

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**
FOR FEDERAL PROPERTIES

FOR NPS USE ONLY
RECEIVED
DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
St. Mark's Episcopal Church
AND/OR COMMON

2 LOCATION

STREET & NUMBER
1625 Locust Street

CITY, TOWN
Philadelphia

STATE
Pennsylvania

VICINITY OF
42

COUNTY
Philadelphia

CODE
101

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

2 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input checked="" type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> PRIVATE RESIDENCE
		<input type="checkbox"/> NO	<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> GOVERNMENT
			<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> OTHER:

4 AGENCY

REGIONAL HEADQUARTERS: (if applicable)
The Rector, Church Warden and Vestrymen of St. Mark's

STREET & NUMBER
1625 Locust Street

CITY, TOWN
Philadelphia

STATE
Pennsylvania

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Philadelphia City Hall

STREET & NUMBER
Broad and Market Streets

CITY, TOWN
Philadelphia

STATE
Pennsylvania 19103

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
Historic American Buildings Survey

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS National Park Service

CITY, TOWN
Washington

STATE
DC 20240

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

One of the earliest examples of Anglican "High Church" Gothic revival in this country in an urban setting, the church of St. Mark's is constructed of random brown freestone and red sandstone ashlar.

It measures approximately 147 feet across a ten-bay front by 60 feet deep. John Notman, the architect, must have submitted his first plan to the Ecclesiological Society of England, approval was forthcoming, and the cornerstone was laid on April 7, 1848, to be named for the evangelist St. Mark.

The plan is asymmetrical with an off-center tower and broached spire, it was actually inspired by the church of St. Stephen's, Westminster, London. The roofs are gable and side-aisle shed roofs. The plan is three aisles with a rectangular chancel and appended Lady Chapel. The Parish House at the west end was built in 1893 (Hazlehurst and Huckle, architects) the Lady Chapel dates from 1899-1902 (Cope and Stewardson, Architects).

By the spring of 1849, the following description of the interior appeared in the Philadelphia Public Ledger:¹

The St. Mark's Episcopal Church.--This beautiful church edifice is now rapidly progressing towards completion. The architect is John Notman, Esq., whose taste is evidenced in the many architectural beauties that have been constructed under his superintendence throughout our city. The following notice of St. Mark's is slightly compressed from a description accompanied by a plate, in the March number of Godey's Magazine:

This church edifice is composed of brown free stone of the most pleasing tone of color, in the decorated style of Gothic architecture that prevailed in the last quarter of the thirteenth and the beginning of the fourteenth centuries; a period in which it may be said to have attained the highest point of graceful proportion and luxuriant beauty. The churches of this period are distinguished for their fine proportions and beauty of interior effect and the elegance of the windows being richly foliated in the head or arch. The length of the church is east and west, and is 150 feet in all over the buttresses.

The tower is on the south side, near the west end, attached to the aisle wall, projecting all its size, and makes the breadth at the point 91 feet. The tower is nearly on the line of houses on Locust street. Standing in the middle of the square, advanced from the church, it becomes the

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input checked="" type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

1847-1852

BUILDER/ARCHITECT

John Notman (1816-1865)

STATEMENT OF SIGNIFICANCE

Founded in 1847, the parish vestry of St. Mark's commissioned John Notman to design a handsome "town church" of brownstone which is still one of the finest examples of the archeological phase of Gothic Revival in America.

The founders of St. Marks were influenced by the Anglican Reform movement, which preached correct medieval Gothic design as a way of returning spirituality to the Episcopal church. Notman's plans were sent to the Cambridge Camden Society in England for review to ensure correct construction and detailing in the Gothic mode. The final design of St. Marks differed slightly from the English model suggested by the Ecclesiologists, which was St. Stephen's, Rochester Row, Vincent Square, Westminster, begun in the summer of 1847 and designed by Benjamin Ferrey.

St. Stephen's in London was widely published. The Illustrated London News of July 1847 even carried an illustration. It is generally agreed that Notman's St. Marks is a more successful solution to a difficult urban site than is St. Stephen's (the church exposed its long south flank to the street). The beautiful tower was inspired by All Saints, Brighton, by R.C. Carpenter, an architect in particular favor with the Ecclesiologists. The Philadelphia church is original and not a faint copy of several English churches as acknowledged in the Ecclesiologist, the publication of the Camden Society.

John Notman was one of the most distinguished 19th century American architects. Born in Edinburgh, Scotland, into a family of stonemasons, he was at first apprenticed to a carpenter, then worked in an architectural office before emmigrating to the United States in 1831.

A current biography states that:

Although his first building for the Library Company was simple and ordinary, Notman's subsequent work introduced a succession of sophisticated English architectural styles to the United States.

Notman's innovative design for Bishop George Washington Doane's house in Burlington, New Jersey was the first Italianate house built in this country.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

SEE CONTINUATION SHEET

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .46

UTM REFERENCES

A 18 485585 4421880
 ZONE EASTING NORTHING

B
 ZONE EASTING NORTHING

C

D

VERBAL BOUNDARY DESCRIPTION

Beginning at a point 62' west from 16th St., extending west 200 feet along Locust, then north 100 feet to St. James St., then 200 feet east along St. James St., then south 100 feet to Locust St., completing the property.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
Pennsylvania		Philadelphia	
STATE	CODE	COUNTY	CODE

N/A

11 FORM PREPARED BY

NAME / TITLE

Carolyn Pitts, Architectural Historian

ORGANIZATION

National Park Service

DATE

August 10, 1984

STREET & NUMBER

1100 L Street, NW

TELEPHONE

(202) 343-8166

CITY OR TOWN

Washington

STATE

DC 20240

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES NO NONE

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is National State Local.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

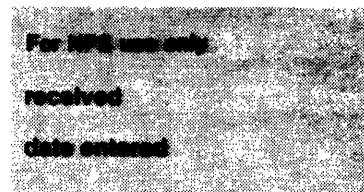
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

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most important feature in the street view. Its whole beautiful outline, from base to finial, is seen at a glance, all of stone. The plan is thus adapted to suit the site -- the tower is in the position of the south porch, for which its first stage will be used, though it is the principal entrance by a deeply recessed and richly moulded doorway ornamented with foliated shafts on the jamb.

It is square built with buttresses to the height of 80 feet from the base; it is then resolved into an octagon spire 90 feet high, broached on the angles with three tiers of spire lights alternating. The belfry has coupled windows on each face, and the spire is terminated with a finial and a cross.

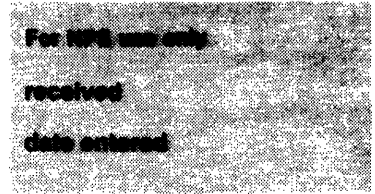
The windows of the aisle and clerestory, on the flank, are of two lights, or parts divided by mullions of stone which is foliated in the arch, showing different patterns; the windows have moulded worked stone jambs.

The church comprises a chancel, a nave and aisles, and organ or choir aisle with a convenient vestry. The interior is 131 in length, 56 feet wide--the roof being of a different elevation with the main body of the building.

This portion is constructed of cut stone, so as to show the material on the interior. The floor is to be paved with encaustic tiles, and at the east end rises four steps to the altar. An open screen of oak will mark the division of church and chancel. The window over the altar is of five lights, and will be painted glass of an appropriate design. The chancel will have a polygonal ceiling of oak, with hammer and collar beams moulded -- the whole construction being visible. The nave is 28 feet wide and 100 feet long, and the north and south aisles are each 14 feet wide by the same length. The division between the main body of the church and the side aisles is in seven bays on each side, the piers and arches of cut stone, supporting the clerestory with bracket shafts between each window for the support of the timbers. The organ aisle is a continuation of the north aisle, with an arch open to the chancel. The seats will be of oak of a suitable design. The windows are glazed in quarries set in lead, having borders of colored glass, the great window at the west end is to be of four lights, and those of the aisles, of three lights each. A small arch entrance is under the large window, another door is on the north side opposite to that through the tower, and the vestry

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and chancel have each their entrance door. The gables of the roof are to be decorated with handsome ornamental creasses, and a neat crest tile is to be carved on the ridge. There will be room to seat 1000 persons, and many seats will be free.

In 1886, the interior was considerably enriched. A Caen stone altar was installed and the sanctuary ceiling was painted in color. In 1894, the cloister was constructed on the north side and in 1902 the Lady Chapel was added. In 1908 the silver altar was placed in the Lady Chapel, the gift of Rodman Wanamaker. The funeral of Gen. George Gordon Meade took place in St. Mark's on Monday, November 11, 1872. The integrity of this church and it's ancillary buildings is remarkable.

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It was highly publicized by Andrew Jackson Downing in his influential pattern books. Notman also designed the first Renaissance Revival building in America, the Philadelphia Athenaeum. He was also an important practitioner in the Gothic Revival style -- his patron, Bishop Doane, was the first American member of the Camden Ecclesiological Society....

Notman had a national reputation and his commissions ranged from churches in Delaware, Maryland and western Pennsylvania to cemeteries and garden designs in Cincinnati and Richmond, as well as several villas in Princeton.

The purity of the Gothic style in this "town church" is as successful as the "rural parish church," St. James-the-Less. Ultimately, it is the interior which distinguishes St. Mark's.

"Notman was aware of the interior of St. James-the-Less when he decided to give St. Mark's unplastered walls of hammer-dressed stone.... he avoided overindulgence in ornament and the arid, academic exactness it would have brought with it. Beneath the dark, open timber roof, in the limited light of the nave, the capitals of the arcades, alternately foliated and molded, assist in the composition of the finest church interior of its period in the United States. In Philadelphia, ecclesiology had brought a new church style and a new sophistication to American architecture."¹

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Footnote

- 1 Stanton, Phoebe, The Gothic Revival and American Church Architecture. John Hopkins Press. Baltimore, Maryland, 1968, p. 125.

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