



United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name St. Bartholomew Roman Catholic Church
other names/site number St. Bartholomew Church; St. Bart's Church

2. Location

street & number 751 Kaighn Avenue
city or town Camden
state New Jersey code NJ county Camden code 007 zip code 08103

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets nationally statewide locally. I recommend that this property be considered significant. Signature of certifying official/Title: [Signature] DSHPO Asst. Commissioner 10/10/18 Date: [Signature] Natural + Historic Resources State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet for additional comments. Signature of certifying official/Title Date State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is: entered in the National Register. determined eligible for the National Register. determined not eligible for the National Register. removed from the National Register. other, (explain:) Signature of the Keeper: Lisa Poline Date of Action: 12/3/18

St. Bartholomew Church  
Name of Property

Camden County, New Jersey  
County and State

**5. Classification**

<b>Ownership of Property</b> (Check as many boxes as apply)	<b>Category of Property</b> (Check only one box)	<b>Number of Resources within Property</b> (Do not include previously listed resources in the count.)	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input type="checkbox"/> district	1	1
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	0
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0
	<input type="checkbox"/> object	0	0
		1	1
			Total

**Name of related multiple property listing**  
(Enter "N/A" if property is not part of a multiple property listing.)  
N/A

**Number of contributing resources previously listed in the National Register**  
0

**6. Function or Use**

<b>Historic Functions</b> (Enter categories from instructions)	<b>Current Functions</b> (Enter categories from instructions)
<u>RELIGION/Religious Facility</u>	<u>RELIGION/Religious Facility</u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>

**7. Description**

<b>Architectural Classification</b> (Enter categories from instructions)	<b>Materials</b> (Enter categories from instructions)
<u>MODERN MOVEMENT</u>	foundation <u>CONCRETE and BRICK</u>
<u> </u>	walls <u>BRICK</u>
<u> </u>	roof <u>STONE:Slate</u>
<u> </u>	other <u> </u>

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

8 Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
B Property is associated with the lives of persons significant in our past.
[X] C Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria considerations

(mark "x" in all the boxes that apply.)

Property is:

- [X] A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey
#
recorded by Historic American Engineering Record #

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1947

Significant Dates

1947

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Frank J. Ricker and Louis A. Axt

St. Bartholomew Church  
Name of Property

Camden County, New Jersey  
County and State

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### 10. Geographical Data

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**Acreeage of property** Less than one acre

#### UTM References

(Place additional UTM references on a continuation sheet.)

1 18  
Zone Easting Northing

2

3  
Zone Easting Northing

4

See continuation sheet

#### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

#### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

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### 11. Form Prepared By

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name/title Sheila Koehler

organization Westfield Architects & Preservation Consultants date March 18, 2018

street & number 425 White Horse Pike telephone 856-547-0465

city or town Haddon Heights state NJ zip code 08035-1706

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#### Additional Documentation

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Submit the following items with the completed form:

##### Continuation Sheets

##### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

##### Photographs

Representative **black and white photographs** of the property.

##### Additional items

(Check with the SHPO or FPO for any additional items)

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#### Property Owner

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(Complete this item at the request of the SHPO or FPO.)

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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# National Register of Historic Places Continuation Sheet

St. Bartholomew Church  
Camden County, NJ

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## Narrative Description

### *Summary Paragraph*

St. Bartholomew Church, built in 1947, is an L-shaped, one-story, three-bay, blond brick building on a raised basement with a gable roof clad in slate shingles. The south section of the building is a rectangular nave with a small projecting vestibule on the south side and a projecting baptistery on the west side, while the north end consists of a chancel under the continuous main gable roof and a sacristy/circulation space to the west under a shed roof (Photographs 1 through 5). Simplified traditional elements include the floor plan, gable-end front orientation, small projecting vestibule in lieu of a narthex, brick buttresses with cast stone caps, decorative brick details in the front gable end, an open-truss ceiling, stained glass windows, and segmentally-arched openings on the interior. The property occupies most of a block in Camden, New Jersey in a neighborhood originally called Kaighnsville. The church building is set along the southern boundary, facing Kaighn Avenue. On the lot, the church is surrounded by a 1972 rectory to the west, paved parking lots to the north and northwest, and a driveway to the east. The adjacent neighborhood consists of residential and commercial properties, an elementary school, a community garden, and vacant lots. The property is in good condition and has had very few alterations since its construction, retaining its integrity to its period of significance.

### *Description*

The St. Bartholomew Church property occupies most of a block located on the north side of Kaighn Avenue, bounded by Maurice, Sycamore, and Clover Streets to the west, north, and east, just west of I-676 in Camden (Photograph 6). The remainder of the block is occupied by rowhouses, a community garden, and some vacant lots facing Clover Street that run north from Kaighn Avenue to Sycamore Street. Rowhouses and a commercial property line the opposite side of Clover Street as well. The property is across Kaighn Avenue from vacant land, while properties on the opposite side of Maurice Street to the west include a vacant lot and garden apartments, and an elementary school is located on the north side of Sycamore Street. The church lot features a small lawn with deciduous trees and mature shrubs in front of the church and adjacent rectory and along the east side of the church, along with two paved parking lots north of the church and rectory. Two short, blond brick cheekwalls extend out from the church building part way to the sidewalk. A concrete walkway runs between the two buildings. Sections of chain link fence and a split rail fence line the lot.

The south elevation, which faces Kaighn Avenue, is the façade. The façade is a symmetrical, one-story, gable-end elevation with a raised basement. The blond brick walls are laid in common bond, with five stretcher courses between header courses (Photograph 7). The wall steps out slightly between the basement and main levels at a watertable formed by a rowlock course of brick. The rowlock course projects slightly from the main level and the basement wall projects slightly from the rowlock course. The gable end features decorative brickwork as well (Photograph 8). The gable end is divided horizontally by beltcourses every seventh or eighth course. The lowest beltcourse, which is set five courses above the eaves, employs decorative brickwork at both ends consisting of projecting bricks laid vertically, as if in running bond, in steps from the eaves up to and along the first beltcourse. The two outer steps on each side are two brick widths wide, the third is four, the fifth is three and the sixth is four. The center of the gable end is bisected by a vertical run of projecting stretchers. The brick within the peak above the top beltcourse features nine widths of stretchers laid vertically. The center five widths run the full height of the peak while the outer four widths step down, creatively decorating the point of attachment for the metal cross that rises above the roof ridge.

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At the raised basement level, two window openings flank a central set of concrete stairs leading from grade up to the main level. Both window openings, which have been infilled, have soldier-course, flat arch lintels and slightly projecting and slightly sloped rowlock-course sills. The concrete staircase consists of a set of seven steps up to a landing and another six steps up to a second landing at the main level entrance. The stairs are bounded by painted concrete cheekwalls and modern wrought-iron railings. A limestone date stone just under the watertable reads "AD/1947" in a stylized Art Deco font (Photograph 9).

The first floor level of the façade is divided into three bays. The two outer bays each contain a pair of narrow, rectangular stained glass windows with soldier-course flat arches and slightly projecting, sloped rowlock-course sills. The stained-glass windows are covered with vented protective glazing. The center bay consists of a slightly projecting pavilion built with the same blond brick (Photograph 10). The opening at the center of the pavilion contains a pair of c.1970 replacement, three-recessed-panel doors with bolection moldings. The opening is outlined in brick by stacked headers at the jambs and a soldier-course flat arch lintel. The stacked headers extend up to the eaves of the shed roof above. More decorative brickwork forms a cornice at the eaves of the shed roof as well, where two rows are slightly corbeled and five pairs of bricks consisting of a runner over a header project from those two rows. Finally, a single projecting row of headers (stacked beneath the lower corbelled row) runs between the two vertical columns of headers on either side of the door. Thus the space between the top of the door opening and the cornice is bordered by decorative brickwork, forming the appearance of a blind transom. The shed roof of the pavilion is clad in two rows of Spanish tile. The words "St. Bartholomew R.C. Church" are affixed to the brick in metal letters centered above the east windows and horizontally aligned with the pavilion roof.

Within the gable end, four stained-glass windows, arranged as two small square windows above two taller windows of the same width, are separated by brick. This has the effect of creating a cross out of the solid space between the windows. The brick between the windows horizontally is laid in running bond, the brick between the vertical pairs of windows is laid in vertical running bond, and the brick at the center of the four windows forms a square. The lintels of the upper, square windows are rowlock flat arches. The raking cornices of the gable end are plain boards. The façade is topped by a gold-colored metal Celtic cross.

The east elevation comprises the east side of the nave, the chancel, and an extended section of the basement (Photographs 2 and 11). The east side of the nave is nearly symmetrical with five bays divided by four brick buttresses with cast stone caps. The buttresses are corbeled out at the water table level and extend up to just below the eaves. The first four bays from the south end each contain a tall, narrow, rectangular stained glass window with a soldier-course, flat-arch lintel and a slightly projecting, sloped rowlock-course sill at the main level and a shorter window opening of the same width with the same details at the raised basement level. The fifth bay, at the north end, contains two windows of same type at the main level over one centered basement level window. The basement window openings have all been filled in and the northern two are barred and contain window air conditioners. The main level stained glass windows are covered with vented protective glazing. The roof eaves are flush with the wall and any cornice board that may be present is covered by rectangular, copper hang gutters.

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The chancel section is recessed from the face of the nave section by about two feet. The exposed north side of the nave is a blank brick wall with a sloped roof and plain wood board raking cornice. The chancel has a set of three tall, rectangular stained glass windows with the same lintel and sill details. An infilled basement window with typical sill and lintel details is centered beneath the windows. An HVAC unit rests on a metal shelf attached to the wall at the height of the main level windows at the north end of the elevation. An extension of the basement projects beyond the north end of the main building. This extension has the same brick walls and a concrete, low-slope, shed roof. A flush metal door with a soldier-course, flat-arch lintel and an infilled window opening with typical lintel and sill are located on the east elevation. A concrete basement areaway with a wrought-iron railing extends across the chancel elevation.

The north elevation is a gable-end elevation with a shed-roofed extension on the west side (Photograph 3). The watertable continues across the elevation. An exterior, blond brick chimney is centered on the gable end. The low basement extension with the concrete shed roof rises approximately two feet above grade and runs from the east end of the elevation to the east side of the chimney. Plain wood boards serve as the raking cornices for the gable and shed roof eaves.

The west elevation comprises the west elevations of the sacristy and the nave, along with the south elevation of the sacristy (Photographs 4 and 5). The west elevation of the sacristy is a one-story eaves elevation with a raised basement under a shed roof. The watertable continues across the blond brick wall. The four-bay elevation is asymmetrical, with two wider rectangular stained-glass windows in the northern two bays and two narrow, rectangular stained-glass windows in the southern two bays at the first floor level. Infilled basement windows are located in the first, second, and fourth bays from the north end. The window sills and lintels are typical for the building. The south elevation of the sacristy features a door at the main level with a soldier-course lintel and a c.1970 replacement door. A c.1990 wood barrier-free access ramp and stairs lead up to the door. Beneath the wood ramp and stairs, the original concrete stairs run down along the wall from the door to a landing, then turn to continue down to grade at a 90 degree angle. A basement entrance and areaway are set beneath the concrete staircase. The basement entrance door is a replacement metal fire door.

The remainder of the west wall is the west elevation of the nave. The wall is divided into five bays by four brick buttresses. The north bay contains a typical stained glass window similar to those on the east elevation at the main level. The wood ramp/stairs and concrete stairs abut the building at the basement level. The second bay from the north contains an oriel that originally contained the confessional and now contains the baptistery. The oriel has a flat roof, blond brick walls, and a typical watertable. A small, narrow stained-glass window with typical sill and lintel is located in each of the oriel's three walls. A short stained-glass window of the same width as the other nave windows is located above the confessional. The third, fourth, and fifth bays each contain a typical nave stained-glass window. The third and fourth bays also each contain a typical infilled basement window. The south bay contains a basement entrance at with soldier-course lintel, c. 1970 replacement door, a concrete areaway, and wrought iron railings.

The main level comprises several spaces, including the nave, chancel, and sacristy, as well as a hallway and smaller room adjacent to the sacristy, the current baptistery (original confessional) along the west wall of the nave, the original baptistery in the southwest corner of the level, and the balcony across the south wall, which is accessible via a staircase in the southeast corner.

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The nave is a large rectangular space with vinyl flooring under the pews and carpet in the aisles, blond brick walls, and an open-truss ceiling (Photographs 12 and 13). A row of vertically-laid brick at the base of the walls serves as a visual baseboard. The ceiling framing consists of four scissor trusses connected with iron and galvanized metal straps and gusset plates, as well as tie rods. The top and bottom chords are attached to angled beams atop the east and west walls. The roof is stiffened by two purlins on each slope as well. The ceiling above the trusses and purlins is vertically-laid, beveled board sheathing. All wood elements have a dark brown finish.

The north wall of the nave is symmetrical. A large, segmentally-arched opening is centered on the wall, connecting the nave and the chancel. The wall above the arch is finished with plaster. Wood trim, with the molding profile of angled fillet over quirked ovolo has been added above the arch. The wall sections on either side of the arch are exposed blond brick. Each of the outer brick bays features a segmentally-arched niche containing a marble altar. The east wall is pierced by six asymmetrically-placed, rectangular, stained-glass windows, each with a brick rowlock sill and a flat-arch, soldier-course, brick lintel (Photograph 14). These windows, along with other large windows in the nave and chancel, have top and bottom sash that open inward (Photograph 15). The south window on each side wall is visually divided by the balcony (Photograph 16).

The south wall contains a centered main entrance vestibule, flanked on one side by the original baptistery and on the other by the stairs to the balcony (Photographs 17, 18 and 19). The vestibule walls are blond brick, while the floor is carpeted and the ceiling is plaster. The interior vestibule doors, which appear to be original, are wood with leaded and stained-glass diamond panes and original trim with the profile, from exterior to interior, of fillet/cyma reversa/fascia/three-quarter bead/cavetto/half-bead on both sides of the doors. The c.1970, plastic-covered exterior doors have three recessed panels and metal panel molding and are surrounded by the same original trim as the interior doors. Two pairs of rectangular, stained-glass windows with typical brick sills and flat-arch lintels are located on either side of the main entrance, one pair in the original baptistery and the other between the vestibule and the staircase. The original baptistery, now used for coats and temporary storage, has a carpeted floor, blond brick walls, and a plaster ceiling. The north and east walls each feature a segmentally-arched opening. The outer northeast corner, facing the nave, is angled and contains a segmentally-arched niche. Likewise, the interior northwest corner is also angled with a similar niche.

The closed-stringer, winder staircase to the balcony is located in the southeast corner (Photograph 17). The turned balusters have an urn profile and the newel post is rectangular with an acorn-profile newel on top. A small closet located under the stair landing has a single-panel door. The panel is recessed with a quirked ovolo panel molding and fillet/cyma reversa/fascia/three-quarter bead trim. The balcony floor is stepped, with five levels that are wide enough for seating, and finished with composition tile. The half-wall at the north side is finished with plaster, with a pipe railing above. The underside of the balcony is plastered as well. The south wall at this level features a set of four stained-glass windows, two square windows above two rectangular windows, such that the solid wall between the windows forms a cross. The brick between the upper and lower windows runs vertically, while the brick at the center of the cross forms a square pattern (Photograph 20). The design of the four sections of stained glass form a circle on the cross, like that on the Celtic cross attached to the ridge on the exterior.



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The west wall contains four stained glass windows, like those on the east wall, in the first, second, third, and fifth bays from the south end (Photograph 21). The fourth bay contains a smaller, similar stained glass window above a wider opening to the original confessional, now a baptistery (Photograph 22). The baptistery opening features a brick soldier-course lintel and recessed, reeded wood trim with corner blocks and additional blocks at the third points across the top. This trim originally framed the confessional booths, which were arranged with a center booth for the priest and a confessional booth for the congregants on either side. The remainder of the confessional has been removed, leaving a marble floor, blond brick walls, a plaster ceiling, and three small, rectangular stained-glass windows, one in each of the three walls. The sixth bay of the west nave wall contains a segmentally-arched doorway that leads to the side hallway/vestibule. The arch consists of a row of brick headers over a course of brick laid in a rowlock.

The chancel is located to the north of the nave (Photograph 23). The floor comprises a carpeted section of floor one step up from the nave floor and two more carpeted steps up to the sanctuary at the north wall, as well as a marble floor three marble steps up from the chancel floor that projects from the sanctuary for the altar. The west and east walls are blond brick, the north wall is plaster, and the south wall is like the north wall of the nave without the side niches. The ceiling, which is sloped on the east and west sides, is finished with plaster. The south wall features the large, segmentally-arched opening leading to the nave. The west wall contains a c.1970 flush, hollow-core door leading the sacristy. The door has original trim with the profile, from exterior to interior, of cavetto/fascia/three-quarter bead. The north wall is blank, while the east wall contains three typical stained glass windows.

The sacristy, located to the west of the chancel, has a carpeted floor and plaster walls and ceilings (Photographs 24). The west, south, and east walls have a varnished baseboard. The north wall features built-in cabinetry, including a center set of drawers under a hutch, flanked by two wardrobes over single drawers. Flush, hollow-core doors, c. 1970, are located in the east and south walls. Each is surrounded by trim similar to that around the front entrance doors. Two pairs of stained-glass casement windows with wood aprons and stools are located in the west wall.

To the south of the sacristy, a side vestibule with an exterior entrance on its south side connects with the sacristy, the nave, and a small side room. The hallway, which is wider at the south end, has a carpeted floor, blond brick walls and a plaster ceiling. The door in the south wall is a c.1970 plastic-covered replacement door with a viewing panel, located within an original opening, which is marked by a flat-arch, soldier-course lintel. The segmentally-arched doorway to the nave is located in the east wall. Flush, hollow-core doors in the west and north walls lead to a small room and the sacristy respectively. Each is surrounded with trim matching that around the front entrance doors. The north door is set one step up from the floor of the side vestibule.

The small room on the west side of the side vestibule has a composition tile floor, a varnished wood baseboard with an ovolo cap molding and shoe molding, and plaster walls and ceiling. Two typical stained-glass windows are located in the west wall. The entrance door in the east wall and a closet door in the south wall each have typical trim. The east door is a c.1970 flush, hollow-core door, while the original closet door has four recessed panels with quirked ovolo panel molding and fleur-de-lis hinges.

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The basement is divided into a meeting room/auditorium with a raised stage, a kitchen, backstage spaces, and two restrooms. The meeting room/auditorium is located under the nave (Photograph 25). The floor of this space is composition tile, the walls are covered with c.1970 plywood paneling, and the ceiling is covered with suspended tile with built-in fluorescent light fixtures. The north wall opens to the stage, which is located under the chancel. The east wall is blank. Three doorways span the south wall, with two openings to the kitchen and one restroom entrance with a flush, hollow-core door. The restroom has ceramic tile floors and walls and a suspended tile ceiling. Stairs with metal pipe railings run up along the western end of the south wall to the basement exit. An added, 1980s, serving counter projects out from the south wall to the left of the west kitchen doorway and extends across the room toward the east. The flooring within this area is vinyl tile. The west wall contains the basement exit with its c.1970 replacement door at the southern end, another opening to the north exit and backstage at the northern end, and the door to a closet under the original first-floor confessional in between. The door to the closet is covered with the same plywood paneling as the wall.

The raised stage, located under the chancel, has an original wood floor and a beamed concrete ceiling. The area around the stage is divided into three spaces: a hallway with restroom under the first floor hallway and closet in the shed-roof section, a room under the sacristy, and backstage space under the chancel behind and to the east of the stage. The hallway has a composition tile floor and concrete block walls, while the restroom has ceramic tile floor and walls and a suspended tile ceiling. A metal fire door in the south wall leads to the exterior space under the original concrete stairs and added wood barrier-free ramp. The door to the men's room, which is a hollow-core door, has original trim. The adjacent space, located under the sacristy, has a vinyl tile floor and concrete block walls, except for the east wall, which is a stud wall with an original sash door surrounded by original trim. The recessed panel of the door has a quirked ovolo profile. The door trim profile, from exterior to interior, is fillet/cyma recta/fascia/cavetto. The ceiling in this space is exposed concrete. Finally, the backstage area is a U-shaped space wrapped around the west, north, and east sides of the stage. The three walls around the stage are stud partition walls with plywood paneling on the stage side. The west wall is a stud partition wall, and the north and east walls are concrete block. In addition to the door in the west wall leading to the space under the sacristy, a second, metal fire door is located in the east wall, along with an infilled window. At the northwest corner of the stage, one door opens to back stage and another separates the west leg of the U from the north and east sides.

The kitchen is located beneath the entrance vestibule and exterior stairs as well as under the original baptistery and stairs to the balcony. The floor in the kitchen is vinyl tile, the west, south and east walls are brick, the north wall is concrete block, and the ceiling is concrete. Two doorways in the north wall lead to the meeting room/auditorium. The exhaust for the stove extends through the south wall at the former location of a window.

The other, non-contributing, building on the property is a duplex, built in 1972, which serves as the rectory and offices. The two-story building has tan brick walls and a mansard roof with asphalt shingles on the upper story. The façade is symmetrical with a brick partition running through the center of the façade. At the first floor level, a set of concrete stairs with wrought-iron railings runs up to a brick-walled concrete stoop providing access to two solid entrance doors with wrought iron storm doors, one on either side of the partition. Pairs of one-over-one windows with metal bars are located at the first and second floor levels on each half of the façade. The first floor windows feature plastic fixed shutters. Four more single windows are located on the first floor west elevation in an asymmetrical layout, while three more windows are evenly-spaced across the mansard. The

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north elevation is asymmetrical. The two halves are divided by a tan brick chimney. The west half features windows like those on the south elevation at both levels and a metal bulkhead centered below the windows. The east half features a door similar in appearance and placement to that on the south elevation. A small set of concrete steps with a wrought iron railing lead up to the door. Another typical pair of windows is located at the second floor level. The east elevation features four symmetrically-placed windows, two each at the first and second floor levels. A metal fire door under the south bay is accessible via a concrete stairwell with wrought-iron railings.

The church retains its integrity to its date of construction, 1947, which is its period of significance. On the exterior, changes have been limited to the replacement of the doors and the infilling of basement windows, as well as the reversible addition of the barrier-free ramp on the west elevation. On the interior, changes have been minimal as well, with only the removal of the confessional's partitions, replacement of some doors and the installation of plywood paneling and a suspended tile ceiling in the basement, along with bathroom and kitchen renovations.

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### Statement of Significance

#### *Summary Paragraph*

St. Bartholomew Church possesses local significance under Criterion C, Criterion Consideration A, in the area of architecture, as a representative example of mid-twentieth-century, vernacular ecclesiastical architecture. The building reflects a transitional period in Catholic church design in the post-World War II era. Many early twentieth-century Catholic churches incorporated traditional plans, materials, and decorative elements, representing a continuation of church architecture stretching back centuries in Europe. In the second half of the twentieth century, church design underwent a transformation in response to many influences, including evolving programmatic needs, the development of a streamlined modern aesthetic in art and architecture, and the impact of modern construction materials and methods on architectural designs and finishes. St. Bartholomew Church, constructed in 1947 for the growing population of African American Catholics in Camden, falls early in this transitional period, reflecting many traditional design and decorative elements, executed in a simplified fashion in modern materials, but not fully embracing modern elements found in later churches, such as non-rectilinear massing, semi-circular seating arrangement, deliberate de-emphasis or elimination of iconography/religious art, and de-emphasis of the altar.

The design of St. Bartholomew Church features a traditional arrangement of the nave with center aisle, chancel, sanctuary, confessional, baptistery, and sacristy, but lacks other elements found in many earlier Catholic churches, including transepts, a tower/steeple or cupola, a narthex, and side chapels. Its modern characteristics include the use of blond brick on the exterior and the interior, and a minimalist approach to the application of architectural and decorative details on both the exterior and the interior and to the division of interior spaces. This representation of a transitional period in twentieth-century Catholic church design gives the church building architectural significance that qualifies it for Criterion Consideration A. Its period of significance, based on its period of construction, is 1947. Known alterations have been minimal. They include the removal of the confessional's partitions, replacement of doors, infilling of basement windows, and construction of a handicapped ramp on the exterior, and the replacement of some doors, the installation of plywood paneling and a suspended tile ceiling in the basement, and bathroom and kitchen renovations on the interior. The building is maintained in good condition.

#### *Statement of Significance*

##### *History*

St. Bartholomew Church was constructed in 1947 to provide a place of worship for the growing black Catholic community in Camden. The decision to build a church of this size, in this location and for this subpopulation of the Diocese, reflected larger societal struggles that also played out within the Catholic Church. The execution of that decision likewise reflected on-going changes in architecture in terms of designs, methods, and materials that occurred in the twentieth century.

The city of Camden, which began as three small settlements in the eighteenth century and grew and expanded from there, was incorporated in 1828. In 1833, one new area of development within the city, known as Fettersville, after the developer, offered lots of 33'x200' at \$50 each, a price which was reasonable and attracted black buyers from South Jersey and Philadelphia.<sup>1</sup> A second black settlement, known as Kaighnsville, again

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<sup>1</sup> City of Camden, "History | City of Camden," last modified 2018, <http://www.ci.camden.nj.us/history>.

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after the owner of the land, developed in the 1840s in the area east of 7<sup>th</sup> Street and south of Chestnut Street. A century later, St. Bartholomew Church would be built in this neighborhood.<sup>2</sup>

During the second half of the nineteenth century, Camden developed into an industrial and transportation hub for the state and region. The population skyrocketed in response, rising from 20,000 in 1870 to 116,000 in 1920. The ethnic character of the population during this time changed rapidly as well, from German, British, and Irish immigrants initially to Italian and Eastern European immigrants by the end of the period.<sup>3</sup> In the 1920 census, the black population stood at 9.6% of the total population of Camden. It remained the same in 1930 and rose slightly in 1940, reaching 10% for the first time. The increase as a percentage of total population continued over the next decade, reaching 14% (17,434 out of 124,555) in 1950.<sup>4</sup> Only a very small percentage of the black population of Camden in the first half of the twentieth century was Catholic, however.

The history of the Catholic Church in New Jersey stretches back to a small mission center in Salem County in 1740. However, the permanent establishment of churches and parishes in southern New Jersey did not begin to occur until 1830 with the dedication of St. Mary Roman Catholic Church in Pleasant Mills. St. Mary Roman Catholic Church in Gloucester was the first parish, established in 1849.<sup>5</sup> The Catholic community grew along with the population of Camden, and was likely bolstered by the Irish immigrants of the late nineteenth century and the Polish and Italian immigrants that arrived in the first decades of the twentieth century.

The struggle of black Catholics to be included and viewed as equal participants in the church of their faith throughout the nineteenth and early twentieth century mirrors the larger conflict over race in the United States during that period. Prior to the Civil War, there was a mixed response from individuals within the Church hierarchy to slavery. Even after the Civil War, blacks were excluded from training for the priesthood in the U.S., and at the level of individual parishes and dioceses, the issues of inclusion, exclusion, and alternate accommodation for black Catholics were addressed in different ways. Balanced against the negatives, however, many organizations and individuals associated with the Church fought to serve the needs of the black Catholic population and for progress toward the full inclusion of black Catholics in the Catholic Church.<sup>6</sup>

Early efforts to address the needs of the small black Catholic community in southern New Jersey included the construction of St. James Church in 1865 in Lawnside, near Camden and the establishment of St. Monica Church in Atlantic City. The latter was organized for the black Catholic community as a mission church of St.

<sup>2</sup> City of Camden, "History."; Sacred Heart Parish, "We Welcome St. Bart's!," Newsletter, February 18, 2001. Kaighnsville is identified interchangeably as Kaighnsville and Kaighnville in different sources. Likewise, Kaighn Avenue is often referred to as Kaighns Avenue.

<sup>3</sup> City of Camden, "History."

<sup>4</sup> United States Census Bureau, "Race and Hispanic Origin for Selected Large Cities and Other Places," Released July 2005. Douglas McVarish, *Research Notes on African American Catholicism*, Unpublished paper, (Trenton: New Jersey Historic Preservation Office, 2016), p.1.

<sup>5</sup> Diocese of Camden, "Diocese of Camden - Diocese History," Diocese of Camden, last modified 2018, <http://www.camdendiocese.org/diocese-history>.

<sup>6</sup> Thomas J. Craughwell, "History of African-American Catholics," *Our Sunday Visitor*, February 5, 2012, <https://www.osv.com/OSVNewsweekly/ByIssue/Article/TabId/735/ArtMID/13636/ArticleID/3930/History-of-African-American-Catholics.aspx>; and, Cyprian Davis, "Timeline of Black Catholic History," *U.S. Catholic*, July 24, 2008, <http://www.uscatholic.org/church/2008/07/timeline-black-catholic-history>.

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Nicholas of Tolentine, a white Atlantic City parish in 1916, but took it 22 years for St. Monica to be recognized as a parish, and until 1949 for a building to be erected for the congregation's use.<sup>7</sup> After the creation of the Diocese of Camden in 1937, attention was given to the need to address the small but growing black Catholic population of about 100 people in Camden. The Diocese made the decision to create a parish for the minority congregants as a mission of the Cathedral of the Immaculate Conception. The deliberate decision to take new steps in ministering to the black Catholic population is clear in a letter written to Rev. Bartholomew J. Eustace, D.D. of the Camden Diocese Chancery Office discussing property purchases in Camden. It reads in part:

The largest colored section in Camden is the Kaighns Ave., section. In this section is situated the building and lots at 749 Kaighns Avenue, of which we have already given you the particulars.

The second largest colored section is along Ferry Street. We have found a desirable location also in this section....This building seems to be the best available, that is suited to our purpose in this second section. It will with some alterations provide a place for holding services, rooms for converts and instructions and apartments for the care-taker.<sup>8</sup>

The first property referred to in the letter would become the St. Bartholomew's property. While it is uncertain whether the second site was purchased, the Diocese was clearly pursuing a ministering initiative for the black community in Camden.

The thought and discussion surrounding the decision to build a separate church and the possibly controversial nature of that decision are reflected in a letter of advice written to Rev. Augustine Mozier, secretary of the Camden Diocese Chancery Office by Rev. James Roberts of St. Monica in New York. It reads in part:

I happened to mention our conversation of the other day to Fr. Gaffney, feeling certain that the Bishop would have no objection to my consulting him about the matter, especially since I had failed you miserably in suggesting a canonical solution.

Father Gaffney thinks I should relate to you the experience we had here only a few months ago with the colored people, an occurrence of which the Bishop is possibly aware.

There is in Harlem a private high school operated by the Sisters of Charity of Mt. St. Vincent under the name All Saints Academy. It was suggested that this be closed to white children, and reserved exclusively for the negroes. The argument was, of course, that we were neglecting the colored folks, and the unmentioned minor of the syllogism was that the white and black would not mix in a private school. Everybody, including the Sisters, felt quite heroic about the thing, and plans were all set to hail the change as a great step forward in our care for the negroes. Unfortunately the negroes did not think in the same vein, and two editorials appeared in the Harlem papers denouncing the Church as fomenting the division and segregation to which the negro heartily objects. They told us that they do not want separate establishments, but want to feel that they and the whites are all equally Catholic and that they should have equal access to all Catholic agencies with the whites.

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<sup>7</sup> "Full of Grace: the Founder of St. Monica." Catholic Star Herald (Camden), February 23, 2012, <http://catholicstarherald.org/the-founder-of-st-monica-church>.

<sup>8</sup> Litz, Rev. Francis J. to The Most Rev. Bartholomew J. Eustace, D.D., September 18, 1939.

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I know that the whites have a different outlook on the subject, an outlook which may or may not conform to Catholic theology and philosophy.

I admit further that the judgment on this matter belongs to the Bishop, and I do not want to seem to lecture him....If the Bishop is determined to segregate the negroes and give one parish over to them...<sup>9</sup>

This letter reflects the Church's difficulties in finding the right approach to ministering to the black Catholic community, as well as the decision on how to proceed by the Bishop of the Camden Diocese. The Diocese went on to establish St. Bartholomew Church as a mission of the Cathedral of the Immaculate Conception in 1940. A three-story building at 749 Kaighn Avenue, which had been the Rising Sun Lodge of Colored Masons, was purchased to serve the new parish as a chapel. An old house adjacent to the building served as the rectory.<sup>10</sup> In 1943, Father Hanley, who was assigned to the mission, started a parish school on the second floor of the building and engaged four sisters of the Blessed Sacrament to teach the first three grades. The rectory became their convent and the priest moved into the third floor of the former lodge.<sup>11</sup>

In 1946, after the disruption of World War II, the Diocese moved ahead with planning the construction of a new church for the parish. The church building was designed by the New York architectural firm of Ricker and Axt, which specialized in the design of churches and associated buildings, including schools, convents, and rectories. Their work may be found in New York, New Jersey, and Pennsylvania.

Industries in the U.S. were still recovering and reconverting from the diversion of materials and conversion of factories for the war effort at that time. Permission to build the church was initially denied by the Civilian Production Administration, which was the government office responsible for overseeing the transition of U.S. industries back to a peacetime economy in an effort to prevent inflation.<sup>12</sup> The production of construction materials had been reduced during the war and there was a great demand for new housing after the war, thus the focus on the allocation of scarce construction materials toward housing may have played a role in the initial denial of permission to construct the church. The situation was apparently resolved however, through continued negotiations by Father Hanley with the CPA.<sup>13</sup> On August 24, 1947, the cornerstone was laid and the church was dedicated by Bishop Eustace, and St. Bartholomew became a parish. The construction of the church led to

<sup>9</sup> Rev. James B. Roberts to Very Rev. Augustine T. Mozier, October 21, 1939.

<sup>10</sup> It is believed that this house was the 19<sup>th</sup> century residence of businessman and philanthropist Dempsey D. Butler (1818-1900), a free black from Virginia who moved to Camden in the 1840s and was instrumental in the growth of the surrounding neighborhood for freed slaves and people of color. Considered the "richest man of his race in the State and one of the richest in the country," he had amassed over \$100,000 by the time of his death. In his estate he left land and \$3,000 for the construction of the adjacent Masonic lodge. *Philadelphia Inquirer*, January 26, 1900 as quoted in [www.dvrbs.com/People/CamdenPeople-DempseyButler.htm](http://www.dvrbs.com/People/CamdenPeople-DempseyButler.htm) and Hoag Levins, "Camden's Historic Butler Cemetery: Burial Ground for Local African-American Civil War Soldiers," Camden County Historical Society, last modified 2009, [www.historiccamdencounty.com/ccnews125.shtml](http://www.historiccamdencounty.com/ccnews125.shtml).

<sup>11</sup> Rev. Charles J. Giglio, *Building God's Kingdom: A History of the Diocese of Camden*, (South Orange, NJ: Seton Hall University Press, 1987), pp. 230-231.

<sup>12</sup> United States, *From War to Peace, Civilian Production Achievements in Transition, Report to the President*, ([Washington]: Civilian Production Administration, 1946), pp. 1-2; Right Rev. Joseph B. McIntyre to Eugene Butler, November 13, 1946; and, Eugene Butler to Right Rev. Joseph B. McIntyre, November 7, 1946.

<sup>13</sup> Right Rev. Joseph B. McIntyre to Eugene Butler, November 13, 1946.

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further changes to the property. According to the Diocesan history, "The convent was moved to 757 Kaighn Avenue and Father Hanley moved into the former convent. As the school expanded in succeeding years, two houses at 735-755 Kaighn Avenue were purchased to add to the facilities."<sup>14</sup>

A report submitted to the diocese in 1949, reflects the activity of the new parish.

During the past year, St. Bartholomew's parish for the colored people of Camden reached another milestone in that it held its first graduation from the eighth grade. Twelve children comprised the graduating class. These graduates are all attending Camden Catholic High School, and we have every reason to hope that before many years have passed they will be able to take their place in the world as representative Catholic men and women.

Our enrollment this year is 130. Four sisters and one lay teacher make up the teaching staff. It becomes more evident that we must prepare for enlarging our school facilities.

It was found necessary during the past year, to assign an assistant priest to help in the work of the parish. While Father Donohue was received with open arms, his coming necessitated an addition to the present rectory. This was done at a cost of \$5,000. We feel however, that this investment while not only necessary, will in short time prove its worth. His arrival has made possible our reaching more and more of the colored people, who are so scattered in the city of Camden. We hope in the near future to be able to establish at least one, and possibly two mission centers, where instructions may be given more conveniently, and where perhaps Mass may be celebrated.

During the summer months we were forced to improve our large playground. This consisted of grading the entire area and having it asphalted. It is now our hope that we will be able to equip it properly so that the children of the area may have a better place to play. Through this medium these children will be brought closer to the Church and we feel sure that our contribution in this field will help considerably in curbing delinquency.<sup>15</sup>

In 1965, the Diocese replaced the Diocesan priests with the Franciscan Conventuals, an order of Franciscan Friars. Around the same time, the old Masonic lodge building, which had housed the school for about 25 years, was declared unsafe. The school was closed and the children transferred to SS. Peter and Paul on Spruce Street. The school, the rectory, and the other buildings on the site were eventually demolished and a new rectory was constructed in 1972.<sup>16</sup> The parish continued its work in Camden over the following decades throughout the upheaval of the 1960s, the construction of I-676 immediately to the east of the church, and the economic decline of Camden, with the associated deterioration of infrastructure and building stock. Over time, the congregation increased to about 600 members and remains at that level. In 2010, St. Bartholomew was consolidated with St. Joan of Arc to form a new parish, St. Josephine Bakhita, while both churches retained their names and continued to hold mass and serve their communities. In 2017, the parish of St. Josephine Bakhita was consolidated with Sacred Heart parish. St. Bartholomew still retains its name, holds mass, and continues to serve the community.<sup>17</sup>

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<sup>14</sup> Giglio, p.231.

<sup>15</sup> Joseph T. Hanley to Right Rev. Monsignor Joseph B. McIntyre, October 20, 1949.

<sup>16</sup> Giglio, pp. 231.

<sup>17</sup> Julie Shaw, "6 parishes in Camden to merge into 3," *The Inquirer/Daily News*, June 24, 2017, [http://www.philly.com/philly/news/new\\_jersey/6-parishes-in-camden-to-merge-into-3-20170624.html](http://www.philly.com/philly/news/new_jersey/6-parishes-in-camden-to-merge-into-3-20170624.html).



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### *Significance*

The history of St. Bartholomew parish highlights a few of the factors that influenced its design. As a Catholic church, it includes programmatic and design elements common to Catholic church design. The congregation for which it was being constructed was estimated at about 100 people, which likely influenced its smaller size. It was designed in a period immediately after World War II, when construction materials were scarce, which may have influenced both size and decorative aesthetic choices. In the two decades prior to the war, the modern age had begun to produce new thought in architectural design, as seen in the Art Deco, Art Moderne, and International styles, which broke with the more traditional styles, many of which looked to the past for inspiration even as methods and materials were changing. After the war, this trend continued with the Mid-century Modern style, which, in architecture, focused on bringing in light and creating open spaces. This style was expressed in the use of structure to create interesting massing, the minimizing of divisions to create open spaces, the employment of clean lines and natural wood finishes, and the visible use of modern materials like concrete and steel. The style is also characterized by a lack of traditional architectural elements and decorative finishes, such as wood or plaster moldings, columns or turned posts and balustrades, and paneled doors or paned windows, for instance. While St. Bartholomew is not Mid-century Modern in style, the influence of that style can be seen in the minimization of divisions between the spaces, the visible use of brick on the interior, the use of an open-truss ceiling with exposed wrought and galvanized steel connectors, and a move away from the use of traditional architectural elements or decorative finishes, including pointed arches, murals or other decorative painting, or repeated motifs such as trefoils or fleur-de-lis.

The transitional nature of the design and construction of St. Bartholomew can be illustrated by contrasting it with earlier and later Catholic churches. A mid-nineteenth century example of a traditional church design in Camden is the Cathedral of the Immaculate Conception. Built during a time of social change and growth in Camden that included prejudice against the immigrant Irish population and the Catholic Church, the construction of the church was effectively a statement of permanency, giving the parish and Catholic community a physical anchor in the city. The building was constructed in the Gothic Revival style, which was based on the Gothic Cathedrals and medieval English parish churches. The execution in this style instantly imbued the church with a sense of history and immutability. Elements of the style employed at the cathedral include: the tower and spire, articulated nave, chancel and apse, vertical height orientation, the 60' height of the nave, the impression of weightlessness created by the support of the clerestory and roof on octagonal columns with foliated capitals, the large east window meant to admit God's light, the practice of locating the apse beneath a lower roof than the nave, the use of stone for construction, exterior buttresses, arcades of articulated gothic arches, pointed arch and lancet windows, stained glass and wood tracery, trefoil motifs, a large rose window, stone hood molds over the windows and doors, buttresses, a steeply-pitched gable roof, an off-set spire and tower, open ceiling with scissor trusses, and frescoes. Spaces within the church include the narthex and vestibules, nave, side aisles, side altars in lieu of chapels, chancel in an apse, sacristy, choir loft, and bell tower. The cathedral incorporated a very traditional ecclesiastical architectural vocabulary, connecting it to the long history of the Catholic Church.<sup>18</sup>

<sup>18</sup> Sheila Koehler, *Church of the Immaculate Conception*, (National Register of Historic Places, October 9, 2002), <https://npgallery.nps.gov/NRHP/AssetDetail?assetID=7ec3dfa9-4129-4e3e-8d91-cea58e68f274>.

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A second church in Camden, St. Joseph Polish Catholic Church, located just a few blocks from St. Bartholomew, represents another aspect of the traditional Catholic Church architecture out of which St. Bartholomew grew. St. Joseph, constructed in 1914, was designed to reflect the Baroque architecture and European traditions of the immigrant Polish congregation. The Polish immigrants who moved to Camden in large numbers beginning in the second half of the nineteenth century established a parish that incorporated their history, culture, and traditions of worship, and the parish in turn served as the center of the new neighborhood known as Polishtown. The Catholic basilica plan was employed at St. Joseph, including the nave, side aisles, transepts, chancel in a round apse, side altars, sacristies, and cupola. Confessionals were incorporated into the transepts. The design included a repeating theme of round arches, barrel vaults, and groin vaults, arcades and a clerestory, and an interior that was lavishly finished with faux painting of marble and mosaics, murals, and statues. Other traditional elements include the stone construction, carved limestone architectural elements such as door hoods and tabernacle frame, and three orders of classical columns. The façade design took its inspiration from the Church of Il Gesu in Rome. It is interesting to note that the arch-based structures throughout the building are largely illusory, as the clerestory and roof are actually supported by a steel structure, an instance of traditional appearance being combined with modern constructions methods.<sup>19</sup> St. Joseph Church also utilized a traditional ecclesiastical architectural vocabulary connecting back to both the earliest days of church construction and to the European roots of its congregation.

The changes in the architectural landscape that had begun in the first decades of the twentieth century accelerated after World War II. Advances and changes in construction materials and methods combined with a new architectural philosophy that looked to the future rather than the past for inspiration, emphasized form following function, incorporated the outdoors and natural light into the architectural design, employed minimal ornamentation, highlighted sleek lines and geometric forms, and used contrasting materials and textures for effect. Materials like steel, plywood, and concrete made it possible to realize new architectural forms and aesthetics. In some ecclesiastical designs of the 1950s and 60s and even later, many of the elements and decorative details were shed; what remained often exhibited the influence of the Mid-century Modern style in the emphasis on natural light, sleek lines, minimal ornamentation, and the use of new and contrasting materials. One element tracing back to the great Gothic cathedrals, a sweeping sense of verticality, did often remain, however, and likely for the same purpose of drawing the attention of the faithful up toward the heavens. Famous examples of Mid-century Modern churches include: Notre Dame du Haut in Ronchamp, France, designed by Le Corbusier and constructed in 1954; Guillaume Gillet's Notre Dame de Royan, in Royan, France, 1958; Andre Remondet's St. Therese in Metz, France, 1959; and Frères Sainsaulieu's Notre Dame du Chene in Viroflay, France, completed in 1966. Examples of Mid-century Modern churches in New Jersey, while generally executed on a smaller scale include: St. Andrew Kim, constructed as the Church of the Immaculate Heart of Mary in 1958 in Maplewood; the Church of Our Lady of Pompeii, constructed in 1968 in Vineland; and, St. Joseph Church in Bound Brook.

St. Bartholomew church manifests both the weight of centuries of Catholic church design and the trend toward a simplification and more modern aesthetic in architectural design. The floor plan includes many of the spaces found in older Catholic churches, including the nave with center aisle layout, chancel, sacristy, baptistery,

<sup>19</sup> Sheila Koehler, *St. Joseph Polish Catholic Church*, (National Register of Historic Places, November 8, 2002), <https://npgallery.nps.gov/NRHP/AssetDetail?assetID=c9830372-3f6d-44ad-a250-4710737f4e13>.

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confessional, and choir loft. In older churches, separate baptisteries were not always included, even in large churches, and confessionals were sometimes worked into the architectural design and sometimes built against the walls as independent wood cabinet structures. The inclusion of both as defined places in a church of the small size of St. Bartholomew showed respect for the need for formal spaces for all of the functions of the church. The plan lacks side aisles and transepts, as well as a tower or narthex, however. The result is a simplified, open plan similar to some Protestant churches in its sense of space, as well as to large buildings, such as churches, constructed in the emerging Mid-century Modern style.

St. Bartholomew was the tenth Catholic Church building constructed in Camden City. Its character within the city churches is unique; by the time the eleventh church, St. Joan of Arc, was built in Yorkship Village seven years later, the desired aesthetic had evolved. (Supplemental Photograph 1) However, outside of Camden City, the Diocese built five other Catholic churches that shared some architectural characteristics. These include Holy Rosary in Cherry Hill, 1948; St. Monica in Atlantic City, 1949; Transfiguration in West Collingswood, 1950; St. Francis de Sales in Barrington, 1952; and, St. Gregory in Magnolia, 1955 (Supplemental Photographs 2 through 6, respectively). All of these modest churches have been affected by the closings and consolidations of Catholic churches in recent years; only St. Bartholomew remains in use without significant modifications.<sup>20</sup>

The decorative elements on St. Bartholomew echo the elaborate ecclesiastical aesthetics of the older churches in a muted and restrained manner. The church retains the classic gable-end front orientation and massing of the nave and apse of many Catholic churches. It features stained glass windows that form a cross in the location that a rose window might traditionally be found. Brick buttresses with cast concrete caps delineating the exterior nave walls reference the stone buttresses integral to the design of medieval cathedrals. Stained glass windows, with flat arches rather than round or pointed arches, line the nave, as well as the chancel and sacristy. On the interior, segmental arches, although not commonly used in earlier Catholic church designs, are a repeating motif in St. Bartholomew, similar to the use of the round arches at St. Joseph on a smaller scale. Marble, commonly found in many chancel areas and at altars, is used for the flooring, altar table, and side altars. The church features aspects of the Mid-century Modern aesthetic as well. There is no use of common repeating ecclesiastical architectural features, such as pointed arches, vaults, and columns or decorative motifs, such as trefoils or fleur-de-lis, nor the use of murals or ornamental painting, although religious statues and a few religious paintings are present. Instead, contrasting materials - brick and plaster on the walls and wood and metal on the ceiling/trusses - give the space its sense of cohesiveness depth, and finish, as is more common to the Mid-century Modern style.

The design of Catholic churches in New Jersey in the second half of the twentieth century generally seems to have followed one of two trends. Some churches continued in the same vein as the transitional St.

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<sup>20</sup> Holy Rosary was purchased in 2015 and significantly enlarged for use as Swaminarayan Mandir Vasna Sanstha temple in 2016-17 (Supplemental Photographs 7 through 11); St. Monica was closed in 2014 and sits vacant; Transfiguration merged with Immaculate Heart of Mary in 2009 to become Most Precious Blood Parish (Giao Xu Mau Chau Bau Chua) and underwent unsympathetic exterior and chancel renovations in 2017 to emerge as Most Precious Blood Parish (Supplemental Photographs 12 through 14); St. Francis de Sales was closed in 2015 and sits vacant; St. Gregory was demolished in 2017 – the site is now a Royal Farms convenience store. (Supplemental Photograph 15) [www.smvs.org/globalevents/event\\_details.php.event\\_id=1142](http://www.smvs.org/globalevents/event_details.php.event_id=1142) <https://www.mpbparish.org/history> and <http://www.google.com/maps>.

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Bartholomew, with a streamlined execution of aspects of traditional church massing, architectural elements, and interior spaces, as well as a modern interpretation of interior design that highlights the light and verticality of the Mid-century Modern and less of the traditional ecclesiastical decorative aesthetic. Examples of this approach include other works by Ricker and Axt, such as: St. Luke R.C. Church in Ho-Ho-Kus, 1950; St. Matthew R.C. Church in Ridgefield, 1951; and St. Andrew R.C. Church in Avanel, 1957. The second trend was the more complete commitment to the Mid-century Modern style, resulting in churches with an emphasis on form following function, light, and verticality, and a near complete de-emphasis of traditional ecclesiastical decorative elements. St. Andrew the Apostle R.C. Church in Gibbsboro, 1965; St. Joseph Catholic Church in Bound Brook; St. Aloysius in Jackson, 2009; and, St. Cecilia R.C. Church in Monmouth Junction all represent this latter trend. In the context of the changes to Catholic church design over the course of the twentieth century, St. Bartholomew is representative of mid-twentieth-century, vernacular ecclesiastical design by reflecting both traditional and modern influences.

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Camden County, NJ

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St. Bartholomew Church  
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### Latitude/Longitude coordinates (decimal degrees)

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
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| 2. Latitude: 39.931944 | Longitude: -75.114167 |
| 3. Latitude: 39.931944 | Longitude: -75.113889 |
| 4. Latitude: 39.931389 | Longitude: -75.113889 |

### Verbal Boundary Description (Describe the boundaries of the property.)

Block 403, Lot 17 in Camden, Camden County, New Jersey.

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# National Register of Historic Places Continuation Sheet

St. Bartholomew Church  
Camden County, NJ

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**Boundary Justification** (Explain why the boundaries were selected.)  
Block 403, Lot 17 is the property on which the church stands








### St. Bartholomew Church

New Jersey and National Registers Nomination  
 751 Kaighn Avenue, Camden City  
 Camden County, New Jersey

Scale: 1:800



#### Legend

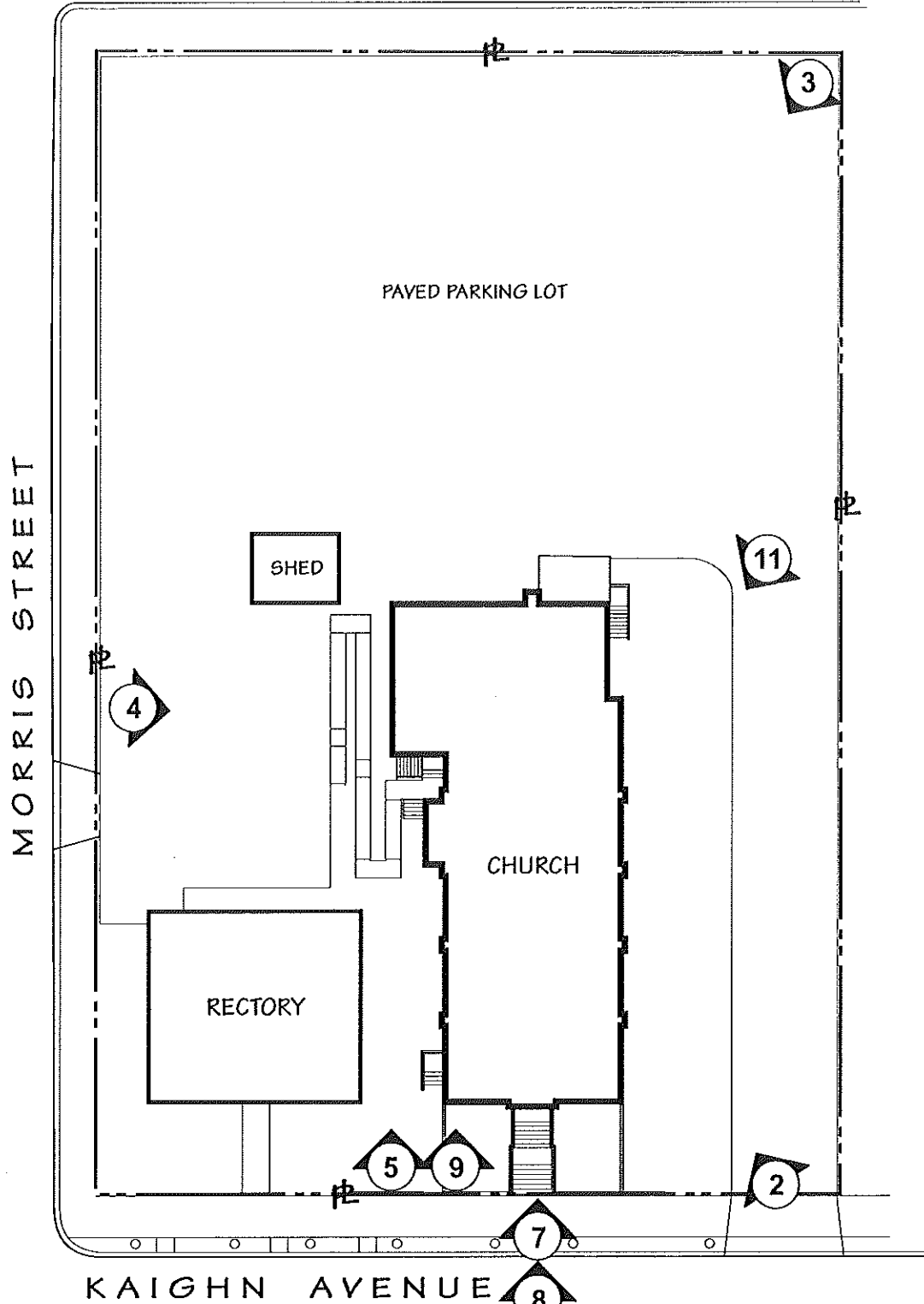
-  NJ & NR Boundary
-  Coordinates
-  Tax Parcels



0.65 Acres

NUDEP,  
 Historic Preservation Office  
 April 2018

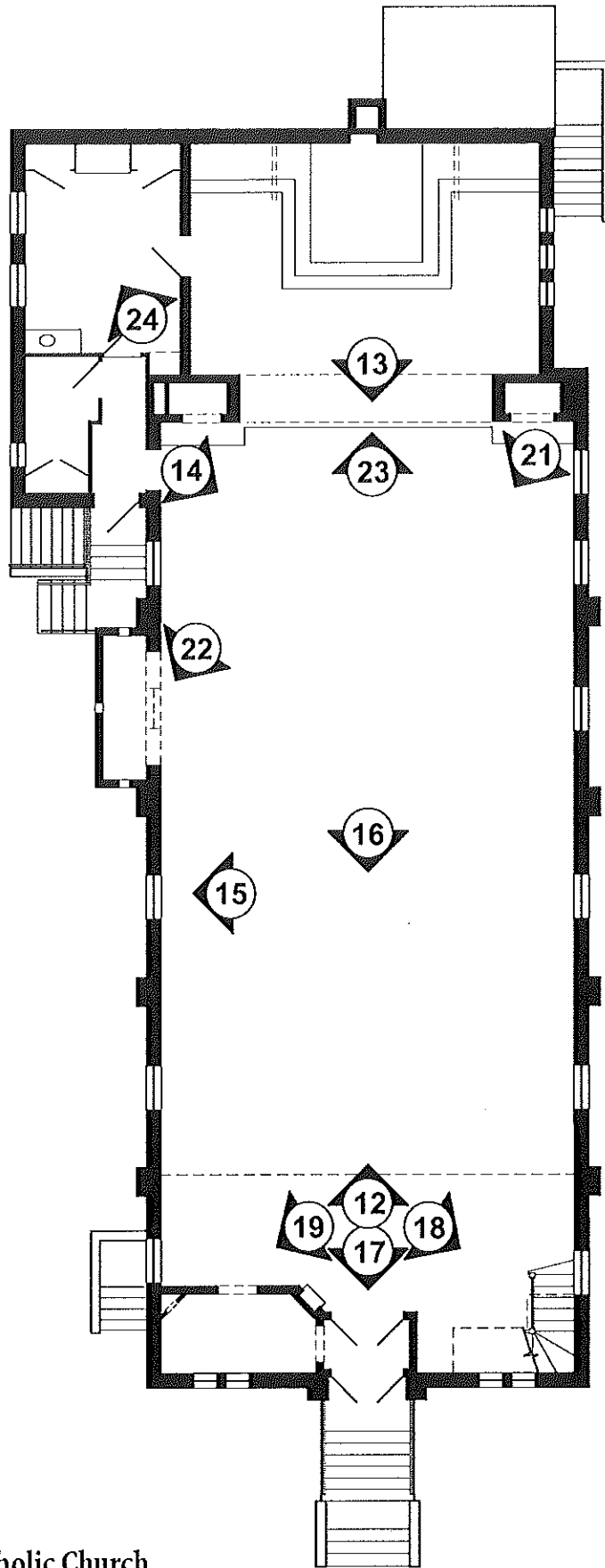
SYCAMORE STREET



KAIGHN AVENUE

6  
1  
St. Bartholomew Roman Catholic Church  
751 Kaighn Avenue, Camden City  
Camden County, New Jersey

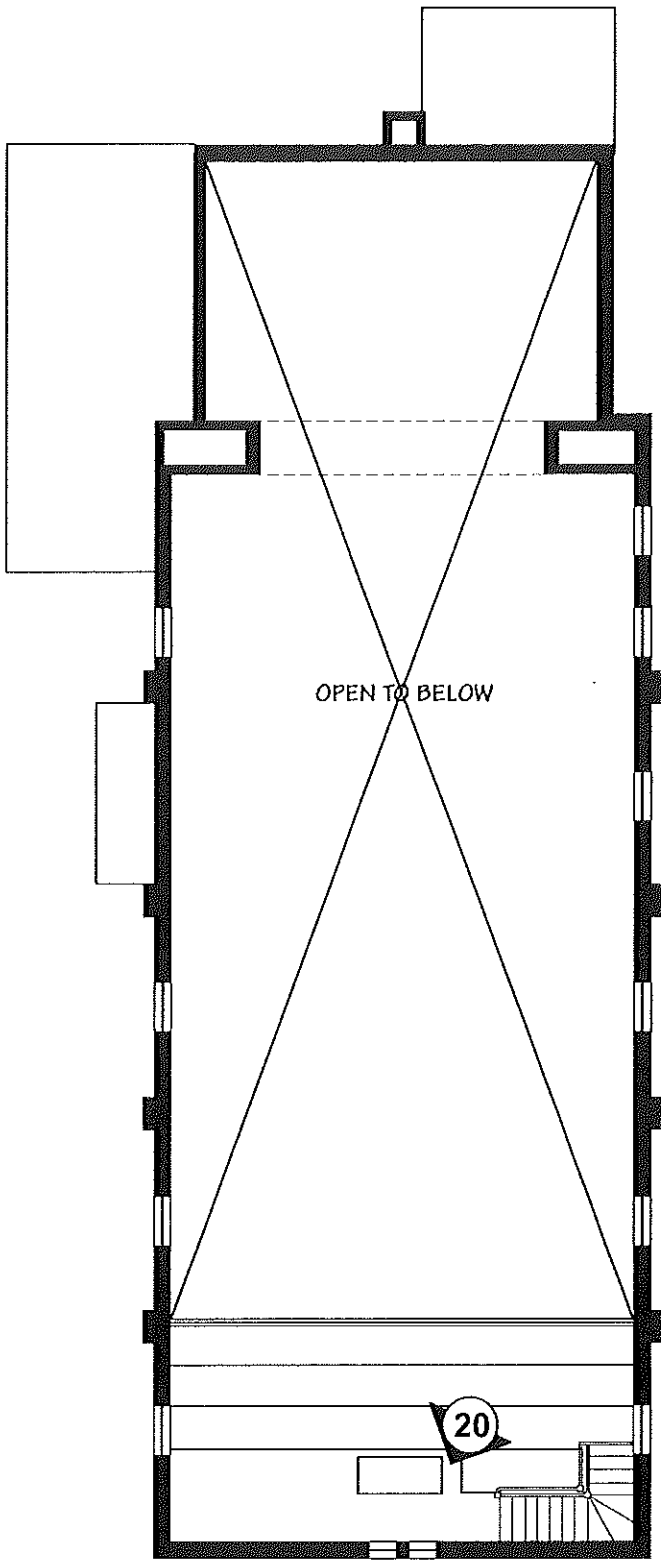
7  
8  
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SITE PLAN  
NTS



**St. Bartholomew Roman Catholic Church**

751 Kaighn Avenue, Camden City  
 Camden County, New Jersey

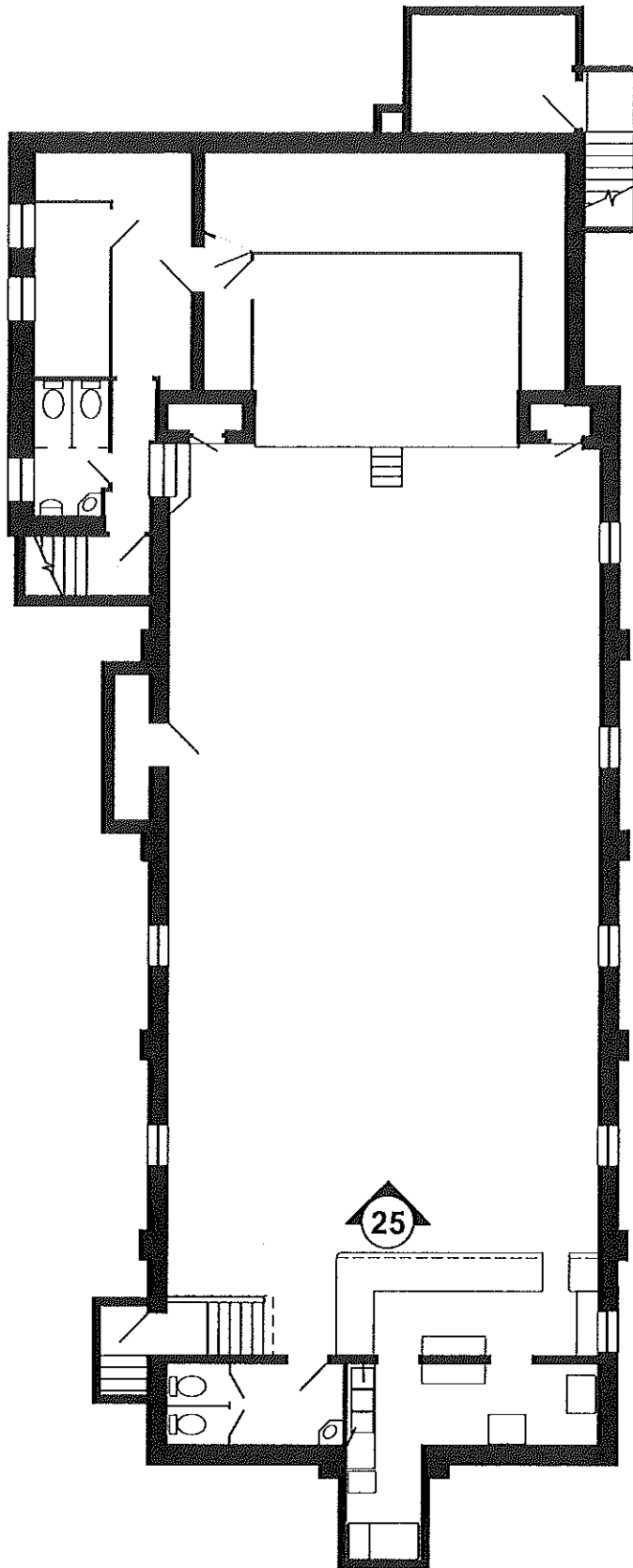
 **FIRST FLOOR PLAN**  
 NTS



**St. Bartholomew Roman Catholic Church**  
751 Kaighn Avenue, Camden City  
Camden County, New Jersey



**BALCONY PLAN**  
NTS



**St. Bartholomew Roman Catholic Church**  
751 Kaighn Avenue, Camden City  
Camden County, New Jersey



**BASEMENT PLAN**  
NTS

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St. Bartholomew Roman Catholic Church  
Camden County, NJ

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## Supplemental Photos



1 of 43 Cathedral of the Immaculate Conception, Camden NJ, 1866, 1877  
<http://www.camdencathedral.com/mass-schedule.html>

2 of 43 Cathedral of the Immaculate Conception, Camden, NJ, 1866, 1877  
[https://en.wikipedia.org/wiki/Cathedral\\_of\\_the\\_Immaculate\\_Conception\\_\(Camden,\\_New\\_Jersey\)](https://en.wikipedia.org/wiki/Cathedral_of_the_Immaculate_Conception_(Camden,_New_Jersey))



3 of 43 St. Joseph Polish Catholic Church  
<http://www.camdencathedral.com/mass-schedule.html>

4 of 43 St. Joseph Polish Catholic Church  
[https://en.wikipedia.org/wiki/St.\\_Joseph%27s\\_Polish\\_Catholic\\_Church](https://en.wikipedia.org/wiki/St._Joseph%27s_Polish_Catholic_Church)

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5 of 43 Notre Dame du Haut in Ronchamp, France, designed by Le Corbusier, 1954  
Photograph by G. Vielle ©ADAGP, 2013,  
<https://www.knoll.com/knollnewsdetail/Colline-Notre-Dame-du-Haut>



6 of 43 Notre Dame du Haut in Ronchamp, France  
copyright © galinsky 1998-2011, <http://www.galinsky.com/buildings/ronchamp/>



7 of 43 Notre Dame du Haut in Ronchamp, France  
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St. Bartholomew Roman Catholic Church  
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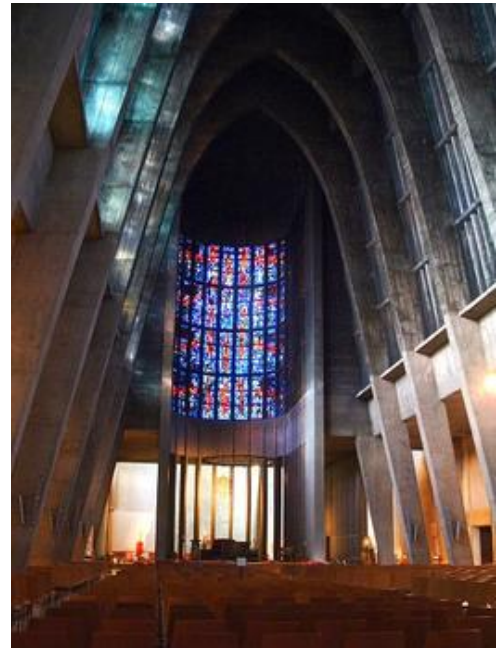


8 of 43 Notre Dame de Royan, Royan, France, 1958

[https://fr.wikipedia.org/wiki/%C3%89glise\\_Notre-Dame\\_de\\_Royan](https://fr.wikipedia.org/wiki/%C3%89glise_Notre-Dame_de_Royan)

9 of 43 Notre Dame de Royan, Royan France, 1958

Photograph by Jacqueline Poggi, copyright 2011, [https://www.flickr.com/photos/jacqueline\\_poggi/5351805543](https://www.flickr.com/photos/jacqueline_poggi/5351805543)



10 of 43 Eglise-Sainte-Therese-de-l'Enfant-Jesus, Metz, France, 1959

<https://structurae.net/structures/sainte-therese-de-lenfant-jesus-church/photos>

11 of 43 Eglise-Sainte-Therese-de-l'Enfant-Jesus, Metz, France, 1959

<https://structurae.net/structures/sainte-therese-de-lenfant-jesus-church/photos>



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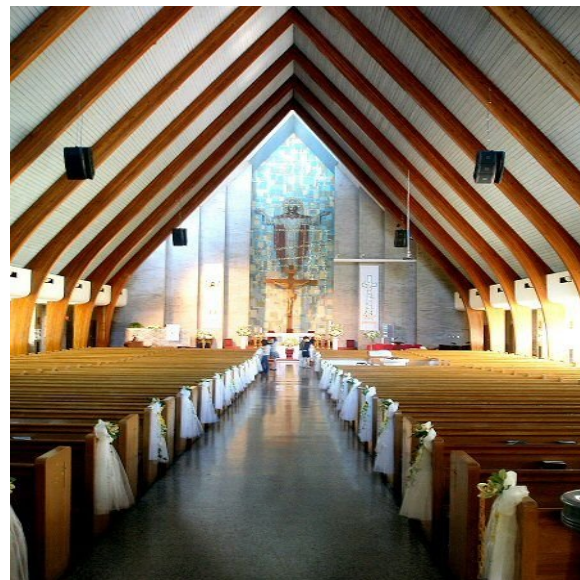
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12 of 43 Eglise Notre-Dame du Chene, Viroflay, France 1966  
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13 of 43 Eglise Notre-Dame du Chene, Viroflay, France, 1966  
<http://pelerinagesdefrance.fr/Procession-2014>



14 of 43 St. Andrew Kim (originally Church of the Immaculate Heart of Mary), Maplewood, 1958  
<http://blogs.shu.edu/newarkchurches/archives/1290>

15 of 43 St. Andrew Kim (originally Church of the Immaculate Heart of Mary), Maplewood, 1958  
<http://blogs.shu.edu/newarkchurches/archives/1290>

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16 of 43 Church of Our Lady of Pompeii, Vineland, NJ 1968

<http://www.ststephenspennsauken.com/diocese/ourladyofpompeiivineland.html>



17 of 43 Church of Our Lady of Pompeii, Vineland, NJ 1968

<https://www.pppnj.org/Parish-History>



18 of 43 St. Joseph R.C. Church, Bound Brook, NJ

<https://sr-rs.facebook.com/St-Joseph-Catholic-Church-Bound-Brook-NJ-1639226116329049/>



19 of 43 St. Joseph R.C. Church, Bound Brook, NJ

<https://sjcbb.net/photoalbums?page=1>

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20 of 43 St. Joan of Arc R.C. Church, Yorkship Village, Camden, NJ, 1954.  
Photo by Margaret Westfield



21 of 43 Holy Rosary R.C. Church, Cherry Hill, NJ, 1948.



22 of 43 St. Monica R.C. Church, Atlantic City, NJ, 1949.

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St. Bartholomew Roman Catholic Church  
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23 of 43 Transfiguration, West Collingswood, NJ, 1950.



24 of 43 St. Francis de Sales R.C. Church, Barrington, NJ, 1952.  
Photograph by Margaret Westfield



25 of 43 St. Gregory R.C. Church, Magnolia, NJ 1955.

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St. Bartholomew Roman Catholic Church  
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26 of 43 Holy Rosary as Swaminarayan Mandir Vasna Sanstha temple, façade during alterations in 2016.



27 of 43 Holy Rosary as Swaminarayan Mandir Vasna Sanstha temple, façade after alterations, 2018.  
Photograph by Margaret Westfield

28 of 43 Holy Rosary as Swaminarayan Mandir Vasna Sanstha temple, view after alterations, 2018.

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Photograph by Margaret Westfield



29 of 43 Transfiguration as Most Precious Blood Parish, exterior after alterations, 2018.  
Photograph by Margaret Westfield



30 of 43 Transfiguration as Most Precious Blood Parish, nave interior, 2017. Note exposed brick walls.

<https://www.mpbparish.org/copy-of-door-dedication>



31 of 43 Transfiguration as Most Precious Blood Parish, altar end after alterations, 2017.  
<https://www.mpbparish.org/copy-of-door-dedicaiton>

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32 of 43 St. Gregory site after demolition, now Royal Farms gas and convenience store, 2018.

Photograph by Margaret Westfield



33 of 43 St. Luke R.C. Church, Ho-Ho-Kus, NJ, 1950.

<http://blogs.shu.edu/newarkchurches/archives/1338>



34 of 43 St. Luke R.C. Church, Ho-Ho-Kus, NJ, 1950.

<http://blogs.shu.edu/newarkchurches/archives/1338>

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35 of 43 St. Matthew R.C. Church, Ridgefield, NJ, 1951.  
<https://blogs.shu.edu/newarkchurches/archives/1675>



36 of 43 St. Andrew R.C. Church, Avel, NJ, 1957.  
<http://www.twp.woodbridge.nj.us/Facilities/Facility/Details/St-Andrews-Roman-Catholic-Church-39>



37 of 43 St. Andrew R.C. Church, Avel, NJ, 1957  
<http://www.standrewparish.com/gallery/100/100>



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38 of 43 St. Andrew the Apostle R.C. Church, Gibbsboro, NJ.  
<https://www.churchofsaintandrews.org/122>

39 of 43 St. Andrew the Apostle R.C. Church, Gibbsboro, NJ.  
<https://www.churchofsaintandrews.org/122>



40 of 43 St. Aloysius, Jackson, NJ, 2009.

<http://www.metalconstruction.org/index.php/case-studies/St-Aloysius-Church-Jackson-NJ>



41 of 43 St. Aloysius, Jackson, NJ, 2009.

<http://em-arc.com/st.-aloysius-church.html>

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42 of 43 St. Cecilia R.C. Church, Monmouth Junction, NJ.  
<http://www.stceciliaparish.net/>



43 of 43 St. Cecilia R.C. Church, Monmouth Junction, NJ.  
<http://www.tamilcatholicsusa.org/past-events.aspx>

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St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 1

## Current Photographs

Name of Property: St. Bartholomew Church

City or Vicinity: Camden

County: Camden

State: NJ

Photographers: Sheila K. Koehler and Margaret Westfield

Dates Photographed: May 24, 2017 and 17 March 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0001

Overall view facing north showing the south elevation of the church, the rectory to the west, and housing and an elementary school to the northeast.

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St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 2



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0002  
Overall view facing northwest showing east elevation of church.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0003  
Overall view facing southwest showing the east and north elevations of the church.

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St. Bartholomew Roman Catholic Church  
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Section number PHOTOS Page 3



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0004  
Overall view facing east showing the northern portion of the west elevation of the church.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0005  
Overall view facing north showing an oblique view of the west elevation of the church.

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St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 4



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0006  
View of the church neighborhood with the rectory at left and the 676 overpass at far right.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0007  
View of the south elevation, facing north.

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St. Bartholomew Roman Catholic Church  
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Section number PHOTOS Page 5



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0008  
Detail showing the south gable end, facing north.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0009  
Detail showing the date stone on the south elevation, facing north.

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St. Bartholomew Roman Catholic Church  
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NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0010  
Detail showing the main entrance, facing north.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0011  
View of the east elevation, facing southwest.



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St. Bartholomew Roman Catholic Church  
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Section number PHOTOS Page 7



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0012  
View of the nave, facing north.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0013  
View of the nave, facing south.

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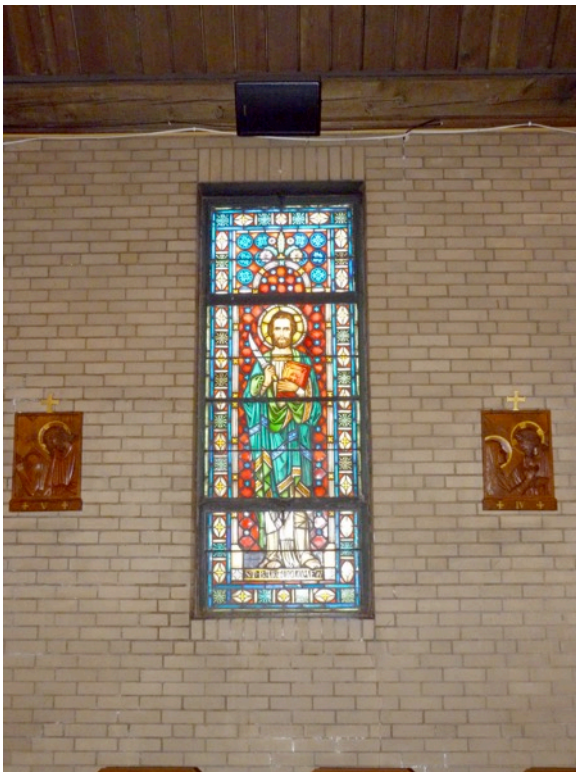
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St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 8



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0014  
View of the east nave wall, facing southeast.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0015  
Detail of typical stained glass window and exposed brick wall.

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# National Register of Historic Places Continuation Sheet

St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 9



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0016  
Detail of the windows at the south end of the east and west nave walls, facing south.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0017  
Detail of central vestibule doors, looking south from nave.

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# National Register of Historic Places Continuation Sheet

St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 10



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0018  
View of the balcony stairs, facing southeast.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0019  
View of the original baptistery, facing southwest.

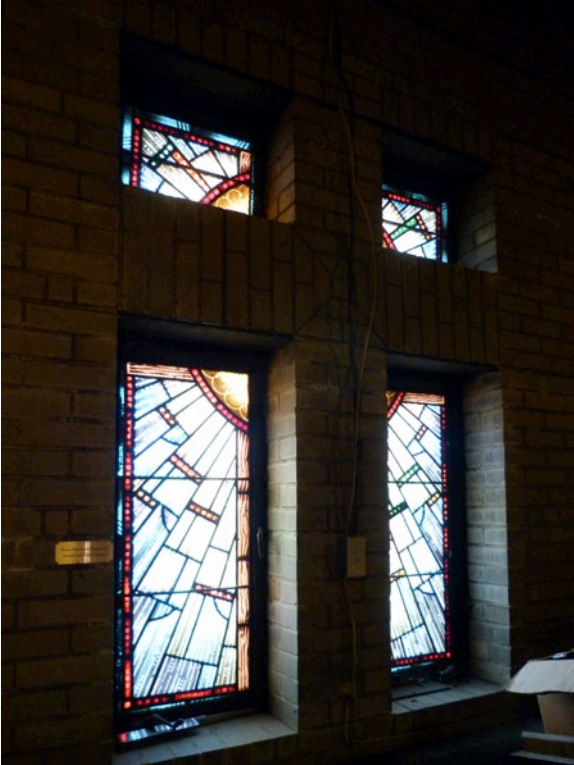
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St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 11

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NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0020  
Detail of upper south window, viewed from the balcony level.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0021  
View of west nave wall, facing southwest.

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St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 12



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0022  
View of the current baptismary, facing southwest.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0023  
View of the chancel, facing north.

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# National Register of Historic Places Continuation Sheet

St. Bartholomew Roman Catholic Church  
Camden County, NJ

Section number PHOTOS Page 13



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0024  
View of the sacristy, facing northwest.



NJ\_CAMDEN\_ST. BARTHOLOMEW ROMAN CATHOLIC CHURCH\_0025  
View of the basement auditorium, facing north.



ST. BARTHOLOMEW  
R.C. CHURCH

St. Bartholomew Church  
A Church of the Holy Spirit  
Masses: Sunday 7:30 A.M.



ST. BARTHOLOMEW  
R.C. CHURCH









·A·D·  
·1917·

Security  
2017





ST. BARTHOLOMEW  
R.C. CHURCH



A Loving Place  
Ready to Welcome You  
St. Bartholomew Church  
"A Community of Compassion"  
Masses: Sunday 7:00 & 8:00





ST. BARTHOLOMEW  
R.C. CHURCH

AD  
1947



ST. BARTHOLOMEW  
R.C. CHURCH



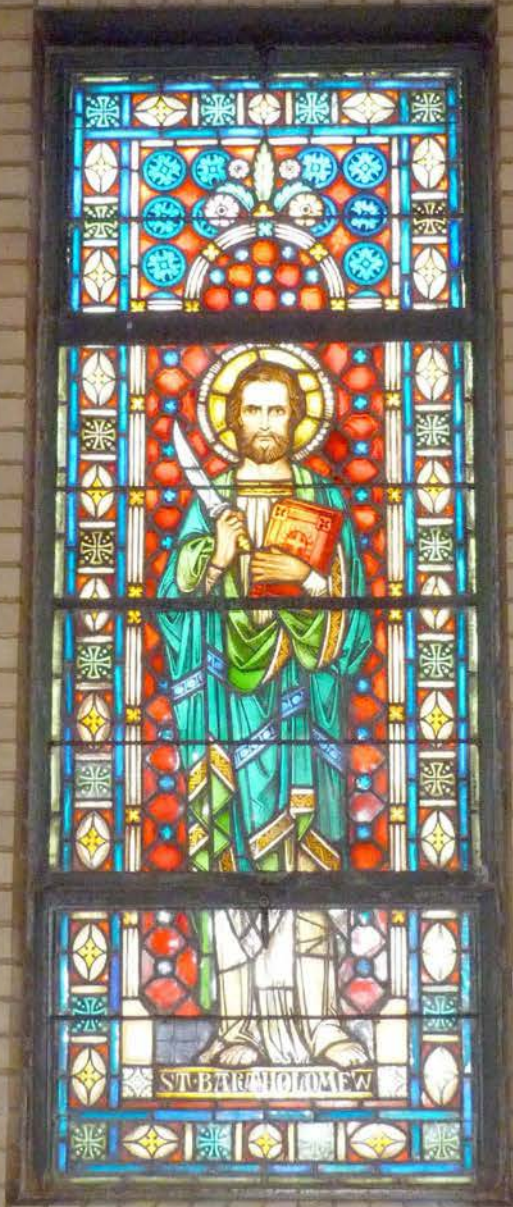
St. Joseph  
Roman Catholic  
St. Bartholomew  
"A Community"  
- Masses: Sun















LET MY PEOPLE  
VOTE







ENCOUNTER *the* LIVING GOD





Stained Glass Windows in  
Cathedral and Chapel









MEETINGS FROM NIGERIA







UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: St. Bartholomew Roman Catholic Church

Multiple Name: \_\_\_\_\_

State & County: NEW JERSEY, Camden

Date Received: 10/19/2018      Date of Pending List: 11/16/2018      Date of 16th Day: 12/3/2018      Date of 45th Day: 12/3/2018      Date of Weekly List: \_\_\_\_\_

Reference number: SG100003202

Nominator: State

Reason For Review:

<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input checked="" type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input type="checkbox"/> Other	<input type="checkbox"/> TCP	<input type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

Accept       Return       Reject      12/3/2018 Date

Abstract/Summary Comments: AOS: Architecture; POS: 1947; LOS: local. Church constructed to serve the growing population of African Americans in the city of Camden.

Recommendation/ Criteria: Criterion C.

Reviewer Lisa Deline      Discipline Historian

Telephone (202)354-2239      Date 12/3/18

DOCUMENTATION:      see attached comments : No      see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



HPO Project# 16-2254-5  
HPO-I-2018-201



## State of New Jersey

DEPARTMENT OF ENVIRONMENTAL PROTECTION  
NATURAL & HISTORIC RESOURCES  
OFFICE OF THE ASSISTANT COMMISSIONER  
MAIL CODE 501-03A  
P.O. BOX 420  
TRENTON, NJ 08625-0420  
TEL: # 609-292-3541 FAX: # 609-984-0836

CATHERINE R. McCABE  
*Commissioner*

RAY BUKOWSKI  
*Assistant Commissioner*

-5=  
PHILIP D. MURPHY  
*Governor*

SHEILA Y. OLIVER  
*Lt. Governor*

October 11, 2018

Julie Ernstein, Acting Chief  
National Register of Historic Places  
National Park Service  
Department of the Interior  
1849 C Street, NW, Mail Stop 7228  
Washington, D.C. 20240

Dear Dr. Ernstein:

The enclosed disk contains the true and correct copy of the nomination for St. Bartholomew Roman Catholic Church located at 751 Kaighn Avenue in the City of Camden . Camden County, New Jersey.

This nomination has received unanimous approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with regulations published in the Federal Register.

Should you want any further information concerning this application, please feel free to contact Katherine J. Marcopul, Administrator, New Jersey Historic Preservation Office, Mail Code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420, or call her at (609) 984-5816.

Sincerely,

Ray Bukowski  
Deputy State Historic  
Preservation Officer