

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 for individual properties and 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 from 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.

1211

OMB No. 10024-0018

RECEIVED

JAN 9 2003

HISTORIC PRESERVATION OFFICE - 2280

OCT 2 2003

1. Name of Property

historic name Church of the Immaculate Conception

other names/site number Cathedral of the Immaculate Conception

2. Location

street & number 642 Market Street not for publication

city or town Camden vicinity

state New Jersey code NJ county Camden code 007 zip code 08102

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby 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 does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title *Marc A. Matsil* Date 1/28/03

Marc A. Matsil, Assistant Commissioner Natural & Historic Resources/DSHPO
State of 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 the property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain): _____

Signature of the Keeper *Edson W. Beall* Date of Action 12/10/03

Cathedral of the Immaculate Conception
Name of Property

Camden County, New Jersey
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>2</u>	<u>2</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>2</u>	<u>2</u>	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

Historic Functions
(Enter categories from instructions)

Religion/Religious Facility

Current Functions
(Enter categories from instructions)

Religion/Religious Facility

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic Revival

Materials
(Enter categories from instructions)

foundation Stone
walls Brownstone

roof Slate
other Brick (Chimney)

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.
- 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:

- 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

1864 - 1905

Significant Dates

1864 - 1866

c.1870, c.1877

1893

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

O'Rourke, Jeremiah (Architect)

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Camden County Historical Society

Cathedral of the Immaculate Conception
Name of Property

Camden County, New Jersey
County and State

10. Geographical Data

Acreage of Property 1.75 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 1 8	4 8 9 8 4 0	4 4 2 1 4 2 0
	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.)

11. Form Prepared By

name/title Sheila Koehler, Preservation Specialist, with Christy Donati

organization Westfield Architects & Preservation Consultants date 9 October 2002

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

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

Additional Documentation

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)

Property Owner

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

name Diocese of Camden

street & number 631 Market Street telephone (856) 756-7900

city or town Camden state NJ zip code 08102

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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Cathedral of the Immaculate Conception

NARRATIVE DESCRIPTION

Summary

The Cathedral of the Immaculate Conception, constructed between 1864 and 1866, is a Gothic Revival style church, with a basilica plan. The tall, narrow nave is flanked by two side aisles and terminates in a rectangular apse at the east end. A tower and spire were constructed abutting the northwest corner of the north side aisle, a two-story sacristy was constructed in the ell formed by the nave and apse on the south side and vestibules were added on the west and south elevations between 1866 and 1877. (photographs 1, 2, 3, 9, and 14) The building materials of all three sections are consistent. The granite foundation supports random-laid ashlar brownstone walls. The gabled roofs of the nave and apse, as well as the shed roofs over the side aisles, are finished with slate shingles and copper gutters with copper and aluminum downspouts. The shallow-pitched sacristy roof is covered with a membrane roof. The spire is constructed of the same brownstone as the tower walls. On the west and south elevations, two, one-story, brownstone vestibules with gabled slate roofs serve as entrances. A third entrance is located in the north wall of the tower, with the first floor of the tower serving as a vestibule as well. Gothic-arched doorways and windows throughout the first floor reflect the Gothic Revival style, along with rounded triangular windows in the clerestory. (photographs 4, 12, and 13) Carved stone buttresses, consoles, brackets, window hood molds, and a continuous water table also decorate the exterior. Other original detailing includes the exposed scissor trusses, plaster cornices, and decorative moldings on the interior. (photograph 18) Finally, the stained-glass windows with their wood tracery also reflect the Gothic Revival style. (photograph 22)

The cathedral is located at the intersection of Market Street and Broadway in downtown Camden, situated on a flat parcel of land in a commercial area. The property is located between the Bell Atlantic Building to the east and a municipal building to the west. A row of stores and the Diocesan offices face the building from the north. The cathedral is set on the northwest corner of the property with a contributing building, the rectory, directly to the east. (photograph 41) A narrow strip of grass separates the Church from the sidewalk on the north side. The rectory has a small grassy front yard and a large, enclosed side yard. To the south of both buildings are two noncontributing buildings, the former convent/school and the former high school, and an enclosed, paved parking lot. (photographs 49, 41, and 52) The lot is bounded on all sides by a wrought iron fence. Those sections along the western boundary in front of the church, as well as a small section along the north boundary near the west corner, are part of the original fence installed on the site. (photograph 16) The remaining sections of fence are modern aluminum replacements and additions.

The Gothic Revival style rectory was constructed c.1870. An addition was constructed in the northwest corner and the top half story was raised to a full third story c.1890. (photographs 41 and 43) Significant alterations made c.1905, including the addition of a crenellated bay and a porch with pointed arches on the north elevation, completed the Gothic Revival style appearance. (photograph 42) Like the cathedral, the rectory has granite foundations and brownstone walls, and had a slate roof, now replaced with asphalt shingles. The first of two noncontributing buildings on the lot is the convent/school, located in the southeast corner of the lot at the intersection of Seventh and Federal Streets. (photograph 49) The eastern half of the building, which housed the

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convent and was constructed in 1908, has schist stone walls, pointed-arch windows, and a hipped roof covered with slate. The western addition, which housed the school and was constructed in 1936, also has schist stone walls and pointed-arch windows, but has a flat roof with a stone parapet. The former high school, now a diocesan center, is a vernacular Art Deco style building constructed in 1923 of brick, with schist stone on its north and east elevations. (photograph 52) The building, the configuration of which is two large rectangles connected by a narrow hyphen, has terra cotta tiles around the windows and doors and piers that echo the buttresses on the cathedral. (photograph 53) The cathedral is in good condition and has undergone only a few, mainly cosmetic, alterations since its period of significance. The rectory is also in good condition and has had minimal alterations to its exterior since its period of significance. The interior of the rectory has had cosmetic, reversible alterations to some of the finishes and some partition walls have been added on the second and third floors.

Current Appearance

The west elevation of the cathedral, which is the facade, comprises the west elevation of the nave, the north and south side aisles, the front vestibule, and the tower. (photograph 1) The west elevation of the nave rises approximately 60 feet to its ridge. The vermiculated brownstone wall has a corbel table projecting several inches beyond the rest of the face along the corners and the raking eaves. Two buttresses jut out at a 45-degree angle from the corners. The raking cornices form a parapet wall behind which the slate roof is hidden. Carved stone consoles decorated with recessed trefoils terminate the lower end of each raking parapet. (photograph 7) Beneath the ridge, a small, louvered, lancet window provides airflow to the small, inaccessible space above the plaster ceiling on the interior. A large, stained-glass rose window above the choir loft lights the nave. The wood frame design consists of three circles, each containing three smaller circles surrounding quatrefoils, while the left over space contains three more quatrefoils within small circles. (photograph 8) The protective glazing on the rose window has been set into the wood frame.

Beneath the level of the rose window are two individual, tall, narrow, stained-glass lancet windows, each of which displays a single quatrefoil in its wood tracery. Protective glazing has been set into the frames of these windows as well. No windows pierce the facade at the first floor level, where the front vestibule is located. The stone wall thickens at the base, forming two projections low on the wall as it gets wider. The carved stone at the location of these steps in the wall create water tables that help shed moisture.

The vestibule on the west elevation is a one-story, gable-roof structure with a raking eaves parapet similar to that on the nave roof. (photograph 4) At the apex, a carved stone pedestal supports a statue of Mary, finished in gold leaf. Buttresses mark the west corners of the vestibule, set out 90 degrees to the north and south elevations and continuous with the west elevation. Two sets of triple lancet stained-glass windows are located on the north and south walls, while a large, double-leaf, pointed-arch doorway serves as the front entrance. (photographs 4 and 5) The windows have been covered with protective glazing. The transom above the doors is filled with plywood on the exterior. The door is decorated with a carved stone hood mold and an articulated stone and wood jamb. A light fixture hangs above the door. In the wall above the door, a recessed carving displays the symbol of Immaculate Conception. (photograph 6) Four stone steps with modern metal railings lead down to the sidewalk from the door.

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To either side of the nave and vestibule are the west elevations of the side aisles. Like the nave facade, each is outlined by a corbel table. The south aisle also has a corner buttress projecting at a 45-degree angle. (The north aisle does not because it connects to the tower at that point.) Both elevations have a single, large pointed-arch window with stained glass and wood tracery, now covered with protective glazing. Beneath each window, a projecting stone sill runs across the entire face of the side aisle wall, creating a stone belt course. Below, the stone wall steps out twice, with carved stone forming watertables to shed the water at those locations.

The tower is nearly identical on all sides, with the differences being primarily at the first floor level. The tower structure is square, with buttresses extending almost the full height on all four corners, once again set at a 45 degree angle to the faces on either side. (photograph 9) As with the nave elevation, each side is outlined by a corbel table. The table is emphasized along the top edge by the addition of stone brackets at the overhang created by the table. Above the table is an elaborate carved stone cove cornice with a frieze decorated by recessed trefoils within circles and crockets at the corners. (photograph 10) Above the carved stone cornice, the stone gradually steps inward to form the base for the octagonal spire. The unusual stone spire, also constructed of brownstone, has pointed-arch dormer windows just above the tower and again about half the distance to the top of the spire. Two rows of circular openings are located closer to the top of the tower. The spire is topped by a gold-leaf cross supported by a crocketed base. (photograph 11)

Each side of the tower has a large, louvered, pointed-arch window at the fourth level with projecting stone sills extending to form belt courses beneath and double lancet windows on the third level. (photograph 10) At the second level are pointed-arch windows with wood tracery on the west, north, and east sides. Each of the windows on these levels has a carved stone hood mold. At the first floor level, there are again double lancet windows on the east and west sides (without stone hood molds), while a large pointed-arch entrance is located on the north side. This entrance is the same as that on the front vestibule with articulated jambs, a decorative stone hood mold, plywood in the transom, and a hanging light fixture above the door. A handicapped access ramp was constructed over the original steps to this entrance.

The north elevation of the Cathedral faces Market Street. Stretching east from the tower and spire, the nave is eight bays wide, seven of which are evenly spaced, while the eighth, at the west end, is very narrow. (photograph 2) Only the clerestory level of the nave is visible above the north side aisle. Each of the seven wide bays contains a triangular-shaped window with curved sides containing stained glass covered with protective glazing. (photograph 13) The bays are divided by pilasters supporting a corbel table just beneath the cornice that projects several inches beyond the face of each bay, to the depth of the pilasters. The stone cornice above is carved in an ogee shape and is decorated by carved stone brackets. At the lower level, the side aisle has six bays visible, each graced by a large, pointed-arch, stained-glass window beneath a carved brownstone hood mold. (photograph 12) At the location of the seventh and eighth bays at the west end, the tower was built against the side aisle. Buttresses separate the bays; the last buttress at the east end stands at a forty-five degree angle on the northeast corner of the side aisle. The east elevation of the north side aisle contains a single small rose window with stained glass and protective glazing set into the wood frame.

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To the east of the nave and north aisle is the north elevation of the apse. The apse is two bays wide, separated by one buttress and terminated at the east end by another angled buttress. Each bay contains a single stained-glass, lancet window high on the wall. A door is located in the east bay just above grade. The modern plywood door has a cross on it, is topped by a pointed arch with a stained-glass transom, and is reached by a set of concrete steps. In the west bay, a basement window with a projecting stone lintel has been filled in with glass block.

The east elevation is the least visible from any direction, since it faces the rectory, which stands only feet away. The east elevation of the apse is notable for its large pointed-arch stained-glass window. At the apex of the stone coping on the raking eaves of the apse is a stone cross. At the lower end of each of the eaves is another stone console, each gabled with a trefoil at the apex. The visible section of the east nave wall above the apse is similar in detail to the west nave elevation, but with only a single, triangular stained-glass window just below the ridge. The apex of this ridge also terminates in a decoratively carved stone base as if to support a cross, but the historic photographs do not show a cross in this location. Instead the stone projection may have served as some type of chimney for the original heating system.

The two-story sacristy was built into the ell created by the south wall of the apse and the east wall of the south aisle. (photograph 14) It has four projecting sides. Its details are fairly simple. It has the same random ashlar brownstone, a watertable, a stone carved cornice with dentils, and projecting stone lintels over the basement windows. The side facing to the northeast is adjacent to the east wall of the apse. This wall is plain with the exception of a doorway with a pointed-arch stained-glass transom over a modern door. The east elevation of the sacristy has no openings. The southeast elevation has two, double-hung stained-glass windows in wood frames, covered with protective glazing. Both windows have pointed arches, but the arch on the upper window is rounder. A set of concrete stairs surrounded by metal fencing leads down to a basement door below grade on this elevation as well. The south elevation is wider, with two stained-glass windows on each floor of the same type as those on the southeast and two basement windows, both with their sash removed to accommodate mechanical pipes. The last sacristy elevation, facing southwest, has a single, double-hung stained-glass window above another doorway with a modern, flush door and a pointed-arch transom. Concrete steps with metal handrails lead down from the door to the asphalt paving. The steps are somewhat crowded by the large, modern, brown brick chimney on the west side.

The south elevation of the nave is identical to that on the north side, with eight bays across the nave, seven wide with one window each and one narrow blind bay at the west end. (photograph 3) The masonry details are also the same. The south side aisle is similar to the north aisle with two exceptions. First there is a modern chimney instead of a buttress at the east end of the elevation. Second, there is a small vestibule entrance in the west bay rather than a connection to the tower. This elevation also has three basement window openings. Two are obscured by hooded mechanical vents, while the third is exposed, but is boarded with plywood and has pipes running through it.

The vestibule, like that on the west elevation, is a rectangle with a steep gable roof with a stone parapet wall hiding the slate roof. (photograph 15) A modern cross finished in gold-leaf tops the parapet, while stone consoles mark the lower ends. (photograph 7) The door, located on the south side, is a double-leaf door with a pointed-arch, stained-glass transom above. The door jambs are articulated stone and wood and the opening is finished with a

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decorative carved stone hood mold. A light fixture hangs above the door. Stone steps with metal railings lead down from the door to the parking lot. As on the west vestibule, buttresses jut out from each end of the south elevation. The west and east sides each have a single triangular, stained-glass window with curved sides, reminiscent of those in the clerestory.

The interior of the nave is symmetrically arranged with arcades of articulated gothic arches supported on octagonal columns on the north and south sides. (photograph 17) In the plastered wall above each arch is a triangular stained-glass window. The windows have molded wood surrounds with extended sills terminating in round balls carved in a foliated motif. The extended sills support colonnettes with flowered capitals that in turn support pointed arches above the windows. (photograph 24) Within the wood surrounds, to either side of the upper legs of the triangular openings, are trefoils set in circles, a motif repeated throughout the cathedral. In the space between each of the triangular windows a pilaster begins above each column. (photograph 26) These pilasters, which have flowered capitals, support brackets that serve as impost blocks for the scissor trusses above. (photograph 27) Another trefoil within a circle decorates the angle of the bracket and a lamp is suspended from the outer finial of each bracket. Variations on the trefoil pattern are repeated in the open spaces of each truss. Although the trusses bear on the brackets to some degree, the load of the trusses is actually carried by the stone walls of the nave. The truss ends are concealed by a projecting plaster cornice finished with cresting. The same cresting runs around the top edge of each bracket as well. (photograph 25) Ribbed purlins run between the trusses. (photograph 26) The floor of the nave is modern green and red terrazzo with a tile baseboard over a concrete structural slab. (photograph 17)

At the west end of the nave, a large, stained-glass rose window, again with the repeating trefoil pattern, lights the cathedral. (photograph 25) Beneath the rose window is the recently restored organ in the choir loft. The organ is decorated with quatrefoils and has chamfered posts with crockets on them. The choir loft itself has been extended and now spans from the west wall out to the first columns, which have been encased to hide the additional structure needed to support the choir loft. (photograph 18) At the center, the choir loft has a semi-circular extension. The choir loft visually cuts through the center of the two pointed-arch, stained-glass windows located beneath and to either side of the rose window. A modern metal stair in the southwest corner of the choir loft provides access from the main floor of the nave. In the space beneath the choir loft, two confessionals flank the door from the center vestibule, while a third is located by the doors leading to the first floor of the tower. A third set of doors is located in the south wall, leading to the south vestibule. All three sets of doors are mid-twentieth century replacements, decorated with octagonal and rectangular stained-glass panels. Each also has three wood panels above the door in lieu of a transom. (photograph 21)

The nave is flanked by two side aisles, each with six pointed-arch, stained-glass windows by the Mayer Studios. (photographs 19 and 22) The grilles for the heating and cooling systems are located in the sloped plaster sills of these windows. At the east end of the side aisles are the small side altars dedicated to Our Lady of the Immaculate Conception and St. Joseph. Each is located on the main altar platform, each has a small marble altar and each has a small pointed-arch niche containing a statue. These niches, which are similar to the side aisle windows, retain their original wood molding surrounds. Above each of these altars is a small rose window containing three quatrefoils.

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(photograph 23) The side aisle roofs have open ceilings with modified scissors trusses. (photograph 19) These trusses bear on plaster impost blocks that are painted to look like stone. The trefoil pattern is repeated in the open spaces of these trusses as well. The side aisles are lit by three hanging light fixtures each.

The apse is at the east end of the nave. (photograph 17) The apse and the easternmost bay of the nave form the chancel and contain the main altar and the two side altars described above. The chancel, which is a single step up from the nave floor, was extended during the 1958 renovations. The floor is pink terrazzo with a marble step at the edge. The two end sections of the original marble altar rail were moved outward with the altar and currently stand between the north and south side walls and the easternmost of the full nave columns. The apse is separated by a large, articulated, pointed arch supported on clustered columns with foliated capitals and lines of decorative flowers. (photograph 29) The nave wall continues above the arch, terminating at the ridge with a small, triangular, stained-glass window.

The walls of the apse are covered with pink and green marble up to the height of the window sills. (photograph 29) In the north and south walls, there are two flush wood doors with applied crosses and gothic-arch, stained-glass transoms above. The door to the sacristy in the south wall also has four glass panes in it around the cross. On the north wall, there are two pointed-arch, stained-glass windows with decorative surrounds composed of arches springing from half columns with flowered capitals. (photograph 29) The two pointed-arch openings on the opposite wall are larger and have only the decorative hoods without the supporting half columns. The stained glass was removed from these windows when the sacristy was built against this wall. The large pointed-arch window in the east wall has the same surround as those in the north wall. (photograph 28) The ceiling of the apse is open, with three scissor trusses (photograph 30), one against each wall and one in between, ribbed purlins, and the same plaster cornice and cresting found in the nave. There is a green marble reredos near the east wall and a freestanding green marble altar just beyond the arch in the easternmost bay of the nave.

The sacristy is located to the south of the main altar. On the first floor, the sacristy is an irregularly shaped room due to the angles at the northeast, southeast, and southwest corners. (photograph 31) The floors are terrazzo, with a terra cotta colored tile base, and the walls and ceiling are plaster. Two chases for mechanical, electrical, and alarm systems are located on the north wall and two metal sinks are located along the east side of the room. A door in the north wall leads to the altar. To the east of that door, an identical door is located in the angled northeast wall that leads out onto the porch between the cathedral and rectory. (photograph 32) A third door is located in the southwest corner. While it has the same surround and transom as the other two, the door has been replaced with a flush, plywood door. Enclosed stairs located along the west wall lead down to the basement and up to the loft above the sacristy. The door to the basement is flush, hollow core plywood. The door at the bottom of the stairs leading to the loft has been removed. Along the south and southeast walls are three stained-glass, double-hung sash windows with pointed arches and marble sills. A ceiling-mounted fixture lights the room.

Carpeted, quarter-turn winder stairs lead up to the second-floor loft. (photograph 33) At the top of the stairs is an original balustrade with turned balusters and a large, square, newel post decorated with reeding, bullseyes, and a turned ball finial on top. (photograph 34) The floor is linoleum tile. The original wood baseboard, approximately

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9" high with an ogee and fillet cap, remains in place. The walls and ceiling are plaster. There are four more stained-glass windows like those on the first floor, but with rounder arches. The glass panes in two of the sash have been replaced with colored pebbled glass. Two openings in the north wall overlook the altar. Each is covered with metal bars and each has a molded wood stool and apron at its sill. The small rose window visible in the south side aisle is also located in this room. (photograph 35) A door in the northeast corner, which leads to the fire escape, has four recessed panels with applied bead molding. Finally, there are two original built-in cabinets with beaded-board panels and four-panel doors, and two hanging chandeliers, similar in style to those throughout the church.

The three vestibules, located at the west end of the building on the south, west, and north elevations, are very similar to each other. The center vestibule, leading out to Broadway, has a green and pink terrazzo floor with a tile baseboard, plaster walls, a plaster cornice supporting gold colored cresting, and an open ceiling with three scissor trusses, one against each wall and one in the center. (photograph 37) As with the main ceiling in the nave, there are two ribbed purlins on each slope of the roof and one at the ridge. The north and south side walls each have a set of three pointed-arch, stained-glass windows. (photograph 38) The exterior double-leaf doors, each with one rectangular and one pointed-arch panel, are set into a large pointed-arch opening. The triangular transom above is filled with modern stained glass. Light is provided by a single hanging ceiling fixture. The north vestibule is the same as the center vestibule except that there are only two windows on each side. (photograph 36) The south vestibule, leading to the parking lot, has the same major details as the other two, with the exception that instead of pointed-arch windows, there is a single triangular, stained-glass window on each side, like those in the clerestory, but without the elaborate decorative wood surrounds. This vestibule is also smaller than the other two.

The second floor of the tower, above the north vestibule, is reached via a small door in the choir loft. Most of the opening has been altered to accommodate the organ bellows, leaving a small plywood door about eighteen inches above the linoleum tile floor of the choir loft. The door jamb is as thick as the stone wall, creating a short passage in which the wood floor is at a lower level than the floor in the actual tower room. The rectangular room has a wood floor and exposed brick and stone walls. The organ bellows occupies most of the room, leaving a small path along the east side. The ceiling is open joists and the access hatch to the next level is located in the northeast corner. A ladder stair provides access to the hatch. The room above is empty, but has the same finishes. The room at the fourth level contains the bell and is open to the masonry spire above.

The basement is divided into three spaces, one room beneath the sacristy, one beneath the apse, and one beneath the nave and side aisles. (photographs 39 and 40) All three have concrete floors, stone foundation walls covered with a combination of parging and gunnite, and poured concrete first floor systems above. Access to the basement is via a set of metal steps from the sacristy and an exterior entrance on the northeast corner of the sacristy. Brick and concrete piers at various points support structural loads above and two concrete block walls were added in the room beneath the nave and side aisles to create a fire-proof room for the HVAC system.

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Cathedral of the Immaculate Conception**Original Appearance of the Cathedral and Subsequent Alterations**

The cathedral was built in three stages, beginning with the construction of the nave, side aisles, and apse in 1864. By 1866, the construction had progressed to a point that the church was deemed complete enough to be blessed. It was noted in documents of the time that the walls were not yet plastered and the stained-glass windows had not been installed. The church instead had painted glass windows. Although the tower, sacristy and vestibules were under construction by 1877, the work is reported to not have been complete until about 1890. By 1893, when the church was consecrated, all construction was complete. Other improvements were made by 1893 as well, including the installation of a Carrara marble altar, electricity, and steam heat. The walls, which were plastered by this time, had frescoes. The consistency of the materials, design, and architectural details in the construction of the tower and spire and the sacristy suggest that these elements were part of the original design for the church. As part of the fiftieth anniversary celebrations of the parish in 1905, the stained-glass windows, attributed to Franz Mayer and Company of Munich, Germany, were installed in the side aisle windows. The window over the altar in the east wall of the apse has been examined by a stained glass consultant and is believed to be domestic and to be older than the Mayer windows. It may, therefore, have been installed as part of the c.1890 work.

Since the completion of the sacristy, changes to the exterior of the cathedral have been minor. Between 1877 and 1886, a one-story connection was constructed between the cathedral and rectory, the materials and details of which are unknown. Drawings were prepared in 1903 for an expansion of this addition to include a passageway in the open space between the two buildings and a new room to balance the sacristy on the north side of the apse, but the plans were never carried out. The connection was later demolished and no signs of it remain. The only other two major alterations to the exterior were the construction of a brown brick chimney at the southeast corner of the nave to vent the new boiler system and a handicapped ramp at the northwest corner leading to the north entrance in the tower. The impact of the chimney was minimized by its placement away from the elevations that are visible from the cross streets, along a small driveway between the church and the old high school. Finally, the two small rose windows in the east elevation of the nave were apparently covered over when the sacristy was constructed. The south window was no longer an exterior window, which may have been why it was covered. The north window may have been covered for the sake of symmetry. The windows were rediscovered and opened again in the 1980s.

The other changes to the exterior were generally related to the deterioration of original materials. The slate roof on the nave, vestibules, and apse originally had decorative metal cresting that has been removed. In addition, a Celtic cross carved from brownstone was originally located atop the nave ridge at the west end. The cross has been removed, reportedly due to damage from a lightning storm during the 1980s. A brownstone pedestal and statue of Mary were installed at the peak of the west vestibule gable at some point after the earliest (c.1893) known photograph was taken. The statue of Mary was also damaged by the lightning storm that affected the cross above and was repaired and gilded at that time. While the copper hang gutters remain in place, the original uncorrugated, rectangular copper downspouts have been replaced with corrugated, rectangular aluminum downspouts due to theft.

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The stained-glass windows have not been altered since their installation, with the exception of the introduction of protective glazing. The triangular window at the peak of the east wall of the nave, however, is a mid-twentieth-century addition. The doors throughout the church have been replaced, with the exception of the door from the choir room to the fire escape. The original exterior doors at the three main entrances were double-leaf doors shaped to match the pointed-arch openings. Each leaf had five panels. The lower three were rectangular with raised panels sloped to a center point, forming a pyramid shape. The upper two panels were altered to accommodate the arc at the top of the door. The interior pointed-arch doors are presumed to have been of the same design, as was typical for churches of the period. The single leaf doors in the apse may have been simpler versions of the double-leaf doors, but the doors in the sacristy were probably similar to the remaining original four-panel door on the second floor of the sacristy. Finally, most of the basement windows, which were originally three-light awning windows, have been removed, some to accommodate pipes and ducts. Others were replaced with glass block for security reasons.

On the interior, the earliest alterations were related to the construction of the sacristy and choir room. Two windows on the south elevation of the apse were removed, but the openings were retained. In 1958, alterations were made for structural reasons as well as to accommodate changing views on the performance of the mass. The original wood floor structural system and wood flooring were removed and replaced with a two-way concrete slab system, supported on concrete piers poured around the original brick piers, and terrazzo flooring. At the same time, the existing chancel was expanded, with a raised terrazzo floor extending out from the apse to the first pair of columns at the east end of the nave. The side sections of the altar rail were moved outward to the edge of the new altar as well. The Carrara marble altar was removed and replaced with a smaller rectangular marble altar that was placed further west in the extended chancel, bringing the priest closer to the congregation. The bottom halves of the walls around the altar were also covered with marble. The choir loft was expanded to the depth of the first pair of columns at the west end of the nave, with a semicircular projection in the center. The new structure is steel and the columns were sheathed to conceal the new steel supports for the extended choir loft. The floor of the loft was replaced with linoleum tile. The original wood winder staircase was replaced with a straight, open metal staircase.

In addition to these alterations, other minor changes were effected as well. The side aisle walls were furred out to accommodate heating and cooling ducts and, as a consequence, the hood molds over the side aisle windows were lost. The pews and statues were replaced at this time, as were the confessionals. The replacement of the doors as described above most likely also dates to these alterations. Finally, it is assumed that the walls were repainted as part of the same campaign, resulting in the concealment of the frescoes.

Contributing Building: Rectory

The rectory is a three-story, uncoursed brownstone structure, composed of a main block with a smaller rear ell and a five-sided bay on the northeast corner. (photographs 41 and 43) An entrance porch is located on the front elevation, while a longer side porch is set on the east side along the rear ell. (photograph 42) A rear porch has been enclosed to provide additional service space. (photograph 44) The second-story sleeping porch, located in the ell created by the west wall of the rear ell and the south wall of the main block, has likewise been enclosed with full

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walls to create an additional four-season room. The style is a vernacular Gothic Revival, with a crenelation over the bay, pointed-arched windows, and a repeating pattern of gothic arches in the barge boards on the front porch.

The roof of the rectory is a low double-hip roof with two shallow cross gables and a gabled dormer over the main section, a low hip roof on the rear ell, a shallow hip roof over the second-story sleeping porch and a flat roof over the bay. The entire roof, including porches, is covered with asphalt shingles and has aluminum pole gutters and downspouts for drainage.

The asymmetrical north elevation of the rectory is effectively five bays wide. (photograph 41) The eastern three bays are set under a shallow cross gable. The two-over-two, double-hung windows on the first and second level have pointed-arched heads, as does the third floor window beneath the ridge of the gable. The remaining two third floor windows are also two-over-two, but do not have arched heads. A stone beltcourse at the third floor window sill level marks the probable location of the roofline when the building was two-and-one-half stories high. To the west of the three bays is the five-sided, crenellated bay. Three one-over-one, double-hung sash windows are located on each floor in the three central sides. The center window on the second floor is stained glass. A single stone lintel is located over each of these windows. All of the windows have storm windows. In addition to the main windows, there are three basement windows filled with glass block, two in the bay and one to the east of the entrance door.

The front entrance is located in the center of the first floor. (photograph 42) The opening has a pointed arch, like the windows, creating a transom above the door. The existing door is a mid-twentieth century, stained-glass sash door that is protected by a modern metal storm door. A single hanging fixture provides light at the entrance.

The L-shaped entrance porch, which extends out from the front entrance toward the sidewalk and to the west toward the bay, has a brownstone base and piers supporting chamfered wood posts with decorative buttresses at their bases. (photograph 42) The floor and steps are concrete. Quatrefoil shaped holes in some of the porch wall stones originally allowed air to circulate in the space beneath the porch. A wood balustrade with a pattern of pointed arches and quatrefoils runs between the stone piers. Carved brackets support cross beams running from post to post. Brackets attached to these beams in turn support a bottom plate for the rafters. The rafter tails are decoratively carved as well. The gable end has a carved barge board and the space between the front cross beam and the ridge of the open gable is filled with pointed arches carved in wood. A gold-colored cross has been installed at the ridge of the porch roof.

The east elevation of the main section is three stories high, with an irregular pattern of two-over-two, pointed-arch, double-hung sash windows of different sizes. (photograph 43) The basement windows are filled with glass block like those on the front elevation. A stone beltcourse is located at the third floor window sills. The windows on the east elevation of the rear ell are irregular and include: two pointed-arched, two-over-two, double-hung sash windows at the second level; two small, narrow windows with jack arches, one on the second level and one on the third; and a single two-over-two window with a flat top capped by a single stone lintel at the third floor level.

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The side porch runs along the first floor of the east elevation of the rear ell, concealing a modern three-part window in the kitchen and a narrow pointed-arch window. The porch itself is concrete with a metal grille around it, a shed roof with asphalt shingles, and an aluminum awning to shade the kitchen from the morning sun.

The rear, or south, elevations of both the main block and the rear ell are visible, together with the enclosed sleeping porch and the enclosed rear porch. (photograph 44) On the main section, an area of the east end is visible, showing a pointed-arch sash door at the first floor level, a pointed-arch window at the second floor level, and a rectangular window on the third floor. West of the rear ell, another portion of the main section is visible at the first and third floors, along with the sleeping porch. At the first floor level, on the concrete porch, there is a gothic-arched window and a gothic-arched door. It appears that this door may have been converted from a window. At the second floor level, the sleeping porch has been enclosed with aluminum siding. A modern tripartite window provides light. The cornice of the sleeping porch is also covered in aluminum. Above the sleeping porch there is a single rectangular window with a single stone lintel centered on the wall. Projecting from the main roof above is an articulated chimney and a gabled dormer containing a two-over-two double-hung sash window.

The south elevation of the rear ell is fairly simple, with the first floor covered by the rear porch, no windows on the second floor, and two pointed-arch windows on the third floor. The rear porch has a shed roof and is sheathed in aluminum siding. It has a modern, tripartite window on the south elevation and a modern door with a storm door and an aluminum awning on the east elevation. Concrete steps and a wrought iron railing lead down from the door to grade. Metal bulkhead doors provide exterior access to the rectory basement from the west side of the enclosed porch. A second chimney has been torn down to just above the roofline at the south end of the rear ell.

The west side of the rear ell is irregular with a pointed-arch door at the north end and a pair of rectangular windows to its south. The door is a modern flush wood replacement and is protected by a storm door. It opens onto a concrete porch enclosed with a metal grille and sheltered by the second-story sleeping porch. The porch provides access to the sacristy and to a modern block restroom constructed between the cathedral and the rectory. At the second floor level, there are two one-over-one, double-hung, pointed-arch windows, while on the third floor there is one rectangular one-over-one, double-hung window. At the basement level there is one window filled with glass block and another covered with screening.

The west elevation of the main block faces the east elevation of the Cathedral. As on the other elevations, there is an irregular pattern of different types of windows. Aside from the arched windows on all three levels, there is a rectangular double window with a reeded wood mullion set between the two windows and a stone jack arch on the first floor. There is also a tall, thin casement window on the second floor that lights a bathroom. A wrought iron fire escape is attached to this elevation, leading down from the northern window on the third floor to a walkway at the second floor level. The walkway then leads to a door in the second floor of the sacristy.

The interior of the rectory has been adapted over the years to fit the changing needs of the parish. The first floor has a center hall layout and is composed of an office, a conference room, a sitting room, the kitchen and laundry room, the dining room and the hallway. (photographs 45, 46, 47, and 48) These rooms are carpeted, the walls are

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plastered or paneled and painted and the ceilings are plaster. The second floor is made up of an office, three bathrooms, two sitting rooms, three bedrooms, the sleeping porch and the hallway. With the exception of the bathrooms, the rooms on the second floor are carpeted and have either paneled and painted or just painted plaster walls and drywall or plaster ceilings. The third floor consists of an office, a sitting room, three bathrooms, five bedrooms and the hallway. The rooms are finished in the same manner as the other two floors. There are two main types of doors in the rectory: four-panel doors, with either flat or pointed-arch tops, and two-panel doors. The four-panel doors are original and are surrounded by trim from the period of construction, while the two panel doors date to the early- to mid-twentieth century and are trimmed by modern stock moldings. These latter doors date to the partitioning of the upper floors into suites for the priests. The other decorative elements of note in the rectory include the plaster cornices in the three front rooms on the first floor and the parquet floor in the conference room/office in the northwest corner of the first floor.

Original Appearance of the Rectory and Subsequent Alterations

Based on physical evidence and the footprint of the building on the 1877 atlas, the northwest corner of the rectory was not part of the original construction. The building was also not three full stories in height. The third floor appears to have had knee walls beneath the cross gables, forming a half-story. The original roof configuration was apparently composed of two cross gables, one over the eastern three bays on the north side, where a shallow cross gable is still visible, and one running east-west from the existing shallow cross gable on the east elevation. The rear ell is either contemporaneous with the rest of the building or was constructed shortly thereafter, as it is shown in the 1877 atlas, along with the second floor sleeping porch in the southwest corner.

By 1891, the rectory is shown on another map as a rectangular block in front with the rear ell and sleeping porch behind, indicating that the northwest corner had been constructed. The building was most likely converted to a full three stories at this time as well, since a 1901 drawing of the front elevation shows the building in this configuration. When the building was raised to three stories, the roof was converted to a shallow, double-pitch hipped roof. The original two cross gables were retained within the attic space and die into the lower slopes of the hipped roof. (see historic photograph c.1893)

The crenellated bay and the existing front porch were designed by Philadelphia architect Henry D. Dagit in April 1901. The porch and bay are shown as part of the building footprint on a 1906 Sanborn map, indicating that the construction was complete prior to that time.

Later alterations to the rectory were generally cosmetic in nature and include: replacing the front entrance door and rear entrance door; converting one window to a door on the south elevation; modernizing the kitchen; covering the plaster with paneling in some rooms; covering some ceilings with drywall, acoustic tile, or suspended tile ceilings; adding partition walls, closing off doorways behind plywood paneling, and adding bathrooms to create bed/bath suites; adding built-in cabinets in the second floor hallway; enclosing the sleeping porch and the rear porch; and, adding an aluminum awning and bars to the side porch.

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Cathedral of the Immaculate Conception**Non-Contributing Building: Convent**

Also on the property with the cathedral and the rectory are two non-contributing buildings: the former convent; and, the former high school. The convent was built in 1908, with an addition in 1936. It is a three-story building constructed of random-laid ashlar granite, with a stone foundation and a limestone stone waterable between the foundation and the first story. (photograph 49) The windows throughout both sections are set in pointed arched openings, with the exception of a tripartite window on the west elevation. The 1908 section is a trapezoid in form, due to the alignment of the south wall with Federal Street and the east wall with Seventh Street, since the two streets are not perpendicular to each other. There are five bays on both the south facade, which fronts Federal Street, and the east elevation, which faces Seventh Street. (photograph 50) The center bay of the south elevation contains a pointed arch entrance, paired one-over-one sash set within a single pointed arch on the second and third levels, and a gabled wall dormer at the roofline with a stone raking parapet wall and a third set of paired sash within a pointed arch opening. The roof of the 1908 section is slate and hipped with gabled dormers on the east and west elevations. A second story sleeping porch is located at the second floor level on the north elevation of the 1908 section, over a smaller enclosed porch at the first floor level. (photograph 51)

The 1936 addition is also a trapezoid in shape due to the alignment of the south wall with Federal Street. The north wall parallels the south wall and the west wall parallels the east wall (which is the west wall of the 1908 section). (photograph 51) The stone of the south wall of the 1936 section was seamlessly integrated stone of the 1908 section, creating the illusion of a single facade. The pointed arch windows on the second and third floor are similar, but those on the first floor are much smaller. The west and north elevations also have pointed arch windows, with the exception of the first floor level on the north side, which has windows with flat arches and a door with a flat arch as well. The roof on the 1936 section is flat with a stone parapet around it. The only other distinguishing feature of the addition is a three-sided bay on the west elevation that appears to be an addition. The style of the convent is vernacular Gothic Revival, characterized by pointed-arch window openings and one pointed arch door opening. The building is vacant and the interior is not accessible.

Non-Contributing Building: Former High School

The former high school, built in 1923, is vernacular Art Deco in style. It is a three-story brick building with granite on the east and north elevations. (photograph 52) The windows and the doors, which appear to be replacements, are surrounded by decorative terra cotta tiles. The high school is roughly an H-shaped structure—two main blocks connected by a narrow hyphen, with a one-story addition on the south elevation of the west leg of the H and stair tower on the west elevation of the same leg. (photograph 53) The roof is flat on most of the building, with a low hipped roof on the west leg of the H. Although Art Deco in style, the high school was adapted to relate to the cathedral and the rectory by the use of the stone on the two sides closest to those buildings and the use of piers to reference the buttresses on the cathedral. The classrooms were located in the east block, the hyphen contained smaller rooms and circulation space, and the west leg contained the gymnasium, along with the small addition for locker rooms and a stair tower. The building is now in use as a Diocesan Center and Soup Kitchen.

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STATEMENT OF SIGNIFICANCE

Summary

The Cathedral of the Immaculate Conception, constructed 1864-c.1877, is significant in the area of architecture under National Register Criterion C, Criteria Consideration A as a well-executed example of the Gothic Revival style as applied to an ecclesiastical structure. Built of Trenton brownstone, the cathedral has pointed-arch windows, lancet windows, stained glass and wood tracery, a large rose window, stone hood molds over the windows and doors, buttresses, a steep-pitched gable roof, an off-set tower and spire, and an open ceiling with scissor trusses. The design of the cathedral also incorporates other elements common to the Gothic Revival, including: the vertical orientation; the height of the nave, particularly when viewed from the interior; the impression of weightlessness created by the support of the clerestory and roof on columns; the large east window meant to admit God's light, and, the practice of locating the apse beneath a lower roof than the nave. The cathedral was designed by noted Newark, New Jersey architect Jeremiah O'Rourke. O'Rourke developed a relationship with the Roman Catholic Church and was commissioned to design churches, rectories, and schools for the Dioceses of Trenton and Newark in the latter half of the nineteenth century and the beginning of the twentieth century. The nave, side aisles, and apse were constructed between 1864 and 1866, while the tower, spire, and sacristy were built c.1877. Interior finish work, including the plaster and frescoes, the Carrara marble altar, and some of the domestic stained glass windows, was completed sometime before the consecration of the church in 1893. The Mayer Studios stained glass windows were installed in 1905.

Historical Background

The Cathedral of the Immaculate Conception, originally named the Church of the Immaculate Conception, was constructed between 1864 and c.1877 to meet the needs of the growing Catholic mission in South Jersey. The construction of the cathedral represents a turning point in the history of Catholicism in South Jersey, when the increasing number of Catholics in the city began to overcome the prejudices of the surrounding community. The construction of the cathedral also marks a turning point in the history of Camden, since it represents a change in the ethnic and religious composition of the community during a period of tremendous growth.

During the early to mid-nineteenth century, social changes conspired to cause resentment against the local Catholic population. As the industrial revolution took hold and industries began to spring up in the area, Camden and Philadelphia were also experiencing an influx of Irish Catholic immigrants who were fleeing the famine in Ireland. Locals feared that the immigrants would take all the jobs because they provided cheaper labor. Thus the Know-Nothing Party was created, with the intent of making it difficult for the immigrants to obtain citizenship or to practice their religion. The tensions in the community eventually culminated in an anti-Catholic riot in Philadelphia in 1844, during which three churches were burned, including the headquarters of the Augustinian priests who had spearheaded the Catholic mission in South Jersey since the beginning of the nineteenth century.¹

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St. Mary's in Gloucester was the first parish established in South Jersey. The congregation met in homes as early as 1846 and dedicated their first church in 1849.² In Camden, meanwhile, Mass continued to be held in private homes on an irregular basis until May 1853, when Father J.N. Hannigan, pastor of St. Mary's, established a regular bi-weekly schedule. He had previously decided that the neighborhood homes were no longer adequate to accommodate the large crowds that gathered for Mass. In response, it was arranged for Mass to be held in a room in Camden City Hall, then located on Federal Street between Fourth and Fifth Streets.³ Services were also eventually held in the old Starr Hall, located on Bridge Avenue near Second Street. This building was renamed St. Mary's Church. It was later burned down, according to one source, for the purpose of ending Catholicism in Camden.⁴ The Diocese of Newark was created in 1853 as well, separating Camden from the Archdiocese of Philadelphia.⁵

The Camden mission was designated as a parish in November, 1855.⁶ The first pastor, Father James Moran, purchased property at Fifth Street and Taylor Avenue and constructed the first new church in 1859. Father Moran was succeeded in 1863 by Father Patrick Byrne as pastor. Father Byrne deemed the recently-built church to be insufficient for the needs of the parish and bought the land for the present Cathedral in 1864 at the corner of Broadway and Market Street.⁷

The cornerstone for the Church of the Immaculate Conception was laid in October 1864. Construction is reported to have been slowed by the Civil War and its aftermath, but by July 1866, it was deemed sufficiently complete for Father Byrne to arrange for a ceremony to bless the church. The walls were not yet plastered and the windows had only painted glass in lieu of true stained glass. The vestibules, sacristy/choir room and tower were not completed, but the church was occupied. It was recorded that Father Byrne even set up a temporary rectory in the new church. By 1869, the Church had purchased the remainder of the property on the block bounded by Broadway, Federal, Seventh, and Market Streets.⁸ The rectory and the vestibules, sacristy/choir room, and tower of the church were under construction by 1877, when their footprints are shown on an atlas of the area.⁹

By 1893, when the church was consecrated, all construction was complete. Other changes were made by this time, including the installation of a Carrara marble altar, the addition of electricity and steam heat, and the completion of interior finishes with plaster and frescoes on the walls.¹⁰ In 1905, as part of the fiftieth anniversary celebration of the parish, new stained glass windows, made by Franz Mayer and Company of Munich, Germany, were installed in the side aisle windows. About this time the porch and bay were constructed on the rectory as well. In 1921, a new bell, produced in Baltimore, was installed in the tower.¹¹ The organ, which was installed in 1885, was restored and enlarged by Casavant Freres, Ltd. in 1926. The original wood facade and half the pipes were kept, but new pipes were also added to create the sound of an orchestra.¹²

The parish grew over time, resulting in the construction of other buildings on the city block owned by the Church. The first building constructed was St. Mary's School. According to the letter left in the cavity of the 1890 Carrara marble altar by the mason, the school was constructed sixteen years before, in 1874. The school is shown on an atlas from 1877.¹³ A lyceum was constructed in 1896 to help address the spiritual needs of the growing congregation.¹⁴ These two buildings burned in 1959. Additions were also made to the rectory, creating additional rooms and adding a full third floor, between 1886 and 1891. In the twentieth century, the parish and Catholicism

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in the City of Camden continued to thrive. In 1908, the convent was constructed to house the Sisters of Mercy who taught at St. Mary's School. In 1923, Camden Catholic High School was constructed to educate the students graduating from the parochial schools in the city. The increasing numbers of students in the grade school and high school led to an increase in the number of nuns needed to teach them. To accommodate the growing numbers of nuns, an addition to the convent was constructed in 1936.¹⁵

The next significant event in the history of the parish was the creation of the Camden Diocese, covering the six southern counties of New Jersey, with Camden as the See (official seat of the bishop) and the Church of the Immaculate Conception as the new cathedral. The new Bishop, Most Reverend Bartholomew J. Eustace, was installed on May 4, 1938. The church was dedicated as the Cathedral of the Immaculate Conception on May 27, 1938.¹⁶

In 1958, as part of a modernization program, the wood floor in the Cathedral was replaced with terrazzo, the Carrara marble altar was removed and replaced with a smaller rectangular marble altar, the bottom half of the walls around the altar were covered with marble and air conditioning was installed. The confessionals and replacement doors also date from this period.

As the City of Camden began an economic decline in the 1960s, the parish began to shrink. Over time, the loss of Campbell's Soup and R.C.A. as employers, the introduction of Interstate 676 through the neighborhood, the demolition of homes and stores, and the introduction of new buildings for city and county infrastructure, such as police and fire departments and a new transportation center, radically changed both the cathedral's physical environment and the composition of the congregation. The high school was relocated to Cherry Hill after the fire destroyed St. Mary's and the Lyceum, which had long since been taken over to accommodate the spatial needs of the high school. Unsuccessful efforts were made to introduce other educational institutions to the remaining high school building, and it is now used as a Diocesan Center. The convent was no longer needed once the schools were gone and has been vacant for more than a decade. The Cathedral has reinvented itself as a center to meet the spiritual and physical needs of the citizens of Camden, broadening its mandate from that of a parish concerned only with the Catholics within its purview. Mass is held at the Cathedral at noon during the week and is well-attended by Catholics who may not live in Camden, but are employed in the surrounding neighborhood. The parish runs a soup kitchen out of the Diocesan Center (former high school). The Bishop of the Diocese continues to hold mass in the Cathedral, attracting Catholics from all over the Diocese, and meetings in the Rectory, which is also occupied by the parish priests. Through these means, the Cathedral still holds an important role in the community.

Context within the Gothic Revival Style in America

The Gothic Revival style derives its elements from the great Gothic cathedrals constructed in Europe in the Middle Ages. According to Robert Branner in *Gothic Architecture*,

Medieval man considered himself but an imperfect refraction of the Divine Light of God, Whose temple on earth, according to the text of the dedication ritual, stood for the Heavenly City of Jerusalem. The Gothic

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interpretation of this point of view was a monument that seems to dwarf the man who enters it, for space, light, structure and the plastic effects of the masonry are organized to produce a visionary scale. There is no fixed set of proportions in the parts, such as can be developed from the diameter of a Greek column, and no standard relationship between solid and void. The result is a distortion: large as it may be in real size, the Gothic church become prodigiously vast in appearance. Such a visionary character expressed not only the physical and spiritual needs of the Church, but also the general attitude of the people and the aspirations of the individual patron and architect.¹⁷

Gothic cathedrals flourished in the eleventh, twelfth, and thirteenth centuries, evolving during a time of great social and economic change in Europe. This new style was disseminated throughout the continent along the trade routes that were developing and through the political changes that brought different countries in contact with one another. The first examples of Gothic cathedrals were constructed on the Ile-de-la-Cité, in Paris, but the evolution of the style was subject to regional influences.¹⁸ In England, for instance, where it was introduced by the Norman kings, the cathedrals began as simple aisled, cruciform plans with a choir for the monks, and a crypt for the shrine. Later examples of the style were influenced, however, by the English love of rich ornamentation, leading to a high level of carved and painted decorative elements. In addition, while the French cathedrals were built taller and taller but remained simple in style, the English cathedrals remained lower buildings, but became increasingly more elaborate in their detailing. Important elements in the construction of Gothic cathedrals included rib vaults, pointed arches, columns in lieu of piers, flying buttresses, and the use of stained glass with elaborate tracery to introduce large amounts of light, which called to mind God's first creation. Other design elements included the impression of great height and weightlessness, the practice of locating the apse under a lower roof than the nave, and the subordination (in later examples) of the transept to the overall design as part of a trend toward arranging spaces as needed and eliminating or adding elements as dictated by the individual needs of the parish.¹⁹

The Gothic Revival style began in Great Britain in the eighteenth century with pattern books of medieval details produced in 1742.²⁰ Popular interest in the style increased with Horace Walpole's country house "Strawberry Hill," constructed in 1750, which was designed with exterior medieval details used on the interior.²¹ The Gothic Revival style was introduced into the United States in the early nineteenth century. Although a few examples from the first three decades of the century can be identified, the style first gained widespread popularity in the 1830s, spurred on by the concurrent romantic movement in art and literature that was sweeping society, along with a dissatisfaction with classical architecture. The popularity of the Gothic Revival style was further increased by its identification as the only appropriate style for church design by influential English architect Augustus W.N. Pugin and writer John Ruskin. To these men, Gothic architecture symbolized the spiritual and artistic values of the Medieval period.²² Thus while the Gothic Revival style became popular and was applied to both houses and churches, the application of the style to churches was far more rigorously academic, due to the influence of Augustus Pugin and others in the mid-nineteenth century ecclesiological movement in the Anglican church, which, as part of its revival of interest in the liturgy, promoted archaeological accuracy in church architecture, with the Gothic parish church as its model.²³

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The Gothic Revival style is characterized by a number of elements, including: asymmetrical facades, tall towers, steeply pitched gable roofs, pointed arch windows and doorways, buttresses, clustered columns, foliated ornamentation, stained glass with tracery, crenelation, carved bargeboards, and bay and oriel windows. Crenelation, carved bargeboards, and bay and oriel windows are far more common on houses than churches. In addition to the elements listed above, church interpretations of the style, which were more architecturally correct, also incorporated such original Gothic elements as the impression of great height, the impression of weightlessness, and common details such as a large east window, a rose window, an open truss ceiling (found in medieval country churches more than the cathedrals) and carved stone decoration. Stone was also felt to be the only appropriate construction material for churches.²⁴

The Cathedral of the Immaculate Conception incorporates all of the important characteristics of the Gothic Revival style, resulting in a design complying with the strictures of the ecclesiological movement (although the cathedral is a Catholic church, not Anglican, the movement had an effect on church design throughout the United States). The 60' height of the nave, the steeply-pitched gable roof, and the accompanying tower and spire of nearly twice the nave height, together with the arrangement of the tower and spire off to the side, create the impression of great height and provide the requisite asymmetry. Nearly all of the windows and doors in the building have pointed arch heads. Most of the windows have tracery and all are stained glass. The large pointed arch window in the east wall and the rose window in the west wall admit large amounts of light, recalling the importance of light in the Gothic cathedrals. Buttresses line the side aisle walls and adorn the tower and vestibule corners. Clustered columns with pointed arches line the nave and support the clerestory on the interior, contributing to the impression of weightlessness. Foliated ornamentation is the common finish on the interior elements, such as the columns and colonnettes, as well as on the carved exterior elements where the ends of the window hood molds are carved stone leaves. Other carved stone decoration on the church includes the consoles at the ends of the raking cornices and the original stone cross still remaining, while on the interior, the impost blocks for the brackets that visually support the trusses are painted to resemble cut stone, as is the tracery. The open truss ceiling relates to the medieval parish churches. The tradition of locating the apse beneath a lower roof than the nave is continued, while the Gothic design tradition of arranging and incorporating or eliminating spaces as dictated by the parish needs and the site is continued in the cathedral where the transept was eliminated. Finally, the use of Trenton Brownstone represents a local aspect of the construction even as it fulfills the final requirement for a Gothic Revival style church — that it be built in stone. The construction of the spire in stone as well, rather than wood frame with slate, is an unusual feature shared with St. Mary's Church in Burlington, designed by noted Gothic Revival architect Richard Upjohn in 1846.

The Cathedral of the Immaculate Conception was designed by architect Jeremiah O'Rourke. O'Rourke was born in Ireland and graduated from the Government School of Design in Dublin in 1850. He emigrated to the United States shortly after graduation. He settled in Newark and, as mentioned above, designed several other churches in New Jersey. These include St. John the Evangelist Church in Orange (1866-69, French Gothic Revival), St. Mary's Church in Wharton (1872-73, Gothic Revival), St. Mary's Church in Plainfield (1875-1880, High Victorian Gothic), St. Mary's Church in Gloucester City (1889, Gothic Revival), and the original design of Sacred Heart Cathedral in Newark (1898, Gothic Revival). He also designed St. Paul the Apostle Church in New York City (1858, Romanesque Revival). In addition to these churches, he designed St. Joseph's Rectory and School in

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Newark (Gothic Revival), St. Patrick's Pro-Cathedral Rectory in Newark (1908), St. Patrick's School in Jersey City (1901), and the building that is now St. Michael's Medical Center in Newark (1870/1888). In 1893, O'Rourke closed his office to become the United States Supervising Architect in Washington, D.C. He remained there for two years, where he designed post offices, including those in Buffalo, New York (1894-1897, Gothic Revival), Roanoke, Virginia (1893/dem.1933, High Victorian Gothic/Romanesque Revival), and Kansas City, Kansas (1902 - money was appropriated by Congress in 1889, thus it was designed during O'Rourke's administration, but not constructed immediately), and federal buildings and courthouses, such as the Federal Building/U.S. Courthouse in Savannah, Georgia (1894-1899, Renaissance Revival), and the Old Federal Building in Opelousas, Louisiana (Romanesque). By 1897 he had re-established his practice and taken his two sons, Bernard and William, into partnership with him. He died in April, 1915.²⁵ The cathedral is an early, important example of O'Rourke's work.

The Cathedral of the Immaculate Conception is a representative example of a broad trend in church design and construction in the mid-nineteenth century that crosses denominations. Other examples of Gothic Revival style churches abound, but one interesting aspect of the Gothic Revival style is that even as these buildings share a common set of characteristics and serve the same function, permutations of the style are endless and can be based on the medieval cathedrals or the medieval parish church, and can be influenced by the Carpenter Gothic movement as well. Other examples of Gothic Revival Churches can be found both among O'Rourke's work and among other churches in the City of Camden and throughout New Jersey.

One of the most noted Gothic Revival churches in New Jersey is new St. Mary's Church in Burlington, designed by architect Richard Upjohn and constructed between 1846 and 1854. (supplemental photographs 1 and 2) This church is also constructed of Trenton brownstone and shares many architectural characteristics with the cathedral, including: pointed-arch windows with hood molds, tracery, and stained glass; stone buttresses; a stone spire; and, on the interior, an open truss ceiling. The cathedral represents a different interpretation from St. Mary's in Burlington, however, in that St. Mary's is based on the parish church prototype. It is only a single story high, has a full transept crossing the nave and chancel, and the stone spire is located at the crossing. The interior is much plainer than the cathedral with only the open truss ceiling and hood molds over the windows for decoration. The cathedral, meanwhile, was designed on a much larger scale and incorporates elements of the Gothic cathedrals as described above. The stone spire at St. Mary's, however, may have provided inspiration for that at the cathedral.

Another example in the medieval parish church tradition within New Jersey is St. Thomas Episcopal Church in Glassboro, attributed to architect John Notman, which is a simple gable form with a small tower at the west end and a half-octagon apse at the other. (supplemental photographs 3 and 4) Both the apse and the adjacent sacristy are believed to be later additions. This small church, only three bays wide on its long elevations, is also constructed of brownstone, although not ashlar-laid like St. Mary's or the cathedral, and has pointed-arch windows with tracery and stained glass (but no hood molds), buttresses, and a tower but no spire. The interior is very simply finished, but has an open truss ceiling with pointed-arch designed on the plaster between the trusses. This rusticated church, while still in the Gothic Revival tradition, bears little resemblance to the more polished cathedral. A third example, the Church of the Madonna, in Fort Lee, is almost a smaller version of the cathedral, with its gable form, smaller rectangular apse, vestibules, pointed-arch windows with hood molds, buttresses, and stone tower and spire.

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(supplemental photograph 5) It cannot match the scale of the cathedral and lacks side aisles and a clerestory, along with other elements such as the rose window and east window. Other Gothic Revival examples can be found in Camden, near the cathedral, including Centenary Methodist Episcopal Church, First Methodist Episcopal Church, and a German Lutheran Church located on Stevens Street between Broadway and Fifth Streets (now the New Visions Community Services of Camden). Each of these is also constructed in the medieval parish church tradition.

Among Jeremiah O'Rourke's own works, the cathedral can be compared to several other Gothic Revival churches. In scale, the cathedral falls between larger urban churches in Northern New Jersey and New York, and smaller churches in suburban New Jersey towns. O'Rourke is perhaps most famously associated with the Cathedral Basilica of the Sacred Heart in Newark, New Jersey. O'Rourke designed the original plan in 1897 in the "English-Irish Gothic style," meaning that it was more highly decorative than cathedrals in the French tradition. The Cathedral Basilica of the Sacred Heart was designed with two 332' high towers on its west elevation, meant to support tall spires, a tall nave and clerestory, side aisles, a transept, an ambulatory, a rounded apse with a semi-dome, side chapels, buttresses, and a large rose window. Carved stone decoration was plentiful on the exterior. O'Rourke subsequently had a disagreement with the contractor regarding the stability of the nave pillars that eventually grew to involve the Diocese and ultimately resulted in O'Rourke's dismissal. His original plan was slightly modified, eliminating the buttresses, reducing the size of the tower and eliminating their spires (for structural reasons), eliminating two nave pillars, and redesigning the rose window.²⁶ The Cathedral Basilica of the Sacred Heart was constructed on a grander scale than the Cathedral of the Immaculate Conception, due to its importance as a cathedral (whereas the Cathedral of the Immaculate Conception was constructed originally as a parish church).

Another example of O'Rourke's work is St. Paul the Apostle in New York City, which is primarily Romanesque Revival in style, but with touches of the Gothic Revival, including pointed-arch windows and pointed arches on the interior between the nave and side aisles. (supplemental photographs 6 and 7) Beyond the arches and some similarities of form, including the use of the nave/clerestory/side aisle configuration, the two churches have little in common. St. Paul the Apostle is closer in scale to the Cathedral of the Immaculate Conception than the Cathedral Basilica of the Sacred Heart, but through its wide nave and heavy stone piers, creates a different sense of space than the tall and narrow Cathedral of the Immaculate Conception.

O'Rourke also designed a church in the medieval parish church tradition, similar to those described above. One story in height and constructed of brownstone, with a nave and transept, pointed-arch windows, buttresses, a tower (but not spire), and an open truss ceiling, St. Mary's Church in Wharton fits into the small town church tradition, but lacks the scale and grandeur of the Cathedral of the Immaculate Conception. O'Rourke also made a foray into High Victorian Gothic with St. Mary's Church in Plainfield, in which the familiar elements are executed in brick rather than stone with polychromatic trim and a patterned slate roof. This church is similar in scale to St. Mary's Church in Wharton.

Finally, O'Rourke would design another church twenty-five years after the Cathedral of the Immaculate Conception, St. Mary's in Gloucester City, that is similar in both scale and design. (supplemental photographs 8 and 9) Gloucester City is right by Camden and at the time had a growing Catholic population similar to that of

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Camden. The medieval parish church prototype would not suffice for either of these burgeoning urban congregations. Both the cathedral and St. Mary's in Gloucester City are based on the cathedral prototype to reflect their urban setting, as well as to accommodate large and growing congregations. The medieval parish prototype would not suffice in either style or size. Like the cathedral, St. Mary's has a nave, side aisles, an apse, an offset tower with a spire, pointed-arch windows with stained glass and tracery, and buttresses. St. Mary's differs from the cathedral in several ways, however. It lacks a full clerestory, although the side aisle roofs are separate from the main roof and are set lower, but it has a small transept. The apse is a three-sided bay and there is a two-room sacristy straddling the apse. The building is constructed from granite rather than brownstone and the windows have no hood molds. It also has a set of three pointed-arch windows on the north elevation in lieu of a rose window and a large pointed-arch window in each bay of the apse in lieu of a single large window. On the interior, O'Rourke referenced the full Gothic expression of structure through the use of plaster groin vaults in the nave and side aisles, rather than the simpler open truss structure found in the cathedral. The two churches share the pointed-arch arcades along the nave walls, however, along with foliated capitals on clustered columns.

A review of Gothic Revival churches of the period and those within O'Rourke's oeuvre, reveal the Cathedral of the Immaculate Conception to be a refined example of a mid-sized church constructed in the tradition of the great Gothic Cathedrals of the Middle Ages. Although both the cathedral and the rectory have undergone some changes over the years in response to the changing needs of the parish, both retain their architectural integrity and represent different interpretations of the Gothic Revival style. The cathedral is an interpretation of the style as applied to a religious building, harkening back to the great Gothic cathedrals, while the rectory is a vernacular interpretation, with smaller, simpler detailing, such as arched windows and an irregular composition. The bay and porch added in 1903 continued the same Gothic Revival theme, employing crenelation on the bay and pointed arches on the porch. The buildings maintain their historical integrity as well, serving as visible reminders of the place of the cathedral in the Catholic community, and of the Catholic community within the larger community of Camden.

ENDNOTES

1. Carlton Sherwood, "Early U.S. Church Had Tough Battle for Religious Freedom in S. Jersey" (Camden, NJ): *Catholic Star Herald*, September 1, 1973): 9, 13.
2. Ibid.
3. "Immaculate Conception Cathedral, Camden, New Jersey: Centennial Celebration 1867-1967" (Program, October 23, 1967): IV-V.
4. James L. Schad, D.D., V.G., *Still Tall and Mighty: A History of the Cathedral of the Immaculate Conception* (Camden, New Jersey: Catholic Star Herald Publications, 1991): 3.
5. "Immaculate Conception Cathedral": V.

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6. Schad, *Still Tall and Mighty*: 1-2.
7. "Immaculate Conception Cathedral": VI.
8. Ibid., VII.
9. "City Atlas of Camden, New Jersey" (Philadelphia: G.M. Hopkins & Co., 1877).
10. "A Rich Past, A Glorious Future" (Supplement to the *Catholic Star Herald*, September 13, 1991):6.
11. Schad, *Still Tall and Mighty*: 21.
12. Ibid., 22; Edward Colimore, "A wheezy old Camden organ gets a new breath of life in its pipes" (*The Philadelphia Inquirer*, no date).
13. Schad, *Still Tall and Mighty*: 10.
14. Ibid., 15.
15. Ibid., 25-26.
16. Ibid., 27-28.
17. Robert Branner, *Gothic Architecture* (New York: Braziller, 1961): 10.
18. Ibid., 10-12.
19. Carol Davidson Cragoe, "Abbeys and cathedrals" (Online, available from the World Wide Web: <<http://www.bbc.co.uk/history/ljchurchlj/cathedral_01.shtml>>, copyright 2002 BBC) cited 26 September 2002.
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22. John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, *What Style Is It?* (New York: John Wiley & Sons, Inc., 1983): 40; Ross, "Gothic Revival Architecture."
23. Roth: 110-111; Poppeliers et al.: 40.

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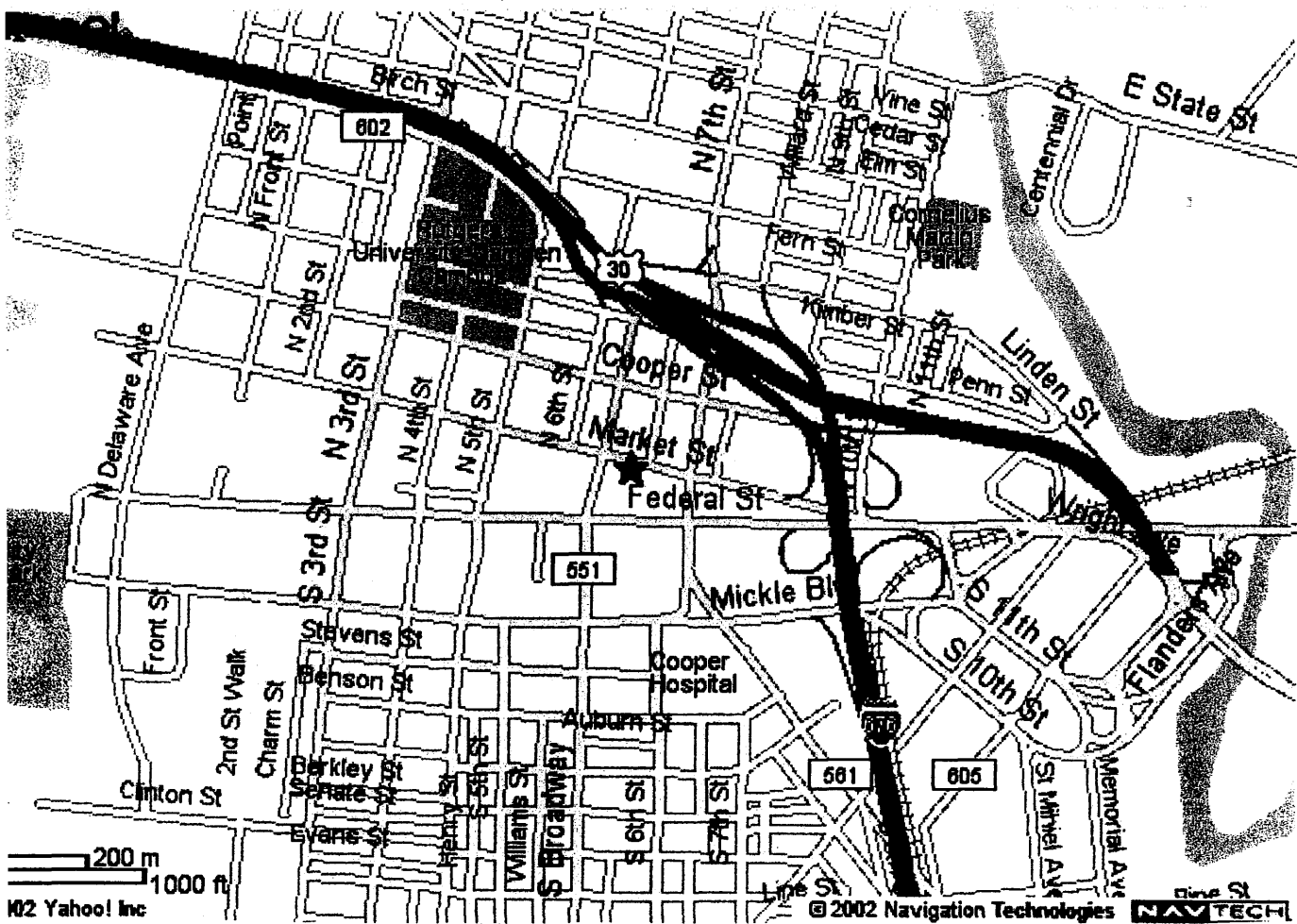
**NJ Camden Co.
Cathedral of the Immaculate Conception**

VERBAL BOUNDARY DESCRIPTION

Block 128, Lot 218, in the City of Camden, Camden County, New Jersey.

BOUNDARY JUSTIFICATION

The nominated property includes the entire parcel historically associated with the Cathedral of the Immaculate Conception. The nominated property contains two contributing buildings, the Cathedral and the Rectory, and two non-contributing buildings, the Convent and the High School. While the Convent and High School are listed as non-contributing due to the fact that they were constructed after the period of significance (as determined by the construction dates of the Cathedral), the entire lot has been associated with the Cathedral since c.1870, during the period of significance.



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 Camden County, New Jersey

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PHOTOGRAPHS

The following is the same for all photographs:

1. Cathedral of the Immaculate Conception
2. Camden County, New Jersey
5. Westfield Architects & Preservation Consultants
425 White Horse Pike
Haddon Heights, New Jersey 08035
(856) 547-0465

LIST OF PHOTOGRAPHS

3. Christy Z. Donati
4. 9 July 2002
6. View of west (front) elevation and the tower of the cathedral, looking southeast showing the configuration of the nave, north side aisle, and tower.
7. Photograph 1 of 54

3. Christy Z. Donati
4. 16 July 2002
6. View of the north elevation of the cathedral, looking south, showing the side aisle and clerestory windows, the buttresses, and the slate roof.
7. Photograph 2 of 54

3. Christy Z. Donati
4. 16 July 2002
6. View of the south elevation of the cathedral, looking north, showing a similar arrangement to the north side, with a small vestibule mirroring the west end location of the tower on the north side. Note also the sacristy, to the right of the modern chimney, and the roof of the apse with its original Celtic cross beyond.
7. Photograph 3 of 54

3. Christy Z. Donati
4. 16 July 2002
6. Detail of the west elevation of the main vestibule on the front facade. Note the low buttresses flush with the facade and the carved stone entrance surround with a carved drip mold.
7. Photograph 4 of 54

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3. Christy Z. Donati
4. 9 July 2002
6. View of the south side of main vestibule, looking north, showing the buttress, tripartite lancet windows, and the stone parapet terminating in a carved console.
7. Photograph 5 of 54

3. Christy Z. Donati
4. 9 July 2002
6. Detail of recessed carving of a symbol of the Immaculate Conception above the door of the west elevation vestibule.
7. Photograph 6 of 54

3. Sheila Koehler
4. 5 September 2002
6. Detail of a carved stone console decorated with recessed trefoil at the lower end of a raking parapet on the west elevation vestibule.
7. Photograph 7 of 54

3. Sheila Koehler
4. 5 September 2002
6. Detail of the large rose window on the west elevation showing the wood tracery and a carved stone hood molding.
7. Photograph 8 of 54

3. Christy Z. Donati
4. 9 July 2002
6. View of the west elevation of the tower, looking east, showing the four different types of window openings at the four levels.
7. Photograph 9 of 54

3. Sheila Koehler
4. 5 September 2002
6. Detail of the west elevation of the tower showing the second level lancet windows with stone hood molds, the third level louvered openings with stone belt course below and hood mold above, the stone brackets, the top level of the buttresses with the carved trefoils and clover leaves, and the recessed quatrefoils in the frieze.
7. Photograph 10 of 54

3. Sheila Koehler
4. 5 September 2002
6. Detail of the spire of the tower looking east showing the stone spire, gabled stone dormers, and Celtic cross.
7. Photograph 11 of 54

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-
3. Sheila Koehler
 4. 5 September 2002
 6. Detail of a nave window and a buttress on the north elevation, showing the carved hood molding over the window and the wood tracery behind the protective glazing.
 7. Photograph 12 of 54

 3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of a clerestory window on the north elevation, showing the curved jamb and sill. Note also the carved stone brackets and stone cornices on both the nave and the side aisle.
 7. Photograph 13 of 54

 3. Sheila Koehler
 4. 5 September 2002
 6. View of the south elevation of the sacristy, looking north, showing pointed-arch windows on the first floor and round-arched windows on the second floor. Note the carved stone brackets at the eaves to match the earlier nave and side aisles.
 7. Photograph 14 of 54

 3. Sheila Koehler
 4. 5 September 2002
 6. Detail of the vestibule on the south elevation, looking northeast, showing a design similar to the west elevation vestibule, with a single pointed-arch window instead of tripartite lancet windows on each side and a simple trefoil carving in the gable end.
 7. Photograph 15 of 54

 3. Sheila Koehler
 4. 5 September 2002
 6. Detail of the original wrought iron fence and cast iron post on the northern property boundary.
 7. Photograph 16 of 54

 3. Christy Z. Donati
 4. 9 July 2002
 6. View of the nave from the choir loft, looking east, showing the arcades on either side of the nave, and the apse at the far end.
 7. Photograph 17 of 54

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number PHOTOS Page 34

NJ Camden Co.
Cathedral of the Immaculate Conception

3. Christy Z. Donati
 4. 16 July 2002
 6. View of the choir loft and nave, looking west, showing the expanded choir loft, the terrazzo floor, the pipe organ, the rose window, and the open truss ceiling.
 7. Photograph 18 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the north side aisle facing west, showing pointed arches in wood beneath the rafters creating a visual effect similar to the scissor trusses in the nave.
 7. Photograph 19 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of an arch between the north side aisle and the nave.
 7. Photograph 20 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the doors leading from the nave into the north vestibule. The molding is original, but the doors and stained glass are replacements.
 7. Photograph 21 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. Detail of a stained glass window in the north side aisle showing the wood tracery painted to look like stone. The stained glass is from the Mayer Studios in Germany.
 7. Photograph 22 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. Detail of the small rose window above the side altar at the east end of the north side aisle.
 7. Photograph 23 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of a stained glass window in the north side of the clerestory. Note the foliated ornamentation on the moldings around the window.
 7. Photograph 24 of 54

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number PHOTOS **Page** 35

**NJ Camden Co.
Cathedral of the Immaculate Conception**

-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the rose window in the west wall of the nave. Note the interwoven wood tracery creating patterns within patterns. Note also the decorative hood molding.
 7. Photograph 25 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the scissor trusses facing east in the nave. The small stained glass window at the peak of the wall is a later addition.
 7. Photograph 26 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the a bracket visually supporting a truss.
 7. Photograph 27 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the largest stained glass window, located in the east wall of the apse. Note the elaborate molding surrounding the window as well as the intricate wood tracery.
 7. Photograph 28 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. Detail of the stained glass windows on the north wall of the apse, showing molding surrounds similar to that around the large window on the east wall of the apse. Note also the cluster column supporting the large arch.
 7. Photograph 29 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. View of a scissor truss and brackets in the apse.
 7. Photograph 30 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the first floor of the sacristy facing south, showing the angled wall at left and three of the pointed-arch stained-glass windows.
 7. Photograph 31 of 54

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number PHOTOS Page 36

NJ Camden Co.
Cathedral of the Immaculate Conception

3. Christy Z. Donati
 4. 9 July 2002
 6. Detail of the door on the northeast wall of the first floor of the sacristy, showing the elaborate molding around the replacement door.
 7. Photograph 32 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. View of the second floor of the sacristy, facing southeast showing the pointed-arch stained-glass windows. Note the rounded curves on the sides of the arch. These windows read as round arches from the exterior.
 7. Photograph 33 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the balustrade on the second floor of the sacristy showing the carved newel posts with heavy turned finials and the turned balusters.
 7. Photograph 34 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the small rose window facing the south side aisle from the second floor of the sacristy. This window was covered over with plaster after the sacristy was built.
 7. Photograph 35 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the stained glass windows in the east wall of the north vestibule.
 7. Photograph 36 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. Detail of a scissor truss in the main (west) vestibule.
 7. Photograph 37 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. Detail of the lancet stained-glass windows on the south wall of the main (west) vestibule.
 7. Photograph 38 of 54

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number PHOTOS Page 37

NJ Camden Co.
Cathedral of the Immaculate Conception

3. Christy Z. Donati
 4. 16 July 2002
 6. View of the basement of the sacristy, facing north, showing the parged stone foundation walls and the newer concrete slab and beam ceiling.
 7. Photograph 39 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. Detail of the brick foundation in the basement for the original Carrara marble altar.
 7. Photograph 40 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. View of the north (main) elevation of the rectory showing the final composition of the facade after the c.1905 addition of the three-story bay and porch. Note the pointed arch windows, pointed arch openings in the porch structure, and the crenelation on the bay.
 7. Photograph 41 of 54
-
3. Christy Z. Donati
 4. 16 July 2002
 6. Detail of the entrance porch on the north elevation of the rectory showing round and pointed arches, trefoils, and buttress-like flares at the bases of the wood columns.
 7. Photograph 42 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. View of the east elevation of the rectory.
 7. Photograph 43 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. View of the south elevation of the rectory.
 7. Photograph 44 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. View of the center hall of the first floor of the rectory facing north.
 7. Photograph 45 of 54

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number PHOTOS Page 38

NJ Camden Co.
Cathedral of the Immaculate Conception

3. Sheila Koehler
 4. 5 September 2002
 6. Detail of the first floor center hallway of the rectory, facing south, showing the original staircase and pointed-arch openings.
 7. Photograph 46 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. View of the northwest room on the first floor of the rectory, facing northwest, showing the plaster cornice, bay windows with original interior shutters, and pointed-arch window opening.
 7. Photograph 47 of 54
-
3. Sheila Koehler
 4. 5 September 2002
 6. Detail of an original six-panel, pointed-arch door in the rectory.
 7. Photograph 48 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the south (front) elevation of the former school/convent. The 1908 convent is the five-bay, symmetrical section at right with a hipped roof and cross gable, pointed-arch window and door openings, and a central pavilion creating a tower impression. The 1936 addition at left has a flat roof with a parapet and pointed-arch windows similar to those on the 1908 section.
 7. Photograph 49 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the east elevation of the former convent showing gabled roof dormers.
 7. Photograph 50 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the west elevation of the former convent, showing the 1936 addition projecting from the 1908 section. Note the second floor porch at left.
 7. Photograph 51 of 54

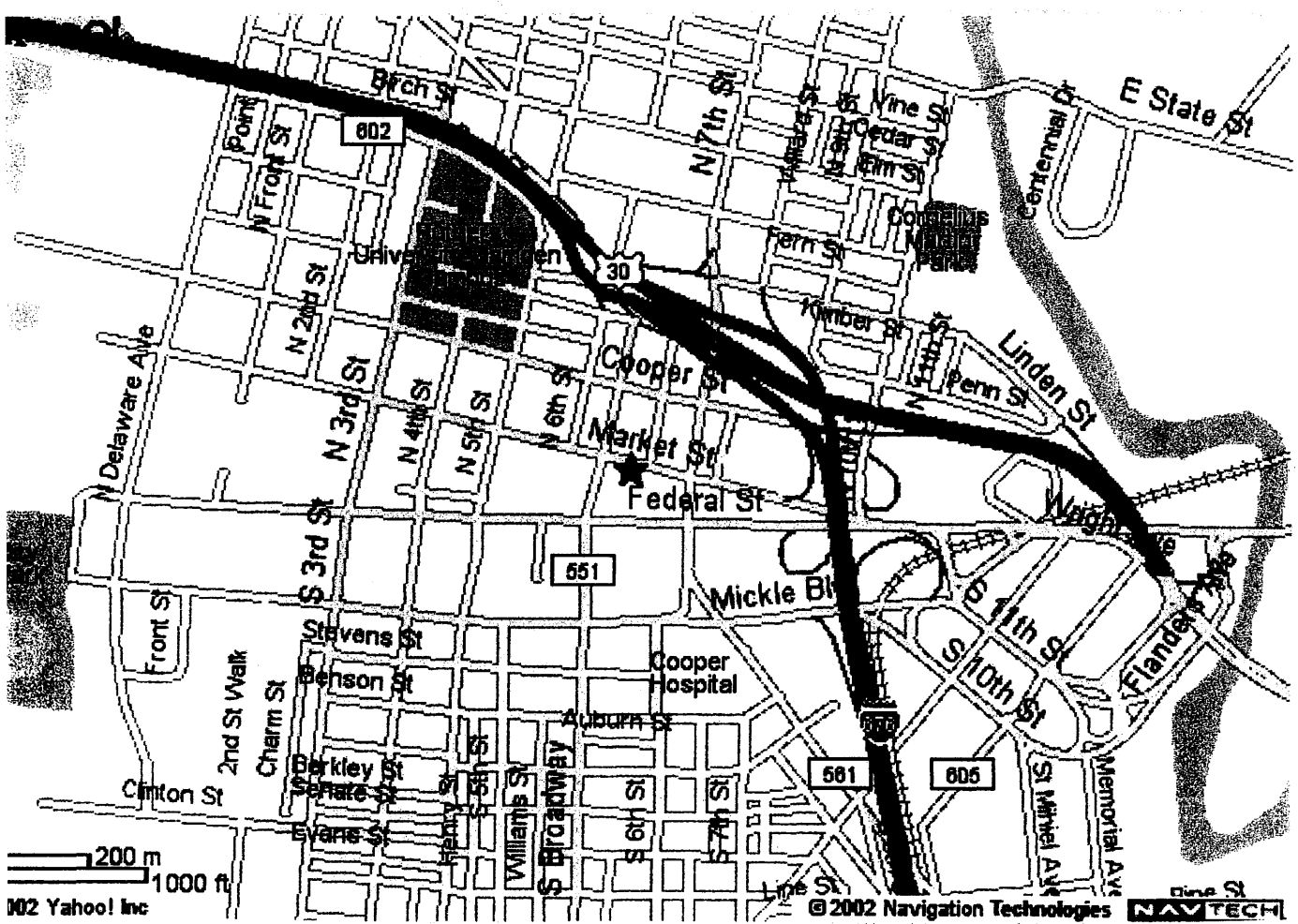
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number PHOTOS Page 39

NJ Camden Co.
Cathedral of the Immaculate Conception

3. Christy Z. Donati
 4. 9 July 2002
 6. View of the east (front) elevation of the former high school, now a Diocesan Center, showing a stone facade similar to the convent, as well as buttresses tying the building stylistically to the cathedral. Note the use of terra cotta trim.
 7. Photograph 52 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the south elevation of the former high school showing the gymnasium at left with its stair tower and one-story addition.
 7. Photograph 53 of 54
-
3. Christy Z. Donati
 4. 9 July 2002
 6. View of the west elevation of the former high school showing Art Deco style buttresses and window surrounds.
 7. Photograph 54 of 54



Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey

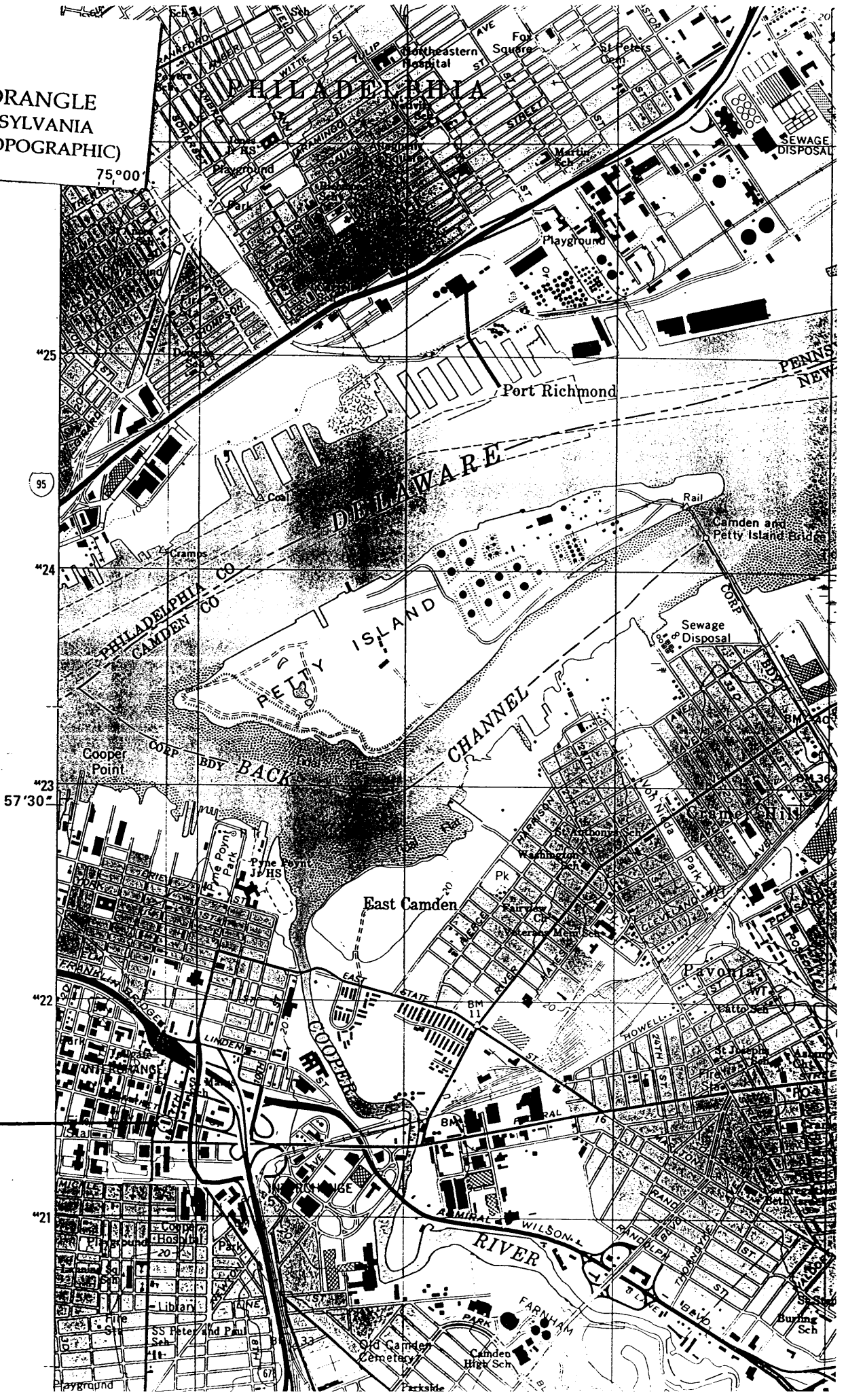
CAMDEN QUADRANGLE
NEW JERSEY-PENNSYLVANIA
7.5-MINUTE SERIES (TOPOGRAPHIC)

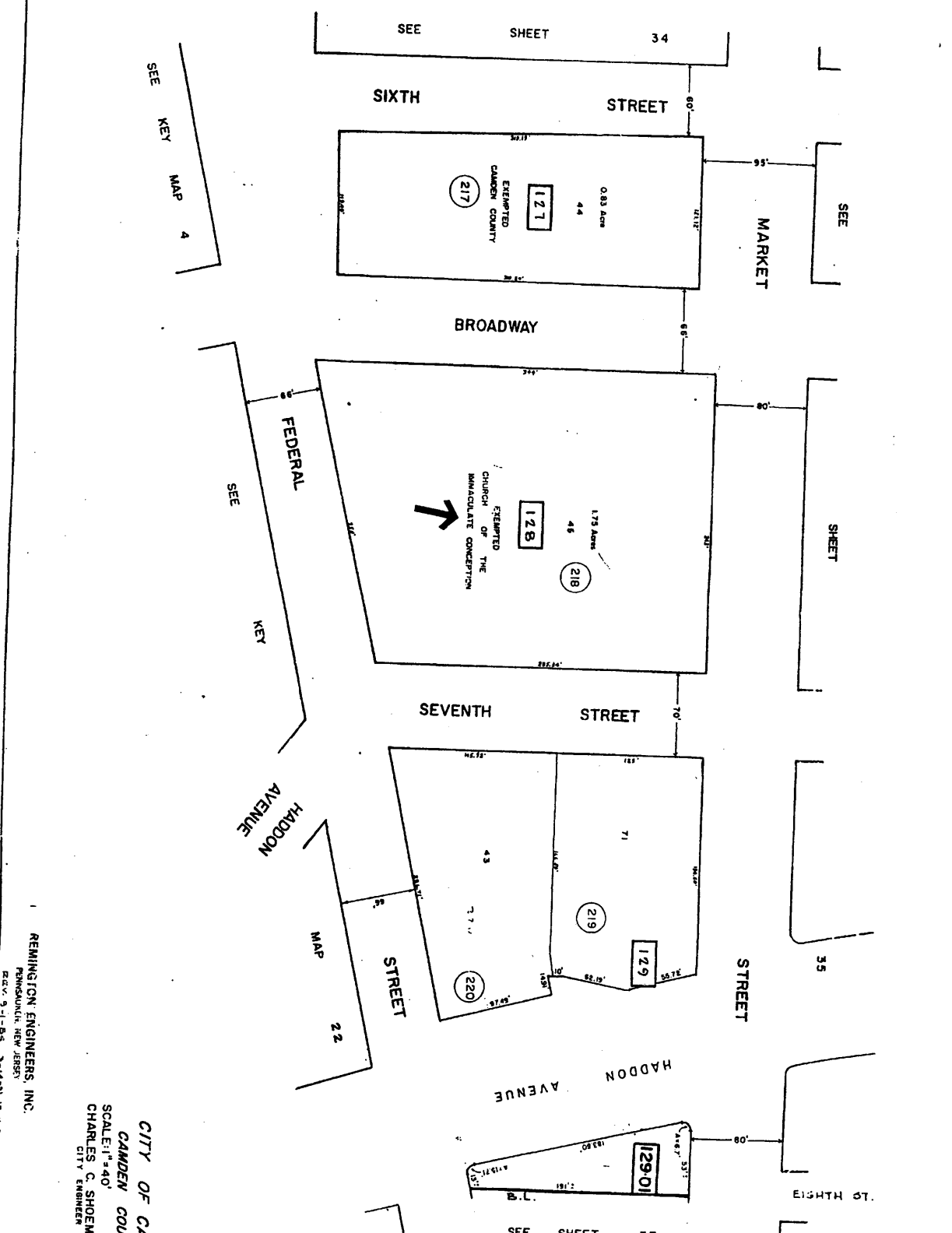
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75°00'

CATHEDRAL OF THE IMMACULATE CONCEPTION
CAMDEN, NJ
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REMINGTON ENGINEERS, INC.
PENNSAUK, NEW JERSEY
REV. 9-1-55, 3-14-71, 12-1-73

CITY OF CAMDEN
CAMDEN COUNTY
SCALE: 1" = 40'
1975
CHARLES C. SHOEMAKER
CITY ENGINEER

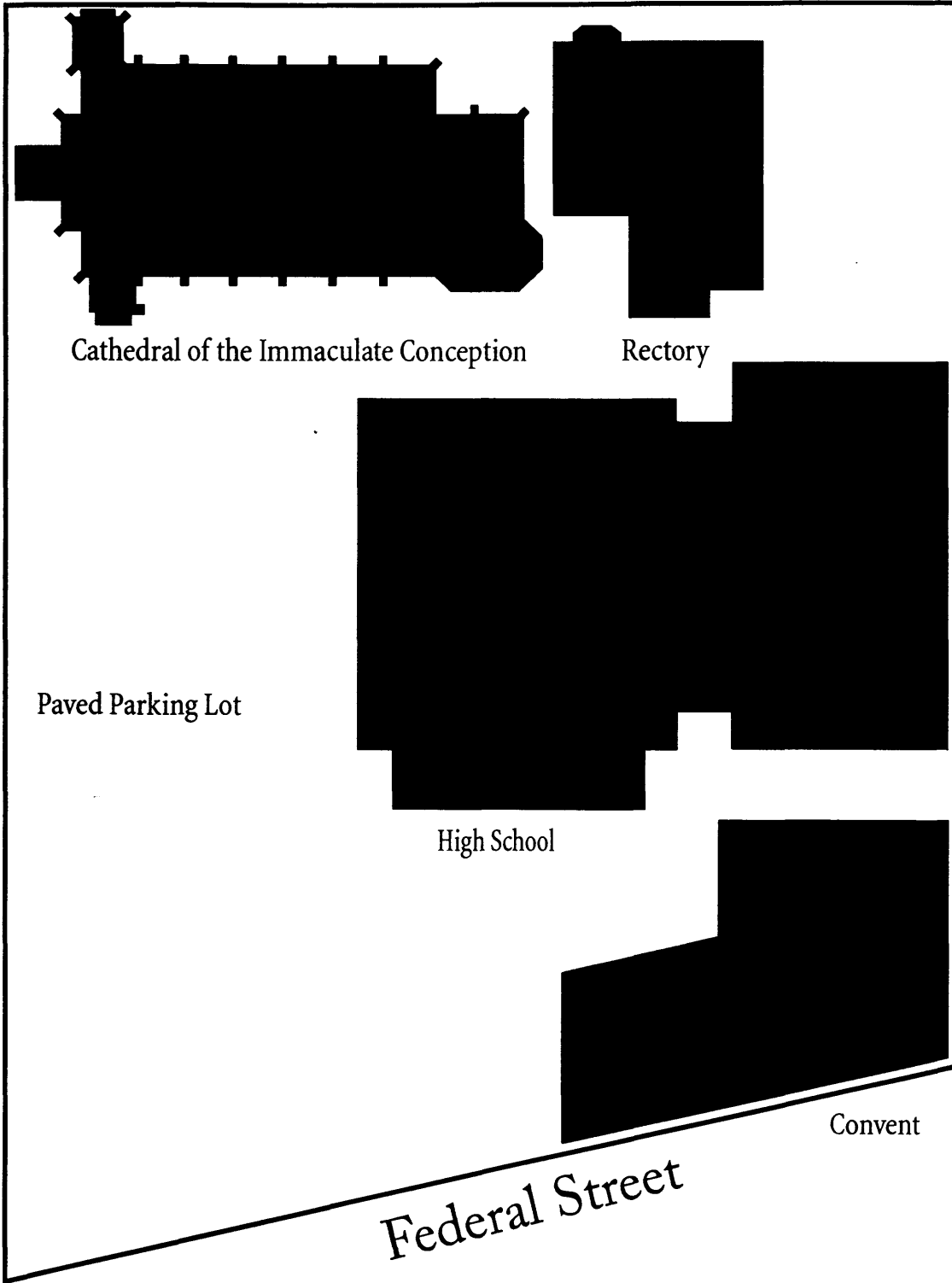
NOTED: THIS PLAN IS A REVISION OF THE PLAN FOR THE CATHEDRAL OF THE IMMACULATE CONCEPTION, CAMDEN COUNTY, NEW JERSEY, DATED 12-1-73. THE REVISIONS ARE AS SHOWN ON THIS PLAN. THE REVISIONS WERE MADE BY THE ENGINEER, CHARLES C. SHOEMAKER, ON 12-1-75. THE PLAN IS VALID FOR THE PERIOD OF 5 YEARS FROM THE DATE OF ISSUANCE. THE ENGINEER'S SEAL AND SIGNATURE ARE REQUIRED FOR THIS PLAN TO BE VALID.

Charles C. Shoemaker
12-1-75
C.E. 12901
No. 852

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



Market Street



Broadway

7th Street

Cathedral of the Immaculate Conception

Rectory

Paved Parking Lot

High School

Convent

Federal Street

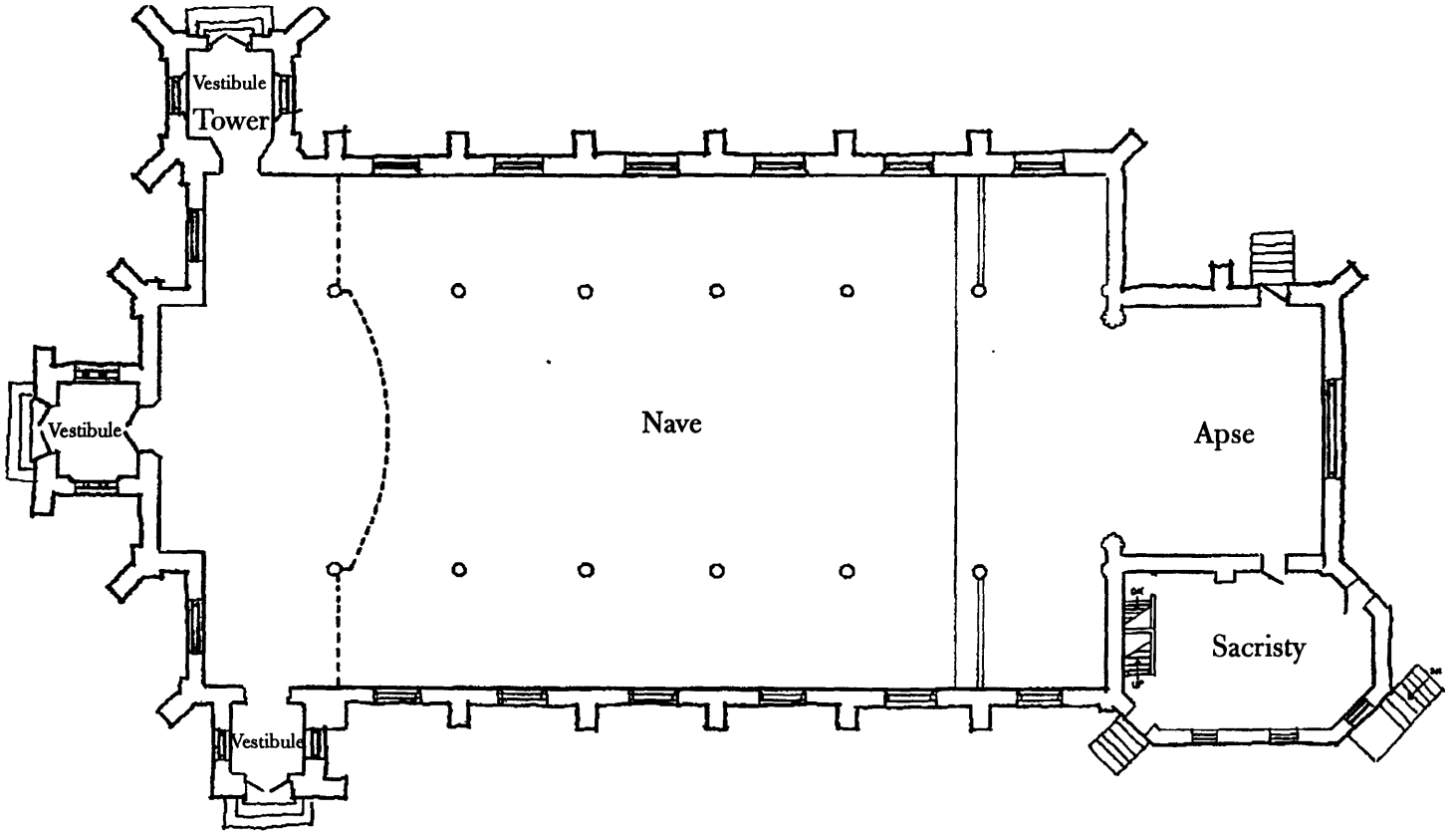
Site Plan

not to scale



Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



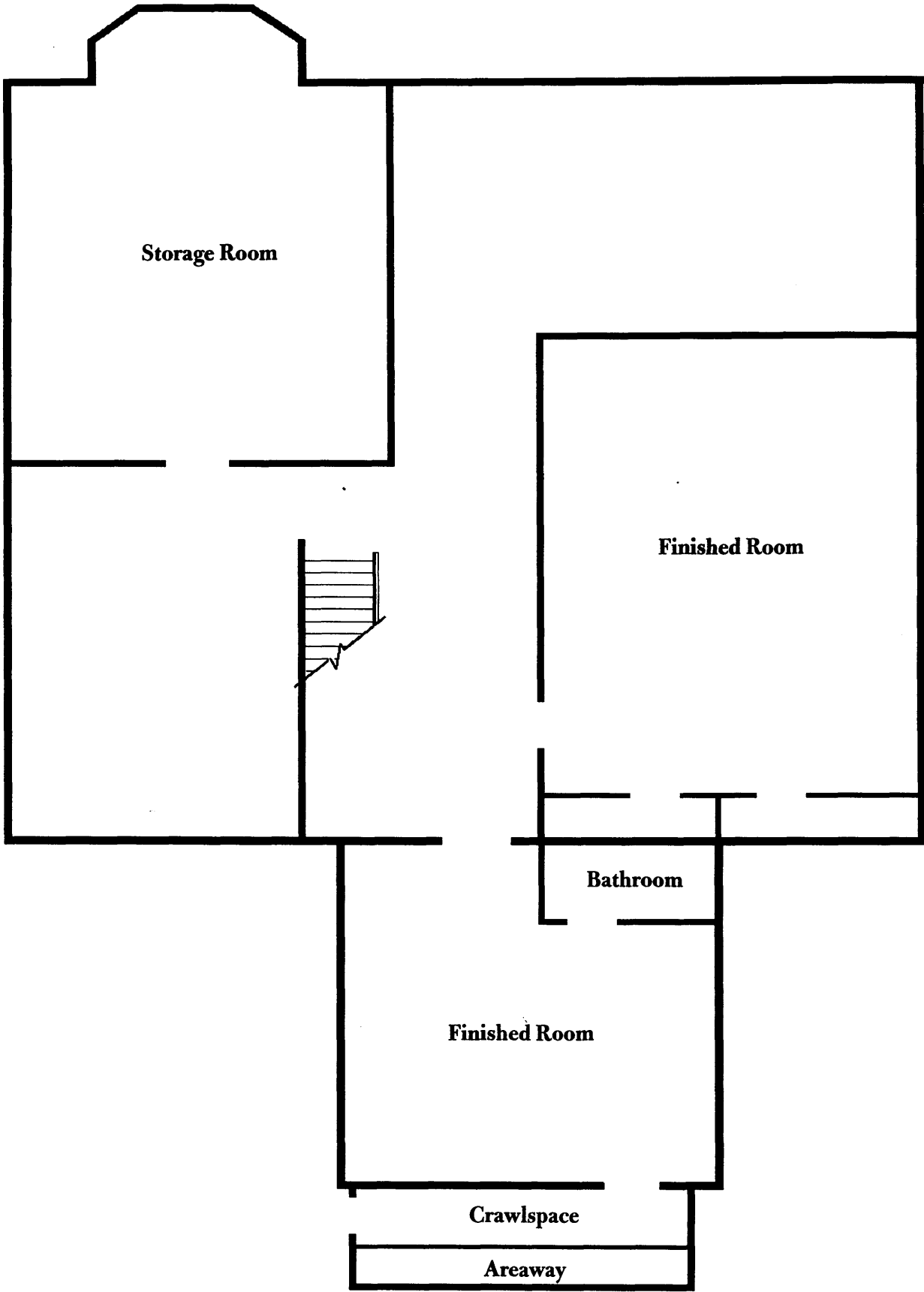
First Floor Plan

not to scale



Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



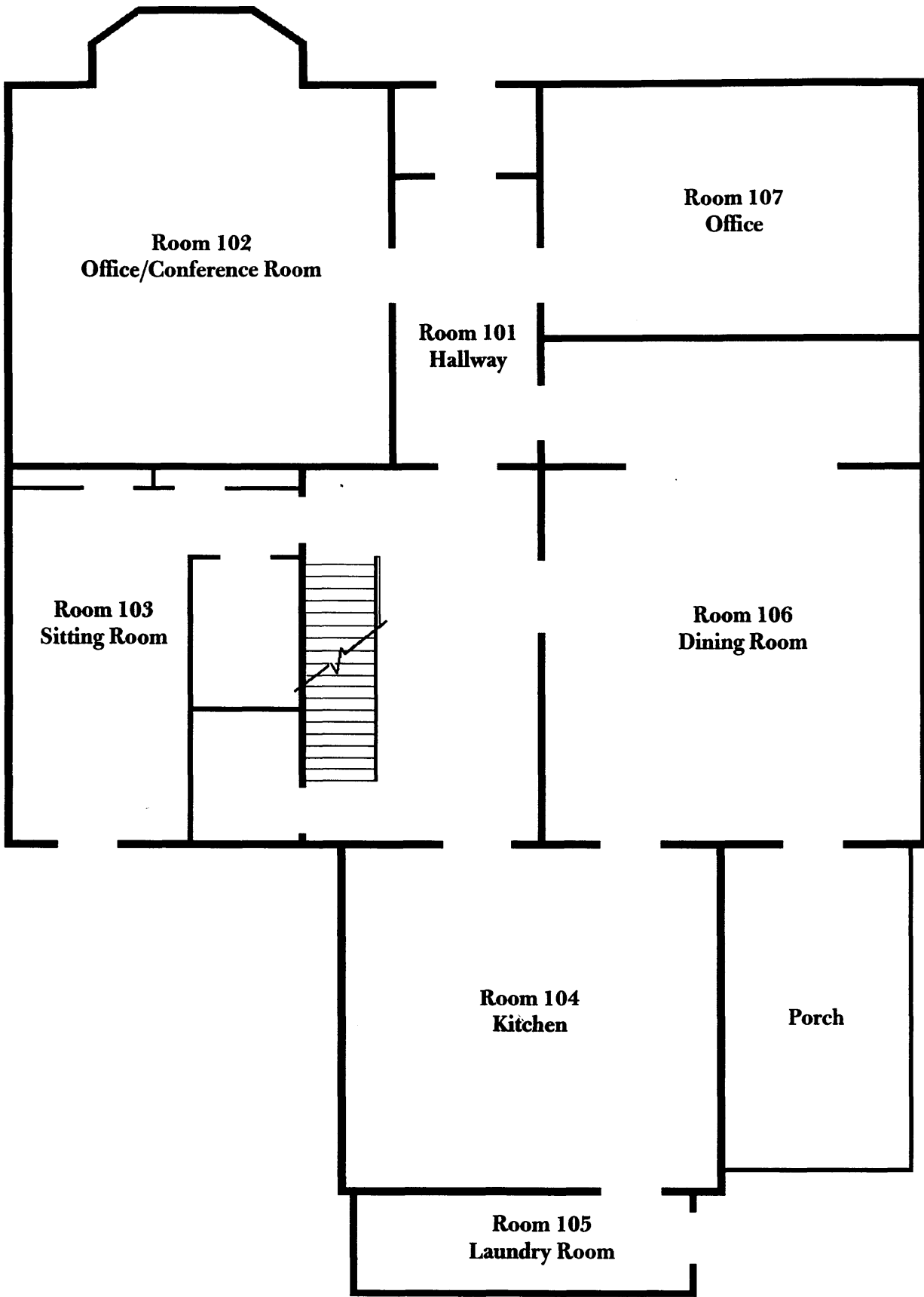
Rectory Basement Plan

not to scale



Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



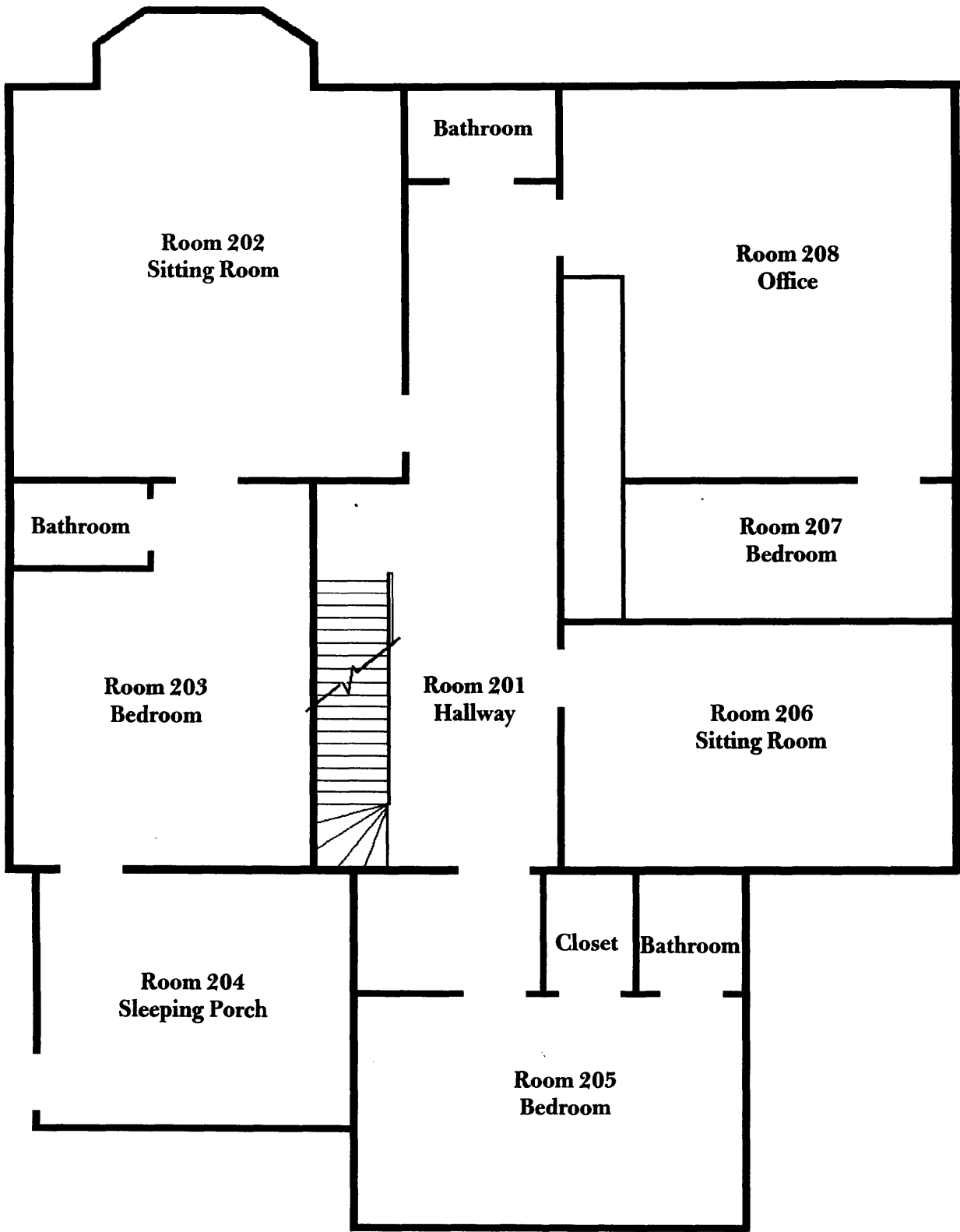
Rectory First Floor Plan

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Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



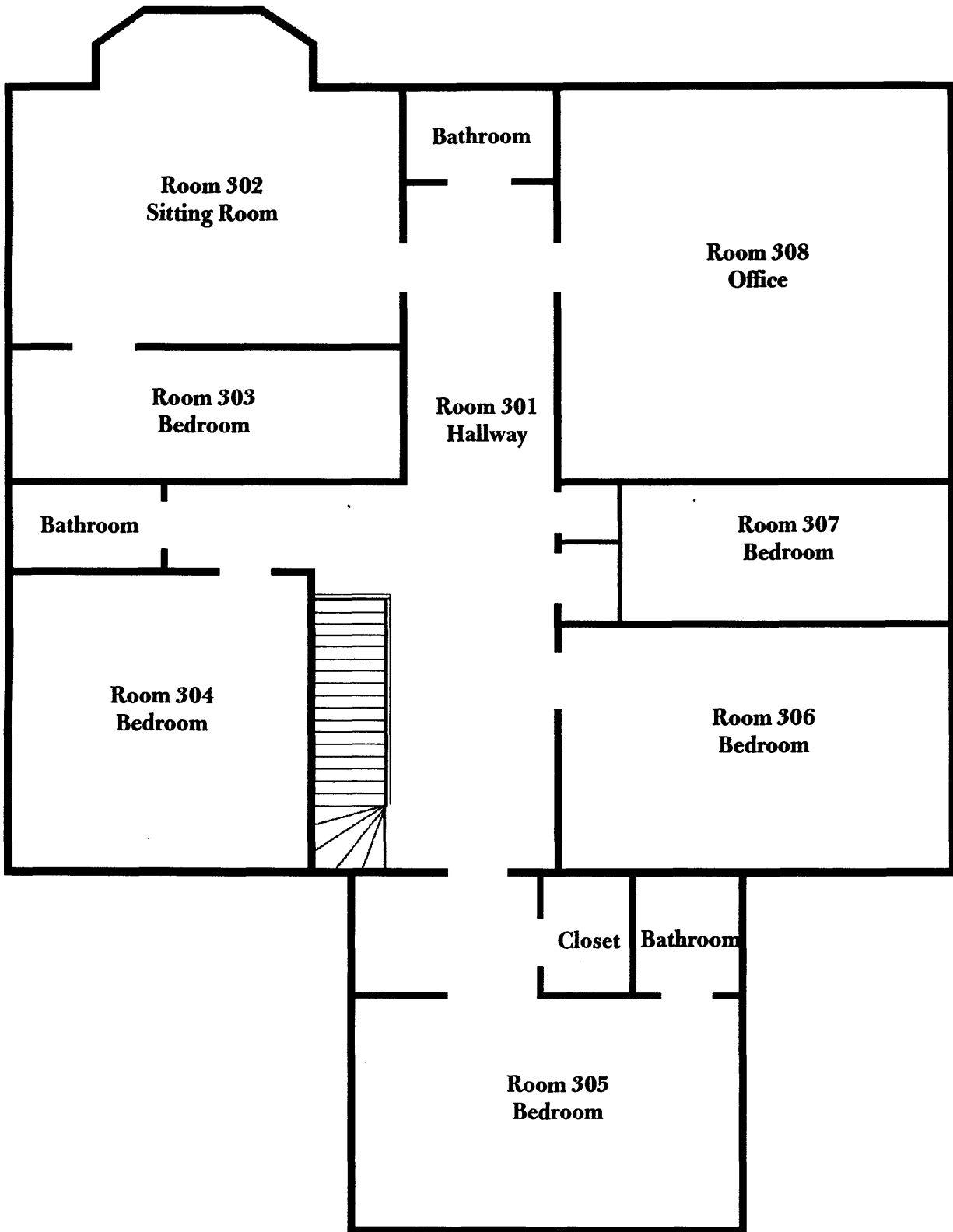
Rectory Second Floor Plan

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Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



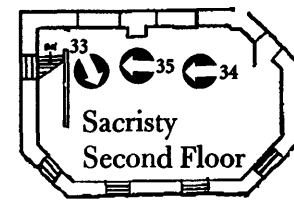
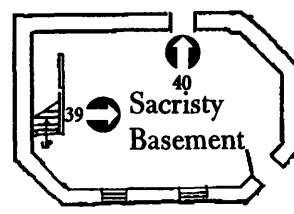
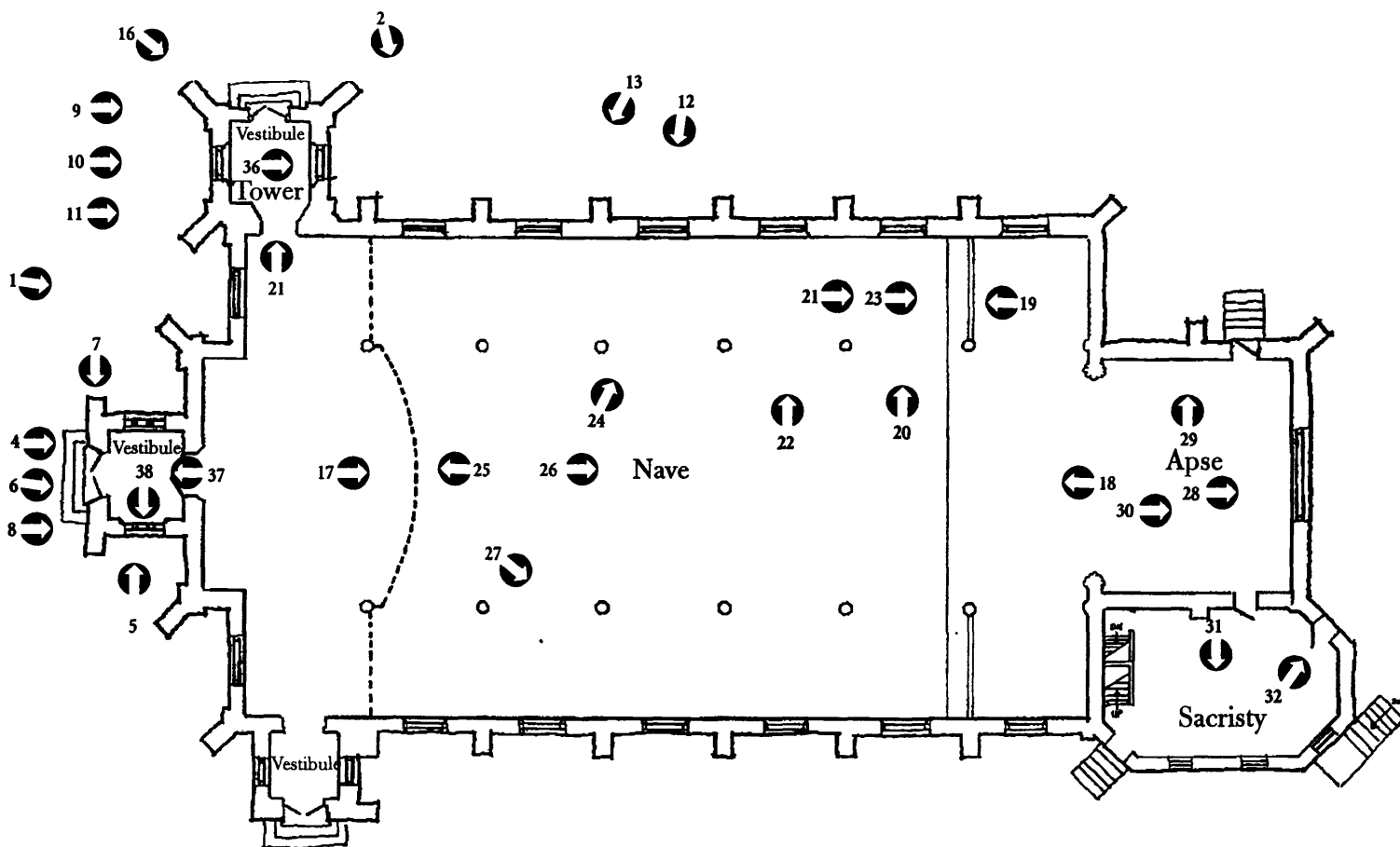
Rectory Third Floor Plan

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Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



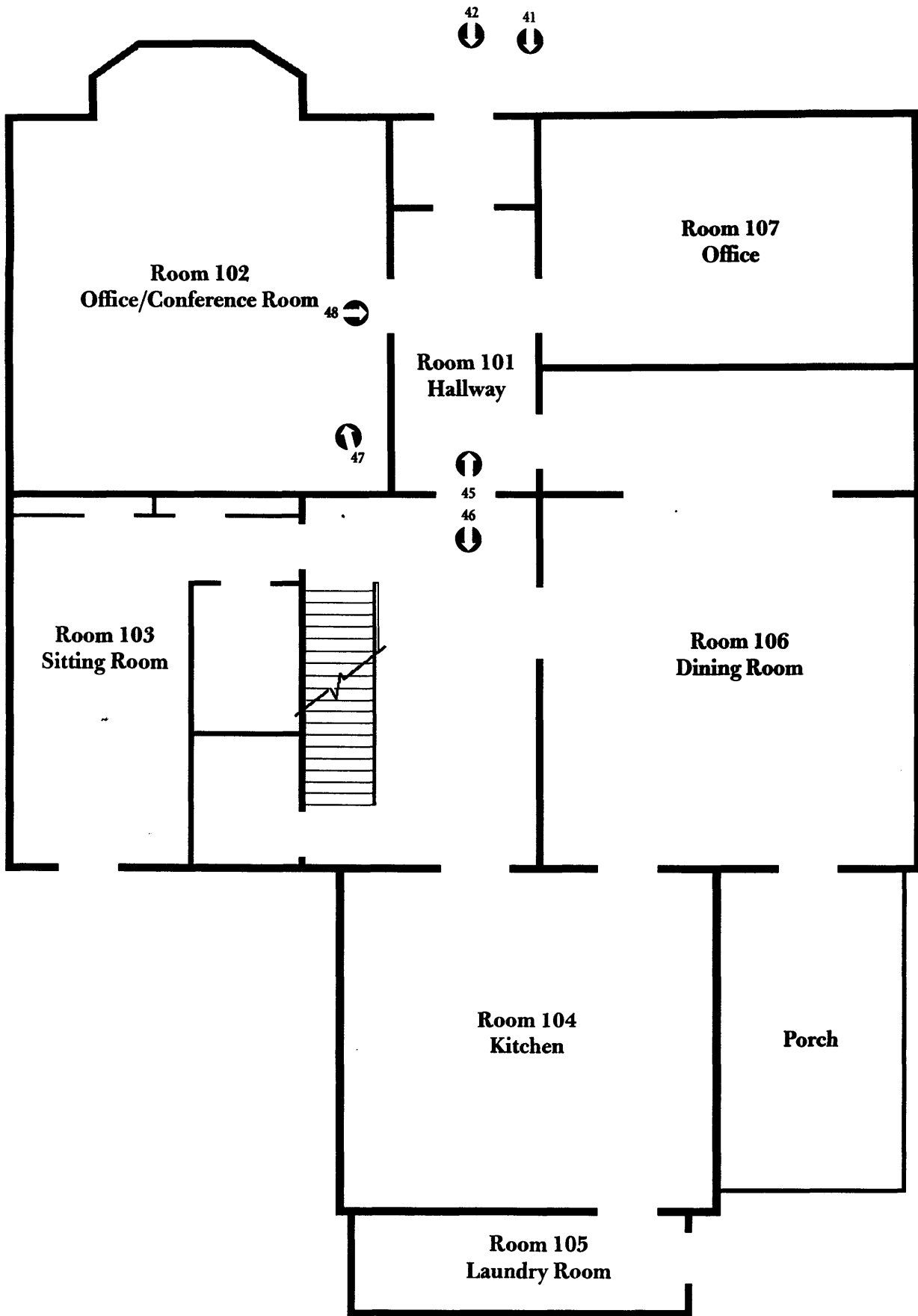
**Floor Plans Annotated with
Exterior and Interior Photographs**

not to scale



Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



**Rectory First Floor Plan
Annotated with Exterior and
Interior Photographs**

not to scale



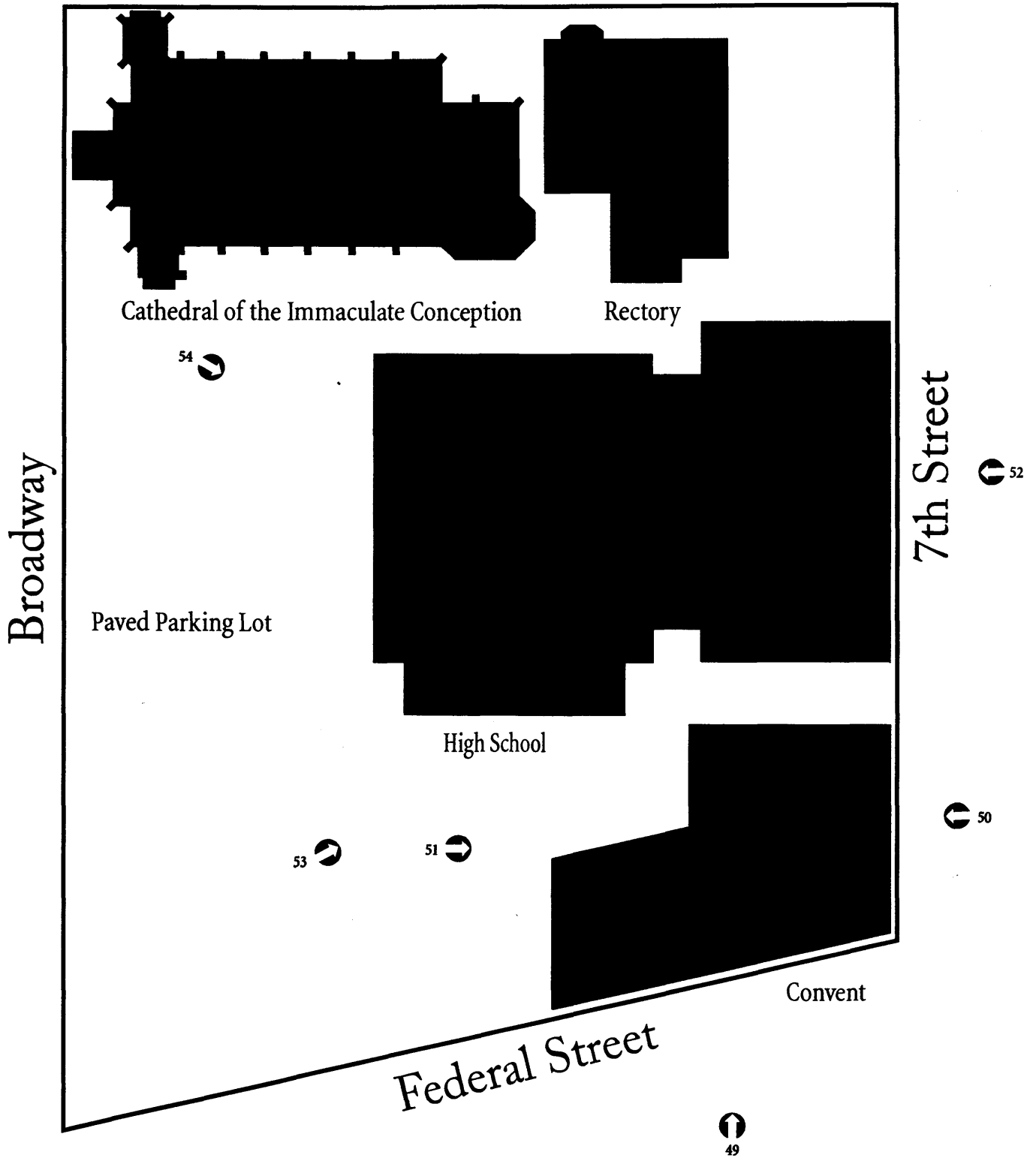
44



Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey

Market Street



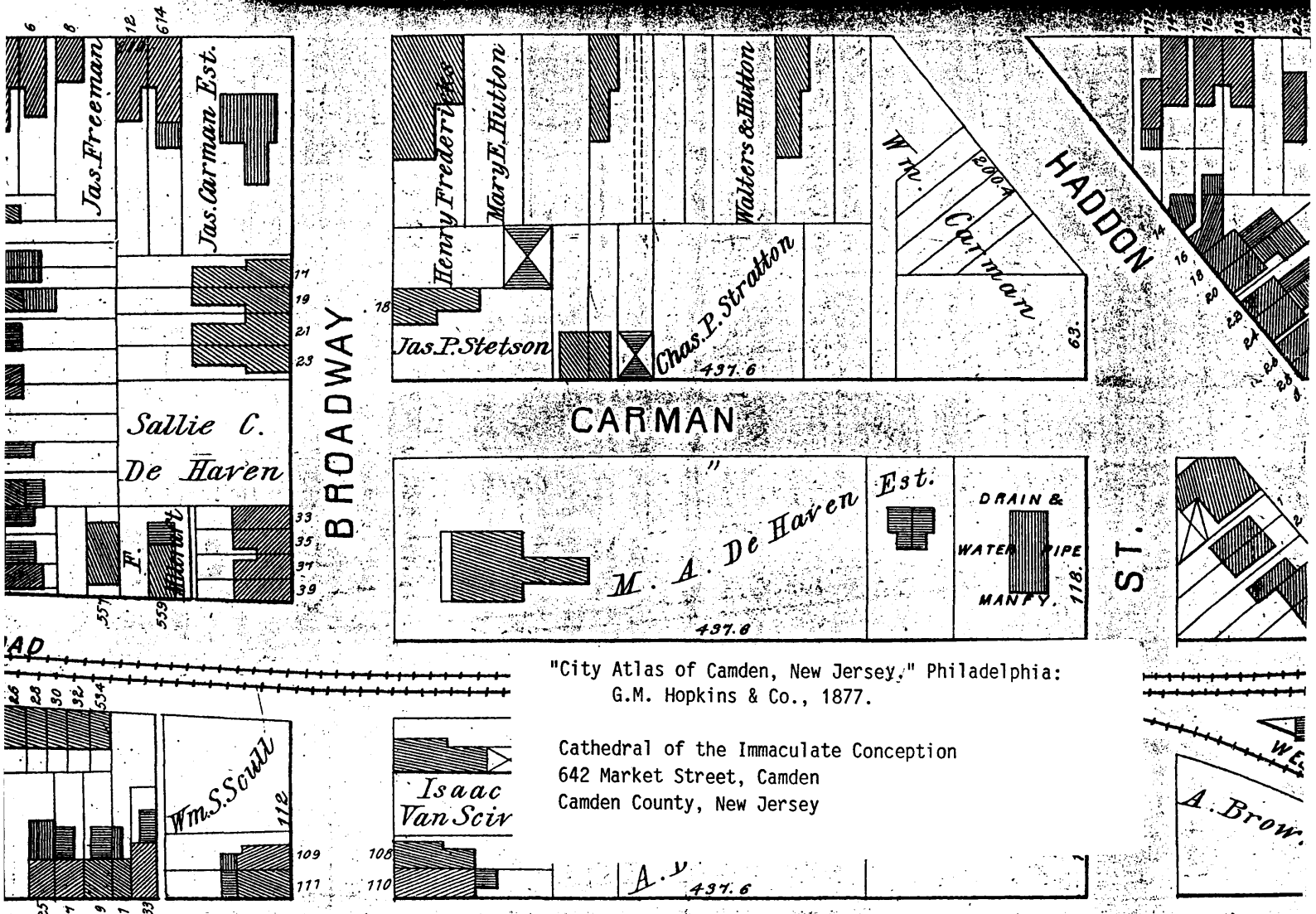
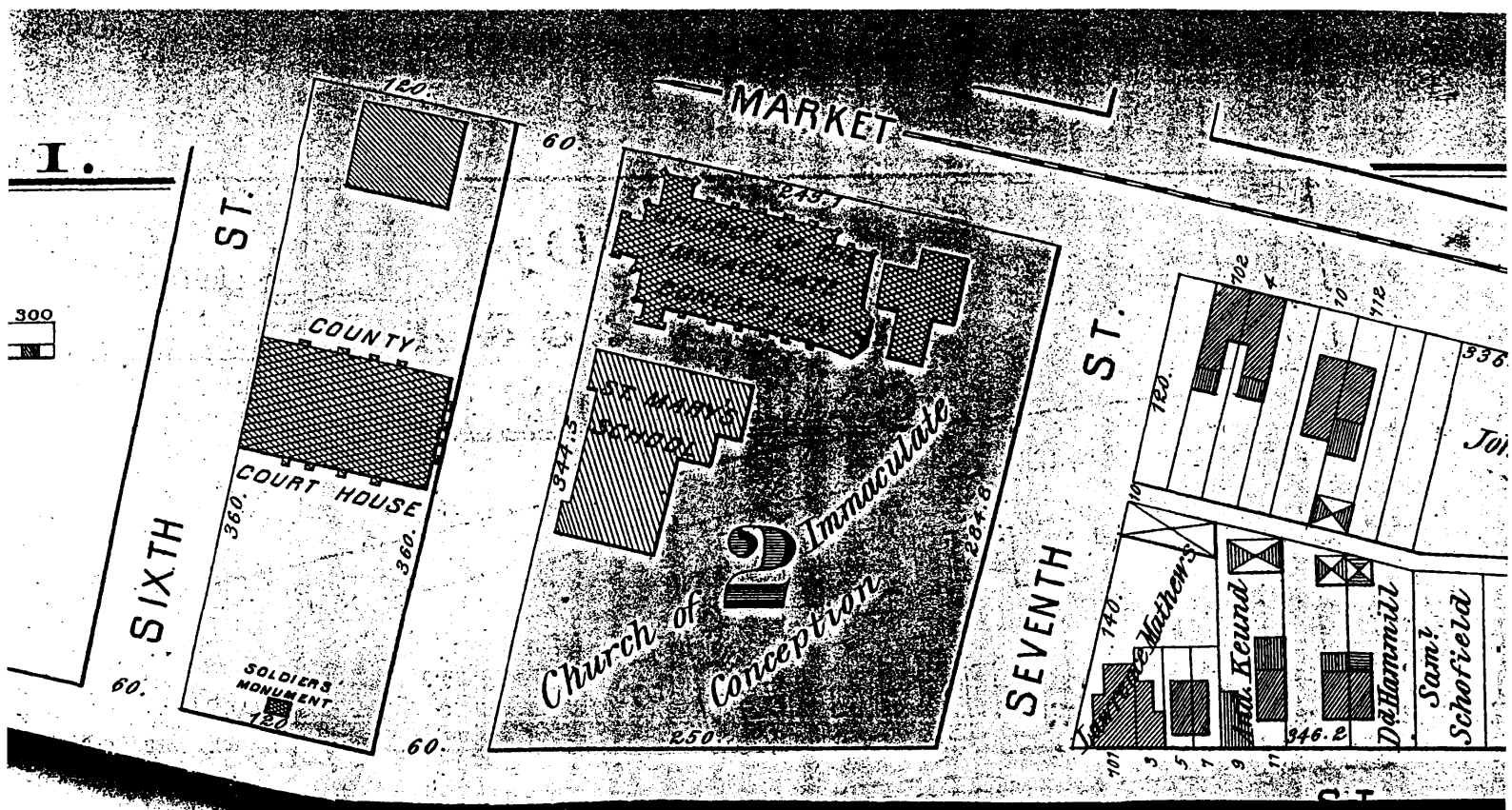
Site Plan - Annotated with High School and Convent Photographs

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Project North

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey

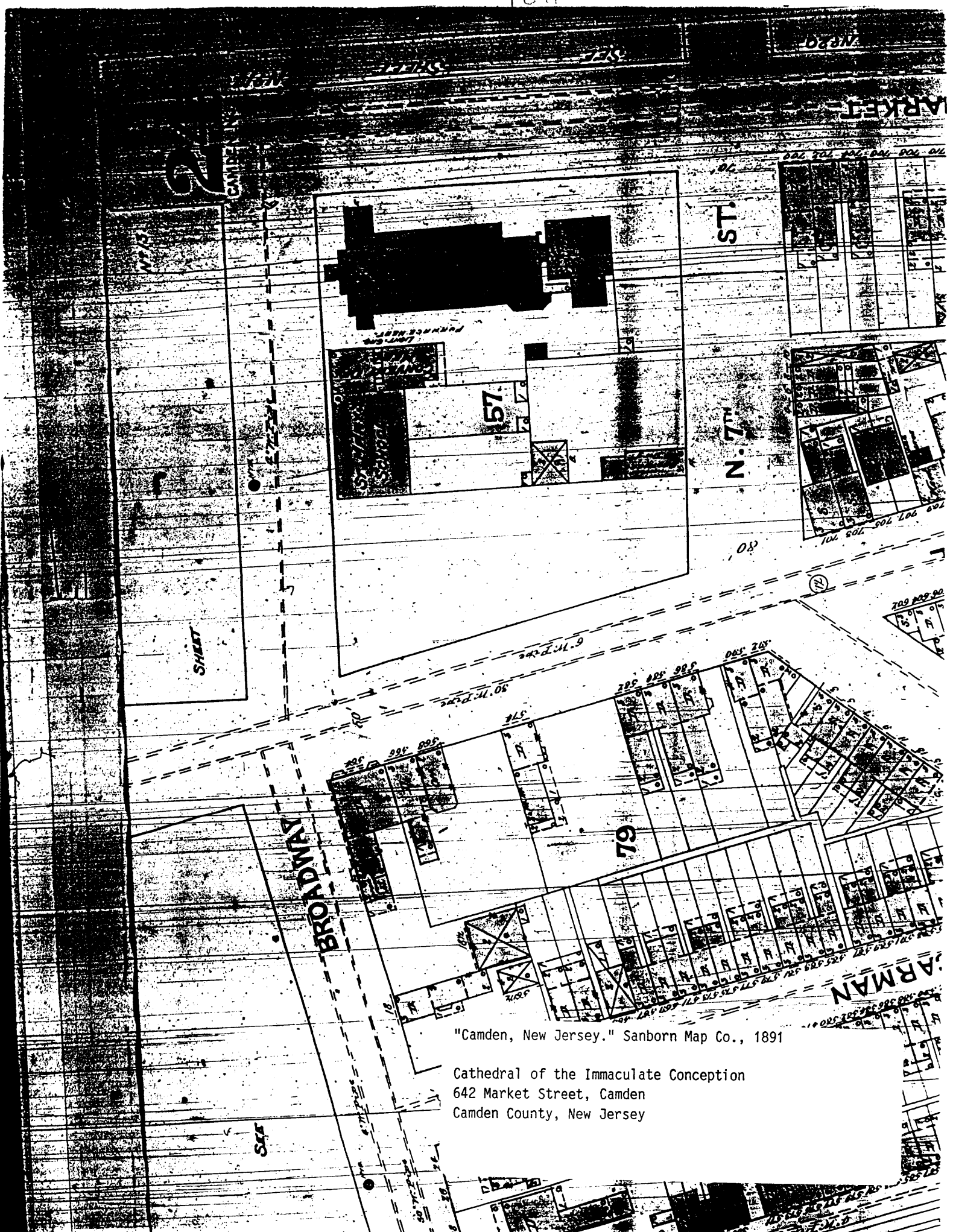


"City Atlas of Camden, New Jersey," Philadelphia: G.M. Hopkins & Co., 1877.

Cathedral of the Immaculate Conception
 642 Market Street, Camden
 Camden County, New Jersey

A.V. 437.6

ST.



"Camden, New Jersey." Sanborn Map Co., 1891

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey

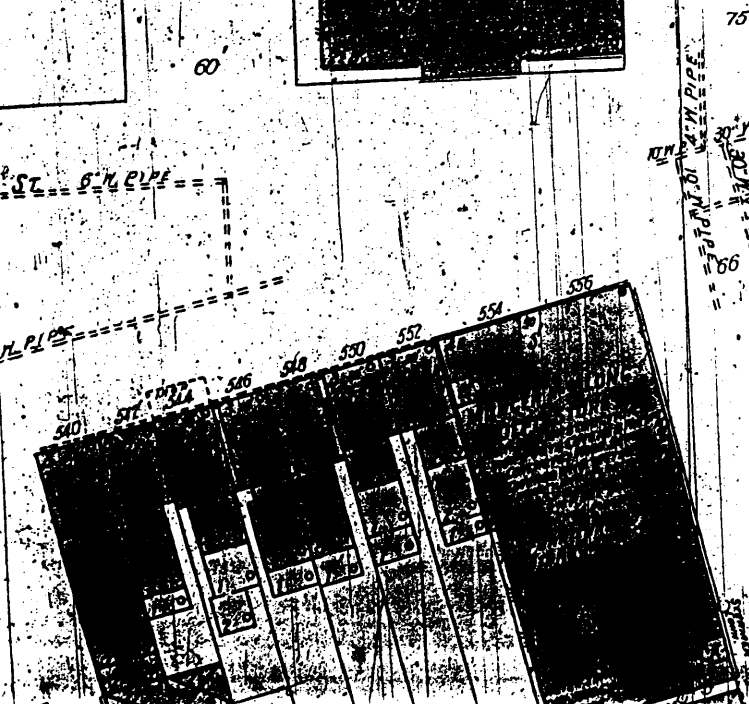
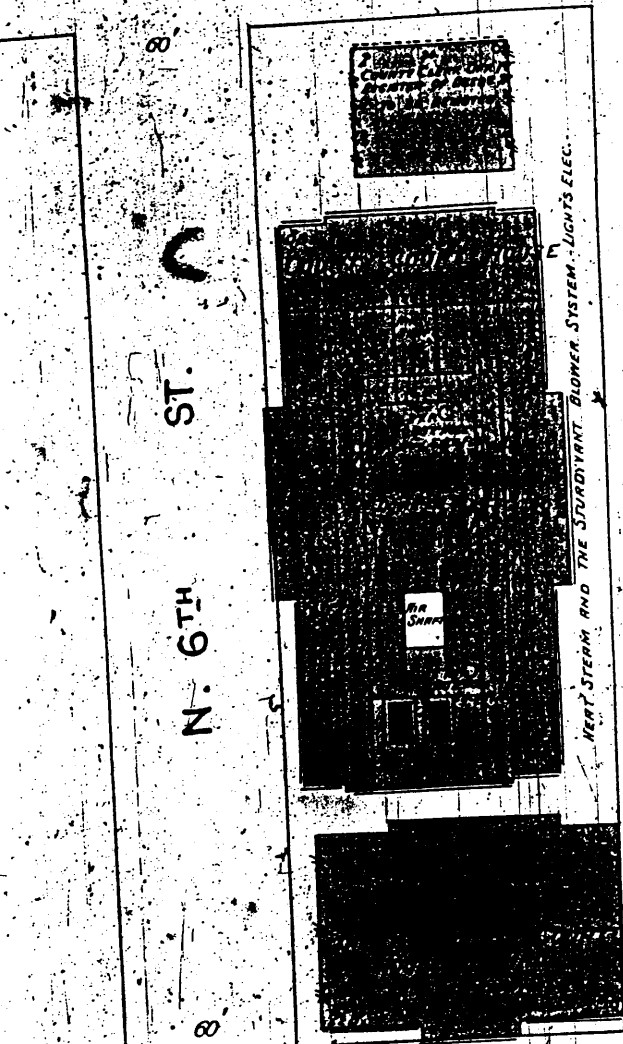
MARKET

ST.

N. 6TH

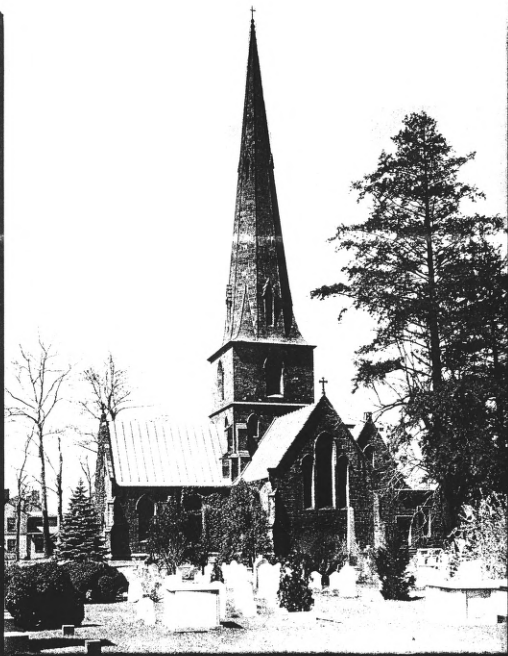
BROADWAY

FEDERAL



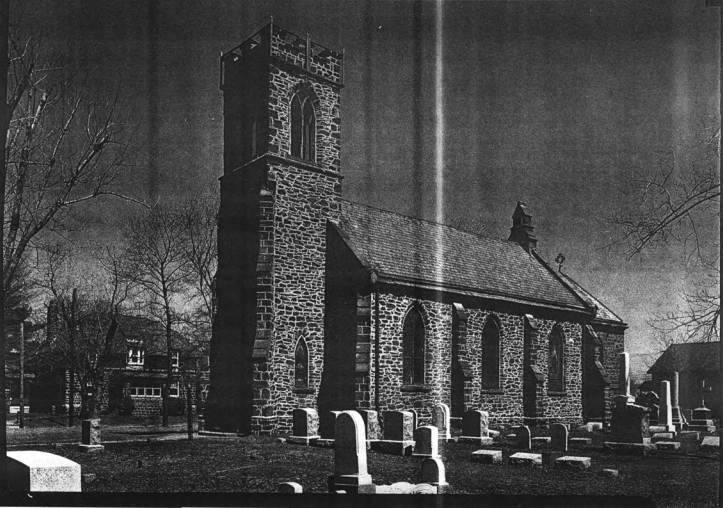
"Camden, New Jersey." Sanborn Map Co., 1906

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



St. Mary's Church (new), Burlington, Exterior, 1937
Historic American Building Survey, 1937
Burlington, Vermont - Metropolitan District

Cathedral of the Immaculate Conception
National Register Nomination
Complimental Photograph #1



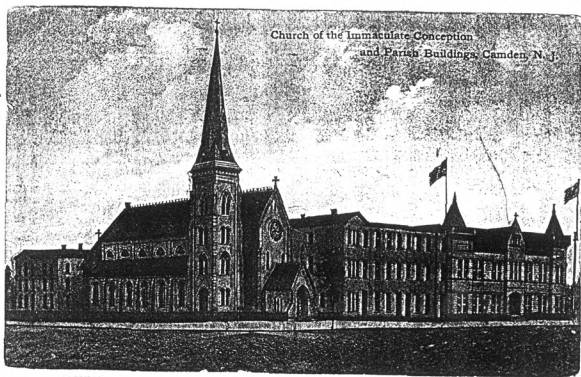
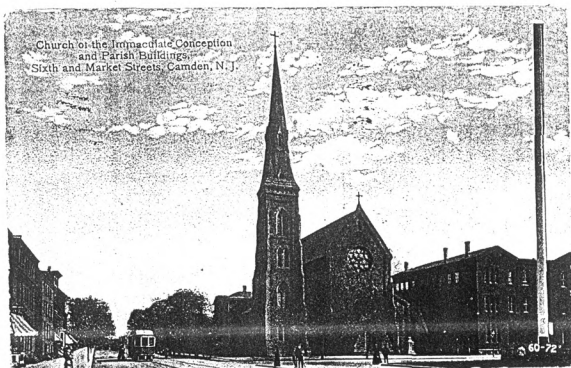
St. Thomas Episcopal Church, Glassboro, Exterior
Historic American Building Survey, 1965

Cathedral of the Immaculate Conception
National Register Nomination



St. Mary's Church (new), Burlington, Interfor
Historic American Building Survey, no date given

Cathedral of the Immaculate Conception
National Register Nomination



Postcards postmarked 12/3/1914 (top) and 2/14/1914 (bottom). Bottom view is pre-c.1905 rectory changes.
On file at the Camden County Historical Society.

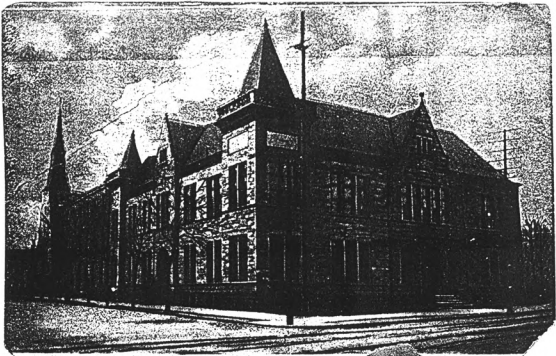
Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



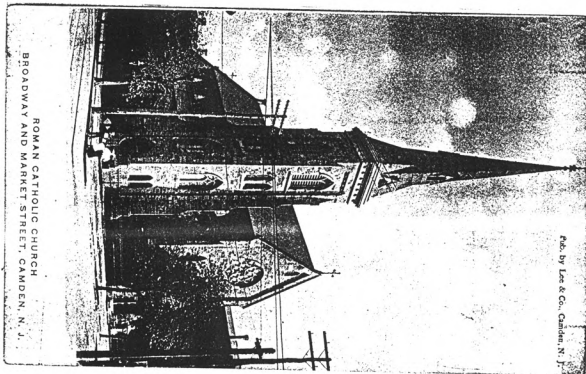
CHURCH OF THE IMMACULATE CONCEPTION.

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey

1893



Catholic Lyceum, Camden, N. J.

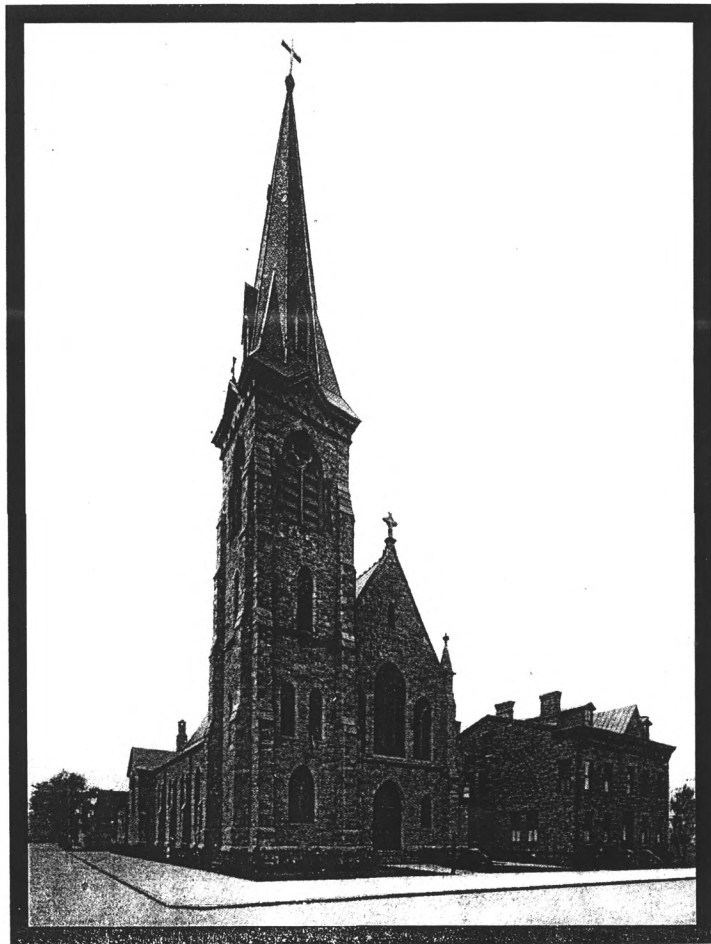


ROMAN CATHOLIC CHURCH
BROADWAY AND MARKET STREET, CAMDEN, N. J.

Photo by Lee & Co., Camden, N. J.

Postcards c.1910, on file at the Camden County Historical Society.

Cathedral of the Immaculate Conception
642 Market Street, Camden
Camden County, New Jersey



St. Mary's Church, Gloucester City, Exterior
c.1900 photograph

Cathedral of the Immaculate Conception
National Register Nomination
Supplemental photograph #8



St. Mary's Church, Gloucester City, Interior
1997 Photograph

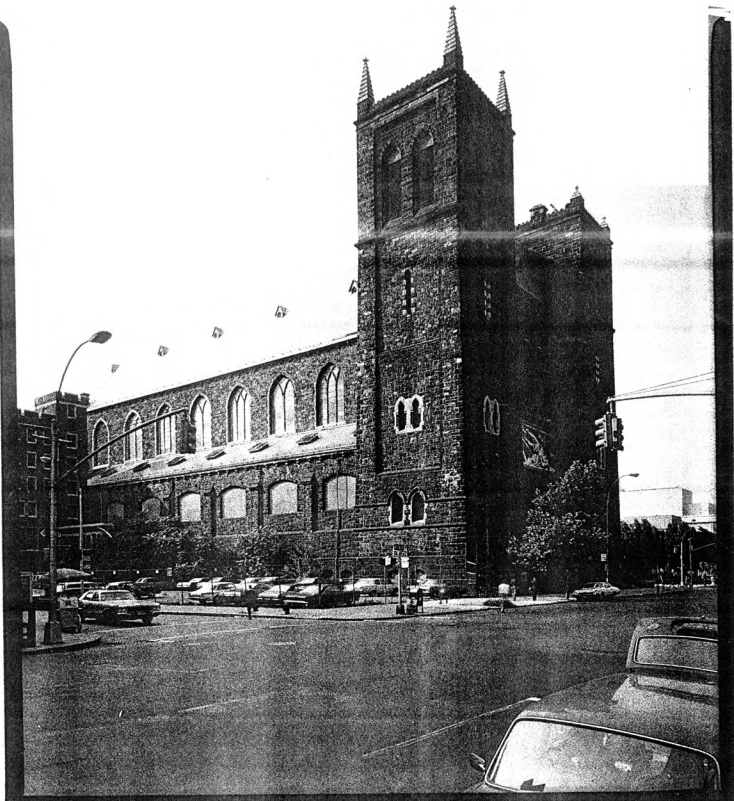
Cathedral of the Immaculate Conception
National Register Nomination
Supplemental photograph #9

HABS No. NY-269-3



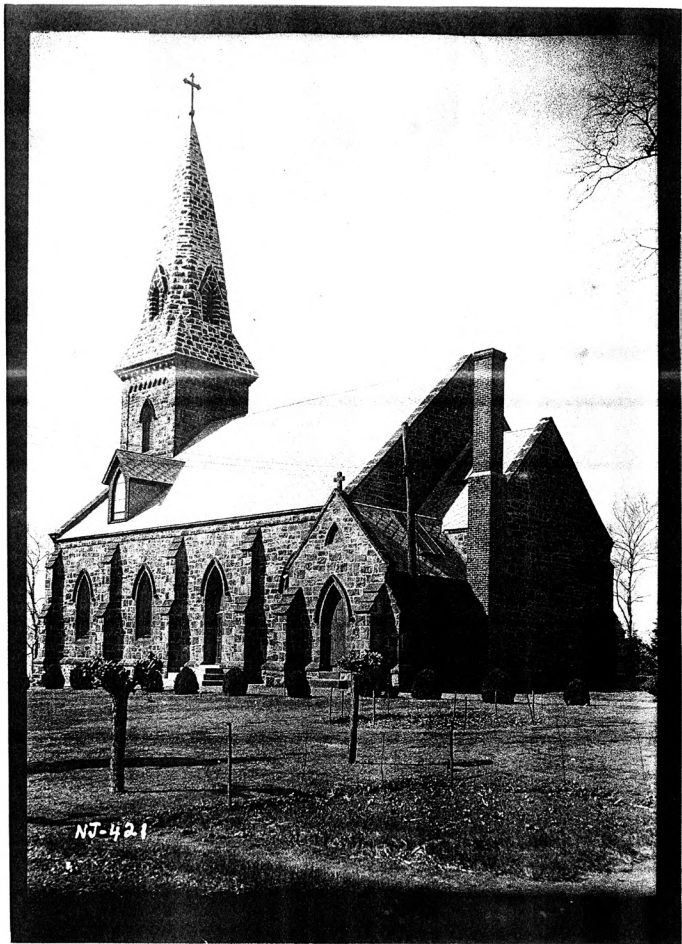
St. Paul the Apostle, New York City, Interior
Historic American Buildings Survey on data return

Cathedral of the Immaculate Conception
Madison, Pennsylvania, 1886-1891



St. Paul the Apostle Church, New York City, Exterior
Historic American Building Survey, no date given

Cathedral of the Immaculate Conception
National Register Nomination
Supplemental Photographs 46



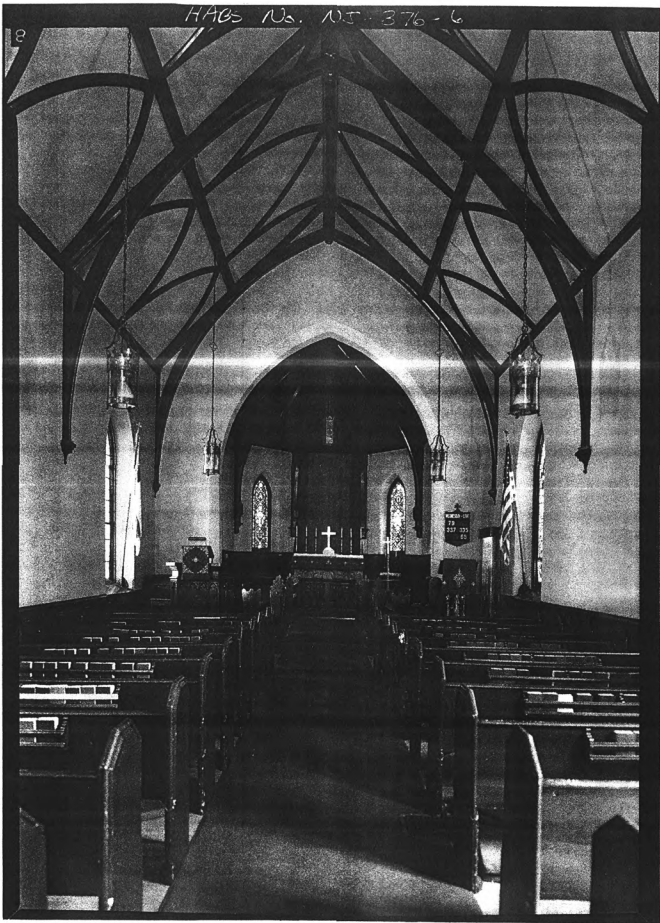
NJ-421

Church of the Madonna, Fort Lee, Exterior
Historic American Building Survey, 1938
Photographer: R. Herritt Lacy

Cathedral of the Immaculate Conception
National Register Nomination
Supplemental photograph #5

HABS No. 105-376-6

8



St. Thomas Episcopal Church, Glassboro, Interior
Historic American Building Survey, 1965
Photographer: Jack F. Rauhner

Cathedral of the Immaculate Conception
National Register Nomination
Supplemental Photograph #4