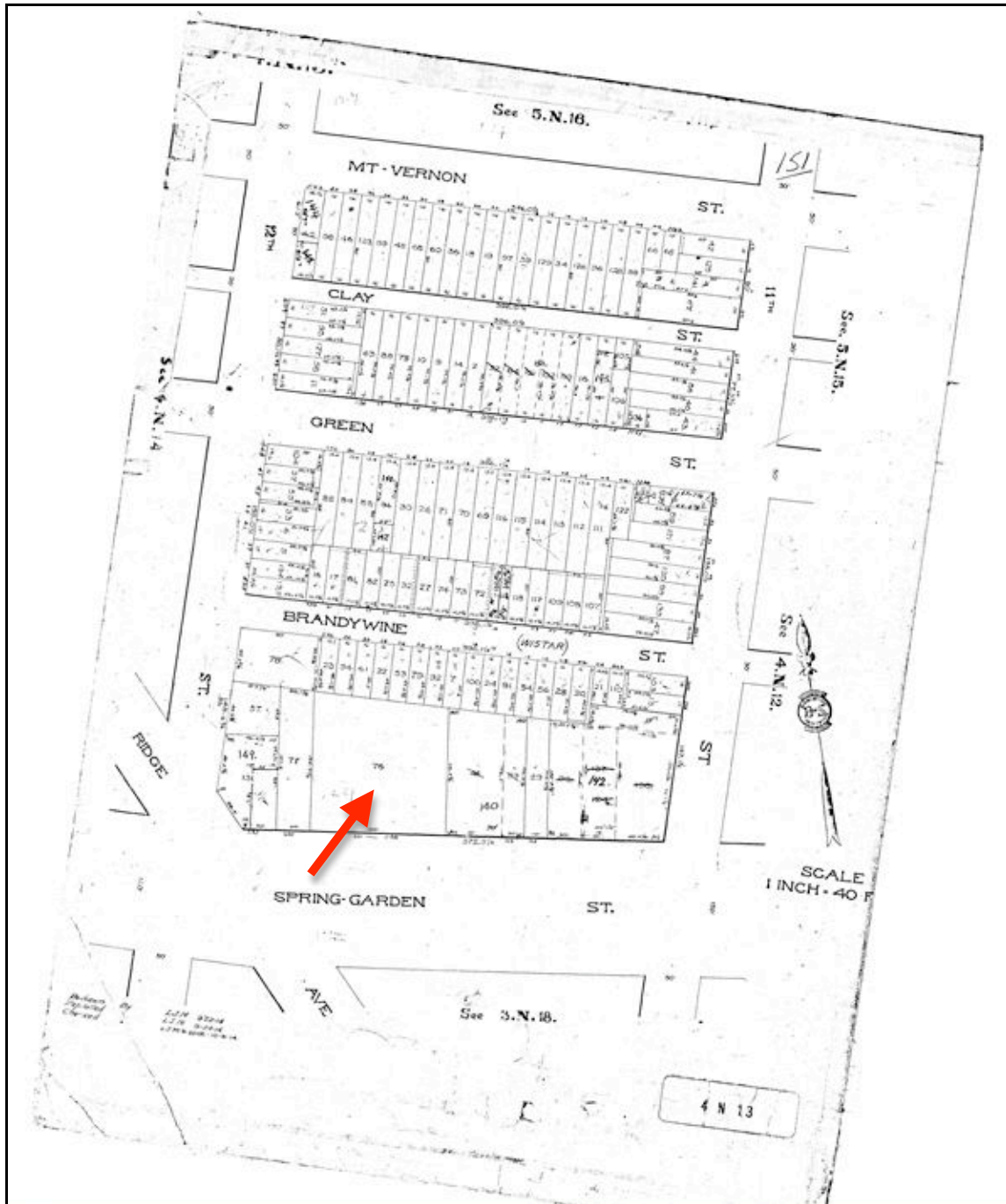


ATTACHMENT A: MAP OF SITE



City of Philadelphia Department of Records, Property Maps, Registry Map
004N13, 2000.

ATTACHMENT B: BOUNDARY DESCRIPTION

The Church of the Assumption is located on a site that measures 14,970 square feet in area and is bounded as follows:

Beginning at the northwesterly corner of a bituminous lot located near the point of intersection formed by the Northeasterly side of 12th Street (50 feet wide) and the Southwesterly side of Brandywine Street (30 feet wide); thence:

- 1) Extending S83°59'37" E along the said Southwesterly side of Brandywine Street and crossing a 3 foot wide alley, 185 feet to a point;
- 2) Extending S06°00'23"W the distance of fifty and six one-hundredths (50.06) feet to a point;
- 3) Extending S83°19'20" E the distance of six (6) feet to a point;
- 4) Extending S01°13'03"W the distance of one hundred thirteen and thirty-six one hundredths (113.36) feet to a point along the Northeasterly side of Spring Garden Street (120 feet wide);
- 5) Extending N88°46'57"W along the Northeasterly side of Spring Garden Street (120 feet wide) the distance of one hundred seventy-two (172.00) feet to a point;
- 6) Extending N01°13'03"E through a party wall on the northwesterly side of a 2-story brick building (unoccupied_ the distance of fifty four and fifty one-hundredths (54.50') feet to the northwesterly corner of such building;
- 7) Extending S88°46'57"E through a party wall on the northeasterly side of the same 2-story brick building (unoccupied) the distance of twenty-two (22.00) feet to a point;
- 8) Extending N01°13'03"E, through a party wall on the southeasterly side of a building or buildings to the northwest of the subject parcel, the distance of seventy three and seventeen one-hundredths (73.17) feet to a point;
- 9) Extending N83°23'44"W the distance of forty one and fifty-six one-hundredths (41.56) feet to a point on the Northeasterly side of 12th Street (50 feet wide);
- 10) Extending N07°22'45"E along the Northeasterly side of 12th Street (50 feet wide) the distance of forty seven and ninety-five one-hundredths (47.95) feet to the first mentioned point and place of **Beginning**.

Being nos. 1121 – 1137 Spring Garden Street, 1122 – 1134 Brandywine Street, and 535 North 12th Street.

The above parcel description derives from a survey of property for the Archdiocese of Philadelphia made by Alder Engineers, Inc., dated April 14, 2004, which is recorded at the City of Philadelphia Department of Records. See also the map in Attachment A.

ATTACHMENT C: DESCRIPTION OF HISTORIC RESOURCE

The Church of the Assumption of the Blessed Virgin Mary is a Gothic-Revival style masonry church constructed from 1848-1849 with significant renovations occurring in 1899.¹ The church sits mid-block at 1123-1133 Spring Garden Street, between North 12th and North 13th Streets. The building is comprised of a single, essentially rectangular volume that extends northward towards Brandywine Street. The church is flanked by two associated buildings that were constructed after the church, a rectory located immediately to the west of the church and a convent located to the north.² These two buildings are not included in the nomination. (*Figures 1-3*)

Exterior

The primary façade of the Church of the Assumption faces Spring Garden Street and consists of a symmetrical central block defined by two square towers that are crowned by dramatic slender spires. Numerous Gothic-inspired forms and details characterize the façade, including buttresses, the prevalent use of the pointed lancet arch, windows with elaborate tracery, and the overall verticality of the design. The two octagonal engaged columns dividing the central block of the façade and the steeply pitched gable roof of the building, currently covered by slate, are other hallmarks of the Gothic Revival style.

At the first floor level of the primary facade, there are three entrances into the church interior. The central opening is the largest and most ornately decorated of the entrances and it is flanked by two slightly smaller openings. All three entrances take the form of a pointed arch and contain carved wooden doors with Gothic-inspired decorative motifs such as quatrefoils. The second floor level of the primary façade is composed of a similar symmetrical configuration of openings, although at this level the openings are filled with stained glass and wood tracery. The central window opening is the largest and most ornate, with three sections of stained glass topped by elaborately carved wood tracery. The two smaller stained glass windows are composed of two sections of decorative stained glass and wood tracery at the top of the window, just under the arch. All three windows openings take the form of a pointed, Gothic arch. There are two round windows above the smaller arched windows and at the center of the roof gable, above the central stained glass window of the second floor level, is a large round window. All three round windows are filled with stained glass and foliage-inspired wood tracery. (*Figures 4-5*)

The pair of square masonry towers rise from the ground in three stages, all of which are pierced by pointed Gothic lancet windows on the south, west and east elevations. The lower two windows contain stained glass panels and carved

wood tracery similar to that of the central block, while the uppermost arched openings contain only louvered lancet windows for ventilation. The four corners of each tower are adorned with buttresses that terminate at the tower's roof level with carved brownstone pinnacles and miniature copper-clad spires. The slender, spired roofs of the two towers are clad in sheet copper and contain a series of vented openings with pointed arches that diminish in size as one looks towards the top of the spire. The overall effect of the tower's numerous arched openings and slender, copper-clad spires is quite dramatic. (*Figure 6*)

The side (east and west) elevations of the church are identical. Each elevation consists of six lancet arch windows filled with stained glass and separated by buttresses. Just below the roofline on each elevation, the top of the masonry wall is decorated with a series of stepped corbels that serve as a simplistic cornice.

The rear (north) elevation is the apse-end of the church and therefore consists of a protruding, semi-octagonal bay. The bay has a hipped slate roof, which follows the semi-octagonal shape of the apse and is an extension of the main roof. Four stained glass windows puncture the four walls of the apse. (*Figure 7*)

The masonry portion of the church's exterior is currently covered with a brown-colored stucco, although historical references to the church indicate that it was originally clad in brownstone and then resurfaced in 1899 with a "patent cement" in imitation of brownstone.³ Some of the decoratively carved stone trim, such as the pinnacles of the buttresses and engaged columns of the primary façade, still retain their exposed brownstone appearance.

Interior

Entry into the church is gained through one of three entrances on the primary (south) elevation. Entry through these doors takes the visitor into a vestibule, or narthex, with access to the two stairwells located in the towers to the east and west. Beyond the narthex, one is presented with a vast and ornately decorated nave. (*Figure 8*)

The nave is double-height with load-bearing masonry walls. Its ceiling is rib-vaulted. The nave is divided into a central aisle and two side aisles by a series of clustered columns and pointed arches. The stained glass windows visible from the outside puncture the walls of these side aisles. There are also two round, stained glass windows on the north walls of the side aisles. On the upper portion of the nave walls, above the side aisles, are a series of clerestory windows that are not visible from the outside. These small lancet windows, also filled with stained glass and wood tracery, are lit from behind by light transmitted through six skylights in the roof. (*Figure 9*)

According to the Census of Stained Glass Windows in America, there are a total of nine figurative and thirty-three ornamental stained glass windows in the church.⁴ The windows date from 1890-1910, with the majority dating from the 1899 period of renovation that occurred at the time of the fiftieth anniversary of the church's dedication.⁵ Some of the stained glass windows have been attributed to the American company, George Morgan & Brothers, while others have been attributed to the Tyrolese Art Glass Company of Austria. Unfortunately, some of the windows have been broken or removed from the church, including a round window entitled "The Virgin and Child" and a lancet arch window entitled "Our Lady of the Rosary with St. Dominic", both of which are currently in the Saint Joseph University Stained Glass Collection. The chancel constitutes the apse-end of the building and is the location of an elaborate high altar made of marble, which is believed to date from 1899.

In general, the Church of the Assumption remains remarkably intact. Its original 1849 form and ornamentation remain, as do the significant early enhancements made to the building on the occasion of its fiftieth anniversary in 1899.

ATTACHMENT D: STATEMENT OF SIGNIFICANCE

The Church of the Assumption of the Blessed Virgin Mary meets the following Criteria for Designation as set forth in Section 14-2007(5) of the Philadelphia Code. The Church of the Assumption:

- 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;
- d. Embodies distinguishing characteristics of an architectural style or engineering specimen;
- 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.

Criteria 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 Church of the Assumption is associated with the life of a person significant in the past, Saint Katharine Drexel.

Katharine Drexel was born in Philadelphia in 1858, daughter to the wealthy banker Francis Drexel, and baptized at the Church of the Assumption on December 29, 1858.⁶ Despite her wealthy upbringing, Katharine Drexel became a devout Catholic missionary, dedicated to the plight of the poor, particularly the American Indians and African-Americans. Her contributions prompted her canonization in 2000.⁷

Drexel may be best known as the founder of the Sisters of the Blessed Sacrament for Indian and Colored People, which she started in 1889.⁸ This missionary group persevered in the face of threats and intimidation from the Ku Klux Klan including bomb threats and arson. They even encountered resistance from the Catholic Church itself, and without ever challenging the establishment, “the sisters insisted, in the work and practices of the order, on the equal worth of every individual.”⁹

Drexel is also credited with the establishment of Xavier College in Louisiana, which “. . . currently places more African Americans into medical schools than any other college in the nation. It awards more degrees than does any other

college to African Americans in biology and the life sciences, in the physical sciences, and in physics.”¹⁰

Augustus Tolton, the first black pastor in Chicago, characterized Drexel this way:

“In the whole history of the Church in America we cannot find one person that has sworn to give her treasure for the sole benefit of the Colored and Indians. As I stand alone as the first Negro priest of America, so you, Mother Katharine, stand alone as the first one to make such a sacrifice for the cause of a downtrodden race.”¹¹

Drexel is, arguably, one of the most revered Catholic figures in United States history. The Church of the Assumption may be considered a monument to the life of Saint Katharine Drexel as it is the place where her life, as a member of the Catholic Church, began.

Criteria d and e: Embodies distinguishing characteristics of an architectural style; and is the work of an architect whose work has significantly influenced the historical, architectural, economic social or cultural development of the City, Commonwealth and Nation.

The Church of the Assumption is significant for being designed and constructed by Patrick Charles Keely,¹² architect of more than 600 Catholic structures in North America.¹³ More importantly, the Church of the Assumption is the earliest surviving of all of Keely’s works.

Patrick Charles Keely came to the United States from Ireland in 1842 and settled in Brooklyn, NY. It was there that Keely worked as a carpenter for several years before being commissioned in 1846 to design and build his first church, the Church of Saints Peter and Paul. Dedicated that same year in the Williamsburg section of Brooklyn, the Gothic-inspired Church of Saints Peter and Paul was considered a welcome shift from the simple and rather utilitarian architecture of Catholic structures common in the United States at that time. The enthusiasm generated by the construction of Saints Peter and Paul earned Keely requests from other parishes to build churches of similar grandeur.¹⁴

In 1848, Keely started work on his second church, Saint Nicholas in Manhattan, which was completed on December 24, 1848.¹⁵ But before the completion of Saint Nicholas, Keely had already broken ground on two other churches—The Assumption in Philadelphia, on May 21,¹⁶ and Saint Brigid’s in Brooklyn on September 10.¹⁷ By the end of 1849, both Assumption and St. Brigid’s were completed—Assumption on November 11,¹⁸ and St. Brigid’s the following month.¹⁹ By 1960, more than a century later, Keely’s earliest churches, Saints Peter and Paul and the Church of Saint Nicholas, had both been lost to

demolition.²⁰ Since that time, The Church of the Assumption in Philadelphia has remained the oldest surviving Keely structure in existence.

The Church of the Assumption is a surprisingly intact and unaltered example of Keely's antebellum churches. Saint Brigid's Church, which is so close in age to the Assumption, stands partially demolished with both of its spires missing and many other prominent features damaged or destroyed.²¹ Assumption, which stands intact to this day, is virtually indistinguishable in appearance from its 19th century visual records. (*Figures 2 and 10*)

Both St. Brigid's and the Assumption are early examples of the Gothic Revival style that was so prevalent throughout Keely's work. It has been suggested that Keely's preference for Gothic architecture was the result of his working under the Augustus W. N. Pugin, the English architect credited as the leader of the Gothic Revival movement. Although it is not clear whether Keely worked under Pugin, it is apparent that they both worked almost exclusively in the Gothic style and that Keely could have been influenced by Pugin's numerous publications on Gothic architecture.²²

Because Keely's work was so prolific and far-reaching, it has been argued that he was one of the most prominent Gothic architects of 19th century America. For his contributions to the Catholic Church, Keely received the Laetare Medal in 1884, "an award conferred each year by the University of Notre Dame upon an American Catholic of the laity who has been distinguished for character and work."²³ But perhaps the best testament to the life of Patrick Keely is that written in his memory in 1896 in the August 22 issue of *The American Architect*:

"Among the architects we have to record the deaths of several men of note. Of these the best known was probably Mr. Patrick C. Keely who is said to have designed and built more than 600 Roman Catholic churches in this country, and to have had plans for fifty of them in preparation in his office at once. Mr. Keely was born in Kilkenny, Ireland in 1816. His father was an architect and the son practised (sic) with him until he came to this country, settling in Brooklyn. He soon found employment and thenceforth was probably the busiest architect in the United States. He is said to have built every Roman Catholic Cathedral in New York State except the one in New York City and to have designed many more in New England and Canada, besides a few Protestant churches. Of course, with such an enormous press of work, no architect could devote much time to studying refinement of design, but his work was always skilful and clever and often very interesting. His best work is probably the Jesuit church on Sixteenth Street, N.Y."²⁴

Although Keely's early works were focused in the Northeast of the United States, his territory expanded, ultimately, to cover the eastern half of the continent. By the time of his death in 1896, Keely's structures could be found in fifteen states

spanning the landscape from Massachusetts to Wisconsin, from Mississippi to Maine, and farther northward into Canada and Nova Scotia.²⁵

Given the vast abundance of buildings designed by Keely during more than fifty years as an architect as well as the impact that Keely had on American church architecture, his oldest surviving building holds a unique significance. This building is the Church of the Assumption in Philadelphia.

Conclusion

Satisfying three of the ten Criteria for Designation, the Church of the Assumption is clearly eligible for listing on the Philadelphia Register of Historic Places.

ATTACHMENT E: PARTIAL LIST OF BUILDINGS COMPLETED BY PATRICK CHARLES KEELY (derived from *Patrick Charles Keely, Architect: A Record of His Life and Work*. by Francis W. Kervick)

- Church of Saints Peter and Paul, Brooklyn, NY
- Church of the Assumption, Philadelphia, PA
- Saint Brigid's Church , Brooklyn, NY
- Cathedral of the Immaculate Conception, Albany, NY
- Cathedral of the Immaculate Conception, Burlington, VT
- Cathedral of the Holy Cross, Boston, MA
- Cathedral of the Immaculate Conception, Brooklyn, NY
- Saint Joseph's Cathedral, Buffalo, NY
- Cathedral of Saints Finbar and John the Baptist, Charleston, SC
- Holy Name Cathedral, Chicago, IL
- Cathedral of Saint John the Evangelist, Cleveland, OH
- Saint Peter's Cathedral, Erie, PA
- Saint Mary's Cathedral, Fall River. MA
- Saint Mary's Cathedral, Halifax, Nova Scotia
- Saint Joseph's Cathedral, Hartford, CT
- Saint Joseph's Cathedral, Manchester. NH
- Saint Patrick's Cathedral, Newark, NJ
- Saint Mary's Cathedral, Natchez, MS
- Cathedral of Saint John the Baptist, Paterson, NJ
- Cathedral of the Immaculate Conception, Portland, ME
- Cathedral of Saints Peter and Paul, Providence, RI
- Saint Michael's Cathedral, Springfield, MA
- Cathedral of Saint Francis de Sales (old cathedral), Toledo, OH
- Saint Joseph's Church, Providence, RI

- Church of the Holy Name of Mary, Newport, RI
- Church of the Immaculate Conception, Brooklyn, NY
- Church of Saint James, Boston, MA
- Church of Saint Joseph, Albany, NY
- Church of Saint Anthony, Greenpoint, NY
- Church of the Holy Redeemer, East Boston, MA
- Church of Our Lady of Mercy, Brooklyn, NY
- Church of the Holy Name, Chicopee, MA
(Keely's 100th church in the United States)
- Church of Saint Peter, Brooklyn, NY
- Saint Francis de Sales Church, Charleston, MA
- Church of Saint Ann, Brooklyn, NY
- Church of Saint Jerome, Holyoke, MA
- Church of Saint Bridget, West Rutland, VT
- Church of Saint Patrick, Rochester, NY
- P.E. Church of the Redeemer, Brooklyn, NY
- Church of Saint Rose of Lima, Chelsea, MA
- P.E. Church of the Holy Trinity, Brooklyn, NY.(spire)
- Church of Saint John, Ease Cambridge, MA
- Church of Saint Charles, Woonsocket, RI
- Church of Saint Charles Borromeo, Brooklyn, NY
(Keely's 325th church)
- Church of Saint Peter, Rutland, VT
- Church of Saint Vincent de Paul
- Church of the Assumption, East Boston, MA
- Church of Saint Lawrence, New Bedford, MA

- Church of Saint Mary, Auburn, NY
- Church of Saint Xavier, South Weymouth, MA
- Church of Saint Augustine, South Boston, MA
- Church of Saint Mary, Lawrence, MA
- Church of Saint Theresa, Brooklyn, NY
- Church of Saint Paul, Hingham, MA
- Church of Saint Mary, Taunton, MA
- Church of Saint Vincent de Paul, South Boston, MA
- Church of Saint Boniface, Brooklyn, NY
- Church of Saint Bridget, Jersey City, NJ
- Church of the Nativity, Scituate, MA
- Church of Saint Patrick, Jersey City, NJ
- Church of the Holy Cross, Flatbush, NY
- Church of Saint Peter, New Brunswick, NJ
- Church of Saint Peter, Dorchester, MA
- Church of Saint Michael, Jersey City, NJ
- Church of Saint Thomas Aquinas, Jamaica Plain, MA
- Church of Saint James, Boston, MA
- Church of Saint Stephen, Brooklyn, NY
- Church of Saint Anthony, Brooklyn, NY
- Church of Saint James, Chicago, IL
- Church of Saint John, Philadelphia (Manayunk), PA
- Church of Saint Patrick, Charleston, SC
- Church of Saint Joseph, Boston (Roxbury), MA
- Church of Corpus Christi, Baltimore, MD
- Church of Saint Peter, Lowell, MA

- Church of the Sacred Heart, Malden, MA
(reputed to be Keely's last church.)
- Convent and Bishops House, Hartford, CT
- Gesu church, Montreal, Canada
- Home for Catholic Children, Boston, MA
- Holy Trinity Church, Somerset, OH
- Immaculate Conception Church and Boston College, Boston, MA
- Immaculate Conception Church, Lowell, MA
- Saint Elizabeth's Convent, Main Building, NJ
- Male Orphan Asylum, Brooklyn, NY
- Notre Dame Academy, Boston (Roxbury), MA
- Our Lady of Victory Church, Boston, MA
- Passionist Monastery, Union City, NJ
- Saint Ann's Academy, New York, NY
- Saint Dominic's Church, Washington, DC
- Saint Francis Xavier College and Church, New York, NY
- Saint John the Baptist College and Church, Brooklyn, NY
- Saint John's Hospital Chapel, Lowell, MA
- Saint Joseph's Church, Somerset, OH
- Saint Louis Bertrand Church, Louisville, KY
- Saint Mary's Church, Boston, MA
- Saint Mary's Abbey, Newark, NJ
- Saint Patrick's Academy, Rochester, NY
- Saint Peter's College, Jersey City, NJ
- Saint Peter's Church, Memphis, TN
- Saint Rose Church, Springfield, KY

- Saint Thomas Church, Zanesville, OH
- Saint Vincent Ferrer Church, New York, NY (second church)

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¹ *Souvenir of the Golden Jubilee. Church of the Assumption B.V.M Spring Garden and Twelfth Streets, November Twelfth, 1899.* Philadelphia: Walther Printing House, 47.

² Although an exact date of construction for the rectory and convent buildings was not established during the course of research for this nomination, they were most likely constructed in the early 20th century. In fact, the construction of the rectory can be dated with some certainty to some time after 1899. This statement is based on an historic image published in 1899 for the church's 50th anniversary, The Golden Jubilee, in which the rectory has clearly not been built.

³ *Souvenir of the Golden Jubilee*, 47.

⁴ Philadelphia Architects and Buildings Database (<http://www.philadelphiabuildings.org/pab>), Church of the Assumption, Census of Stained Glass Windows in America.

⁵ *Souvenir of the Golden Jubilee*, 47.

⁶ *Records of the American Catholic Historical Society of Philadelphia*, vol. 66-68. (Philadelphia: American Catholic Historical Society of Philadelphia, 1955-57), 95.

⁷ Butler, Alban, Herbert Thurston, Teresa Rodrigues, Donald Attwater. *Butler's Lives of the Saints*, (New York: Continuum Publishing Group, 1956), 22.

⁸ O'Grady, John. *Catholic Charities in the United States: History and Problems*. (Washington, DC: National Conference of Catholic Charities, 1971). 359.

⁹ Walton, Anthony. "The Eye of the Needle", *Notre Dame Magazine*. Autumn, 2004.

¹⁰ Walton.

¹¹ Schroedel, Jenny, and Ruth Rejnis. *The Everything Saints Book*. (Avon, MA: Adams Media Corp., 2007). 158.

¹² Kervick, Francis W. *Patrick Charles Keely, Architect: A Record of His Life and Work*. (South Bend: Francis W. Kervick, 1953), 34.

¹³ Chiat, Marilyn Joyce Segal. *America's Religious Architecture: Sacred Places for Every Community*. (Washington DC: Preservation Press, 1997), 34.

¹⁴ Kervick, 5-7.

¹⁵ Begni, Ernesto. *The Catholic Church in the United States of America. Undertaken to Celebrate the Golden Jubilee of His Holiness, Pope Pius X.* (New York: The Catholic Editing Company, 1914), 353.

¹⁶ Scharf, John Thomas and Thompson Westcott. *The History of Philadelphia, 1609-1884.* (Philadelphia: L.H. Everts & Co., 1884), 1389.

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¹⁸ Scharf, 1389.

¹⁹ "Week 22: The People's Firehouse and Saint Brigid's Church—Threatened Neighborhood Icons." The Municipal Art Society of New York (MAS) Headlines, December 19, 2006.

²⁰ Edward H. Furey, President of The Keely Society, telephone interview, March 5, 2009.

²¹ Mooney, Jake. "When the Bell Tolls", *The New York Times*, March 20, 2005.

²² Kervick, 5.

²³ Kervick, 20.

²⁴ Kervick, 22.

²⁵ Kervick, 33-35.