonite and non-Mennonite congregations.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 509-13 Diamond Street satisfies Criterion for Designation J, but that it does not satisfy Criterion A solely on the importance of Nathaniel Grubb.

**DISCUSSION:** Ms. Keller presented the nomination to the Committee on Historic Designation. Oscar Beisert represented the nomination. No one represented the property owner.

Mr. Beisert stated that this nomination serves as a great example of teamwork. He recounted the collaboration by explaining that he posted some details about the building on Facebook, and someone had corrected him. He remarked that he thanked the person for the correction and asked if he would be interested in writing a nomination. Mr. Beisert stated that the person agreed.

Ms. Cooperman opened the floor to public comment, of which there was none. She then conjectured whether Criterion for Designation A hinges on Grubb's importance, noting that there are certainly leaders of congregations who are sufficiently important to the city as a whole to merit designation under Criterion A. She questioned whether Grubb's significance satisfies Criterion A, stating that she has doubts, though she opined that the property itself may satisfy the criterion as a representation of the Mennonite community.

Mr. Cohen agreed that Grubb may not satisfy Criterion A, but argued for the inclusion of Criterion J. He further asserted that there may be an argument for architectural style, adding that the style is intriguing but lacks a name. He noted that in the nomination, Mr. Beisert refers to the style as Italianate, but Mr. Cohen commented that it does not quite apply. Ms. Cooperman agreed, adding that the Committee has seen a number of similar churches with a distinctive style. Mr. Cohen expressed his appreciation to Mr. Beisert for bringing the property to the Committee's attention and remarked that the church escapes the standard stylistic categories. Consequently, he continued, nobody knows what to call the style, though there are several churches and other buildings with the same type of brick. To call it Italianate, he elaborated, does not capture the special character of the building. Mr. Beisert responded that the lack of a clear style prevented him from exploring the architecture further.

Mr. Cohen observed that the nomination identifies a builder, H.M. Martin, but not an architect. He asked Mr. Beisert if he found more information on Martin. Mr. Beisert replied that he had not, and Mr. Cohen suggested that the name could likely be found in a directory to determine whether he was a design/builder.

Mr. Cohen stated that the nomination was well researched, but noted that the nomination does not need to contain photographs of people at parties. The Committee then discussed including Criterion for Designation A for the church's representation of Mennonite heritage.

Mr. Beisert asked to correct a typographical error on the nomination form. The form indicates that the nomination was sponsored by the University City Historical Society, and he asked that the organization be removed.



Ms. Klein inquired about the building's current use and whether it functions as a place of worship. She also asked if the adjacent building is a residence, noting that its front façade is boarded. Mr. Beisert answered that he believes the congregation uses a small portion of the building, though he was not certain.

Mr. Cohen argued that the property satisfies Criterion for Designation C, though Mr. Lavery countered that the distinctive architectural style is unnamed in the nomination. The Committee discussed which Criteria for Designation the property satisfies.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 509-13 Diamond Street satisfies Criteria for Designation C and J.

**ADDRESS: 516 WHARTON ST**

Name of Resource: St. John German Evangelical Lutheran Church

Proposed Action: Designation

Property Owner: New York-Washington C.M.E. Annual Conference, Inc.

Nominator: Celeste Morello

Staff Contact: Meredith Keller, [meredith.keller@phila.gov](mailto:meredith.keller@phila.gov), 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 516 Wharton Street as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the former St. John German Evangelical Lutheran Church satisfies Criterion for Designation A. The nomination argues that the church provides the only existing evidence of the neighborhood's nineteenth-century German heritage and reflects a period of German unrest during which Germans sought religious freedom in the United States. The nomination further contends that the church typifies a small working-class community of German Lutherans that lived in the neighboring Southwark rowhouses.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 516 Wharton Street satisfies Criterion for Designation A.

**DISCUSSION:** Ms. Keller presented the nomination to the Committee on Historic Designation. Celeste Morello represented the nomination. No one represented the property owner.

Ms. Morello stated that she selected the church because she felt it was an anomaly and noted that the building is tightly surrounded by rowhouses. She commented that the church serves as active African-American congregation and was told that they sometimes sublet the building to Hispanic groups. She also noted that NBC10 affixed weather devices to the belfry and uses the church as its Pennsport weather center. She asserted that the weather towers mar the church's architectural integrity. The weather center, she opined, suggests that the congregation is not wealthy. She argued that it had been small and poor in the past and that it went to great lengths to raise funds for the church's construction. She commented that she nominated the church only on Criterion for Designation, but that Mr. Cohen had informed her that Samuel Sloan designed the building. She explained that her research on the church's history, which included consulting the American Architects and Buildings website and archives at the Historical Society of Pennsylvania, resulted in no affiliation of any architect. Ms. Morello stated that she would take Mr. Cohen's word that Sloan designed the building, adding that she knows nothing about the architect that would potentially enhance the nomination.

Oscar Beisert commented that the church reminds him of the “squatty tower” on St. Mary’s Church in Manayunk, which also served the German community. Ms. Morello responded that the church is rustic in appearance and the congregation does not properly maintain the property. The photographs of the side, she continued, show simple maintenance issues, such as overgrown weeds and debris. She noted other maintenance issues that she felt should be addressed. Ms. Cooperman asked if the church has brownstone, and Ms. Morello affirmed.

Mr. Cohen remarked that when he saw the nomination, he felt the person responsible for the design had to be a known architect, so he conducted a newspaper search and discovered Samuel Sloan affiliated with the design. He then quoted the *Philadelphia Inquirer* entry he found: “The architect is Samuel Slone; the builder, Joseph McIlvaine.” Ms. Cooperman commented that McIlvaine is also an important figure in the city, adding that the newspaper mention is likely the best documentation for the period. One reason no name appears in the Philadelphia Architects and Buildings database, she continued, is because many records come from after the period after the city issued building permits, which only started in 1886. Prior to that date, she elaborated, finding notice in the newspaper was a good find, unless original drawings were available.

Mr. Laverty stated that the nomination would have stood on its own beforehand. After generating a little investigation, he continued, it has some important new information. Ms. Cooperman added that Sloan in particular stands as a very important figure, and because he was largely working before the issuance of building permits, the full extent of his work is not greatly understood. Mr. Cohen noted that Ms. Cooperman’s statement holds especially true for Sloan’s work in the 1870s, since more information exists on his 1850s work. Mr. Cohen explained that Sloan moved into a different phase following the Civil War. He then applauded the connection Ms. Morello drew to the German community, noting that that connection is no longer visible but that it was clearly shown in historic atlases.

Ms. Cooperman requested that the nomination focus on the period of the church and eliminate the very broad history of the denomination, which she claimed does not support the nomination and instead serves as a distraction. Ms. Morello countered that the denomination’s history does support the nomination, because this particular group developed into a sect. Ms. Cooperman agreed with the assertion, but argued that the history need not begin at 1742. Ms. Morello responded that she wanted to show the Lutheran church’s foundation in Philadelphia. Ms. Cooperman replied that a summary would be warranted rather than the entire history, so the reader is not left to search for information on the actual building. She then noted that the nomination identifies the church as marking the presence of Germans in Southwark, which she called crucial, though she stated that the nomination needs to indicate when the Germans first established a community. She asserted that the narrative buries the information and should be better organized to make for a stronger nomination.

Mr. Cohen stated that the nomination contained a point of confusion from a contradicting point on page 9. He recommended that he review the nomination with Ms. Morello to discuss how to improve it and suggested that she include figure numbers, cite sources, and better organize the arguments. Ms. Morello responded that she was finished with the nomination and that no one thanked her for writing it. Ms. Cooperman replied that she hopes Ms. Morello will take the comments in the spirit in which they are intended, which is to strengthen future nominations. Ms. Cooperman asserted that her goal is not to criticize or denigrate Ms. Morello’s work and that she realizes writing nominations requires a significant amount of volunteer work. She further noted that Ms. Morello had identified important places, reiterating that the Committee’s comments are



meant to make future efforts stronger. Ms. Morello countered that people often fail to understand that when she and others such as Mr. Beisert write nominations, they receive no support. Some people, she continued, ask her to address her own neighborhood in South Philadelphia, though she receives no help with expenses. The new generation, she contended, is not attuned to Philadelphia's heritage.

Ms. Klein remarked that on page 6, the nominator's comments on the need for more maintenance overall is very helpful for members of the congregation. She noted that documents such as Ms. Morello's nomination are rarely written and provide beneficial information on maintenance. Ms. Morello replied that no member of the congregation has contacted her, which makes her believe they do not care.

Mr. Cohen stated that his comments are meant to strengthen the nomination. When a nomination is weak and contains errors, he continued, people find it not to be trustworthy. Consequently, he added, some areas of the nomination need to be revised. Ms. Morello asked if the nomination contains errors of fact. Mr. Cohen replied that it does and offered to review the errors with Ms. Morello. Ms. Morello replied that she did her research at the Athenaeum and spoke with the German Lutherans. Representatives of the church, she claimed, were not amenable to her research. Ms. Morello recounted the difficulties in communicating with a church representative. Mr. Cohen stated that the Committee appreciates the trouble Ms. Morello went through in writing the nomination.

Ms. Cooperman opened the floor to public comment, of which there was none.

Mr. Cohen discussed which Criteria for Designation the property satisfies and determined that Criterion E should be added for the building's association with Samuel Sloan.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 516 Wharton Street satisfies Criteria for Designation A, E, and J.

**ADDRESS: 400 WASHINGTON AVE**

Name of Resource: Southwark Iron Foundry/ Merrick & Sons (Sacks Playground)

Proposed Action: Designation

Property Owner: City of Philadelphia, Parks & Recreation

Nominator: Celeste Morello

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 400 Washington Avenue as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the former site of the Southwark Iron Foundry, now known as Sacks Playground, satisfies Criterion for Designation A. The nomination argues that the site is affiliated with Samuel Merrick, a significant nineteenth-century Philadelphian who became the first chief engineer of the Philadelphia Gas Works, served as an elected official, co-founded the Franklin Institute, and established the Southwark Iron Foundry. The nomination also contends that the site is likely to yield information important in history due to the nearly one-hundred-year production of machinery and parts for commercial, domestic, industrial, and military purposes when the Southwark Iron Foundry was in active use.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 400 Washington Avenue satisfies Criterion for Designation I. While the staff acknowledges the importance of Samuel Merrick, it contends that the lack of an extant above-ground resource precludes the property from satisfying Criterion for Designation A.

**DISCUSSION:** Ms. Keller presented the nomination to the Committee on Historic Designation. Celeste Morello represented the nomination. No one represented the property owner.

Ms. Cooperman opened the floor to public comment, of which there was none.

Mr. Mooney thanked Ms. Morello for recognizing the site's archaeological potential, adding that his colleagues at the Society for Industrial Archaeology would be very happy that the site was nominated. He commented that earlier artifacts, including those associated with the Mischianza, were not likely to be preserved on the site, especially given that the event was short-lived and probably did not leave much of an archaeological signature. The industrial site, he continued, holds huge potential to inform about Merrick's ironworks. Mr. Mooney also noted that the nomination is timely, given that the site may have been identified by the city for its Rebuild program and may be impacted in the near future.

Ms. Cooperman stated that she appreciated the relationship drawn between Merrick's career and Southwark, adding that Merrick is well known in Philadelphia's history. Ms. Morello noted that she nominated Merrick for an official historical marker and is hoping by the next meeting that he will not be one of Philadelphia's "unsung heroes." A marker at the site, she continued, would likely include the words, "On this site," since the site no longer exists. She commented that she understands why Criterion A may be excluded.

Ms. Cooperman questioned the inclusion of Criterion A, adding that site certainly satisfies Criterion I. Ms. Cooperman asked the Committee for their opinions on the inclusion of Criterion A.

Mr. Lavery opined that if no aboveground resource represents the period of significance, then Criterion A should not be applied. He agreed that Criterion I applies to the property, adding that he had no question about Merrick's or his ironworks' influence and importance to the city and nation. Ms. Cooperman suggested that other sites with surviving aboveground structures, such as the Franklin Institute, may serve as better candidates for Criterion A as it relates to Merrick.

Mr. Cohen voiced his uncertainty over the criterion and asked the staff to speak to its recommendation. Ms. Keller stated that the staff asserted that the site only satisfies Criterion I, because any resource that would represent the site's affiliation with Samuel Merrick would be belowground. She also clarified that the recommendation does not imply that Ms. Morello's argument is insufficient, noting that the nominator makes a strong argument for significance. However, she continued, the staff contends that the significance outlined in the nomination can only be represented by Criterion I.

Mr. Cohen opined on the site's future regulation, should it be designated. To designate under Criterion I, he continued, would condition any future construction on archaeological investigation. Mr. Cohen questioned how designation would impact the city's plans. Mr. Mooney responded that any listing of any site under Criterion I would not preclude future development or modification. He contended that development would need to proceed in such a way that it does not damage or destroy the archaeological resources. He noted that a certain amount of fill has been brought to the site already to create ball fields, adding that the fill provides some buffer



and that the city's plans may be superficial in nature. Mr. Mooney reiterated that archaeological investigation would not preclude development and commented that the process would not need to be costly or time consuming.

Mr. Lavery stated that the Committee's role is not to decide how the site will be regulated, even if the owner is the City of Philadelphia. Ms. Cooperman agreed, clarifying that the Committee's role is technical and that it is tasked with determining whether Criterion A is applicable. Ms. Morello remarked that she sees the site's value as part of the city's development and heritage, even as a blank site, since Merrick and his partners chose the site for specific reasons, including its proximity to the railway.

Mr. Cohen observed that it would be likely that the site would provide some traces of the ironworks' foundations, adding that there were likely heavy buildings with deep foundations. He concluded the site holds potential for learning more about Philadelphia's industrial past and noted that Merrick is a remarkable individual for his time.

Ms. Cooperman discussed the definition of Criterion A, stating that it does not offer much guidance. Mr. Mooney voiced his support for designating the site under Criterion I. Ms. Cooperman offered information on the definitions used by the National Register, explaining that a property designated under Criterion B, which relates to a person of significance, must have a meaningful association, must illustrate the person's achievements and be associated with that period of achievement, and must be recognizable. She reiterated that the Committee is not bound by the National Register's rules. Mr. Cohen stated that the National Register definition is informative in terms of measuring Criterion A regarding a significant person. Ms. Cooperman agreed that it serves as a useful model to determine how well a site illustrates the importance of an individual.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 400 Washington Avenue satisfies Criterion for Designation I.

**ADDRESS: 2700 S BROAD ST**

Name of Resource: Christopher Columbus Statue

Proposed Action: Object Designation

Property Owner: City of Philadelphia, Parks & Recreation

Nominator: Celeste Morello

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the Christopher Columbus statue at Marconi Plaza (2700 S. Broad Street) as historic and list it on the Philadelphia Register of Historic Places. The nomination argues that the statue is significant under Criteria for Designation A and B, for its depiction of nationally-significant Christopher Columbus, and for its commission by a group of Italian Americans who gifted it to the City for display at the Centennial Exhibition.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the Christopher Columbus statue at Marconi Plaza satisfies Criteria for Designation A and B.

**DISCUSSION:** Ms. Broadbent presented the nomination to the Committee on Historic Designation. Celeste Morello represented the nomination. No one represented the property owner.

Ms. Morello explained that she was looking to highlight the connection of the statue to the Hispanic communities of Philadelphia, as well as the connection to the Centennial Exhibition.

Paul Steinke, representing the Preservation Alliance for Greater Philadelphia, commented that the Alliance supports the nomination, and that any significant surviving artifacts from the Centennial Exhibition should be preserved. He inquired as to the date that the statue was moved to Marconi Plaza. Ms. Morello responded that it was moved in the mid-1970s. Mr. Lavery commented that he always assumed it was moved during the Sesquicentennial. Ms. Broadbent confirmed that Parks and Recreation has correspondence regarding the relocation of the statue in 1976, and noted that it is already included in the nomination.

Ms. Cooperman commented that she appreciates the effort to determine the artist. Mr. Cohen commented that it was likely an Italian sculptor, but that a local artist would have made the base. He commented that the nomination was especially well-written and researched, especially in terms of highlighting the other celebrations of Columbus, both his American and Italian and Spaniard. Ms. Morello opined that much has been forgotten about the way that Columbus was regarded by the early patriots. Mr. Cohen suggested that more information could be included regarding the relocation of the statue.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the Christopher Columbus statue at Marconi Plaza satisfies Criteria for Designation A and B.

**ADDRESS: 1114-50 S 5TH ST**

Name of Resource: George Washington Public School

Proposed Action: Designation

Property Owner: School District of Philadelphia

Nominator: Celeste Morello

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the property at 1114-50 S. 5<sup>th</sup> Street as historic and list it on the Philadelphia Register of Historic Places. The nomination argues that the 1935 school building is significant under Criteria for Designation C and E, as an example of the popular Art Deco style of the 1920s and 30s, and as a design by prolific Philadelphia public school architect Irwin T. Catharine.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 1114-50 S. 5<sup>th</sup> Street satisfies Criteria for Designation C and E.

**DISCUSSION:** Ms. Broadbent presented the nomination to the Committee on Historic Designation. Celeste Morello represented the nomination. No one represented the property owner.

Ms. Morello explained that she did not want to repeat any information that was already provided on the National Register nomination, which is why she focused on the artwork and any additional information that was omitted from the National Register nomination.

Paul Steinke, representing the Preservation Alliance for Greater Philadelphia, commented that the Alliance supports the nomination, and that Irwin Catharine was a prolific architect who

designed public schools in a great variety of styles throughout Philadelphia. Ms. Cooperman agreed, commenting that it is remarkable how much Catharine shaped the environment of the City. She opined that he is not as well-recognized as he should be, simply because he only had one client. She asked for clarification as to whether the school was listed on the original 1980s multiple property National Register nomination, or whether it was only surveyed. She commented that, while she appreciates the effort to keep the information separate, it is not necessary and a lot of the same information can be used in both nominations. Ms. Morello responded that she likes to do her own work.

Ms. Klein commented that the property potentially meets additional Criteria for Designation, including Criteria D and H. Mr. Cohen agreed.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 1114-50 S 5<sup>th</sup> Street satisfies Criteria for Designation C, D, E, and H.

**ADDRESS: 111 AND 201 E TABOR RD**

Name of Resource: St. James Methodist Episcopal Church

Proposed Action: Designation

Property Owner: St. James Methodist Episcopal Church

Nominator: Keeping Society of Philadelphia

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the properties at 111 and 201 E. Tabor Road as historic and list them on the Philadelphia Register of Historic Places. The nomination argues that the church complex satisfies Criteria for Designation A and J, for its association with the Saint James Methodist Episcopal Church, and as an example of the growth and development of the community which resulted in the congregation building larger churches on several occasions until the construction of the present church in 1910.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the properties at 111 and 201 E Tabor Road satisfy Criteria for Designation A and J.

**DISCUSSION:** Ms. Broadbent presented the nomination to the Committee on Historic Designation. Oscar Beisert represented the nomination. No one represented the property owner.

Mr. Beisert commented that the Pastor wished for the buildings to be designated prior to her retirement, and he assisted with that process.

Paul Steinke, representing the Preservation Alliance for Greater Philadelphia, commented that the Alliance supports the nomination for this well-deserving and character-defining feature of the Olney neighborhood.

Mr. Cohen asked about justification for Criterion A. Mr. Beisert responded that the congregation has been at this site for such an extended period of time, and the site has elements of the congregation's entire history, so it reflects the way that the City developed over the years. He explained that many congregations often built new buildings on different sites, but this is a more unique example of a congregation that stayed in the same place and constructed new buildings to adapt. Mr. Laverty commented that it is an unusual neighborhood complex in that it has



maintained its traditional large footprint, which dates from a rural time, even as the surrounding neighborhood became dense.

Ms. Cooperman asked about the potential of including Criterion I. Mr. Mooney responded that Criterion I absolutely applies to this site. He explained that the cemetery is listed as a component of the property, and should the owner decide to subdivide or build on the site in the future, having an archaeologist involved to ensure the graves remain preserved on the site is important.

Mr. Cohen suggested the addition of Criterion H, owing to its unique location as a neighborhood landmark. He also suggested the addition of Criterion C and the removal of Criterion A. Ms. Cooperman opined that Criterion C does not apply to this church complex. Ms. Klein commented that she was pleased to see the interior mentioned on page 15. Ms. Cooperman clarified that it is not an interior nomination. Mr. Laverty asked if the stained glass windows are under the jurisdiction of the Commission. Ms. Cooperman confirmed this, stating that the windows are a part of the exterior envelope. Mr. Beisert asked if the archaeological significance pertains to the entire site, which Ms. Cooperman confirmed.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the properties at 111 and 201 E Tabor Road satisfy Criteria for Designation H, I, and J.

**ADDRESS: 3500, 3504, AND 3508 BARING ST**

Name of Resource: Northminster Presbyterian Church and Rectory

Proposed Action: Designation

Property Owner: Metropolitan Baptist Church

Nominator: Amy Lambert, University City Historical Society

Staff Contact: Laura DiPasquale, [laura.dipasquale@phila.gov](mailto:laura.dipasquale@phila.gov), 215-686-7660

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 3500 and 3504 Baring Street satisfies Criteria for Designation A, C, D, E, and J, but recommends that the parking lot at 3508 Baring be considered non-contributing in the nomination.

**OVERVIEW:** This nomination proposes to designate the property at 3500, 3504 and 3508 Baring Street and list it on the Philadelphia Register of Historic Places. The nomination argues that the former Northminster Presbyterian Church, built in 1875, is a historically significant work by Thomas Webb Richards, a prominent local architect best known for his design of College Hall on the University of Pennsylvania campus. The nomination contends that Webb's design for the church, which was originally clad in serpentine, successfully adapted his polychromatic architectural ideas to the symbolic and practical requirements of a Presbyterian congregation. The nomination further argues that the church design represents the transformation in Protestant architecture from a rectangular, center aisle volume to a more theatrical exterior expression of the Auditorium Plan. The nomination also asserts that the church and its congregation represent the development of the Mantua and Powelton Village neighborhoods of West Philadelphia. Considered contributing to the property is the attached parsonage, constructed in 1904 by architects Wilson, Harris & Richards.

**DISCUSSION:** Ms. DiPasquale presented the nomination to the Committee on Historic Designation. Amy Lambert, the nominator on behalf of the University City Historical Society, represented the nomination. No one represented the property owner.

Ms. Cooperman opened the floor to public comment. Paul Steinke of the Preservation Alliance for Greater Philadelphia spoke in support of the nomination. He opined that it is a strong nomination for deserving building. He noted that one point that the nomination makes is that the architect, Thomas Webb Richards, was the architect of the four original buildings on Penn's campus, which are unquestionable landmarks in and of themselves. He stated that this building deserves to be considered in the same category. George Poulin of the Powelton Village Civic Association expressed support for the nomination, noting that it is an important historic resource. Neighbors John Phillips and Mark Brack also spoke in support of the nomination. Mr. Brack opined that it is an important local landmark and a significant example of Gothic Revival architecture.

Ms. Cooperman asked when the building was re-clad in schist. Ms. Lambert responded that she could not pinpoint an exact date, but that it does not seem to have been too long after the building was built, somewhere around the turn of the twentieth century. Ms. Cooperman suggested that perhaps it was done in conjunction with the construction of the parsonage. Mr. Cohen opined that it seems like a substantial piece of work to not be documented. Ms. Lambert agreed, noting that she had trouble believing that it had originally been clad in serpentine because the task of re-cladding it in schist would have been monumental. She noted that the congregation seemed to have always been flush with funds, so perhaps it was not terribly difficult for them to take it on. Ms. Cooperman and Mr. Cohen mused on the failure and patching of the serpentine cladding of College Hall. Mr. Lavery questioned whether the serpentine was removed on this building, or whether the schist was applied over top of it. Ms. Lambert responded that she does not know for sure, but that she believes that the serpentine was removed, given the detail of the building, which would be much more clunky if the schist had been applied over top. Ms. Cooperman noted that there must be some other masonry load-bearing construction behind the cladding. Mr. Lavery mused whether it was possible that Richards had serpentine left over from construction of College Hall.

Mr. Cohen asked Ms. Lambert to elaborate on her description of the exterior of the building as "theatrical." Ms. Lambert responded that she saw this building, which was constructed in 1875, as on a continuum from earlier buildings such as Christ Methodist Episcopal Church on N. 38<sup>th</sup> Street, which was constructed in 1870 and much more linear and symmetrical, and churches such as Columbia Avenue Presbyterian Church on Cecil B. Moore Avenue, constructed in 1891 and much more elaborate. Ms. Lambert noted that this 1875 building shifted the tower towards the neighborhood, with parts beginning to branch off. Mr. Cohen responded that he is not sure he sees it as theatricality. Ms. Cooperman responded that it is easier to see in retrospect. Mr. Cohen asked whether Ms. Lambert meant that the entrance was more theatrical or the volumes. Ms. Lambert responded that there are two entrances, one in the tower at the sidewalk, pulling people in, and then the central, more dramatic entrance. Ms. Cooperman noted that the building addresses both street fronts. Mr. Cohen asked if there was a rarity of corner towers before this building. Ms. Lambert responded that she does not know if there was a rarity, but that she believes this building is expressing something new and interacting with the neighborhood, despite the fact that it has a very monumental presence. Ms. Cooperman noted that this is something that really comes to the fore in the following two decades, but agreed with Mr. Cohen, noting that it is hard not to look at these in a retrospective way. Ms. Cooperman appreciated the use of Jean Kilda's argument in the nomination, and noted that the dominant corner tower does become the norm in subsequent decades, but this building is not quite there yet. She opined that it is dangerous to say that this architect was anticipating what was to come in the following decades, but that being said, it does have an important street presence no matter what. Ms. Lambert asked if the Committee members read the nomination as being more

anticipatory of what was to come, noting that she may have failed to put it in its time period. Ms. Cooperman responded that she may have been speaking slightly ahead of the game, but that she is delighted that Ms. Lambert included Kilda, and obviously Richards is an important figure and is not sufficiently recognized. Ms. Cooperman stated that it is a very worthy building, and these are minor architectural historian quibbles.

Ms. Klein questioned whether the concrete walkway to the Baring Street entrance would have been the original material for the building. Ms. Lambert responded that she does not know definitively, but that concrete has been used for many centuries. She noted that she did not find any records that indicated that it was a different material. Ms. Klein opined that to have such a bland entry paving material seems stark in comparison to the highly ornamental building. Ms. Cooperman opined that the paving appears to date from the mid-twentieth century. Ms. DiPasquale questioned whether the 1928 photograph in the nomination shows the Baring Street entrance, noting that it appears to be concrete. Mr. Lavery noted that it does not appear to have been changed significantly.

Mr. Cohen commented that he has been passing by this church for years and was always confounded by the stonework, which appears to be turn of the century, while the building was older, and this explains it. He opined that there are other things about it that are intriguing. He noted that Richards is a High Victorian goth, and that his design for the Presbyterian church is not so much the pointed Gothic, because Upjohn and others thought the Episcopalians got the claim to Gothic. He noted that Richards created a building that is not a pure Gothic Revival. He mused that the entrances with the double doors with the thin windows above suggest a gallery, and are almost announcing something that is more auditorium like, although in Protestant churches, there has something anti-liturgical going on with them since the eighteenth century.

Mr. Cohen pointed out some minor architectural description terms, noting that the windows on the side might be segmental rather the elliptical. He explained that this generation of architects was not fond of ellipses. Mr. Cohen noted that the word lintels should be removed, as they are really more voussoirs.

Mr. Cohen asked if the Richards in Wilson, Harris & Richards is the same Thomas Webb Richards. Ms. Lambert responded that she does not believe so.

Ms. Lambert noted that she sees the building as more of a toned-down Romanesque design. Mr. Cohen responded that it is really a High Victorian approach to the Romanesque.

Mr. Cohen asked why Ms. Lambert included Criterion A, and whether the building is significant to the city, state, or nation. Ms. Lambert responded that Richards certainly has city-level importance. She noted that she is not a native Pennsylvanian so she does not know how Richards fits in to the history of the Commonwealth. Ms. Cooperman responded that Richards' significance is covered under Criterion E.

Ms. Cooperman expressed her pet peeve of anthropomorphizing buildings with descriptions such as "welcoming." She also noted that the term "home" should not be used to describe a "house."

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property satisfies Criteria for Designation C, D, E, and J, but not A.



**ADDRESS: 3500-10 LANCASTER AVE**

Name of Resource: West Philadelphia Friends Meeting House and School

Proposed Action: Designation

Property Owner: Philadelphia Redevelopment Authority

Nominator: George Poulin and Amy Lambert, University City Historical Society

Staff Contact: Laura DiPasquale, laura.dipasquale@phila.gov, 215-686-7660

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 3500-10 Lancaster Ave satisfies Criteria for Designation A, C, and J, but not Criterion H; the property is not situated at the terminus of Lancaster Avenue, as asserted, nor does it have any singular physical characteristic that represents an established and familiar visual feature in the neighborhood.

**OVERVIEW:** This nomination proposes to designate the property at 3500-10 Lancaster Avenue and list it on the Philadelphia Register of Historic Places. The nomination contends that the property, constructed in 1901 for the Hicksite West Philadelphia Meeting, satisfies Criteria for Designation A, C, H, and J. The nomination argues that the property is a local landmark prominently sited at the eastern terminus of Lancaster Avenue. It further contends that the property is significant as a physical reminder of the religious and cultural importance and influence of the Quakers in the region during the nineteenth century, and specifically in the growing suburb of West Philadelphia. The nomination also argues that the property is significant as an expression of both Beaux-Arts and Colonial Revival architecture.

**DISCUSSION:** Ms. DiPasquale presented the nomination to the Committee on Historic Designation. Amy Lambert and George Poulin represented the nomination. Theresa Shockley represented the equitable owner and tenant of the property.

Mr. Poulin requested a continuance of the review, as he just learned that the property tenant has questions and concerns about the nomination, and he would like the opportunity to meet with them. Ms. Cooperman asked Mr. Farnham how to proceed. Mr. Farnham responded that the Committee would make a recommendation to the Commission to continue the matter and remand it to the Committee at a future meeting.

Ms. Cooperman asked if the property tenant would like to make any comments. Ms. Shockley introduced herself and explained that she is the Executive Director of the Community Education Center, which has been the tenant of the property for 44 years and is soon to be the property owner. She noted that her organization is closing on the property in the next 30 days. She explained that as an arts institution, her board has concerns about freedom in terms of what might or might not want to do with the exterior. She clarified that her organization is interested in being part of the community and preserving the exterior of the building and has no intentions of doing anything drastic, but the board has concerns and would like to discuss the possible designation in greater detail.

Ms. Cooperman opened the floor to public comment. Patrick Grossi of the Preservation Alliance commented that he does not have any objection to the continuance request, but explained to Ms. Shockley that designation would not have any impact to the interior of the property. Ms. Shockley responded that she understands. Mr. Grossi added that the Community Education Center is important to the history of this building in its own right, given its long tenancy.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the Commission table the review of the nomination and remand it back to the Committee for review at its 19 April 2017 meeting.

**ADDRESS: 1647-57 N 3RD ST**

Name of Resource: St. Jakobus German Evangelical Lutheran Church

Proposed Action: Designation

Property Owner: Qiong Zhao Schicktzan, Tiffany Zhao, and Selina Zhao

Nominator: Keeping Society of Philadelphia

Staff Contact: Laura DiPasquale, laura.dipasquale@phila.gov, 215-686-7660

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the property at 1647-57 N 3<sup>rd</sup> Street satisfies Criteria for Designation A, C, D, and J.

**OVERVIEW:** This nomination proposes to designate the property at 1647-57 N. 3<sup>rd</sup> Street and list it on the Philadelphia Register of Historic Places. The nomination contends that the former St. Jakobus German Evangelical Lutheran Church satisfies Criteria for Designation A, C, D, and J. The nomination argues that the church, built in 1856, has significant interest or value as part of the development, heritage, and cultural characteristics of the city of Philadelphia and its German-American community. As one of the oldest German-Lutheran churches in the city, the nomination contends that St. Jakobus exemplifies the cultural, social, and historical heritage of the larger German community. The nomination further contends that the church embodies distinguishing characteristics of the Georgian Revival architectural style.

**DISCUSSION:** Ms. DiPasquale presented the nomination to the Committee on Historic Designation. Oscar Beisert represented the nomination. Property owner Qiong Zhao Schicktzan represented the property. Sarah Chiu of the City Planning Commission provided Mandarin Chinese translation for the property owner.

Mr. Beisert commented that, because so many early Lutheran churches have been lost, especially in the center of Philadelphia, this turns out to be one of the oldest German Lutheran churches near the center of Philadelphia. He opined that it is also interesting that it is similar to Trinity Lutheran church at the W. Queen Lane and Germantown Avenue. Mr. Cohen agreed, noting that they are remarkably similar. He asked if the architect for the latter building is known.

Ms. Cooperman asked if the property owner would like to comment on the nomination. Ms. Schicktzan responded that this is her third Historical Commission-related meeting. She noted that she is now this building's owner. Ms. Chiu translated for Ms. Schicktzan that when she purchased the church, it was a closed daycare center and the interior was severely deteriorated. On the second floor, one of the beams was completely rotten, so she has hired a structural engineer to fix all of the problems on the interior. She noted that the upper floor windows were all closed with plywood, and she has replaced the windows already. Ms. Chiu explained that Ms. Schicktzan has concerns about the roof, which needs major repairs, and she does not have the means to fix it. She wants to get suggestions from the City how and what to do that will be manageable. Ms. Cooperman responded that the Historical Commission's staff can provide technical assistance. Mr. Beisert noted that he also could provide names of some affordable roofers who have worked on historic buildings.

Ms. Chiu explained that Ms. Schicktzan is a sculptor herself and wants to convert this building into an art museum. She noted that the one exterior change that Ms. Schicktzan would like to make is to remove the cross at the top of the steeple. Ms. Cooperman responded that that would be a question for the full Historical Commission; this Committee is focused on the merits of the nomination. She asked if Mr. Farnham could address that question. Mr. Farnham responded that the staff could certainly look at the cross and make a determination as to whether its removal could be approved at the staff level and if not, could assist the owner in applying to the Historical Commission for its removal. Mr. Farnham noted that the Commission

previously approved the removal of a cross on a different former German Lutheran church on S. 4<sup>th</sup> Street several years ago. He noted that the staff would be happy to help the property owner in any way outside of the meeting.

Ms. Cooperman asked if there was anything else that Ms. Schicktanz would like to add. Ms. Schicktanz responded that she has no objection to designation.

Ms. Cooperman opened the floor to public comment, of which there was none.

Mr. Beisert noted that when they decided to build Trinity Lutheran church in Germantown, the English-speaking congregation admired St. Jakobus and hired the same contractor, whose last name was Bender.

Ms. Cooperman commented that the property could potentially be by architect Samuel Sloan. Mr. Cohen noted that it is the correct time period for Sloan. Mr. Beisert responded that, although it has been a while since he wrote the nomination, he remembers searching for the architect and not being able to find who designed it. Ms. Cooperman replied that it just may not be recorded or digitized yet.

Mr. Cohen opined that overall, the nomination was well-researched, but that Mr. Beisert used some terminology that he was not familiar with, for instance "canton." Mr. Cohen noted that Mr. Beisert characterized the building as Georgian, but what is significant is how much the design is actually departing from Georgian. He suggested that it is clearly something that is trying to be post-Georgian, while using the color palette of Georgian. There are elements of the building that are very 1850s, such as arches that have no impost. Ms. Cooperman agreed, noting that Mr. Beisert was correct in calling it out as Georgian, but it is not the sort of archaeological approach to Georgian, it is more a recollection of the Georgian roots of the congregation presumably, in the 1850s version. Mr. Beisert noted that, although there are other examples, it was not hugely popular to build a church of this style and form at that time. Ms. Cooperman agreed, noting that it is an interesting conscious choice. Mr. Cohen opined that it is a remarkable transition from square base to round tower with little diagonal volutes.

Addressing the Criteria for Designation, Mr. Cohen noted that he is never sure of the boundary between Criteria C and D. He commented that the question is much more about A, and asked if Mr. Beisert was hinging it on the importance of the German-American community. Mr. Beisert affirmed this and also noted that he drew from Mr. Farnham's nomination for a church in West Philadelphia that talked about this neighborhood.

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property satisfies Criteria for Designation A, C, D, and J.

#### **ADJOURNMENT**

The Committee on Historic Designation adjourned at 11:35 a.m.



### **CRITERIA FOR DESIGNATION**

§ 14-1004(1) Criteria for Designation.

A building, complex of buildings, structure, site, object, or district may be designated for preservation if it:

- (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;
- (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation;
- (c) Reflects the environment in an era characterized by a distinctive architectural style;
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen;
- (e) Is the work of a designer, architect, landscape architect or designer, or professional engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth, or nation;
- (f) Contains elements of design, detail, materials, or craftsmanship that represent a significant innovation;
- (g) Is part of or related to a square, park, or other distinctive area that should be preserved according to a historic, cultural, or architectural motif;
- (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community, or City;
- (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.

**THE MINUTES OF THE 655<sup>TH</sup> STATED MEETING OF THE  
PHILADELPHIA HISTORICAL COMMISSION**

**FRIDAY, 10 MARCH 2017  
ROOM 18-029, 1515 ARCH STREET  
BOB THOMAS, CHAIR**

**PRESENT**

Robert Thomas, AIA, chair  
Emily Cooperman, Ph.D.  
Michael Fink, Department of Licenses & Inspections  
Anuj Gupta, Esq.  
Steven Hartner, Department of Public Property  
Melissa Long, Division of Housing & Community Development  
John Mattioni, Esq.  
Dan McCoubrey, AIA, LEED AP BD+C  
Rachel Royer, LEED AP BD+C  
R. David Schaaf, RA, Philadelphia City Planning Commission  
H. Ahada Stanford, Ph.D., Commerce Department  
Betty Turner, M.A.

Jonathan Farnham, Executive Director  
Randal Baron, Historic Preservation Planner III  
Kim Broadbent, Historic Preservation Planner II  
Laura DiPasquale, Historic Preservation Planner II  
Meredith Keller, Historic Preservation Planner I

**ALSO PRESENT**

Oscar Beisert  
David S. Traub, Save Our Sites  
Paul Steinke, Preservation Alliance for Greater Philadelphia  
Patrick Grossi, Preservation Alliance for Greater Philadelphia  
Kathy Dowdell  
Michael McDermott, Coyle, Lynch & Co.  
Angelo Fatiga, Pennoni  
Stephen Kazanjian, Real Estate Strategies  
Nancy Weinberg, Save Our Sites  
Julia Frayman  
Zory Shmidoff  
Olga Shorokova, Alfa Engineering Inc.  
Thomas Adams, Pennoni  
Joe Loonstyn  
Peter Angelides, Econsult  
Matthew Ritsko, Intech Construction  
Jan Vacca, The Harman Group  
Dustin Downey, Southern Land Co.  
Tim Downey, Southern Land Co.  
Clara Wineberg, AIA, Solomon Cordwell Buenz  
David Gest, Esq., Ballard Spahr  
John Loonstyn

Jed Levin  
Logan Dry  
George Thomas, CivicVisions  
Fred Baumert, Keast & Hood  
Henry Clinton  
Leonard F. Reuter  
Celeste Morello  
John Phillips, PVCA  
Carolyn Healy, PVCA  
Scott Woodruff, DesignBlendz  
Elizabeth Stegner, University City Historical Society  
Neil Sklaroff, Esq., Ballard Spahr  
Doug Mooney, Philadelphia Archaeological Forum  
Venise Whitaker  
Alan Greenberger

#### **CALL TO ORDER**

Mr. Thomas called the meeting to order at 9:05 a.m. Commissioners Cooperman, Fink, Gupta, Hartner, Long, Mattioni, McCoubrey, Royer, Schaaf, Stanford, and Turner joined him.

#### **MINUTES OF THE 654<sup>TH</sup> STATED MEETING OF THE PHILADELPHIA HISTORICAL COMMISSION**

**ACTION:** Ms. Turner moved to adopt the minutes of the 654<sup>th</sup> Stated Meeting of the Philadelphia Historical Commission, held 10 February 2017. Mr. McCoubrey seconded the motion, which passed unanimously.

#### **SELECTION OF VICE CHAIR**

Mr. Thomas explained that the position of vice chair of the Historical Commission was vacant because the former vice chair, Sara Merriman, had resigned from the Commerce Department to take a job in the private sector. Mr. Thomas suggested Ms. Turner as vice chair.

**ACTION:** Ms. Cooperman moved to appoint Ms. Turner as the vice chair of the Historical Commission. Mr. Mattioni seconded the motion, which passed unanimously.

#### **REQUESTS TO CONTINUE NOMINATION REVIEWS**

Mr. Thomas and Ms. Cooperman recused from the discussion of the continuance request for the nomination for 100 S. Independence West Mall. Mr. Farnham presented the requests to continue the reviews of the nominations for 2041-55 Coral Street, 1642 Fitzwater Street, 100 S. Independence West Mall, 1600-06 And 1608-10 E. Berks Street (objects in St. Laurentius Church), and 3500-10 Lancaster Avenue to the Historical Commission.

**ACTION:** Mr. Mattioni moved to continue the review of the nomination for 2041-55 Coral Street and remand it to the Committee on Historic Designation meeting in June 2017, and to continue the reviews of the nominations for 1642 Fitzwater Street, 100 S. Independence West Mall, 1600-06 And 1608-10 E. Berks Street (objects in St. Laurentius Church), and 3500-10 Lancaster Avenue and remand them to the Committee on Historic Designation meeting in April 2017. Ms. Royer seconded the motion, which passed unanimously.



## **THE REPORT OF THE ARCHITECTURAL COMMITTEE, 22 FEBRUARY 2017**

Dan McCoubrey, Chair

### **CONSENT AGENDA**

Mr. Thomas introduced the consent agenda, which included applications for 2222 Delancey Place, 613 Pine Street, 15 Bank Street, 2322 Pine Street, and 1736 Green Street (aka 1735 Brandywine Street). Mr. Thomas asked if any Commissioners had comments on the Consent Agenda. None were offered. Mr. Thomas asked if anyone in the audience had comments on the Consent Agenda. None were offered.

**ACTION:** Mr. McCoubrey moved to adopt the recommendations of the Architectural Committee for the applications for 2222 Delancey Place, 613 Pine Street, 15 Bank Street, 2322 Pine Street, and 1736 Green Street (aka 1735 Brandywine Street). Mr. Schaaf seconded the motion, which passed unanimously.

### **AGENDA**

#### **ADDRESS: 1918-20 SANSOM ST**

Proposal: Complete demolition

Review Requested: Final Approval

Owner: 1911 Walnut Street LLC

Applicant: Neil Sklaroff, Ballard Spahr LLP

History: 1910; Dolan Garage

Individual Designation: None

District Designation: Rittenhouse Fidler Residential Historic District, Contributing, 2/8/1995

Staff Contact: Jon Farnham, jon.farnham@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE RECOMMENDATION:** The Architectural Committee voted to recommend that the Historical Commission deny the application, owing to the demolition, which does not satisfy the Secretary of the Interior's Standards, unless the Commission finds that the building cannot be used for any purpose for which it is or may be reasonably adapted, pursuant to Section 14-1005(6)(d) of the Philadelphia Code. The Committee additionally recommended that the application is thorough and complete; no other studies or analyses are required.

**COMMITTEE ON FINANCIAL HARDSHIP RECOMMENDATION:** Mr. McCoubrey moved that the Committee on Financial Hardship recommend to the Historical Commission that the building at 1918-20 Sansom Street cannot be used for any purpose for which it is or may be reasonably adapted; that the owner has demonstrated that the sale of the property is impracticable because the application shows that a listing for sale with a third-party broker would be futile; that commercial rental cannot provide a reasonable rate of return; and that other potential uses of the property are foreclosed; pursuant to Section 14-1005(6)(d) of the Philadelphia Code. Ms. Trego seconded the motion, which passed unanimously.

**OVERVIEW:** This application proposes the complete demolition of the building at 1918-20 Sansom Street. The property is not individually designated, but is classified as Contributing in the Rittenhouse Fidler Residential Historic District. The building was constructed as a garage in 1910 and subsequently housed offices for a construction company, marketing firm, and other businesses before being converted for use as a funeral home. The building has been vacant since 1997.

Section 14-1005(6)(d) of the preservation ordinance limits the Historical Commission to approving demolitions in two instances only, when the demolition is necessary in the public interest, and when the building cannot be reasonably adapted for any purpose. The application

contends that the building is in very poor condition and therefore cannot be used for any purpose for which it is or may be reasonably adapted. The case that the building cannot be reused is made in an affidavit with supporting exhibits. The affidavit recounts the recent history of the property and attempts to redevelop it. The exhibits include a series of reports by consultants regarding the existing conditions at the property as well as schematic architectural designs, construction cost estimates, and financial analyses for three proposed reuses, restaurant/retail, single-family residential, and office. The application concludes that none of the likely reuses is financially feasible.

The Historical Commission retained a consultant, RES, with expertise analyzing the feasibility of the adaptive reuses of historic buildings to assess the application and make a recommendation to the Historical Commission regarding the validity of its claims. The consultant's conclusions are presented in a written report.

**DISCUSSION:** Mr. Farnham presented the application to the Historical Commission. Attorneys Neil Sklaroff and David Gest, developers Tim and Dustin Downey, engineer Fred Baumert, financial analyst Peter Angelides, and construction cost estimator Matthew Ritsko the application.

Mr. Sklaroff introduced the members of the development team. He reported that his client, 1911 Walnut LLC and Southern Land Co., purchased the property and several adjacent properties in February 2015. He noted that his client successfully developed 3601 Market Street, a 26-story building. He described the lots in question. He stated that this application relates to the proposed demolition of the building at 1918-20 Sansom Street only. His client will submit additional applications for the renovations of the buildings at 1904 and 1906-16 Sansom and the new construction on the remainder of the site. He reported that he submitted an application to the Historical Commission in October 2015 to demolish the three buildings on Sansom Street: the Rittenhouse Coffee Shop, the Warwick Apartments, and the Garage. Since that submission, Southern Land has been working with neighboring stakeholders, the City Planning Commission, and the Office of Council President Clarke to create a plan of development. Pursuant to those discussions, Southern Land is narrowing its request and now seeks approval for the demolition of the Garage building only. The Rittenhouse Coffee Shop and Warwick will not be demolished, but will be used for affordable housing. The renovation and new construction work on the other sites will be submitted under separate applications.

Mr. Sklaroff explained that his team analyzed the Garage and has documented that analysis in several reports included in the application. He stated that he would like to call on some of his experts to verify and explain the reports. He observed that his consultants looked into numerous possible reuses for the building and eventually narrowed the investigation down to three uses, which will be presented to the Commission.

Mr. Sklaroff noted that curriculum vitae are included in the application for all consultants. Mr. Baumert, a structural engineer with Keast & Hood, stated that he has significant experience with historic buildings. Mr. Baumert stated that he prepared a report on the building in question, which was included with the application. He stated that he visited and inspected the building twice, once with a masonry contractor. He stated that he inspected every aspect of the interior and exterior of the building. He noted that the building is supported by steel beams that span across the space from masonry party wall to masonry party wall. The side walls are bearing walls, but the front wall is not. The walls are brick are 8 to 12 inches thick. The brick walls are stained with salts, which results from water infiltration into the brick walls. The water has washed the lime out of the mortar that keeps the brick in place. The mortar has been turned into

powder. The water has corroded the steel beams. The steel beams would need to be strengthened and, in some cases, replaced. The front wall is in "very poor condition." It would be difficult to salvage. The interior brick in the front wall is entirely deteriorated. Water has damaged the inside and outside of the wall. The brick is coming apart, owing to the moisture and freeze-thaw cycles. Mr. Baumert stated that various campaigns of maintenance work have used a very hard, cement-based mortar that has damaged the brick. The faces of the brick are spalling off because of the hard mortar. Mr. Baumert stated that it would be very difficult to retain the front wall in place and repair it. The beam at the front wall needs replacement; to replace it, the second floor and roof would need to be shored. The steel beams supporting the floor slabs are in very poor condition, especially where they pocket into the walls; they would need to be repaired or replaced. Mr. Sklaroff asked Mr. Baumert if he provided a list of recommendations in his report. Mr. Baumert stated that he did provide recommendations and still agrees with them. Mr. Baumert stated that, if one could maintain the walls rather than replacing them, the building would need to be dried out owing to the extensive saturation. It would take as long as two years to dry out the building. Drawing the moisture out is a very slow process. Mr. Sklaroff stated that Mr. Baumert would answer any questions posed by the Commission. The Commission asked no questions.

Mr. Sklaroff directed the Commission's attention to a report by consulting engineers Edwards & Zuck on the air conditioning, heating, electrical, plumbing, and fire protection systems in the building. He noted that the engineers concluded that those systems do not exist in the building in any usable form. He also directed the Commission to a second report by consulting engineers Edwards & Zuck, which details the systems that would need to be added if the building were rehabilitated. Mr. Sklaroff then discussed the environmental reports by Pennoni. The reports detail hazardous materials like asbestos discovered in the building and the costs of remediating those hazards.

Mr. Sklaroff stated his architectural consultant devised schematic plans for the three reuse scenarios that seemed most viable in light of the building's location and configuration. Mr. Sklaroff explained that the structural engineering firm reviewed the Keast & Hood analysis of the structure as well as the architect's schematic plans and proposed the structural remediation and improvement necessary for reuse. Describing their process, Mr. Sklaroff reported that Intech provided construction cost estimates for each of the three adaptive reuse scenarios, restaurant/retail, single-family residence, and office, based on the reports of the architectural, structural engineering, environmental engineering, and systems engineering consultants. He introduced Mr. Ritsko of Intech Construction, who discussed the construction cost estimates at Exhibit N in the application. Mr. Ritsko explained that he and his colleagues have 30 years of experience generating construction cost estimates. He stated that he relied on the expert reports presented earlier as the basis of his cost estimating. He stated that he and others at his firm visited the site and inspected the building and also reviewed all of the expert reports. He stated that they established a scope of work and then prepared a detail cost estimate for each of the three reuse scenarios. He stated that each of the three scopes is different, but similar. Each of the cost estimates is about \$3 million. He stated that his company has 30 years of collective experience working on construction cost estimating in Philadelphia. Mr. Ritsko explained that he has presented two versions of the cost estimates. The first version of the estimate is the original Intech estimate. Then ICI reviewed the estimate and made suggestions. The second version of the estimate is the original Intech estimate reconciled with the ICI corrections. Mr. Ritsko explained that the estimate also changed slightly when the two buildings to the east were removed from the project. It costs more to dry out the Garage alone than it costs to dry it as part of a larger drying project with the other buildings. He stated that the items that changed between the first and second versions were the drying costs and the kitchen



cabinet correction offered by ICI. He stated that the estimates were provided in February 2016. He stated that the estimates were not adjusted for the escalation of construction costs from 2016 to 2017. Also, the building has deteriorated more over the intervening time. Mr. Farnham explained that ICI is International Consultants, Inc., a construction cost estimating firm that RES, the City's independent consultant, hired to undertake independent construction cost estimates to verify the accuracy of Intech's estimates.

Mr. Angelides stated that he is a Principal at Econsult Solutions, Inc. and teaches at the University of Pennsylvania. Econsult specializes in the analyses of economic development, transportation, and real estate projects and in public policy and finance. Mr. Angelides stated that he has prepared several financial feasibility analyses for applications to the Historical Commission and other venues. In preparation for his work on this project, he reviewed all of the expert reports and discussed the project with the experts. He stated that he and the team considered many possible reuses, but decided to analyze the three most likely of success in depth. He stated that he analyzed three scenarios in depth, restaurant/retail, single-family residential, and office. Mr. Sklaroff noted that the financial analyses are in the report at Exhibit Q. He asked Mr. Angelides if he still agrees with his analyses. Mr. Angelides stated that he does agree with them.

Mr. Angelides displayed a Powerpoint presentation. He provided his conclusion first. He stated that there is no use to which 1918-1920 Sansom Street may be reasonably adapted given the cost of renovations and the revenues that can be expected by those uses. He stated that the building cannot be reused in an economically viable way. He stated that he analyzed three scenarios, restaurant/retail, single-family residential, and office. For the restaurant/retail use, the total project cost is projected to be \$4.5 million, the annual net operating income would be \$100,000, the completed project value would be \$1.0 million, the value created would be -\$3.5 million, and the net present value would be -\$2.1 million. For the single-family residential use, the total project cost is projected to be \$4.2 million, the sales income would be \$1.8 million, the completed project value would be \$1.3 million, the value created would be -\$2.9 million, and the net present value would be -\$2.0 million. For the office use, the total project cost is projected to be \$4.5 million, the annual net operating income would be \$100,000, the completed project value would be \$0.7 million, the value created would be -\$3.8 million, and the net present value would be -\$2.4 million. In general, one would lose about \$2 million on a \$4 million investment in this building.

Mr. Angelides showed a map of the 1918-1920 Sansom Street location and displayed a current photograph of the building. He displayed a photograph of the deteriorated condition of the interior and explained that it would require a significant investment to be reused.

Mr. Angelides explained that he not only undertook financial analyses, but also conducted numerous interviews to understand the current state of the marketplace. He looked at comparable rents and sales in the area and talked to experts in those fields. He stated that he looked at financing costs, construction costs, development costs, and operating costs as well as operating revenue. He explained that he also considered incentives. He noted that the only as-of-right incentive is the Philadelphia tax abatement. He stated that he also considered other potential subsidies like low-income housing subsidies and historic tax credits, but noted that they are not guaranteed, but only potentialities. He stated that the historic tax credit is not included in his base analysis, but is included in a variation and does not change the conclusions. He concluded that his analysis is predicated on realistic assumptions for revenues and costs. However, it does include one unrealistic assumption. It assumes that a bank would

provide a loan based on the construction costs. A bank would not provide a loan based on construction costs, but would only loan on the value created, which is negative.

Mr. Angelides discussed the three reuse scenarios. He stated that the configuration of the building limits options. It is a long, narrow space. It lacks windows on the sides and has no possibility of windows on the sides; skylights could be installed. It has low ceiling heights. He displayed architectural plans and discussed the gross and net space for the three reuse scenarios. He discussed the retail scenario first. The architectural plans show that the building would provide 4,312 square feet of retail space over two floors. He contended that 1918-1920 Sansom Street is not ideal retail space. He stated that retail renters like corners and wide street frontages. It is not on a corner. It has an undesirable interior layout. It is a larger space than most retailers want and a deeper space than most want. The 1900-block of Sansom Street is not prime location. Sansom Street retail is focused on lower value uses. The block of Sansom Street around 1918-1920 is not a developed or inviting streetscape. He displayed a table of current asking rents for comparable, nearby retail space. The rents varied from about \$20 to about \$50 per square foot. He reported that his analysis assumes \$52 per square foot for the ground floor and \$27 per square foot for the second floor. He reported that the retail use would generate \$100,000 in net annual income when accounting for vacancy and operating expenses. He stated that the development cost for the retail scenario is \$4.5 million and concluded that the operating income would not support such an investment. He stated that the net present value for the retail scenario would be -\$2.1 million; there would be no return on investment; and the net value of project would be -\$3.5 million. He stated that retail or restaurant is not a feasible reuse scenario.

Mr. Angelides then discussed the residential scenario. He stated that this scenario presumes that the building would be used as a single-family residence. Single-family units in the area usually sell for \$300 per square foot to \$500 per square foot. The inability to install windows in the side facades severely limits the number of bedrooms. The building at 1918-1920 Sansom Street, fully rehabbed, is estimated to sell for \$341 per square foot. He displayed tables of recently completed and current sales of comparable, nearby properties. The sales ranged from \$204 to \$578 per square foot. The house would sell for \$1.8 million in current dollars, or \$1.91 million at the time of sale in a few years. The cost to sell would be \$150,000. The net revenue from the sale would be \$1.76 million. He reported that the development cost would be \$4.2 million, but the net revenue would only be about \$1.8 million, today, but \$1.91 when it would be ready for sale. The residential project would have a net present value of -\$2.0 million; no return on investment; and a net value of -\$2.9 million. He concluded that residential is not a feasible reuse scenario.

Mr. Angelides then discussed the office scenario. The schematic architectural plans propose a 4,104 square foot leasable office building. It would likely be a single-tenant office space because of the size and layout. The building would result in Class B office space owing to configuration, low ceilings, and low natural light. Also, the location is "weird." He displayed a table of asking rents for comparable office space in the area. He explained that asking rents are between \$18 and \$26 per square foot. He estimated an achievable rent of \$23 per square foot for this building. Mr. Angelides stated that his firm recently obtained office space for itself of about the size in question. The analysis his firm undertook very recently for its new office space showed that the proposed rents used in the rental scenario were very reasonable. He stated that his model predicts a total annual revenue of \$95,000. Factoring annual operating expenses of \$30,000, it would produce a net annual income of \$65,000. The development cost would be \$4.5 million, which is greatly in excess of the value generated. The net present value would be -

\$2.4 million; there would be no return on investment; and the net value of project would be -\$3.8 million. Commercial office space is not a feasible reuse scenario for this property.

Mr. Angelides displayed a table summarizing his results and showing that none of the scenarios would produce a feasible project. Mr. Angelides stated that he conducted a variety of sensitivity analyses to determine the effects of adjusting assumptions on the outcomes. He displayed a table with his results. He tested the outcomes when removing all land costs; adding in federal and state historic tax credits; using ICI's costs estimates; adding 20% to the rents and sales prices; and combining all four sensitivity tests. Even when simultaneously removing all land costs, adding in federal and state historic tax credits, using ICI's costs estimates, and adding 20% to the rents and sales prices, there is no scenario that is close to feasible. The best case scenario, single-family residential, is still \$900,000 in the red with all of the adjustments to the financial model. Mr. Angelides concluded that there is no use to which 1918-1920 Sansom Street may be reasonably adapted, given the cost of renovations and the revenues that can be expected from those uses. No reuse project is feasible.

Mr. Thomas asked Mr. Angelides if he considered a mixed-use project with retail on the first floor and residential on the second floor. He stated that the lack of windows at the sides at the first floor would not be an imposition on a retail use and the second floor could have skylights. He also noted that, if the building were rehabilitated for single-family residence for sale, it would not be eligible for the historic preservation tax credits. Mr. Angelides agreed that the building would not be eligible for the tax credits if sold outright as a residence, meaning that the project is even less viable than the sensitivity analysis shows. Mr. Angelides then discussed the mixed-use scenario. He noted that they did consider such a scenario. He stated that the upper-floor rent for the retail scenario, \$27 per square foot, is comparable to residential rental rates. Therefore, the upper-floor retail and residential analyses would be almost identical. However, construction costs for residential and mixed-use are greater. One can safely conclude that a mixed-use building would not be financially feasible; "it wouldn't even come close." Mr. Thomas noted that creating a private entrance to the second-floor residential would be difficult. Mr. Angelides concluded that one "could build that building, probably, but the numbers don't work."

Mr. Sklaroff asked if anyone had questions. Mr. Thomas noted that Southern Land purchased the property two years ago. He noted that the building suffered while vacant, beginning in 1997. Mr. Sklaroff responded that the condition of the building exacerbates the difficulty in reusing it, but the configuration with low ceilings and few windows also makes it difficult to reuse. Mr. Thomas stated that the Historical Commission has a responsibility to determine whether the current or past owners have responsibility for the current condition. Is this a case of demolition by neglect? Mr. Sklaroff stated that this owner has no responsibility in allowing the condition to deteriorate. The building was in the current condition when purchased two years ago. Mr. Thomas agreed that the current owner is not responsible for the poor condition.

David Traub of Save Our Sites stated that this matter is of considerable importance. The decision on this application "will have significant ramifications and set precedent for the future." Mr. Traub insisted that he be allotted as much time for his presentation as the applicants were given for theirs. Mr. Thomas asked Mr. Traub to move away from the microphone because his voice was much too loud. He stated that this application is different than the proposed demolition of Jeweler's Row because this building is already listed on the Philadelphia Register of Historic Places. Although it is only one building, "Philadelphia is being chipped away at, one building at a time. I say 'chipped away at.'" He claimed that these three buildings, the Warwick Row or the Sansom Three, are a trio of buildings; there are three of them. He challenged the notion that contributing buildings in historic districts are less important than significant buildings,



because a historic district would be nothing without the contributing buildings. “Demolishing designated buildings creates cynicism on the part of the citizenry and discourages them from proposing further designations, which we all want to do.” He claimed that Southern Land is not eligible for a hardship finding because it is the “end-user” of the building. Southern Land purchased the building to “incorporate” it into the larger development. Southern Land has no intention to sell or rent the building separately. It intends to incorporate this space into a new building on the adjacent lot. The building cannot be analyzed individually. He commented that the façade of this building is beautiful and the entry portal is a distinguished piece of architecture. The three historic buildings have fused together over time as a trio in the public consciousness, and to destroy one is to spoil the integrity of the whole. He opined that tourists want to enjoy a mix of old and new buildings, and the city needs to retain its low buildings like those found on this block. He suggested that the front façade and approximately 20 feet of the existing building be retained and incorporated into the new construction project. He commented that the building is not much larger than a typical townhouse, and townhouses are always having their front facades restored. He opined that it cannot be considered a burden for a development company as large as Southern Land. He referenced the Divine Lorraine, which was vacant for many years prior to its ongoing restoration. He stated that Inga Saffron reported that Southern Land was unaware of the condition of the buildings when it purchased them. He added that Southern Land stated that it would incorporate the historic buildings into its tower project. Mr. Traub contended that Southern Land should have sealed the building when it purchased it two years ago. He stated that the building was in very poor condition when purchased two years ago, but any additional deterioration over the last two years is self-inflicted. Mr. Traub stated that the degree of financial hardship should be measured against the owner’s financial capacity. Southern Land is not impecunious. The cost to restore this building is “miniscule” when compared to the total project cost, which is “millions and millions of dollars.” The building is the size of two townhouses. Mr. Traub stated that renovations to the building in question “would be a hardship for me or any other small developers who do such work in Philadelphia, but not for Southern Land,” which has lots of money. Small developers struggle with buildings in poor condition. It is “an insult” that Southern Land, with all of its money, claims a hardship. Mr. Traub suggested keeping the façade and first 10 or 20 or more feet of the Garage building. The preserved façade would serve as a model that we can all be proud of. Mr. Traub displayed a rendering of the streetscape on the 1900-block of Sansom with the building restored.

Paul Steinke of the Preservation Alliance for Greater Philadelphia stated that the Alliance shares in spirit an affection for this building. He stated that his organization has reviewed the application and does not oppose it. He asserted that the application demonstrates that the building meets the test of hardship. He stated that the Alliance also appreciates that the developer will preserve the other two buildings on the site. He stated that the Alliance appreciates the way in which the developer has worked with the community. He stated that the condition of the building is very poor, owing to its vacancy and the water infiltration. He concluded that the Alliance does not oppose this project.

Nancy Weinberg introduced herself and stated that she is a member of Save Our Sites. She claimed that Philadelphia has recently been designated as a World Historical Site. Mr. Thomas corrected that it was designated as a World Heritage City. Ms. Weinberg asserted that the city “has some responsibility for maintaining that responsibility.” This building with the other two “is more than the sum of its parts and achieves a greater significance for the city historically and economically as well.” She suggested that “that be recognized and observed as a valid criteria.”

Cary Bryan introduced herself as a resident of the area. She stated that these buildings have been subject to neglect for 20 years. She asked why, if Southern Land has owned the building for two years, there is a “broken, open window next to the front entrance.” It would be easy to put up a board. She asked why Southern Land let it rot. She stated: “I’m angry. Yes.”

Oscar Beisert introduced himself as an architectural historian. He stated that he is not opposed to the project. He asked for the preservation of the Sansom Street façade. Saving facades is standard in other cities. To demolish the façade would be a waste of the architectural value.

Mr. Sklaroff stated that his client will attempt to save elements of the front façade for use elsewhere in the project. He also noted that his client will preserve the two adjacent buildings for use as low-income housing. He asserted, however, that these efforts by his client should have no bearing on the Commission’s decision in this case, which should be predicated solely on the case regarding feasibility of reuse. Mr. Sklaroff objected to Mr. Traub’s misconception that the extent of the financial resources of the property owner is the proper measure for hardship. Mr. Thomas noted that recordation is sometimes required when a building is approved for demolition. Mr. Sklaroff again observed that he is not asking the Commission to base its decision on the preservation of elements of the building or the preservation of the adjacent buildings. Mr. Sklaroff asserted that Southern Land is working in good faith with numerous parties, but will not know whether it can save elements of the façade until the demolition work is underway. Mr. Sklaroff contended that what is preserved or not preserved should play no role in the Commission’s decision. The Commission must consider feasibility of reuse only. He concluded that the Commission must not compel the property owner to expend funds on preservation if it determines that the property suffers from a hardship. Mr. Sklaroff acknowledged that the property and surrounding properties will continue to be subject to the Historical Commission’s jurisdiction.

Mr. Downey stated that he is sympathetic to those who would like the building saved. He stated that he is sorry that he cannot save it all. He stated that he has promised to save the Warwick and the Coffee Shop and he will honor that promise, but it is costing significant amounts of money to save them. He stated that he will be more careful about what he promises in the future. He again stated that he will keep his promise. Mr. Downey stated that he will endeavor to save elements from the Garage building, but he cannot commit to saving them until he has a better understanding of them. Mr. Sklaroff stated that they could demonstrate that the Warwick and the Coffee Shop also suffer from hardships, but will save them nonetheless. Mr. Sklaroff stated that they will submit applications to restore the Warwick and the Coffee Shop as housing in the near future. Mr. Mattioni noted that the Historical Commission is bound by the historic preservation ordinance and cannot simply do as it chooses. He observed that it would be nice to find someone with deep enough pockets to restore everything, but the Commission cannot compel a property owner to restore the building or salvage elements if it has found that there is no reasonable reuse for a building and demolition is the only way to restore value to the property. Mr. Mattioni concluded that the Commission must comply with the law.

Mr. Gupta asked Mr. Downey if he had considered saving the front façade. Mr. Downey responded that they have considered saving it, but doing so would be almost impossible. He stated that he could recall his engineer from the audience to testify about the problems with saving the façade, but the primary problem is that the brick is in such poor condition that it would crumble if disturbed. Mr. Downey stated that he cannot commit to saving the façade because it would be very difficult and expensive to save it. Mr. Gupta asked why the brick of the Garage is in worse condition than that of the adjacent Warwick. Mr. Sklaroff responded that the all three buildings are in very poor condition. Southern Land has committed to saving the

Warwick and Coffee Shop, but cannot save the Garage. He stated that Southern Land will not make money on those properties. It will be very expensive to dry them out for reuse; the drying alone will take eight months to two years. Mr. Baumert, the structural engineer, added that the brick on the Garage is much softer and in worse condition than the brick at the Warwick. He noted that the interior brick of the Garage is so soft that one can grab handfuls of clay with bare hands. The front façade does not have sufficient integrity to be saved. Mr. Sklaroff added that they considered every possibility with the Garage and concluded that it could not be saved.

Mr. Traub stated that this “economic hardship doesn’t abide with the nature, spirit, and letter of the historic preservation ordinance. It applies to some situation that this is not and their argument is really in the abstract.”

Mr. Beisert stated that he is not opposed to this project and understands the need to demolish almost the entire building, but saving a façade is not impossible. He observed that facades are saved and incorporated into new construction frequently in Washington DC and also in Louisville, Kentucky. It is a common practice, but not a desirable practice from a preservation perspective. It is a standard practice. He claimed that he has witnessed eight-story facades preserved in areas of Washington DC with less economic viability than this area. He contended that saving the front façade would be a good compromise. He asserted that this building is 30% of the total amount of historic fabric on the entire block. He noted that the Commission approved the demolition of the Boyd Theater and remarked that the new construction project to replace it may not even occur. He urged the Historical Commission to require the preservation of the façade, claiming that “it is done everywhere else.” Mr. Thomas disagreed with Mr. Beisert’s contention that facades are not retained and reused in Philadelphia. He noted that the Historical Commission recently approved the incorporation of the historic Royal Theater façade into a new building. He noted that the Historical Commission also approved the retention of two facades and their incorporation into a larger project for the Curtis School of Music on the 1600-block of Locust Street. Mr. Thomas stated that he could point to a dozen examples of the preservation of historic facades in Philadelphia. He dismissed Mr. Beisert’s claim that facades are never preserved in Philadelphia. He observed that the question before the Commission is whether the building can be feasibly reused. He noted that the conditions are similar at the other two buildings in the row, but the developer has agreed to save them at great cost. He stated that the Commission cannot require an “angel” to step in and save buildings at a financial loss. Mr. Baumert refuted Mr. Beisert’s testimony. He stated that his engineering firm knows how to preserve and reuse facades; it is not ignorant. In this case, the façade is too deteriorated to save. Mr. Thomas agreed with Mr. Baumert that his firm has the knowledge and capability to engineer the preservation of facades and their reincorporation into new buildings.

Ms. Weinberg stated that she “would like to suggest that there is a larger and relevant civic responsibility to save this façade. Thank you.”

Meg Sowell and Stephen Kazanjian of Real Estate Strategies-RES Advisors, the independent consultants retained by the City to analyze the application, presented their conclusions. Ms. Sowell provided a summary of her decades of experience with housing and commercial rehabilitation projects, including as the project manager of the historic Jekyll Island Hotel. She stated that she and Mr. Kazanjian collaborated on similar work in Baltimore. She stated that Mr. Kazanjian has extensive experience in such analyses. Ms. Sowell explained that her firm subcontracted to construction cost estimator, ICI, which evaluated and corroborated the costs included in the application. She stated that ICI has extensive experience with historic buildings. Ms. Sowell directed the Historical Commission to their report. She stated that she agrees with the analysis undertaken by the applicants. She stated that she and her partner were unable to



identify any feasible reuse for the building in question at 1918-20 Sansom Street. She stated that the building suffers because of its poor condition as well as its configuration; it is very deep with few windows at the front and back and no possibility of windows on the side facades. She noted that the documentation in the application indicates that the front façade was replaced about 1950, when the building was converted from a garage to an office building. It is a lovely façade, but it is not historic; it is a later addition.

Ms. Sowell stated that she and Mr. Kazanjian undertook an independent analysis of the application. She stated that her company has been involved with this case on behalf of the Historical Commission since November 2015. She stated that they inspected the interior and exterior of the property. The building is in extremely poor condition. She stated that they walked the neighborhood and looked at the surroundings in order to understand the building in its context. By understanding the context, they were able to evaluate potential reuses. She reported that they met with representatives of Southern Land, Center City Residents Association, the Preservation Alliance, private developers, and other parties to understand the real estate environment. She stated that they reviewed and verified all of the numbers in the application. She stated that they questioned all of the construction costs in the application. They considered all of the redevelopment scenarios. They assessed all of the assumptions and calculations provided by Econsult. She reported that they surveyed rental and sales prices in the area to ensure that the numbers in the application reflected reality. She noted that they re-analyzed the numbers used in the application, which was first prepared more than one year ago, to ensure that they had not changed over time. She reported that the analyses are still valid. She noted that three sets of cost estimates for the construction of the three most viable reuses were generated. The applicant's consultant, Intech, generated the first. The consultant's subcontractor, ICI, generated the second. And Intech generated the third, based on the comments and criticisms from ICI. Ms. Sowell stated that they analyzed the three reuse strategies proposed by the applicant as well as other strategies like a nightclub, industrial use, garage parking, hotel use, and apartments. The building would only accommodate eight apartments or 10 hotel rooms, not enough for it to be profitable. She stated that the building was too small for any useful light well. Ms. Sowell stated that they reran the analyses for the three selected uses. She explained that they reran the retail scenario with updated comparable costs based on the current rental market in the immediate area. She reported that the conclusions of their analyses were so close to Econsult's conclusions that they considered Econsult's older analysis to continue to be valid; in that analysis, Econsult concluded that restaurant and retail were not feasible. Ms. Sowell explained that they ran the single-family sensitivity analysis as had Mr. Angelides, but also added the historic tax credit into the single-family residential because one could fashion a scheme where the house was rented for the five-year recapture period. However, even with the added tax credit, no land cost, 120% of the revenue, the lower ICI costs, and all of the subsidies, the single-family scenario was not feasible. She stated that they tested the per-square-foot cost of the single-family house and found that theirs was almost equal to Econsult's. She stated that they then explored what would happen to values if the immediate neighborhood improved very quickly with nearby development. They also explored adding amenities to the house like a rooftop garden and garages. However, even with an optimistic outlook and added amenities, along with the other sensitivity changes, the house option was not feasible. She explained that they reran the office analysis using lower costs, higher rents, more incentives, and no land costs, and still ended up with a project that was not feasible. Ms. Sowell concluded that there is no reasonable use for the building in question. There is no financially feasible way to adaptively reuse the building. The value generated by any new use as measured by net present value is insufficient to provide a reasonable return on the investment required to renovate the properties. Mr. Kazanjian agreed.

Mr. Schaaf asked if Ms. Sowell had assessed a scheme to add floors to the building. He noted that floors had been constructed on a historic building on the 700-block of Chestnut Street. He noted that that building originally had additional floors, but they had been removed. The project replaced the missing floors. Ms. Sowell asked Mr. Farnham to answer the question. Mr. Farnham responded that, for a finding of financial hardship, the ordinance requires the Historical Commission to find the building cannot be used for any purpose for which it is or may be reasonably adapted. The Commission must decide what constitutes a "reasonable" adaptation. He noted that the Commission discussed the limits of a reasonable adaptation during the Boyd Theater case. The former director of the Preservation Alliance had suggested during that review that one could convert the Boyd auditorium into office space by leveling the existing floor and adding floors. The conversion would have required major renovations. The Commission concluded that that was not a reasonable adaptation. One could add 50 stories to a two-story building to make it profitable, but that addition would not be a reasonable adaptation. Mr. Farnham suggested that the Commission would need to determine, for example, whether adding two stories on a two-story building, thereby doubling the space, was a reasonable adaptation. He advised the Commission that it is the body that decides what is and is not reasonable. Mr. Farnham observed that adding a stair tower or a small penthouse addition might be reasonable, but doubling the space of a building probably was not.

Mr. Traub spoke again, asserting that the analysis of the feasibility of reuse was "out of focus, very much in the abstract, and does not apply to this situation." "There is no intention to sell or rent this property as a separate parcel." He asserted that Southern Land intends to use this property as an extension of the rental property immediately to the west. There is a use for the building as part of the larger development. It can be incorporated into the scheme. He said that the developer should retain 10 or 20 or 25 feet of the front of the building with the façade.

Mr. Thomas asked his fellow Commissioners if the Commission should require the developer to provide photographic documentation of the building before it is demolished. Mr. Farnham explained that Section 14-1005(6)(c) of the historic preservation ordinance allows the Commission to require an owner, at the owner's expense, to document a building to be demolished according to the documentation standards of the Historic American Buildings Survey and the Historic American Engineering Record (HABS/HAER) for deposit with the Historical Commission. He noted, however, that this building has been documented extensively over the last 15 years or so, as various property owners have sought to demolish it. He reported that the Historical Commission holds extensive information on the building, and additional documentation would be superfluous.

**ACTION:** Mr. Mattioni moved to find that the building at 1918-20 Sansom Street cannot be used for any purpose for which it is or may be reasonably adapted; that the owner has demonstrated that the sale of the property is impracticable because the application shows that a listing for sale with a third-party broker would be futile; that commercial rental cannot provide a reasonable rate of return; and that other potential uses of the property are foreclosed; and to approve the application for complete demolition, pursuant to Section 14-1005(6)(d) of the Philadelphia Code. Mr. Fink seconded the motion, which passed unanimously.

**ADDRESS: 2222 DELANCEY PL**

Proposal: Construct roof decks with pilot house

Type of Review Requested: Final Approval

Owner: Alex Bastian & Marta Parentes Ribes

Applicant: Charles Capaldi, LCaVA Architects, llp

History: 1877

Individual Designation: 9/12/1974

District Designation: Rittenhouse Fidler Residential Historic District, Contributing, 2/8/1995

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE RECOMMENDATION:** The Architectural Committee voted to recommend approval, provided a mockup demonstrates that the rooftop construction is inconspicuous from the public right-of-way, including to a potential height of seven feet to account for umbrellas; the railing is changed to a black metal picket; a front elevation is provided; and the pilot house roof and walls are minimized, pursuant to Standard 9 and the Roofs Guidelines.

**OVERVIEW:** This application proposes to construct roof decks and a pilot house on the main block and rear ell of this property. The pilot house would provide access to a front deck, set back 12 feet from Delancey Place, and a rear deck, set back nine feet from the rear wall. The pilot house would be partially visible from Fidler Square, as is the pilot house at the next door property at 2220 Delancey Place, which the Historical Commission approved in 2002 along with a deck on the rear ell.

**ACTION:** See Consent Agenda

**ADDRESS: 613 PINE ST**

Proposal: Construct additions at front and rear

Review Requested: Final Approval

Owner: Igor Frayman

Applicant: Paul Kremer, Alfa Engineering Inc.

History: 1990; Stephen Varenhorst, architect

Individual Designation: None

District Designation: Society Hill Historic District, Contributing, 3/10/1999

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE COMMENT:** The Architectural Committee voted to recommend approval, with the staff to review details, pursuant to Standards 2 and 9.

**OVERVIEW:** This application proposes to construct a second-story addition at the Pine Street façade and a third-story addition at the rear. The building is identified as Contributing in the Society Hill Historic District. However, the current building was constructed in 1990, replacing the c. 1980 structure, which was classified as Contributing in the inventory because of the involvement of the Redevelopment Authority in its construction. The addition at the front façade would mimic the elements of the building's original detailing, such as its precast stone trim, slate roofing, red brick veneer, metal railings, and window configurations. Similarly, the rear would incorporate slate roofing and precast stone trim at the cornice, and would duplicate the existing window configurations of the second story.

**ACTION:** See Consent Agenda



**ADDRESS: 15 BANK ST**

Proposal: Install mural on side wall

Review Requested: Final Approval

Owner: ASI Management

Applicant: Ambrose Liu, Philadelphia Mural Arts Advocates

History: 1855

Individual Designation: 11/4/1976

District Designation: Old City Historic District, Contributing, 12/12/2003

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE RECOMMENDATION:** The Architectural Committee voted to recommend approval, provided stainless steel fasteners are used and that the details include wall spacers and spacing to allow airflow behind the panels, with the staff to review details, pursuant to Standard 9.

**OVERVIEW:** This application proposes to install a mural on the north wall of 15 Bank Street. An application for the same mural was approved by the Commission at its 8 July 2016 meeting, but at that time the application proposed to install the mural on a similar wall located at 304 Arch Street. The wall at 15 Bank Street is a former party wall, is constructed of brick, and is currently stuccoed. The proposed project will be a collaboration between artist Marcus Balum, students at Mastery Charter School–Lenfest Campus, and the Mural Arts Program. The mural would incorporate a series of sixty-three brushed-aluminum composite panels of various sizes, printed with photographs taken by students. Each panel would be anchored to the wall by 12 four-inch masonry screws. The mural would be concentrated at the west end of the wall and would not obstruct any existing masonry openings.

**ACTION:** See Consent Agenda

**ADDRESS: 1635 WAVERLY ST**

Proposal: Construct four-story single family residence

Review Requested: Review and Comment

Owner: Robert Saltzman

Applicant: Logan Dry, KCA Design Associates

History: vacant lot

Individual Designation: None

District Designation: Rittenhouse Fidler Residential Historic District, Non-contributing, 2/8/1995

Staff Contact: Laura DiPasquale, laura.dipasquale@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE COMMENT:** The Architectural Committee offered no formal comment, but commented that the applicant take into consideration all of the suggestions offered during the discussion.

**OVERVIEW:** This application proposes to construct four-story, single-family residence with a front-loaded garage and a roof deck with pilot house. The house would be clad in brick for the first three stories with limestone details and aluminum-clad casement and fixed windows. The fourth floor would feature a shallow, standing seam mansard roof with a large dormer window. A roof deck would be accessed by a sloped pilot house, and enclosed by a parapet wall on the sides, but a metal railing at the front and rear.

**DISCUSSION:** Ms. DiPasquale presented the application to the Historical Commission. Architect Logan Dry represented the application.

Mr. Dry explained the changes suggested by the Architectural Committee that the owner was willing to make. He noted that the revised design tried to mimic more of the punched window pattern of the block. He noted that he also considered two single dormers but the smaller dormers did not align well with the breezeway and the design ended up with one dormer overhanging the cantilever. He explained that he also removed the fussier arched and limestone details, and simplified the facade. In terms of massing, he explained that the oddly shaped pilot house is pushed back as far from the front as possible, but is limited by a relatively compact floorplan.

Mr. McCoubrey commented that in terms of the massing and the height of the building, the Committee suggested it should be a three-story building as opposed to a four-story building. Other than that, he noted, the design changes accurately reflect the Committee's comments. Mr. McCoubrey suggested that the dormer be revised to spread the windows out more to eliminate the panels on the sides and fill out the dormer more.

Mr. McCoubrey also suggested differentiating between the color of the muntins and the glass, both of which are depicted as black in the rendering. Ms. Cooperman commented that, if the windows were wood, the color would be more flexible, and it would be more in keeping with the block. Mr. McCoubrey opined that aluminum-clad windows would be fine, but suggested using a lighter color that gives some contrast.

Ms. Cooperman questioned the planned material for the face of the dormer. Mr. Dry responded that the proposed material is a large format metal panel. He noted that if he makes the windows larger, he would still use a larger format metal panel, but could attempt to replicate more of a traditional dormer construction.

Ms. Royer asked whether the dormer windows will also have divided lites. Mr. Dry responded that in the current design, the two smaller windows will but the middle one will not. He noted that if he revises the size of the windows, he is open to using muntins across all three. He explained that he wants to keep the scale cohesive without getting too busy. Mr. Thomas replied that dormers often have a different pattern than the windows below, and opined that it is important to be consistent and have muntins. Ms. Cooperman asked if the dormer windows are casements. Mr. Dry responded affirmatively.

**ACTION:** Mr. McCoubrey moved to adopt the comments offered by the Architectural Committee and Historical Commission. Ms. Long seconded the motion, which passed unanimously.

**ADDRESS: 125 CHRISTIAN ST**

Proposal: Rebuild third-floor gable wall; construct roof deck at rear

Review Requested: Final Approval

Owner: Alex Aberle

Applicant: Alex Aberle

History: 1820

Individual Designation: 6/24/1958

District Designation: None

Staff Contact: Randal Baron, randal.baron@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE RECOMMENDATION:** The Architectural Committee voted to recommend approval of the masonry work, with the staff to review details, but denial of the deck, pursuant to Standard 9 and the Roofs Guideline, which stipulates that decks should be inconspicuous from the public right-of-way.

**OVERVIEW:** This application proposes to construct a roof deck on the pitched roof of the rear ell of this corner property. The deck would be accessed via an existing dormer window, which would be cut down to create a door. The wood deck structure would be supported on approximately four, five-foot tall painted posts and enclosed by an open, wood balustrade on the street side, with a five-foot high privacy fence at the party wall.

The proposed construction would be highly conspicuous from both Christian Street and S. Hancock Street.

**DISCUSSION:** Mr. Baron presented the application to the Historical Commission. No one represented the application.

Mr. Thomas stated that, if this deck were in a less conspicuous location and if the building were in the middle of the block, the deck might meet the standards.

He asked for public comment, of which there was none.

**ACTION:** Mr. McCoubrey moved to approve the masonry work, with the staff to review details, but to deny of the deck, pursuant to Standard 9 and the Roofs Guideline, which stipulates that decks should be inconspicuous from the public right-of-way. Ms. Cooperman seconded the motion, which passed unanimously.



**ADDRESS: 2322 PINE ST**

Proposal: Construct addition

Review Requested: Final Approval

Owner: Kyle Wharton

Applicant: Scott Woodruff

History: 1960

Individual Designation: None

District Designation: Rittenhouse Fitler Residential Historic District, Contributing, 2/8/1995

Staff Contact: Randal Baron, randal.baron@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE RECOMMENDATION:** The Architectural Committee voted to recommend denial of the application as proposed, but approval, with the staff to ensure no visibility of the additions from Pine Street, provided the following:

- the inclusion of a window and door the south façade of the addition,
- the relocation of the deck from the addition to the roof of the existing house with a 15-foot setback,
- the removal of the parapet, and
- the relocation of the mechanical equipment to a hidden location not on the roof.

**OVERVIEW:** This application proposes to construct an addition at the rear and on top of a two-story building that is classified as Contributing to the Rittenhouse Fitler Residential Historic District. The addition would be set back approximately 26 feet from the front façade with a roof terrace at the front. The Committee reviewed a similar application at its January 2017 meeting. In that application, the addition was set back 17 feet from the front façade; the Committee recommended denial and encouraged the applicant to revise the application to set the addition back to a location where it would be inconspicuous from the public right-of-way, or to limit the addition to two stories, instead of three. The current application sets the addition back, but it remains conspicuous, overwhelming the two-story building.

**ACTION:** See Consent Agenda

**ADDRESS: 1710 PINE ST**

Proposal: Replace window sash

Review Requested: Final Approval

Owner: Sophia Rosenfeld & Matthew Affron

Applicant: Keith Yaller, Architectural Window Corp.

History: 1845

Individual Designation: None

District Designation: Rittenhouse Fitler Residential Historic District, Contributing, 2/8/1995

Staff Contact: Randal Baron, randal.baron@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE RECOMMENDATION:** The Architectural Committee voted to recommend denial, pursuant to Standard 6.

**OVERVIEW:** This application proposes to remove the existing one-over-one double-hung sash at the front façade windows and to replace them with either two-over-two or one-over-one double-hung sash. The existing frames and brick mold would remain. Based on the building's date of construction and the existing clamshell brick mold at windows along this block of Pine Street, the original window sash would likely have been six-over-six double-hung sash. However, the application argues that changes to the entry door and transom, as well as extensive renovations at the interior, reflect characteristics of a later period that warrant a later window style.

**DISCUSSION:** Mr. Baron presented the application to the Historical Commission. No one represented the application.

Mr. Thomas commented that the 1963 photograph shows that most of the buildings in the development row have six-over-six windows. He suggested that the staff should approve six-over-six windows, if the owner proposes them. He asked for public comment, of which there was none.

**ACTION:** Mr. McCoubrey moved to adopt the Architectural Committee's recommendation and deny the application, but to approve six-over-six wood windows, with the staff to review details, pursuant to Standard 6. Ms. Cooperman seconded the motion, which passed unanimously.

### **REPORT OF THE COMMITTEE ON HISTORIC DESIGNATION**

Emily Cooperman, Chair

#### **ADDRESS: 509-13 DIAMOND ST**

Name of Resource: First Mennonite Church of Philadelphia

Proposed Action: Designation

Property Owner: Lewis Temple Pentacostal Church of God

Nominator: Daniel Sigmans and Oscar Beisert

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 509-13 Diamond Street satisfies Criteria for Designation C and J.

**OVERVIEW:** This nomination proposes to designate the property at 509-13 Diamond Street as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the former First Mennonite Church of Philadelphia satisfies Criteria for Designation A and J. The nomination argues that the building housed the largest Mennonite congregation in Philadelphia and provided an urban place of worship for progressive southeastern Pennsylvania Mennonites, who typically left rural Bucks County farms to pursue economic opportunities within the industrialized city. The nomination also contends that Nathaniel B. Grubb, the church's charismatic leader for 38 years, quickly increased membership after joining as its minister and preached extensively to numerous Mennonite and non-Mennonite congregations.

**DISCUSSION:** Ms. Keller presented the nomination to the Historical Commission. Oscar Beisert represented the nomination. No one represented the property owner.

Mr. Thomas inquired about the disparity between the Criteria for Designation identified in the nomination and those identified by the Committee. Ms. Cooperman explained that the nomination presented Criteria for Designation A and J, but the Committee found that the significance of the property under Criterion A solely for its association with Nathaniel Grubb was not convincing. The concern, she continued, was that every congregation has an important clergy leader, but that person, in most cases, does not necessarily have citywide significance. She noted that Committee members had strong opinions that the building reflects the environment in an era characterized by a style, though that style lacks a common name. The Committee agreed that Criterion for Designation C would be appropriate and also found that the

church held significance for its association with the city's Mennonite history, which further satisfies Criterion J.

Mr. Beisert stated that he and a member of Philadelphia's Mennonite community collaborated to write the nomination.

Mr. Thomas opened the floor to public comment, of which there was none.

Mr. McCoubrey asked whether the nomination included only the church building or if the flanking building was part of the property. Ms. Keller answered that the boundary description in the nomination includes both buildings and together they comprise the parcel of 509-13 Diamond Street.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the property at 509-13 Diamond Street satisfies Criteria for Designation C and J, and to designate it as historic, listing it on the Philadelphia Register of Historic Places. Mr. Schaaf seconded the motion, which passed unanimously.

**ADDRESS: 516 WHARTON ST**

Name of Resource: St. John German Evangelical Lutheran Church

Proposed Action: Designation

Property Owner: New York-Washington C.M.E. Annual Conference, Inc.

Nominator: Celeste Morello

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 516 Wharton Street satisfies Criteria for Designation A, E, and J.

**OVERVIEW:** This nomination proposes to designate the property at 516 Wharton Street as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the former St. John German Evangelical Lutheran Church satisfies Criterion for Designation A. The nomination argues that the church provides the only existing evidence of the neighborhood's nineteenth-century German heritage and reflects a period of German unrest during which Germans sought religious freedom in the United States. The nomination further contends that the church typifies a small working-class community of German Lutherans that lived in the neighboring Southwark rowhouses.

**DISCUSSION:** Ms. Keller presented the nomination to the Historical Commission. Celeste Morello represented the nomination. No one represented the property owner.

Ms. Cooperman explained that the Committee on Historic Designation recommended Criteria for Designation A, E, and J because of evidence uncovered by Committee member Jeff Cohen, who found a reliable citation that this church is the work of the very important Philadelphia architect Samuel Sloan. The Committee, she continued, determined that the property merited designation under Criterion E, which specifically relates to a prominent architect's work. She reiterated that Sloan was an extremely important practitioner.

Ms. Morello stated that it was her understanding that the building was attributed but that no definitive evidence exists to show that Sloan was the architect. She argued that an attribution to Sloan would be more correct. Ms. Cooperman replied that for this period of time, a newspaper



citation together with the building's appearance is likely the strongest evidence to exist, lacking the church records themselves. Ms. Morello responded that no information in the church records gave credit to any architect. She contended that the record keepers were not interested in the building of the church beyond establishing some type of financial structure for maintaining the building. Ms. Cooperman asserted that that approach is not unusual. In her experience from working in this period, Ms. Cooperman continued, though no bills or drawings survive, there is certainly enough evidence to support a strong attribution to Sloan.

Mr. Thomas opened the floor to public comment, of which there was none.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the property at 516 Wharton Street satisfies Criteria for Designation A, E and J, and to designate it as historic, listing it on the Philadelphia Register of Historic Places. Ms. Long seconded the motion, which passed unanimously.

**ADDRESS: 400 WASHINGTON AVE**

Name of Resource: Southwark Iron Foundry/ Merrick & Sons (Sacks Playground)

Proposed Action: Designation

Property Owner: City of Philadelphia, Parks & Recreation

Nominator: Celeste Morello

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 400 Washington Avenue satisfies Criterion for Designation I.

**OVERVIEW:** This nomination proposes to designate the property at 400 Washington Avenue as historic and list it on the Philadelphia Register of Historic Places. The nomination contends that the former site of the Southwark Iron Foundry, now known as Sacks Playground, satisfies Criterion for Designation A. The nomination argues that the site is affiliated with Samuel Merrick, a significant nineteenth-century Philadelphian who became the first chief engineer of the Philadelphia Gas Works, served as an elected official, co-founded the Franklin Institute, and established the Southwark Iron Foundry. The nomination also contends that the site is likely to yield information important in history due to the nearly one-hundred-year production of machinery and parts for commercial, domestic, industrial, and military purposes when the Southwark Iron Foundry was in active use.

**DISCUSSION:** Ms. Keller presented the nomination to the Historical Commission. Celeste Morello represented the nomination. No one represented the property owner.

Ms. Morello stated that she felt strongly that Criterion for Designation A should be considered. She explained that she submitted a nomination to the Pennsylvania Historical and Museum Commission for a state historical marker to recognize Samuel V. Merrick. She indicated that the marker application would likely be approved. She noted that she hoped the marker would be placed at the site's Washington Avenue side and again argued for the appropriateness of including Criterion A.

Ms. Cooperman responded that it was the opinion of several members of the Committee that, if the building were still extant, Criterion A would be appropriate. However, she continued, since the property largely contains an archaeological site, the Committee found that Criterion I would be most appropriate. Ms. Morello countered that if any artifacts are uncovered from a future

archaeological excavation, they would relate to Samuel Merrick and his factory, since the factory remained on the site for approximately 100 years.

Mr. Thomas opened the floor to public comment. Jed Levin, a professional archaeologist and South Philadelphia resident, spoke to support the nomination of Sacks Playground specifically under Criterion I. He noted that he is a member of the Philadelphia Archaeological Forum and was at the meeting to represent the organization. He stated that members of the organization feel strongly that the site holds exceptional potential for archaeology and could provide important information on Philadelphia's history, particularly its industrial history. He reiterated his strong endorsement of the nomination.

Ms. Cooperman added for the record that Samuel Merrick was one of the giants of nineteenth-century Philadelphia industry and is both locally and nationally significant.

Mr. Thomas asked Mr. Farnham how designation would impact the site and whether the Department of Parks and Recreation would be required to excavate prior to undertaking any significant work. Mr. Farnham answered that any work that includes significant ground disturbance would trigger a review by the Historical Commission.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the property at 400 Washington Avenue satisfies Criterion for Designation I, and to designate it as historic, listing it on the Philadelphia Register of Historic Places. Mr. McCoubrey seconded the motion, which passed unanimously.

**ADDRESS: 2700 S BROAD ST**

Name of Resource: Christopher Columbus Statue

Proposed Action: Object Designation

Property Owner: City of Philadelphia, Parks & Recreation

Nominator: Celeste Morello

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the Christopher Columbus statue at Marconi Plaza satisfies Criteria for Designation A and B.

**OVERVIEW:** This nomination proposes to designate the Christopher Columbus statue at Marconi Plaza (2700 S. Broad Street) as historic and list it on the Philadelphia Register of Historic Places. The nomination argues that the statue is significant under Criteria for Designation A and B, for its depiction of nationally-significant Christopher Columbus, and for its commission by a group of Italian Americans who gifted it to the City for display at the Centennial Exhibition.

**DISCUSSION:** Ms. Broadbent presented the nomination to the Historical Commission. Celeste Morello represented the nomination. No one represented the property owner.

Mr. Thomas asked who is responsible for maintaining the statue. Mr. Farnham confirmed that the Department of Parks and Recreation is responsible. Ms. Cooperman commented that the Committee appreciated the extensive effort that Ms. Morello took to try to identify the artist responsible for the statue.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the Christopher Columbus statue at Marconi Plaza satisfies Criteria for Designation A and B,

and to designate it as an historic object, listing it on the Philadelphia Register of Historic Places. Mr. Schaaf seconded the motion, which passed unanimously.

**ADDRESS: 1114-50 S 5TH ST**

Name of Resource: George Washington Public School

Proposed Action: Designation

Property Owner: School District of Philadelphia

Nominator: Celeste Morello

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property at 1114-50 S 5<sup>th</sup> Street satisfies Criteria for Designation C, D, E, and H.

**OVERVIEW:** This nomination proposes to designate the property at 1114-50 S. 5<sup>th</sup> Street as historic and list it on the Philadelphia Register of Historic Places. The nomination argues that the 1935 school building is significant under Criteria for Designation C and E, as an example of the popular Art Deco style of the 1920s and 30s, and as a design by prolific Philadelphia public school architect Irwin T. Catharine.

**DISCUSSION:** Ms. Broadbent presented the nomination to the Historical Commission. Celeste Morello represented the nomination. No one represented the property owner.

Ms. Cooperman explained that the Committee added Criterion H owing to the building being particularly conspicuous in its context. Mr. Thomas asked about the public school thematic historic district. Mr. Farnham explained that it is a National Register historic district, not a local historic district. Ms. Cooperman commented that it is particularly gratifying to see Irwin Catharine's work recognized, as he is often under-recognized owing to the School District of Philadelphia being his only client. Mr. Thomas commented that it is important to recognize the historic value of public school buildings. Ms. Morello noted that there are other worthy school buildings nearby. Mr. McCoubrey commented that the former Edward W. Bok Technical High School is now being adaptively reused and is open to the public. Ms. Morello briefly discussed the possibility of writing a nomination for that building.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the property at 1114-50 S 5<sup>th</sup> Street satisfies Criteria for Designation C, D, E and H, and to designate it as historic, listing it on the Philadelphia Register of Historic Places. Mr. McCoubrey seconded the motion, which passed unanimously.



**ADDRESS: 111 AND 201 E TABOR RD**

Name of Resource: St. James Methodist Episcopal Church

Proposed Action: Designation

Property Owner: St. James Methodist Episcopal Church

Nominator: Keeping Society of Philadelphia

Staff Contact: Kim Broadbent, kim.broadbent@phila.gov, 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the properties at 111 and 201 E Tabor Road satisfy Criteria for Designation H, I, and J.

**OVERVIEW:** This nomination proposes to designate the properties at 111 and 201 E. Tabor Road as historic and list them on the Philadelphia Register of Historic Places. The nomination argues that the church complex satisfies Criteria for Designation A and J, for its association with the Saint James Methodist Episcopal Church, and as an example of the growth and development of the community which resulted in the congregation building larger churches on several occasions until the construction of the present church in 1910.

**DISCUSSION:** Ms. Broadbent presented the nomination to the Historical Commission. Oscar Beisert represented the nomination. No one represented the property owner.

Ms. Cooperman explained that the Committee added Criterion I owing to the early cemetery and no other previous development on that site. Mr. Thomas commented that Tabor Road is one of the earliest roads in that area. Ms. Cooperman added that the church is an institution that has been on the site for quite a long time, relative to its context. Mr. Beisert explained that he was contacted by the out-going pastor, who was concerned about appropriate reuse of the buildings, should the congregation cease to exist.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the properties at 111 and 201 E Tabor Road satisfy Criteria for Designation H, I and J, and to designate the properties as historic, listing them on the Philadelphia Register of Historic Places. Ms. Royer seconded the motion, which passed unanimously.

**ADDRESS: 3500, 3504, AND 3508 BARING ST**

Name of Resource: Northminster Presbyterian Church and Rectory

Proposed Action: Designation

Property Owner: Metropolitan Baptist Church

Nominator: Amy Lambert, University City Historical Society

Staff Contact: Laura DiPasquale, laura.dipasquale@phila.gov, 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property satisfies Criteria for Designation C, D, E, and J, but not A.

**OVERVIEW:** This nomination proposes to designate the property at 3500, 3504 and 3508 Baring Street and list it on the Philadelphia Register of Historic Places. The nomination argues that the former Northminster Presbyterian Church, built in 1875, is a historically significant work by Thomas Webb Richards, a prominent local architect best known for his design of College Hall on the University of Pennsylvania campus. The nomination contends that Webb's design for the church, which was originally clad in serpentine, successfully adapted his polychromatic architectural ideas to the symbolic and practical requirements of a Presbyterian congregation. The nomination further argues that the church design represents the transformation in

Protestant architecture from a rectangular, center aisle volume to a more theatrical exterior expression of the Auditorium Plan. The nomination also asserts that the church and its congregation represent the development of the Mantua and Powelton Village neighborhoods of West Philadelphia. Considered contributing to the property is the attached parsonage, constructed in 1904 by architects Wilson, Harris & Richards.

**DISCUSSION:** Ms. DiPasquale presented the nomination to the Historical Commission. Elizabeth Stegner, president of the University City Historical Society (UCHS), represented the nomination. No one represented the property owner.

Ms. Stegner noted that Amy Lambert prepared the nomination, and that she cannot say anything more about Ms. Lambert's careful and fine research. She explained that her role is simply to be a representative of the University City Historical Society and to show the UCHS's support for the nomination.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the property at 3500, 3504, and 3508 Baring Street satisfies Criteria for Designation C, D, E and J, and to designate it as historic, listing it on the Philadelphia Register of Historic Places, with the parking lot at 3508 Baring Street to be considered as non-contributing. Mr. Schaaf seconded the motion, which passed unanimously.

**ADDRESS: 1647-57 N 3RD ST**

Name of Resource: St. Jakobus German Evangelical Lutheran Church

Proposed Action: Designation

Property Owner: Qiong Zhao Schicktanz, Tiffany Zhao, and Selina Zhao

Nominator: Keeping Society of Philadelphia

Staff Contact: Laura DiPasquale, [laura.dipasquale@phila.gov](mailto:laura.dipasquale@phila.gov), 215-686-7660

**COMMITTEE ON HISTORIC DESIGNATION RECOMMENDATION:** The Committee on Historic Designation voted to recommend that the nomination demonstrates that the property satisfies Criteria for Designation A, C, D, and J.

**OVERVIEW:** This nomination proposes to designate the property at 1647-57 N. 3<sup>rd</sup> Street and list it on the Philadelphia Register of Historic Places. The nomination contends that the former St. Jakobus German Evangelical Lutheran Church satisfies Criteria for Designation A, C, D, and J. The nomination argues that the church, built in 1856, has significant interest or value as part of the development, heritage, and cultural characteristics of the city of Philadelphia and its German-American community. As one of the oldest German-Lutheran churches in the city, the nomination contends that St. Jakobus exemplifies the cultural, social, and historical heritage of the larger German community. The nomination further contends that the church embodies distinguishing characteristics of the Georgian Revival architectural style.

**DISCUSSION:** Ms. DiPasquale presented the nomination to the Historical Commission. Oscar Beisert represented the nomination. No one represented the property.

Mr. McCoubrey asked if the church's steeple was altered. Mr. Beisert responded that he believes there was a storm in the 1970s or 1980s, and that he believes there was some damage to the tower.

Ms. Cooperman noted that the Committee felt that it was highly likely that an architect was responsible for the design of this property. She noted that the design could be by Samuel Sloan

or T.U. Walter, but the highly sophisticated design appears to be done by a professional. Mr. Beisert noted that Trinity Church in Germantown was modeled after this design.

Mr. Thomas opened the floor to public comment, of which there was none.

**ACTION:** Ms. Cooperman moved to find that the nomination demonstrates that the property at 1647-57 N 3<sup>rd</sup> Street satisfies Criteria for Designation A, C, D and J, and to designate it as historic, listing it on the Philadelphia Register of Historic Places. Mr. McCoubrey seconded the motion, which passed unanimously.

## **OLD BUSINESS**

### **ADDRESS: 1736 GREEN ST (AKA 1735 BRANDYWINE ST)**

Proposal: Construct three-story building on subdivided lot

Review Requested: Final Approval

Owner: Loonstyn Development L.P.

Applicant: John Loonstyn, Wallace St. Construction LLC

History: 1891; Willis Hale, architect; subdivided lot at 1735 Brandywine Street

Individual Designation: None

District Designation: Spring Garden Historic District, Significant, 10/11/2000

Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

**ARCHITECTURAL COMMITTEE RECOMMENDATION:** The Architectural Committee moved to recommend approval, with the staff to review details, pursuant to Standard 9, with the following provisions:

- the front door is in the plane of the main façade;
- the lintel at the entryway is directly over the door with the panel eliminated, or the doorway includes a transom or other historically consistent element;
- the shutters are either eliminated or revised to be historically appropriate in size and detailing;
- the brick façade incorporates a return of one and a half or more courses;
- the rooftop equipment is located with a large setback from the front façade, with the location to be confirmed with the staff; and
- a terminating feature is added to the cornice, such as a turn, corbel, or other historically appropriate element.

**OVERVIEW:** This application proposes to construct a three-story building with a roof deck and pilot house on a newly created lot facing Brandywine Street. The property was historically associated with 1736 Green Street, but has been subdivided from it. A one-story garage constructed around 1960 stands on the subdivided lot. Although it was all one property known as 1736 Green Street at the time of the district designation, the rear portion of the lot was listed separately as 1735 Brandywine Street in the Spring Garden Historic District inventory and classified as non-contributing. The front façade of the proposed structure includes a brick veneer, one-over-one windows, a six-panel door at a recessed entryway, an Italianate-style cornice, cast stone base, and cast stone lintels and sills. The east side of the property, which would be visible from Brandywine Street, would be clad in composite siding.

**ACTION:** See Consent Agenda

## **ADJOURNMENT**

**ACTION:** At 11:51 a.m., Ms. Cooperman moved to adjourn. Ms. Long seconded the motion, which passed unanimously.

## **STANDARDS AND GUIDELINES CITED IN THE MINUTES**

Standard 2: The historic character of a property will be retained and preserved. The removal of distinct materials or alterations of features, spaces, and spatial relationships that characterize a property will be avoided.

Standard 6: Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Standard 9: New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new works shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Roofs Guideline: Recommended: Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

14-1005(6)(d) Restrictions on Demolition.

No building permit shall be issued for the demolition of a historic building, structure, site, or object, or of a building, structure, site, or object located within a historic district that contributes, in the Historical Commission's opinion, to the character of the district, unless the Historical Commission finds that issuance of the building permit is necessary in the public interest, or unless the Historical Commission finds that the building, structure, site, or object cannot be used for any purpose for which it is or may be reasonably adapted. In order to show that building, structure, site, or object cannot be used for any purpose for which it is or may be reasonably adapted, the owner must demonstrate that the sale of the property is impracticable, that commercial rental cannot provide a reasonable rate of return, and that other potential uses of the property are foreclosed.

14-203(88) Demolition or Demolish.

The razing or destruction, whether entirely or in significant part, of a building, structure, site, or object. Demolition includes the removal of a building, structure, site, or object from its site or the removal or destruction of the façade or surface.

## **CRITERIA FOR DESIGNATION**

§ 14-1004(1) Criteria for Designation.

A building, complex of buildings, structure, site, object, or district may be designated for preservation if it:

- (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;



- (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation;
- (c) Reflects the environment in an era characterized by a distinctive architectural style;
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen;
- (e) Is the work of a designer, architect, landscape architect or designer, or professional engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth, or nation;
- (f) Contains elements of design, detail, materials, or craftsmanship that represent a significant innovation;
- (g) Is part of or related to a square, park, or other distinctive area that should be preserved according to a historic, cultural, or architectural motif;
- (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community, or City;
- (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.



## CITY OF PHILADELPHIA

PHILADELPHIA HISTORICAL  
COMMISSION

1515 Arch Street, 13th Floor  
Philadelphia, Pennsylvania 19102  
Tel: 215.686.7660

Robert Thomas, AIA  
Chair

Jonathan E. Farnham, Ph.D.  
Executive Director

16 December 2016

Aparna Palantino  
Deputy Commissioner  
Philadelphia Parks & Recreation  
1515 Arch St, 10<sup>th</sup> Floor  
Philadelphia, PA 19102

Re: Christopher Columbus statue, 2700 S BROAD ST, PHILADELPHIA PA 19145

Dear Aparna Palantino:

The Philadelphia Historical Commission, the City of Philadelphia's historic preservation agency, is pleased to inform you that the Christopher Columbus statue, located on the west side of Marconi Plaza at 2700 S BROAD ST has been proposed for designation as an historic object and inclusion on the Philadelphia Register of Historic Places.

The Historical Commission seeks to safeguard the city's unique heritage and wealth of cultural resources as it encourages economic development, promotes healthy and sustainable communities, enhances property values, attracts new residents, businesses, and tourists, provides educational opportunities, and fosters civic pride. Under the City's historic preservation ordinance, Section 14-1000 of the Philadelphia Code, the Historical Commission is authorized to designate as historic and then promote the preservation of buildings, structures, sites, objects, interiors, and districts that are representative of and important to Philadelphia's heritage, traditions, and values. More than 23,000 properties illustrating Philadelphia's history from its earliest years to the recent past have been designated as historic and listed on the Philadelphia Register of Historic Places. A brief overview of the Historical Commission is attached to this letter.

The Historical Commission will consider the proposal, called a nomination, to designate the object at 2700 S BROAD ST as historic at two public meetings. The Historical Commission's advisory Committee on Historic Designation will consider the nomination at its meeting at 9:30 a.m. on Wednesday, 15 February 2017 in Room 18-029, 1515 Arch Street, a municipal office building also known as the One Parkway Building. The Historical Commission will consider the nomination and its advisory committee's recommendation at its regular monthly meeting at 9:00 a.m. on Friday, 10 March 2017 in the same meeting room, Room 18-029, 1515 Arch Street. You are invited but not required to attend these meetings, which are open to the public. The meetings provide the owner as well as the public with opportunities to participate in the Historical Commission's discussions about the historical significance of the property and deliberations on the merits of its historic designation. A copy of the nomination proposing the designation of this property is available on our website, [www.phila.gov/historical](http://www.phila.gov/historical).

The designation of a property as historic provides benefits to the owner. There is, of course, the satisfaction derived from the ownership of a recognized historic landmark and from the

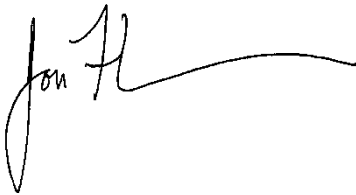
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In addition to benefits, the designation of a property as historic entails some restrictions. If adopted, the designation of the property as historic would include the site, the exterior envelopes of all buildings on the site, and any permanent site appurtenances. To promote the preservation of historic buildings and sites, the Historical Commission reviews all building permit applications and other proposals for exterior alterations to ensure compliance with historic preservation standards. The Historical Commission also reviews all demolition proposals for designated properties. The Historical Commission and its staff approach such matters reasonably and practically, and understand that historic buildings must be adapted for evolving uses and requirements. The Historical Commission's goal is to manage change, not prevent it, and to ensure that any changes to historic properties meet historic preservation standards.

The Historical Commission has no jurisdiction over building permit applications submitted to the Department of Licenses & Inspections (L&I) prior to the date of this notice letter unless the building permit application is still under review at L&I when the Historical Commission finalizes its designation process and designates the property. The Historical Commission has jurisdiction and must review all building permit applications submitted to L&I on and after the date of this notice letter. For building permit applications under the Historical Commission's jurisdiction while it considers the nomination, L&I may issue the permit if the Historical Commission approves the application, or if the Historical Commission has not completed its designation process within 90 days of the submission of the application.

The Historical Commission welcomes your participation in the efforts to preserve Philadelphia's unique, significant, and valuable heritage. Philadelphia's remarkable collection of historic landmarks is one of its greatest resources. Working together, property owners and the Historical Commission can protect and preserve those resources, ensuring a rich future for the city. Should you have any questions about historic preservation or the work of the Historical Commission, please do not hesitate to contact the Commission's staff at 215-686-7660 or to explore the Commission's website at <http://www.phila.gov/historical>.

Yours truly,

A handwritten signature in black ink, appearing to read "Jon Farnham", with a long horizontal flourish extending to the right.

Jonathan E. Farnham, Ph.D.  
Executive Director



## CITY OF PHILADELPHIA

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Robert Thomas, AIA  
Chair

Jonathan E. Farnham, Ph.D.  
Executive Director

16 December 2016

Owner  
2700 S Broad St  
Philadelphia, PA 19145

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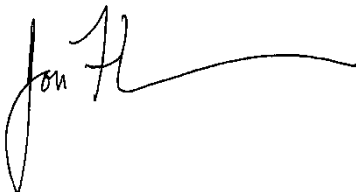
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Yours truly,

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Jonathan E. Farnham, Ph.D.  
Executive Director



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Robert Thomas, AIA  
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15 March 2017

Aparna Palantino  
Deputy Commissioner  
Philadelphia Parks & Recreation  
1515 Arch Street, 10<sup>th</sup> Floor  
Philadelphia, PA 19102

Re: Christopher Columbus statue, 2700 S. Broad Street, Philadelphia, PA 19145

Dear Aparna Palantino:

On 16 December 2016, the Philadelphia Historical Commission informed you in writing that it would consider designating the Christopher Columbus statue, located on the west side of Marconi Plaza at 2700 S. Broad Street, as an historic object. Following that notice, the Historical Commission and its advisory Committee on Historic Designation reviewed the document defining the proposed designation, called a nomination, and accepted testimony on the matter at public meetings. I am pleased to inform you that, at the conclusion of its review on 10 March 2017, the Historical Commission designated the Christopher Columbus statue as an historic object and listed it on the Philadelphia Register of Historic Places, pursuant to the City's historic preservation ordinance, Section 14-1000 of the Philadelphia Code. The Commission found that the object satisfied Criteria for Designation A and B as delineated in Section 14-1004 of the Philadelphia Code. The object has been subject to the Historical Commission's regulation since 16 December 2016, the initial notice date; with the designation, the object continues to be subject to the Historical Commission's regulation.

The Historical Commission seeks to safeguard the city's unique heritage and wealth of cultural resources as it encourages economic development, promotes healthy and sustainable communities, enhances property values, attracts new residents, businesses, and tourists, provides educational opportunities, and fosters civic pride. Under the City's historic preservation ordinance, Section 14-1000 of the Philadelphia Code, the Historical Commission is authorized to designate as historic and then promote the preservation of buildings, structures, sites, objects, interiors, and districts that are representative of and important to Philadelphia's heritage, traditions, and values. More than 23,000 properties illustrating Philadelphia's history from its earliest years to the recent past have been designated as historic and listed on the Philadelphia Register of Historic Places. A brief overview of the Historical Commission is attached to this letter.

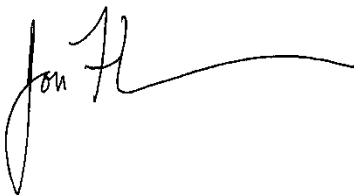
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Jonathan E. Farnham, Ph.D.  
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Robert Thomas, AIA  
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Jonathan E. Farnham, Ph.D.  
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Philadelphia, PA 19145

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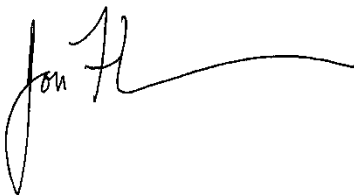


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Yours truly,

A handwritten signature in black ink, appearing to read "Jon H", with a long horizontal flourish extending to the right.

Jonathan E. Farnham, Ph.D.  
Executive Director

**The Order Sons Of Italy in America  
Saint Mary Magdalen de Pazzi Lodge No. 2787  
Of South Philadelphia  
"Rekindling Amore d'Italia"**

**Victor L. Baldi III  
President**

**Domenick Lazzaro Jr.  
Vice President**

**Past Presidents  
Edward J Bonett Jr  
Nicholas Ciabattoni**

**Louis Baldino  
Treasurer**

**Rose A. DeRienze  
Financial Secretary**

**Anna Mullen  
Recording Secretary**

**Edward Bonett Jr. Esq.  
Historian**

**Trustees:  
Rita Punzo  
Rose M. Lauletta  
Barbara Fanelli  
Carol Ann Pagliotti**

**La Cucina  
Committee  
Rita Emmanuel  
Domenick Lazzaro Jr.**

September 20, 2016

To the Historical Commission of Philadelphia

RE: The Christopher Columbus Statue at Marconi Park

Dear Sirs & Madams:

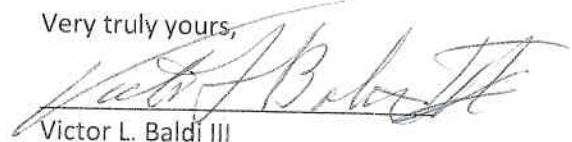
I have the honor as President of a Lodge whose members are the descendants of those who participated in commissioning the Christopher Columbus statue that was dedicated in 1876. This Lodge is named after St. Mary Magdalen de Pazzi Church, the first Italian National Church in the United States (1852), a Pennsylvania Historical and Museum Commission historic marker site and building on the Philadelphia Register of Historic Places. This was the Parish of those in the Christopher Columbus Monument Association who proposed to give this statue to the City of Philadelphia.

This statue should have historic significance as part of St. Mary Magdalen's proud history.

My members' ancestors from Liguria, Columbus's birthplace, intended to memorialize America's history with this statue of a historic figure whose accomplishments were celebrated in Philadelphia before the Declaration of Independence in 1776. Over one hundred years ago, my ancestors also took part in the "Columbus Day" festivities that include this statue.

Please know that the St. Mary Magdalen de Pazzi Lodge of the Order, Sons of Italy in America fully supports Celeste Morello's nomination of the Columbus Statue for certification by the Commission.

Very truly yours,

  
Victor L. Baldi III



**Grand Lodge of Pennsylvania**  
**Sons and Daughters of Italy**

1518 Walnut Street  
Suite 1410  
Philadelphia, PA 19102  
215-592-1713  
215-592-9152 fax



September 22, 2016

To: The Historical Commission of Philadelphia

**Re: The Christopher Columbus Statue at Marconi Plaza**

Dear Commissioners,

We have become aware of the efforts of Celeste Morello, M.S., M.A. to have the Columbus Statue at Marconi Plaza certified by the Philadelphia Historical Commission.

Please be advised that a unanimous vote in support of this was taken at our Grand Council meeting on September 19, 2016. Obviously the certification by the Historical Commission is extremely important to us, the largest fraternal organization of Americans of Italian descent in the state of Pennsylvania.

We Thank You for your consideration of this on behalf of the Italian American community in both Philadelphia and the state of Pennsylvania.

Sincerely,

Joseph Sanders III  
State President

cc: Grand Council