

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

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

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

Street address: 1432-48 S. 29th Street

Postal code: 19146-3511

2. NAME OF HISTORIC RESOURCE

Historic Name: St. Gabriel's Church (Roman Catholic) - church and rectory

Current/Common Name: as above

3. TYPE OF HISTORIC RESOURCE

Building

Structure

Site

Object

4. PROPERTY INFORMATION

Condition: excellent good fair poor ruins

Occupancy: occupied vacant under construction unknown

Current use: Active worship site for church; rectory is residence

5. BOUNDARY DESCRIPTION

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

6. DESCRIPTION

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

7. SIGNIFICANCE

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

Period of Significance (from year to year): from 1897 to 1904

Date(s) of construction and/or alteration: 1897-98 (Rectory); 1902-1904 (Church)

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

Builder, contractor, and/or artisan: William J. McShane

Original owner: Archdiocese of Philadelphia

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization _____ Date _____

Name with Title Celeste A. Morello, Ms, MA Email ---

Street Address 1234 S. Sheridan Street Telephone 215-334-6004

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

Nominator is is not the property owner.

PHC USE ONLY

Date of Receipt: July 31, 2019

Correct-Complete Incorrect-Incomplete Date: September 11, 2020

Date of Notice Issuance: November 2, 2020

Property Owner at Time of Notice:

Name: Archdiocese of Philadelphia

Address: 222 N. 17th Street

City: Philadelphia State: PA Postal Code: 19103

Date(s) Reviewed by the Committee on Historic Designation: 12/3/2020

Date(s) Reviewed by the Historical Commission: 1/8/2021

Date of Final Action: 1/8/2021

Designated Rejected Criteria for Designation D&E

Staff-supplemented boundary description

5. BOUNDARY DESCRIPTION

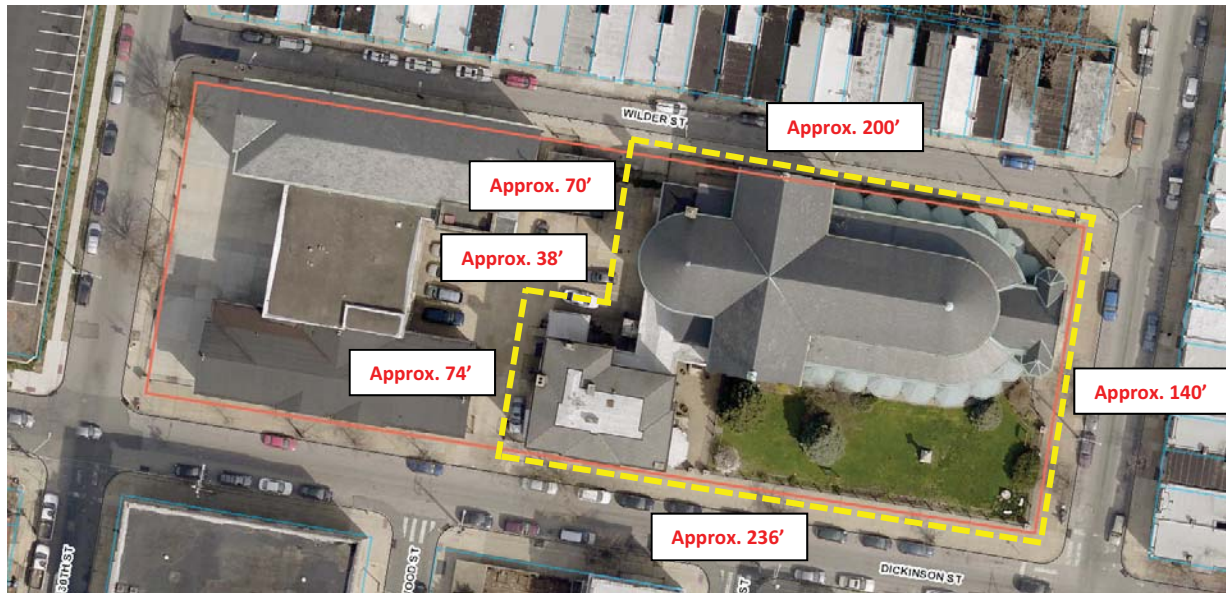
This nomination proposes to designate St. Gabriel's Church and Rectory, two interconnected buildings on a larger parcel of 1432-48 S. 29th Street that also includes a school building on the western half of the parcel, which is not included as a contributing resource in this nomination. The overall parcel is bounded by Wilder Street at the north, Dickinson Street at the south, S. 29th Street at the east, and S. 30th Street at the west.



only and is not intended to depict

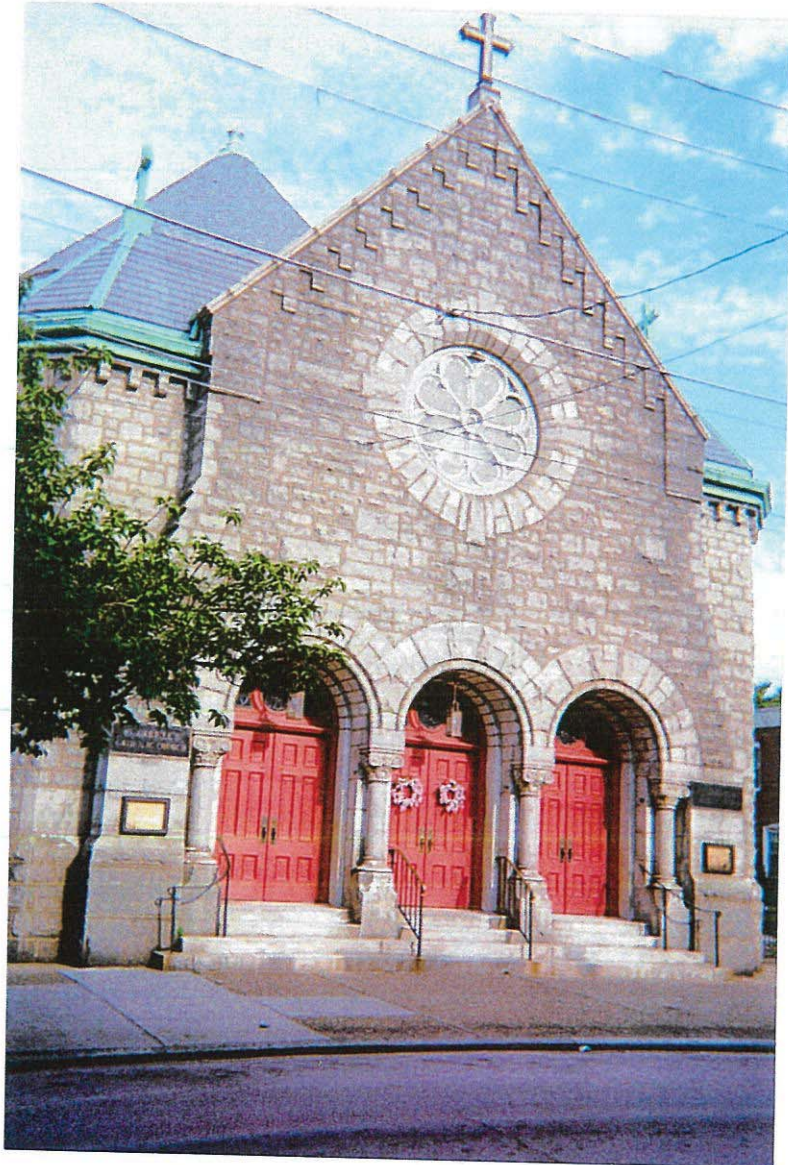
Staff-supplemented boundary description

The proposed boundary includes the footprint of the Church and Rectory, with a perimeter buffer, and is depicted in the dashed line below.



The boundary begins at the Southwest corner of Wilder Street and S. 29th Street, thence extends South along the Westerly side of S. 29th Street approximately 140 feet to a point; thence extends West along the Northerly side of Dickinson Street approximately 236 feet to a point; thence extends North approximately 74 feet to a point; thence extends East approximately 38 feet to a point; thence extends North approximately 70 feet to a point on Wilder Street; thence extends East along the Southerly side of Wilder Street approximately 200 feet to a point and place of beginning.

St. Gabriel's Church's facade on South 29th Street is very near to the rowhouses across the street and on Wilder Street. It seemed as though this entrance was not intended to be the focal point of attention commanded by the south side along Dickinson Street where there is more space to gaze at the building's design. The width of the church is 82 feet. This photograph, shows how the design of the facade obstructs a full view of the east side's apse that curves around the back of the facade. The cornerstone is to the left and reads: "1902" over a cross and "1909 AMDG" which is a year later than the 1904 dedication date reported, but verifies F. Ferdinand Durang's assistance in the design with his father, Edwin F. Durang.



DESCRIPTION:

Edwin F. Durang's complex Romanesque design for St. Gabriel's Church and adjoining contemporary Rectory has both buildings constructed mainly of Port Deposit stone and North Carolina white granite trim. Copper sheathing is at the clerestory level, roofs of the 14 apical chapels on the church's north and south sides, cornices and the facade's towers' crosses. The church is in a cruciform plan, having a flat facade with flanking towers measuring "20 feet in diameter and 120 feet high."⁴ Access to the sanctuary is from one of the three sets of red wood double doors located under semi-circular glass and wood tympana. The cornerstone reading at the southeast (front) reads "1902" atop an incised cross and "1909 AMDG." The width of the church is 82 feet, its length is 160 feet.⁵ A large rose window divided into 8 "petal" sections by tracery has a granite surround under a shallow gabled roof.

The aerial view is helpful in describing how consistent this church plan correlates to 11th century Romanesque churches found in southwestern France. The architect intersected apical spaces not only along the north and south sides, but at the apse and behind the facade. The westerly-oriented church is reported to have its transept measuring "40 feet wide and 82 feet long"⁶ in a north-south direction, but east of the sacristy which connects the church to the rectory to form one contiguous building. From the exterior, the church's north and south sides appear to create three levels, with the radiating chapels emerging from individual bays of triplicate windows divided by slightly projecting stone in lieu of a buttress. All windows have rounded arches. Under the cornices is a stone pattern running as if lace around the edges of a garment. Further reference to the nominator's photographs taken in July of 2019 follows.

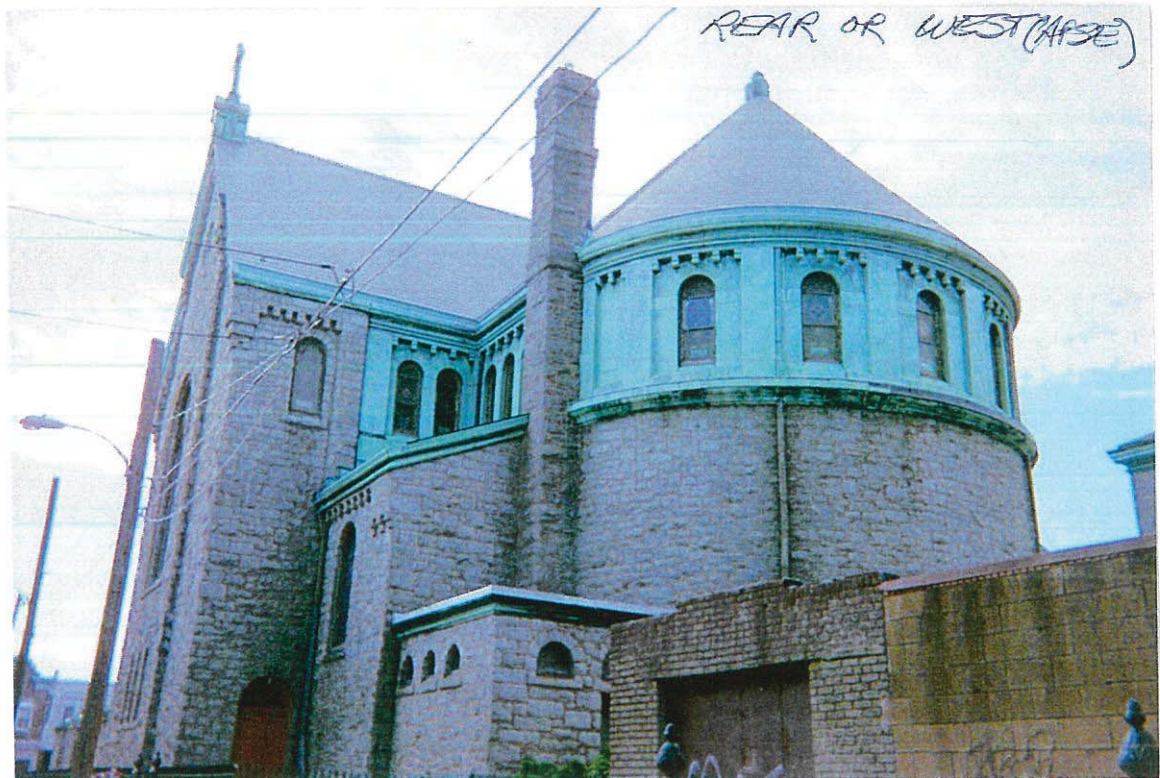
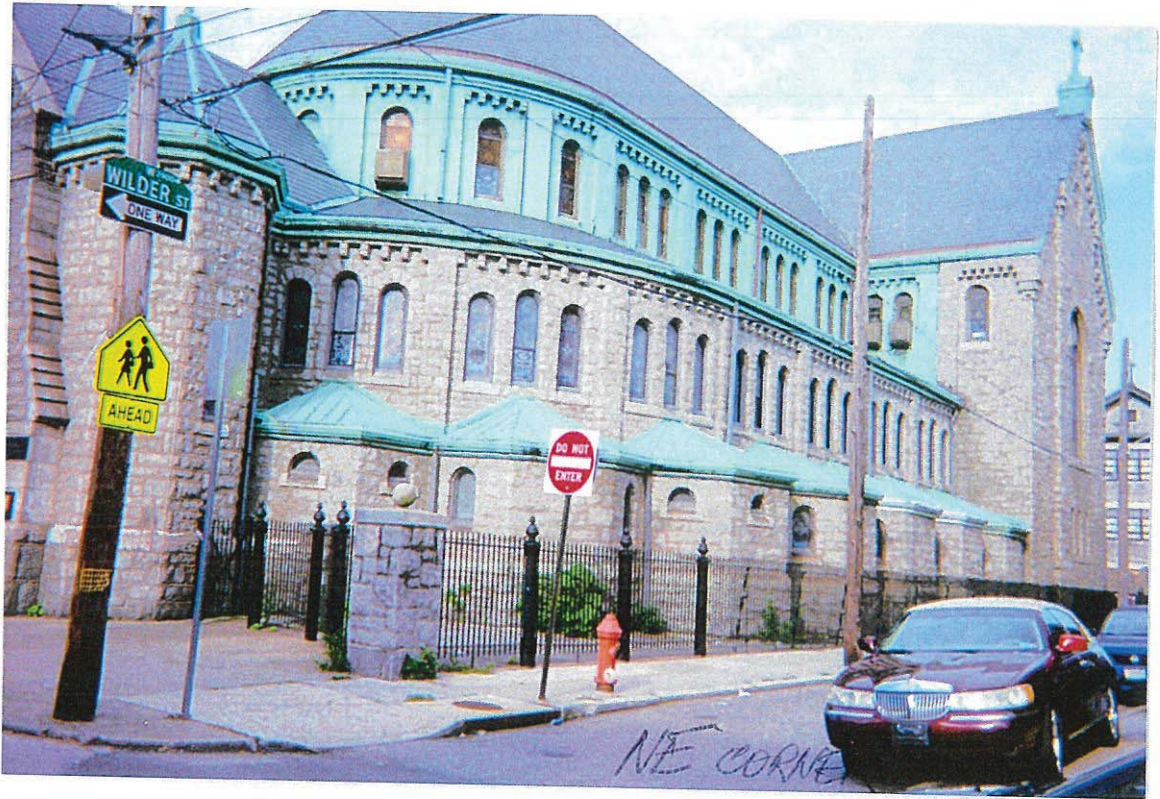
⁴ Ibid., p. 119.

⁵ " " p. 121.

⁶ " " p. 121.

Top view looking southwest from 29th and Wilder Streets at the northeast corner of St. Gabriel's church.

Bottom photograph of Wilder Street side, looking eastward to show (west) apse and attached structures.



Top is a recent photograph to compare with the 1920 and 1945 images from same vantage. Father Patrick J. Mellon's grave is on the greenspace.

Below is south transept and rectory.

Both photographs taken from Dickinson Street.





FACADE AND SIDE VIEW OF ST. GABRIEL'S CHURCH



The rectory (or "pastoral residence") has some round arch windows on the east (entry level) and south first level, but otherwise has conventional details of the late 19th and early 20th century institutional architecture that lacks adornment and signs of ostentation. Window lintels are mainly with an arch and keystone of a low degree. The only remarkable feature to the rectory is the two-story extension at the Dickinson Street side, at the entry's left. This building has a visible basement level with the slightly-curved lintels set within a distinctive base.

Recent photographs are attached, taken in July of 2019, to compare with the 1920 and 1945 parish histories' images. Presently, the same black wrought-iron fencing encircles the green-space where Father Mellon's grave is situated in the center. The church and rectory are in good condition, with no visible signs of wear. However, lack of maintenance of the grounds gives a forboding appearance to this beautiful church and the landscaping around it. There is no apparent activity on a daily basis for better care to the church's facade and area around it which seem rather neglected and need attention.

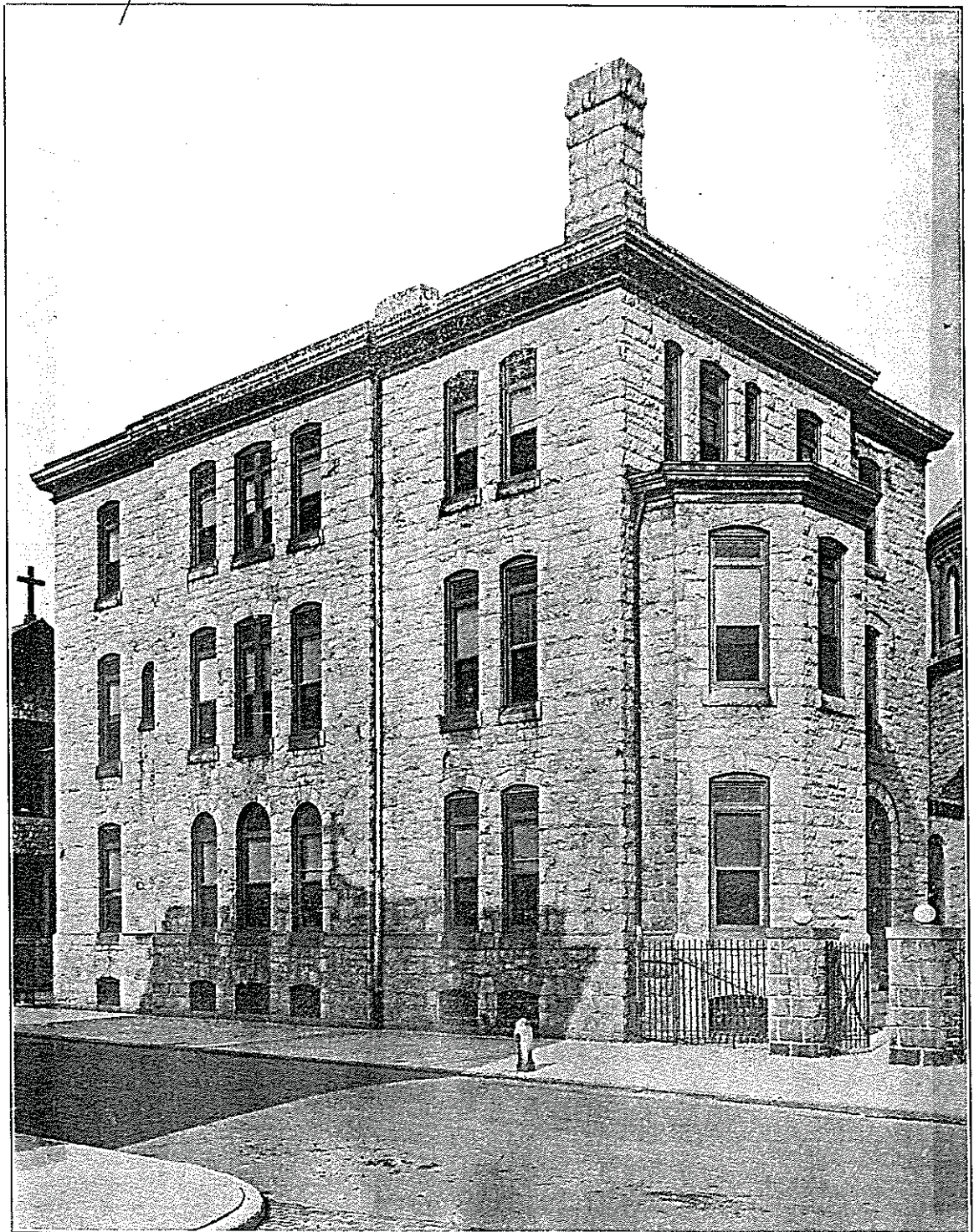
It is not known whether the rectory is occupied by the only priest serving this parish, a Norbertine Father. The church has a schedule (see attached bulletin) and a very reputable elementary school with a highly-rated curriculum. The school is located behind the church's west (apse) wall and is not a contributing property in this nomination.

St. Gabriel's rectory (or "parochial residence" or "pastoral residence") was constructed from 1897 to 1898. (1920 history, p. 18.) Durang and McShane's work on the rectory then extended the type of materials for the church: Port Deposit stone and North Carolina stone trim, copper cornices, round (not pointed) arches. The recent photograph of the rectory (below) show more consistency to the 1945 image on p. 10: the longer, original windows are made smaller with capping added within the frames. (Compare to the 1920 image on p.11.) The two-story, three-sided projecting bay at the rectory's southeast corner also seems unaltered since 1945. The finial in the current wrought-iron fence (below) may be original, and is in the 1920 image and should be designated as part of the church-rectory nomination.

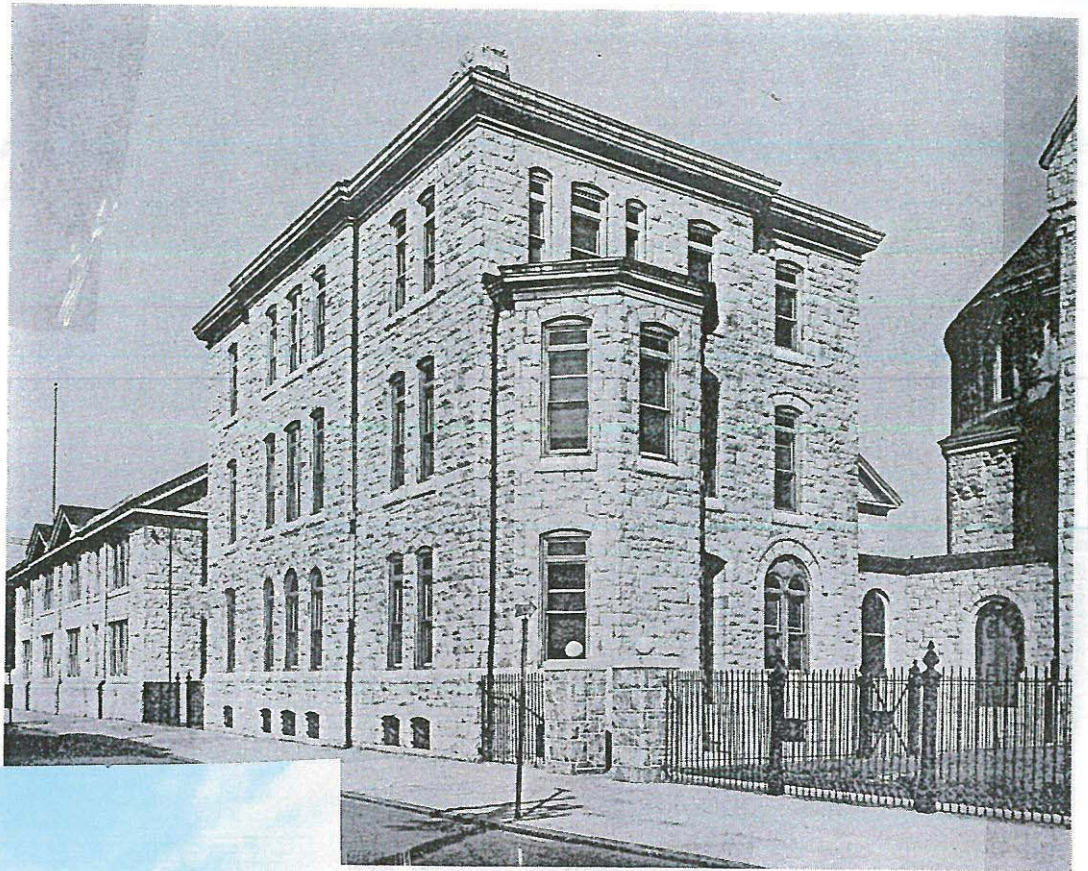


This 1945 image shows some scale, in the heights of each level, as well as to the replaced windows from the 1920 image on p. 11 which fit the frames. This view is from Dickinson Street.

The round arch at the facade is same from original construction, with the same double windows.



ST. GABRIEL'S RECTORY
ERECTED 1898



SAINTE GABRIEL'S RECTORY

1920 image of rectory (above.)

At left is rectory's north wall,
as taken from Wilder Street.

With the church's altar area (apse)
on left, (and no access for farther
inspection of the property), some
added structures are visible.



STATEMENT of SIGNIFICANCE:

St. Gabriel's Church and adjoining rectory are part of the only Roman Catholic community in the Gray's Ferry neighborhood of Philadelphia near the Schuylkill River. The parish is the outgrowth of Catholic expansion from St. Anthony of Padua parish, north of Gray's Ferry and St. Thomas Aquinas parish to the east. By the late 1890s, Gray's Ferry, south of Washington Avenue had its first rowhouses and a neighborhood around St. Gabriel's began.

Architecturally, St. Gabriel's* may be the sole example of a French Romanesque Pilgrimage church from the 11th century. It was designed by an elderly Edwin F. Durang, the Archdiocese of Philadelphia's preeminent architect for (then) over thirty years. Some of this design at the church may be attributed to Durang's son and successor, F. Ferdinand whose work finished at the church in "1909" despite the church's dedication and opening in "1904."

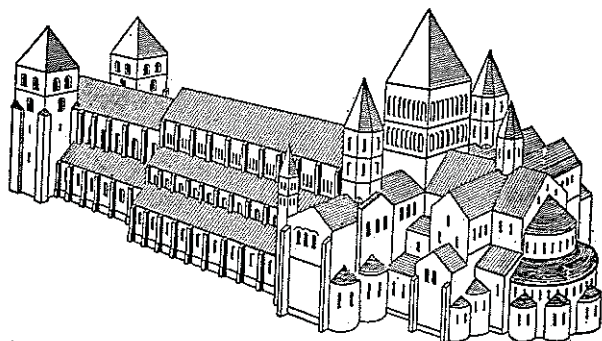
"Pilgrimage" churches responded to religious creating places where saints had been or where their relics were carried to stay. The pilgrimage churches were destinations for those on "spiritual journeys" in western Europe when they were unable to go to Israel and other places where Jesus went in the Middle East because the lands were occupied by Muslims. The Middle Ages has a history of conflicts between Christians (Roman Catholics) and Muslims trying to conquer Europe by warfare and slaughter. The only hope for Christians was to rely on an afterlife which they believed was attained on pilgrimages to places where saints trod or to at least, touch the relics of Jesus, His Mother and/or the saints. For whatever reason St. Gabriel's Church bore this Durang design, it remains one that is unique to the city and one of Durang's last in his long career of reprising western Europe's masterpieces of architecture.

* Founding pastor Reverend Patrick Mellon (buried at St. Gabriel's) named the parish after the archangel because the land was deeded to the first Europeans on the feast of the Annunciation, March 25th. (Saint Gabriel's feast is March 24th.) Gabriel is in the Old Testament and also known in Islam for appearing to Mohammad.

St. Gabriel's Roman Catholic Church...

(d) Embodies distinguishing characteristics of an architectural style--the ROMANESQUE from the 11th and 12th centuries.⁷

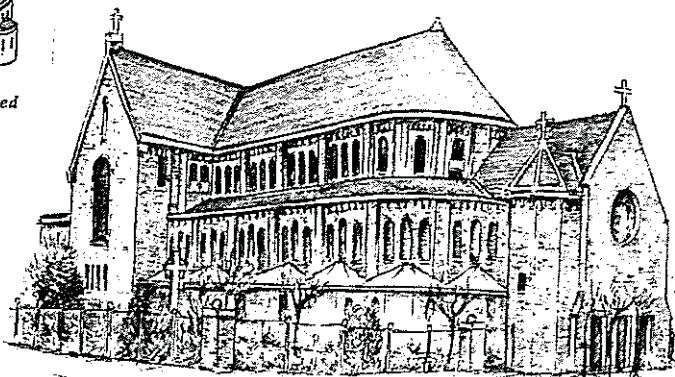
Below are images of the Abbey of Cluny III (1088-1130) and this nomination, St. Gabriel's to compare in their architecture. An earlier Romanesque church, St.-Sernin (1080-1120) on the next page has equally the elements used by Philadelphia ecclesiastical architect, Edwin F. Durang for his design of St. Gabriel's.



Reconstruction of Cluny III. The church was begun 1089, completed in the thirteenth century, and destroyed 1807.

Left:

Cluny's third Abbey (known as "Cluny III" to art historians).



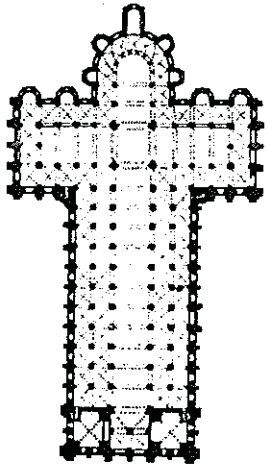
Right: St. Gabriel's Church

Of all the variations of Roman Catholic churches which were constructed over Europe during the 11th century, Durang used a type of Romanesque found mainly in France's west and southwest in one of his last commissions for the Archdiocese of Philadelphia.

⁷ References on the Romanesque are Zarnecki, George, Art of the Medieval World. NY: Abrams, 1975, pp.212-218; Janson, H.W., History of Art, NY: Abrams, 1977, pp.262-271.

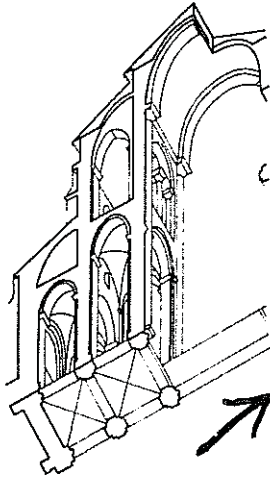
The examples of this particular type of Romanesque, the churches at St.-Sernin and Abbey at Cluny (both in France), have been the prototypes used in architectural history sources as "pilgrimage churches" because of the apical chapels holding saints' relics. St. Gabriel's was not constructed as a "pilgrimage church," but holds many architectural elements from the medieval ones.

St. Gabriel's lot, in an east-to-west parcel, restricted Durang's plan, however, and unlike the medieval architects with more space for their grand churches, Durang's design was for a cruciform church with the altar in the west, and the main visible side on Dickinson Street to show the Romanesque elements. (See p.3.)

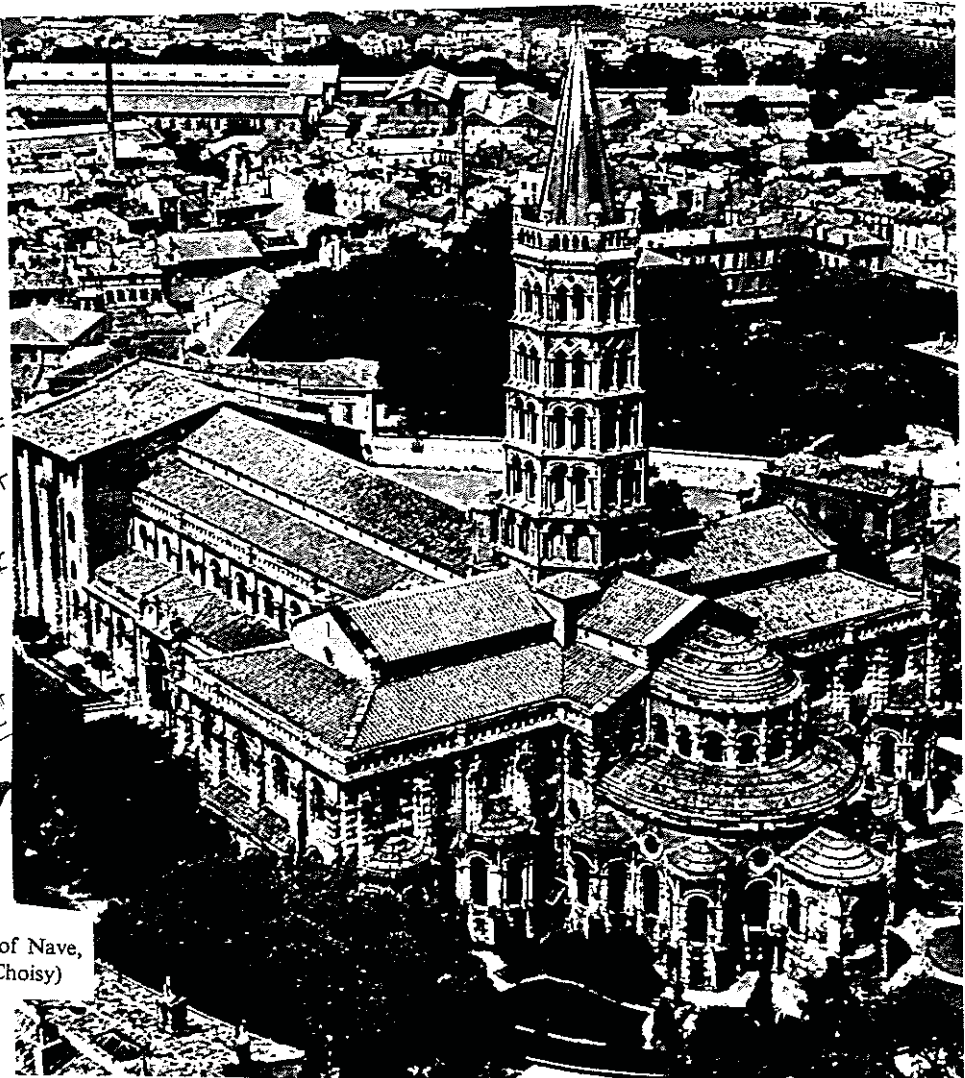


Plan of St.-Sernin, Toulouse. c. 1080-1120
(after Conant)

St.-Sernin photograph and
graphics from Janson, p.263.



349. Axonometric Projection of Nave,
St.-Sernin, Toulouse (after Choisy)



St. Gabriel's holds the same cruciform plan and graduating levels from the farthest extent of the nave towards the nave as at St.-Sernin and Cluny III, except for the placement of the

apsical, or radiating chapels. Unlike the medieval architects who had substantially more ground for their churches, Durang was limited to the lot which for a church to conform to the Romanesque, ran in an east-west rectangle and was placed far closer to Wilder Street than to Dickinson Street at the south. With more space afforded to Durang on Dickinson Street, he could maximize his design towards the radiating chapels there. The same design would be hemmed in by the proximity of Wilder Street and the rows of houses within twenty feet of the church's walls. (Refer to copies of photographs on page 20 herein.)

The radiating chapels had more purposes than for the esthetic and skill challenge to Durang. Originally, these chapels circumvented the altars in churches holding relics of saints, the intercessors, as Roman Catholics believed, between themselves and God.⁸ At St. Gabriel's, the design and incorporation of four apical chapels on the church's north and south sides⁹ may have also been as incentives for this second church financed by an overburdened parish. (The chapel was built by 1896, the rectory in 1897 then purchase of ground for the new church in 1902 for construction to begin that year.)¹⁰

Although the south side of St. Gabriel's is its "identifying" feature, it is not the sole Romanesque one. In his design for the facade, Durang carried a single unit in the center to hold three rounded arch portals also true to the Romanesque. The same consistency to the style is in the rose window in the middle, bearing most of the attention while masking the nave's roof behind its pitched, very shallow construction of stone and limestone trim.

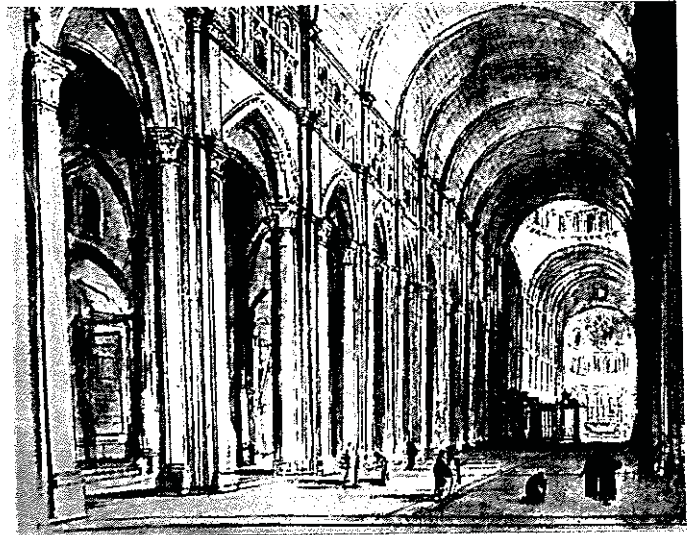
⁸ Hitchcock, James, History of the Catholic Church. Ignatius Press, 2012, p. 297 where he wrote that one major difference between Roman Catholics and other Christians is the "mediation of the spiritual through the material," as with relics.

⁹ There were nine(9)side chapels originally; today it holds parish information. See Lavin, Rev.T.J., Historical Sketch of Saint Gabriel's Parish. Phila.: 1945, p. 121.

¹⁰ Ibid. Also, Mahoney, D., Historical Sketches. 1895, pp.498-499.

Durang seemed unaffected by St.-Sernin's and Cluny III's tall towers; he placed his two-story high octagonal tower between the first radiating chapel and the facade at St. Gabriel's. Taken together, Durang's Romanesque elements at St. Gabriel's invite, as well as entice a view of the interior where more Romanesque from Cluny III have been reinterpreted. There, the three exterior levels are justified with the vaulted ceiling. Relying upon Cluny III's interior (see below image in Zarnecki, p. 230), Durang had a foundation for St. Gabriel's dramatic Romanesque details surrounding visitors as they walk into the sanctuary from the vestibule. Durang's skill in balancing the "roundness" all over provides a sense of security within an ethereal enclosure.

Cluny III's interior seemed as the prototype for St. Gabriel's interior, comparing this image with Durang's Album photographs on pages 18 and 19 herein. Durang may have taken some Victorian decorations to distinguish his design, dating his St. Gabriel's to 1902-1904 while still holding the 11th century essentials in the rounded arches supporting columns with capitals more floral and arabesque-like than the medieval motifs.



Interior of Cluny III
(1088-1130)

A closer view of the Cluny III altar area would also show how the rounded arch windows encircle the apse as at St. Gabriel's. (Refer to nominator's photo, p. 6 bottom.)

Of the scores of buildings he designed and selected to be the best work to be memorialized in his "Albums," Edwin F. Durang had several photographs taken and published of St. Gabriel's exterior and interior, as the one below. Durang was evidently very proud of his designs for St. Gabriel's.

The view of St. Gabriel's Sanctuary (below) allows more understanding of the exterior design with the apical chapels, placement of the windows and how all are integrated in a true Romanesque.

This church was dedicated and completed in 1904, taking only about two years for the exterior and interior to be ready for the opening Mass.

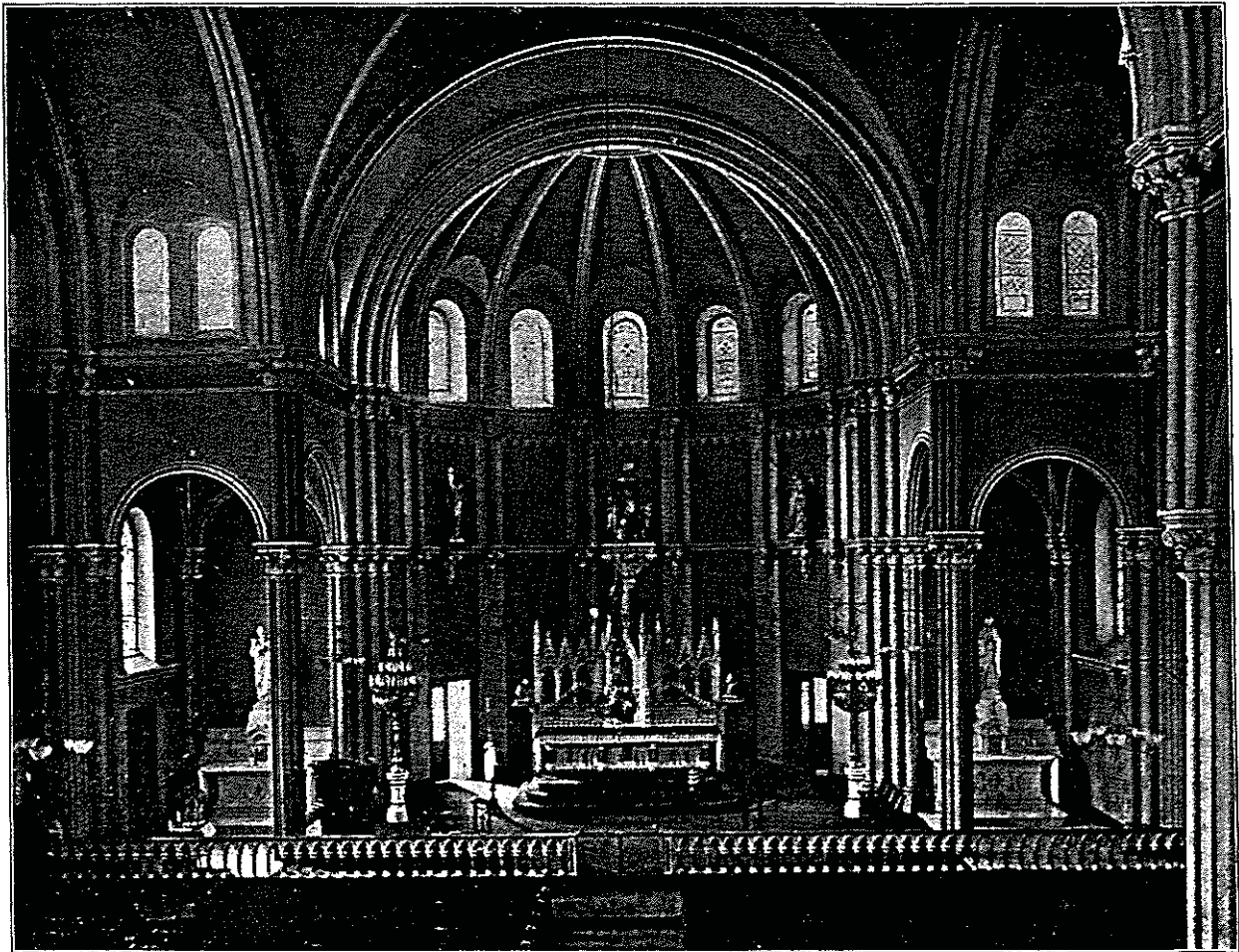


INTERIOR OF ST. GABRIEL'S CHURCH

Edwin F. Durang's "Album" (c.1910) provided this image of the west side of St. Gabriel's Church from the interior, the altar area, which can give more clarity to the exterior design that is mostly obscured in its entirety from view.

In many cases, Durang also designed church interiors. St. Gabriel's sanctuary is as complex as its exterior, but again, consistent to Romanesque plans.

This image is a closer view from the wider one on the previous page, taken at the same time for Durang's "Album."



INTERIOR OF ST. GABRIEL'S CHURCH, TWENTY-NINTH AND DICKINSON STREETS, PHILA.



DIGGING FOUNDATION OF PRESENT CHURCH, APRIL 15, 1902
REVEREND PATRICK J. MELLON, FIRST PASTOR



ANOTHER PICTURE OF THE WORK ON THE FOUNDATION, APRIL, 1902

St. Gabriel's Church and Rectory...

(e) Are the work of a designer, architect...whose work has significantly influenced the historical, architectural, economic, social or cultural development of the City, State or Nation.

Architect Edwin Forrest Durang (1829-1911) listed St. Gabriel's Church and Rectory among his designs in his "Album," despite that in the 1920 parish history, Durang's son, F. Ferdinand, placed an advertizement noting his authorship. The father was 73 years old and at the end of his long, wonderful career in drawing stunning churches with exquisite artesian-hewn details, especially in the Roman Catholic churches from the 1870s through the early 20th century. Durang, Sr.'s work seemed what Archbishop Patrick J. Ryan envisioned for his archdiocese in the late 19th century. For Roman Catholics, wrote historian Hitchcock:

"The building of churches was a pious act in which people participated not only with their donations but by actually hauling stone and doing other manual labor...Church-building reflected the complex unity of the Christian society, in that, besides piety, it required wealth, technical skill, and civic pride..."¹¹

The lavishness of Roman Catholic churches designed by Durang belied the Protestant view of how their churches identified their socio-economic status, wrote Webster.¹² Durang followed the same architectural trends from the mid to late 19th century when "revivals" and hybrids of varied styles were popular. Durang's range, however, was in "Roman Catholic" styles: Romanesque, Gothic and Baroque, with combinations of some of their elements. Durang was in vogue with fellow architects, yet conservative for

¹¹Ibid., p. 170.

¹²Webster, Richard, Philadelphia Preserved. Phila.: Temple Univ. Press, 1981, p. 109. To wit: "Churches...(as the) status of the community usually determined the sect, if not the style of the churches." Catholics were still not held in high regard in the city, and St. Gabriel's French Romanesque had no parallel church.

the major religious orders and church hierarchy to keep him continuously designing. Durang, that would be only Edwin F., had designed the Church of the Gesu for the clergy of the Society of Jesus (or "Jesuits"), Hermits of St. Augustine (or "Augustinians") and the newest order at the time, the Congregation of the Most Holy Redeemer (or "Redemptorists"), and the wide-ranging duties of the Sisters of St. Francis. Durang was part of Philadelphia history as well, working as one of the few ecclesiastical architects in the mid-19th century. Further discussion can stress Durang's importance that has been exceedingly overlooked.

Durang had begun as an architect under John E. Carver who designed a few churches, but had not been part of Bishop Francis Kenrick's plan in his efforts to increase parish and church foundations in a (then-) diocese which encompassed most of Pennsylvania. Bishop (now, "Saint") John N. Neumann, C.Ss.R., a Redemptorist was at the head of the Philadelphia diocese when Durang became more acquainted with ecclesiastical architecture. Our Mother of Sorrows Church in West Philadelphia, (1867), a staid¹³ Romanesque may have been Durang's first Roman Catholic church. Shortly after, he would design additional elements to St. Augustine's and St. Michael's Roman Catholic churches, both which had been burned to cinders during the 1844 Nativist Riots. Durang would then be given the commission to design another church harmed dramatically by fire, St. John the Evangelist on 13th Street, once the cathedral of the diocese.¹⁴ The fire there destroyed the first frescoes adorning any church in the United States. Durang's St. Charles Borromeo Church was planned to be dedicated at the start of the

¹³ Information gleaned from Tatman, S. and Moss, R., Biographical Dictionary of Philadelphia Architects. Boston: Hall & Co., 1985.

¹⁴ Copies of Durang's curriculum vitae and data are attached.

¹⁴ The nominator had successfully obtained official historical markers from the Pennsylvania Historical & Museum Commission for St. John's and artist/frescoist Nicola Monachesi in 2015 and 2017 respectively.

Centennial in 1876 and was at the forefront of Catholic education in designing parochial and secondary Catholic schools. For the St. Francis Sisters, Durang designed hospitals for the city's best care-givers and leaders in medicine.¹⁵

Durang can also be included in the "New Immigration" context with his national churches where the foreign language did not impede communicating to him what type of budget or style that the new arrivals desired. Durang would design a Gothic Revival for the Polish at St. Laurentius and the (third) church for St. Mary Magdalen de Pazzi, founded by Neumann in 1853 as the "first" Italian parish in the United States.¹⁶ The German-speaking Redemptorists would hire Durang to construct a new St. Peter's church, mindful that Neumann, who was buried there--was advancing towards sainthood; St. Peter's would forever be attached to America's "first male saint."¹⁷

Roman Catholics of all economic strata made financial sacrifices for these buildings to be designed by Durang, then constructed without short-cuts in materials or details. In the history of architectural styles, the Romanesque, Gothic and Baroque evolved as a result of church-building to praise God, while offering oneself to create visuals to open the path to the spiritual. No matter how long they took to finish, Roman Catholic churches--especially those by Durang--were completed to specifications fully knowing the costs to parishioners. (St. Gabriel's is one example of the years of saving by the parishioners for this wondrous church.)

In the context of the city's secular history, Durang's work elevated Roman Catholics who en bloc had a difficult time attaining social status. Despite the Drexels, Keatings, and a few others--

- ¹⁵ Tatman and Moss, op.cit., pp. 229-233, copies attached.
¹⁶ Nominator obtained marker from Pennsylvania Historical & Museum Commission in 1994 at site based on this fact verified by PHMC.
¹⁷ Nominator's application for St. Peter's Roman Catholic Church was approved by the PHC on October 11, 2019.

St. Gabriel's Church and Rectory
as verified.

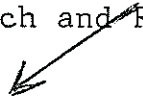
WILLIAM J. SHANLEY
CONTRACTOR AND BUILDER

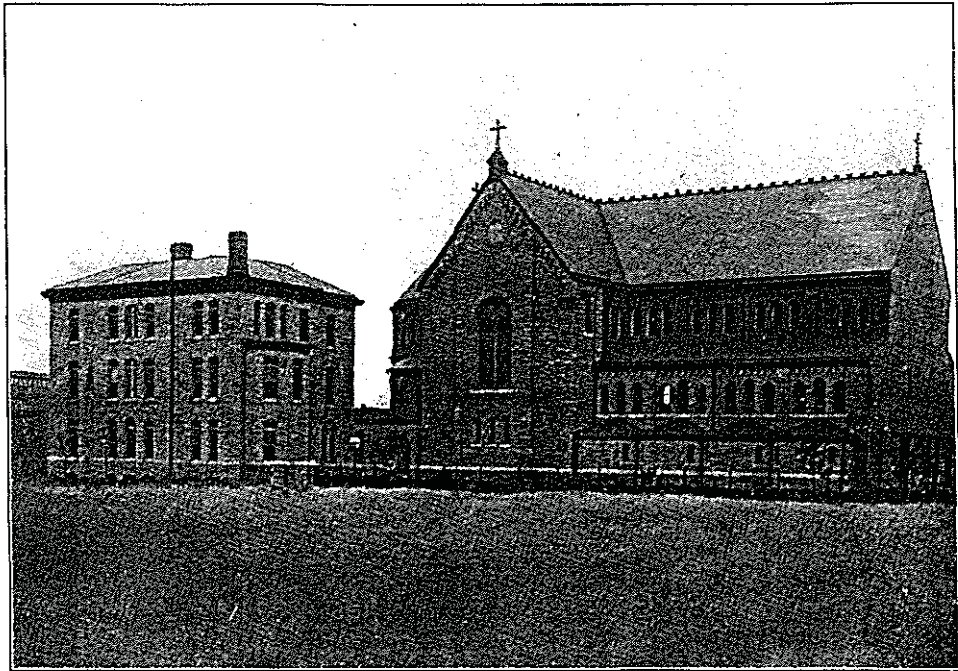
2204 Arch St. Phila

Among the
Buildings Superintended
and erected are the
following.

- St. Francis R. C. Church. Philadelphia.
- Our Lady of Mercy. R. C. Church. Phila.
- Nativity R. C. Church. Phila.
- St. Laurentius R. C. Church.
- St. Anthony's R. C. Church.
- St. Thomas R. C. Church, Villa Nova.
- R. C. Church of the Epiphany Phila.

- Academy of Notre Dame. Philadelphia.
- Buildings at Glen Riddle for Sisters.
of St. Francis.
- Chapel & Rectory St Gabriel's R. C. Church, Phila.
- Rectory. St. Peter Clavers
- Store Buildings 4203-05 Lancaster Ave.





ST. GABRIEL'S CHURCH AND RECTORY, TWENTY-NINTH AND DICKINSON STREETS, PHILA.

Above image from Edwin F. Durang's "Album" (c.1910) as his work.

Below is from St. Gabriel's 1920 parish history with "boosters" purchasing advertizing space to aid the publication costs.

Tatman and Moss' Biographical Dictionary reported that in "1909" "E.F. Durang & Son" made "alts. & adds." to St. Gabriel's Church. The advertizement below is from Edwin's son and successor.

F. FERDINAND DURANG

ARCHITECT

Of all Modern Buildings shown
in this Souvenir

1220 LOCUST STREET

PHILADELPHIA

there was a small minority of Catholics in the upper socio-economic elite of a class-conscious 19th century city. Philadelphia's institutions were run by non-Catholics and the Nativist Party was slow to disband after the 1844 Riots. What Durang's work did, was provide physical proof to elevate Catholics' status so that they could be part of the city's machinery, and not just some "muscle."

Durang's architectural work gave many laborers the opportunities to work on large-scale projects and for companies to expand. William J. McShane, the Contractor/Builder of St. Gabriel's (and several other highly important churches by Durang), owned the firm from which his nephew John began his career. John "McShain" would get government contracts during the 20th century that would establish him as "the builder of the Pentagon," among other commissions. Durang publicized various "contractors" and "builders" who were not in business prior to the "advent" of Durang's commissions given to him under Ryan's appointment as Philadelphia's archbishop in 1882.

Philadelphia's expansion and mobilization of various ethnic and religious groups could also be linked to the increase in Durang's commissions. For Irish Catholic history in 19th century Philadelphia, the dispersement to settle into certain areas in the city is also indicated by Durang's building commissions. For example, St. Gabriel's first parishioners seemed to be the third generation from those who had fled the Irish Famine, went in a westward, then southwestward movement to Gray's Ferry. For these Catholics, the elderly Durang drew St. Gabriel's, one of his more intricately detailed churches, and one that would ensure Durang as the archdiocese's beloved architects.

For these reasons, St. Gabriel's Church and Rectory merit historical designations.

Celeste A. Morello, MS, MA
July, 2019

BILBIOGRAPHICAL REFERENCES: (Primary and Secondary)

St. Gabriel's Parish Histories of 1904, 1920 and 1945
Catholic Historical Research Center "Records."

Hitchcock, James, History of the Catholic Church. 2012.

Janson, H.W., History of Art. 1977.

Tatman and Moss, Biographical Dictionary of Phila. Architects. 1985.

Webster, Richard, Philadelphia Preserved. 1981.

Zarnecki, George, Art of the Medieval World. 1975.

Other:

"Catholic Standard and Times," 1896.

"Album," of Edwin F. Durang, n.d., n.p., c. 1910. CHRC.

Nominator's information used for St. Thomas Aquinas' and St. Peter's Churches from previously submitted nominations was also incorporated within this nomination.

Special thanks to:

Mr. Shawn Weldon, Archivist, Catholic Historical Research Center.

Mr. Michael Seneca, The Athenaeum of Philadelphia.