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NATIONAL HISTORIC PRESERVATION OFFICE

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HISTORIC PRESERVATION OFFICE

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.

1. Name of Property

historic name St. Joseph Polish Catholic Church

other names/site number N/A

2. Location

street & number 1010 Liberty Street not for publication

city or town Camden City vicinity

state New Jersey code NJ county Camden code 007 zip code 08104

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, Assistant Commissioner Natural & Historic Resources/DSHPO
Date 12/18/03
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 R. Beall Date of Action 12/18/03

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	
3	0	buildings
		sites
		structures
		objects
3	0	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)

Late 19th and 20th Century Revivals

Materials
(Enter categories from instructions)

foundation Granite
walls Granite

roof Asphalt
other Copper; Limestone

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)

Ethnic Heritage/European

Architecture

Period of Significance

1895 - 1952

Significant Dates

1895

1901

1914

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

George I. Lovatt, Sr.

Primary location of additional data:

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

Name of repository:

Athenaeum of Philadelphia

St. Joseph Polish Catholic Church
Name of Property

Camden County, New Jersey
County and State

10. Geographical Data

Acreege of Property 1.0 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	8
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4	9	0	5	9	0
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4	4	1	9	8	1	0
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Zone Easting Northing

3

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Zone Easting Northing

4

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 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 Z. Donati

organization Westfield Architects & Preservation Consultants date 8 November 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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St. Joseph Polish Catholic Church

NARRATIVE DESCRIPTION

Summary

St. Joseph Polish Catholic Church, constructed in 1914, was designed to reflect the Baroque architecture and the European traditions of the Polish congregation. The church plan, which is 70' wide and 151' long, is based on the basilica plan adapted by the early Catholic Church from Roman basilicas or justice halls. A central, barrel-vaulted nave is flanked by two side aisles, crossed by a barrel-vaulted transept at the east end, and terminates in a rounded apse. (photographs 14, 15, and 16) A partially-engaged tower with a two-tier copper cupola is located at the center of the west elevation. Two rectangular sacristies flank the apse at the east end. The building is constructed of random-laid ashlar granite, with a concealed steel structure supporting the side aisle roofs and the clerestory. The roofs are currently sheathed in asphalt shingles and membrane roofing. Most of the windows throughout the building have round-arched heads and contain stained glass. (photographs 1, 2, 3, 4, and 5) Decorative elements on the exterior were executed in limestone and copper and include: a limestone tabernacle frame around the main entrance; two limestone cornices across the west elevation; limestone hoods above the side entrance doors on the west elevation and the louvered openings of the belfry; limestone sills and lintels; an elaborate copper cornice at the nave eaves that continues around the tower, transepts, and apse; smaller copper cornices at the eaves of the apses; the two-tier copper-sheathed cupola in the tower with its false balustrades, columns, pilasters, dome and urns; and, a copper-sheathed cupola at the nave/transept crossing. (photographs 7, 9, 10, 11, 12, and 13) In the richly finished interior, Scagliola was employed to create a classically-inspired interior with three orders of classical columns, a repeating theme of arches, and faux painting simulating marble and mosaics. (photographs 14, 15, and 16)

The church, along with the school and rectory, which are contributing buildings, is set on a flat, L-shaped property bounded on the north by Liberty Street, on the west by Tenth Street, on the south by Mechanic Street, and on the east by residential properties. The church is located on the corner of Tenth and Mechanic, the school is located on the corner of Tenth and Liberty, and the rectory is adjacent to the school, facing Liberty Street. To the east of the buildings is a large, black-topped parking lot. A 1919 school and the convent previously occupied the parking lot location. Two-story rowhouses make up the surrounding urban residential neighborhood of South Camden.

The school was constructed in 1895 as a combined church and school, thus the exterior exhibits elements of the typical school architecture of the time as well as hints of the upper floor's function as a Church. The building, which is constructed of random-laid ashlar brownstone with a brownstone water table, is two stories high and is vernacular Neo-classical in style. (photographs 41, 45, and 46) A small one story-addition was constructed along the south elevation in order to provide access to the basement when it was excavated and converted to a parish hall/cafeteria. The rectory, constructed in 1901, is a two-and-a-half story, gable-roofed, vernacular Gothic Revival structure with a shed-roofed, two-story rear ell and a two-story, flat-roofed addition. (photographs 58 and 59) An original one-story side porch on the east elevation of the gabled section was enclosed and converted to a two-story structure. A small one-story addition was constructed in the ell formed by the north wall of the two-story addition

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and the east wall of the rear ell. The building is constructed of brick with a brownstone facing on the north elevation.

The church is in good condition and has undergone very little alteration since its construction. The school is in good condition as well. The interior configuration of the building was somewhat altered in 1915 to create better traffic flow on the first floor and to convert the church space on the second floor (which was no longer needed) into a gymnasium, but since that time the building has undergone few changes. The rectory is in excellent condition. The original section has undergone few changes, with the exception of the side porch alterations. The two-story addition was constructed c.1930 and has undergone very little alteration since that time.

Current Appearance of the Church

The west elevation is the front facade with a symmetrical, three-bay composition dominated by a projecting central tower terminating in a two-tier, copper cupola. (photograph 1) The facade articulates the interior. The face of the nave, which is two stories high with a gabled roof, is set back from the face of the tower by several feet. The faces of the side aisles, in turn, which are one story high with shed roofs, are set back from the face of the nave by about six inches. The main entrance is located on the west face of the tower and is set five steps up from the sidewalk. The steps are three-sided where they extend beyond the face of the building. Wrought iron railings have been installed on the steps on either side of the door. The double-leaf entrance doors, which have been faced with vertical boards and Gothic hinges, are surmounted by a limestone arch and tympanum. (photograph 9) The tympanum is decorated with a carved circle within a circle, and the arch is accentuated by a keystone carved as a pair of scrolls that also serves as a visual support for the tabernacle frame surrounding the doors and arch. The frame consists of pairs of limestone pilasters with granite plinths on both sides of the entrance, supporting a limestone entablature and a pediment. The tympanum within the pediment repeats the circular pattern of the tympanum in the arch. A second, smaller limestone cornice is located above the pediment at the height of the side aisle eaves. Both the entablature of the tabernacle frame and the limestone cornice above continue across the entire face of the elevation. (photograph 8) Side entrance doors are located on the outer bays, on the west elevations of the side aisles. Each has double-leaf doors faced with vertical boards and Gothic hinges. Each also has a limestone door hood with scroll brackets and stone steps with granite cheek walls. (photograph 11) Wrought iron railings have been added on top of the cheek walls. At the second floor level, the west elevation of the tower is decorated by a round window with mullions radiating from a central circle. (photograph 10) Limestone voussoirs mark the four quarters of the circle. The copper cornice of the nave wraps around the entire front elevation, visually separating the lower, engaged section of the tower from the free-standing section above. The west elevation of the nave at the second level is plain with the exception of the copper cornice and a pair of large copper scrolls, one on either side of the tower, which act as parapets that conceal the gable end of the nave roof. (photograph 1) The side aisles are one-story in height. The ends of their shed roofs are concealed at the second level by parapet walls built as concave curves. The parapet walls terminate at the lower end in limestone decorative ball finials and at the upper ends at the nave's copper cornice. (photograph 1) These curves effectively hide the side aisle roof and visually connect to the scroll on the raking cornice of the nave roof. These curves reflect a Baroque influence by reducing the rectilinear impact of the overall composition.

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The third level of the tower rises above the nave roof. This level is the same on all four elevations, with large, rectangular, louvered openings surmounted by copper clad window hoods supported by limestone scroll brackets. (photograph 10) The third level terminates in a copper cornice similar to that at the nave eaves. The third level of the tower is the top masonry level. The masonry steps in at the four corners of the tower, creating additional visual interest and breaking the line of the cornice above, such that it is not a plain square. (photograph 6) Above the tower, there is a two-tier copper-clad cupola. (photograph 7) The base of the cupola is a box raised above the level of the tower roof. This box is clad in a copper balustrade with compound newel posts at each corner. The posts are articulated into three post sections, reflecting the breaking of the square box pattern established by the inward step of the masonry corners below. The two outer posts section, each terminating the end of a section of balustrade, are capped with decorative urns. Since the balustrades are surrounding the solid cupola base, the balusters are engaged three-quarter balusters set against the walls of the box. The lower cupola is octagonal. Eight pilasters, molded so that half of each pilaster is parallel to the face of a side, support an entablature. In between each pilaster, an arch with a projecting scroll keystone and impost blocks is supported by pilasters on the jambs of the openings. A smaller, round, domed cupola stands atop the octagonal lower cupola. The base of the upper cupola is octagonal and employs an eight-sided engaged balustrade with eight square newel posts topped with round ball finials to enclose the base structure. The columns of the upper cupola are full, round, Doric columns supporting the entablature and dome. A copper-clad cross is attached to the top of the cupola dome.

The south elevation reveals the many sections of the church. The south walls of the south side aisle and the nave are visible, as are the west and south walls of the transept, the south wall of the sacristy, and the southern curve of the apse. (photographs 2 and 3) The side aisle wall is divided into six bays, each containing a round-arched window with a limestone sill. (photographs 2 and 12) The windows are covered with a patchwork of protective glazing. The arches are outlined with granite voussoirs. The windows are set above a granite water table and below a copper cornice with a built-in gutter at the eaves. Between the top of the window and the cornice, the granite steps back a few inches. At the west end of the elevation, the granite, the limestone cornice from the west elevation, and the copper cornice are all stepped slightly to create the effect of a pilaster terminating the west end wall. (photograph 2) Three basement windows are located in the water table; each has a large limestone sill that extends the height of the wall between the top of the window and the top of the water table. Above the shed roof of the side aisle, located in the clerestory of the nave, there are six smaller round-arched windows with limestone sills and granite voussoirs in the arches. These windows are also covered by protective glazing. The elaborate copper cornice extends across the nave's eaves.

The west wall of the transept is set perpendicular to the south walls of the side aisle and nave. A seventh round-arched window matching the others is set in the wall at the clerestory level. The nave's copper cornice continues around this elevation, as do the steps in the granite above the height of the side aisle windows and the water table. A modern, flush wood side entrance door set in an original opening, with a flat granite arch and an open stair with stone steps, granite cheekwalls, and wrought iron railings, is located at the first floor level. On the south wall of the transept, the water table, step, and cornice all continue. The cornice forms the bottom of the closed copper pediment on the transept gable end. There are two basement windows with limestone sills, like those on the side aisle wall, centered on the elevation. Above the basement windows, a large, rectangular stained-glass

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window with a limestone sill and lintel is set beneath a smaller round window, which, like the round window on the front elevation, has projecting limestone voussoirs at the four quarter marks of the circle. A second, smaller round opening with louvers and the same limestone voussoirs is set within the gable end. The large, rectangular window is flanked by two small, rectangular casement windows, each with a limestone sill and lintel.

To the east of the transept is the south elevation of the sacristy. (photograph 3) The wall is articulated to visually separate the passage from the sacristy itself. The short section of passage wall, which is set back from the sacristy wall by several inches, has a water table (same height as the transept), a basement window with a limestone sill, a double-hung sash, stained-glass window, and a copper cornice. The sacristy wall has the water table, two pairs of the stained glass windows (each pair sharing a limestone sill and lintel), and the copper cornice. The apse, visible above the sacristy, has round-arched windows with limestone sills at the same height as those in the clerestory and the same cornice as on the nave. A granite chimney is also visible from the south as it extends up along the east elevation of the transept.

At the crossing of the nave and transept, there is a second, smaller cupola. (photograph 13) This cupola also stands on a platform base disguised as a balustrade. On this balustrade, the railing is continuous around all four sides, rather than being interrupted by newel posts. The posts on the four corners stop beneath the railing. Above the railing, ball finials mark the four corners. The cupola is round, with eight Doric columns supporting the dome, which is topped by a cross in turn. This cupola is nearly identical in design to the upper level of the cupola atop the tower.

On the east elevation, the apse and transept rise above the single-story sacristies. (photographs 3 and 4) The two sacristies are nearly identical. The south sacristy has two double-hung sash stained-glass windows with limestone sills and lintels, one at each end of the wall and each with a basement window with limestone sill beneath. The east wall of the north sacristy has the same type of windows with one pair of double-hung sash windows with a shared limestone sill and lintel set in between the two single windows and basement windows beneath the two outer windows. Both sacristies also have copper cornices. In between the two sacristies, a one-story wall, which comes up to the bottom of the sacristies' copper cornices and has its own small copper cornice, is set slightly back from the sacristy walls. This wall visually connects the two sacristies. This visual connection is emphasized by the water table that runs across all three sections. The insertion of this wall also creates two triangular interior rooms, one between each sacristy and the curved wall of the apse. The north room thus created is a bathroom, while the south space contains a closet and stairs which lead to a door at grade and from there down to the boiler room. On the exterior, there are two double-hung sash windows with limestone sills and lintels (one window for each space), and a door at grade on the south side. This door has four small panels beneath four larger panels. The panel profile matches the panels on all of the interior doors. The top two panels have been replaced by glass panes. In addition, there is a basement window like the others beneath the north window and a basement window which is twice as wide as all of the other basement windows in the center of the elevation. This window also has a limestone lintel. The center section has two triangular areas of roof covered with bituminous material over the interior spaces.

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The apse is centered on the east elevation between the two sacristies. (photograph 4) There are three round-arched windows just above the one-story connector wall and seven more at the clerestory level. Just above the lower windows, the same step back in the masonry as was noted on the south elevation continues around the apse. The three lower windows appear slightly wider than the upper windows and lack limestone sills. All of the windows, however, have granite voussoirs in the arches. To either side of the apse are copper-sheathed structures which cover the arched ceilings of the two side altars. Above those structures, there are two more round-arched windows at the clerestory level, each with limestone sills and granite arches, on the east wall of the transept. A granite chimney is located against the east transept wall south of the window. The east walls of the north and south transept are identical, with round-arched windows at clerestory level and a copper cornice at the eaves.

The north elevation differs from the south elevation only in minor details. (photographs 5 and 6) The primary differences are in the north sacristy wall. The passage wall is not visually separated from the sacristy wall as on the south elevation, there is only a single pair of the double-hung sash, stained glass windows at the west end of the wall, and there is a door at grade beneath the windows. There are no basement windows. The door has four small panels beneath four larger panels. The two top panels have been replaced with glass panes. The door has a limestone lintel. The other differences on the north elevation are related to the side entrance door in the west wall of the transept. This door is also modern, but it is a six-panel steel door. Also, an aluminum and glass entry hood has been added over the stairs and entrance. The two elevations are otherwise identical.

The interior of the Church is traditional in its layout. (photographs 14, 15, 16, and 18) The central nave is flanked by two side aisles and is crossed by the transept. To the east of the transept is the chancel, containing the main altar (in the apse) and side altars. Passages to the sacristies are located at the north and south ends of the east transept wall. The sacristies flank the apse and are connected directly to the chancel by doors set in the curving walls. The main and side vestibules are located at the west end of the building beyond the nave and side aisles respectively. Staircases in the two side vestibules lead up to the choir loft, which is located over the vestibules and extends into the nave, overlooking the pews. The organ in the choir loft is a later installation and resulted in the construction of a closed room for the pipes and bellows. A passageway behind the organ leads to a tall, fixed ladder that provides access to the upper levels of the tower.

The arch is the unifying theme in the design and decoration of the interior. The ceilings of the nave and transept are barrel vaults. (photographs 15, 16, 30, and 31) The ceilings are separated into bays, creating the illusion of repeating arches. The two ceilings intersect at the crossing, creating an immense groin vault bearing on four piers disguised as compound square columns. (photographs 14 and 30) Oculus windows set high in the west wall of the nave and the north and south transept walls echo the ceilings' curves. (photographs 17 and 31)

The north and south walls of the nave are arcades, with five open arches linking the nave and side aisles on each side. (photographs 15 and 24) The arches of the nave's north and south walls are balanced on the exterior side aisle walls by a series of blind arches (with pilasters in lieu of columns) in which the round-arched stained glass windows are set. (photograph 24) The columns and pilasters of the nave and side aisle walls also support arches stretching across the side aisles. The intersection of north-south and east-west arches creates a repeating pattern of groin

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vaults over the side aisles. (photograph 18) The nave side wall arches are repeated on the west wall of the nave as two arches flanking the center organ. These arches are cut in half horizontally by the choir loft. The upper half of these two arches are open, while the lower halves are blind arches. (photograph 15) The east and west ends of the two side aisles also terminate in arches. The two west end arches, which are adjacent to the arches in the west wall of the nave, are likewise cut in half horizontally by the choir loft. The upper halves are open, while the lower halves are infilled with walls. These walls, however, are pierced by doors leading to the side vestibules. The arches at the east end of the side aisle are set in the west wall of the transept, linking the aisles with the transept. (photograph 15)

Blind arches of the same type as the nave/side aisle arches flank the large rectangular stained-glass windows in the north and south transept walls. (photographs 16 and 17) The arch pattern continues with arches set in the east wall of the transept, framing the small side altars. (photograph 22) These arches are located directly across from the arches in the west wall of the transept. Finally, the lower level of the apse is a blind arcade of seven arches. (photograph 19) The round-arched windows in the clerestory above the nave side wall arcades and the blind arcade in the apse also contribute to the arch theme.

The entire space is tied together by a large plaster cornice, located above the arcades and other arches, from which the barrel vault ceilings spring. (photographs 14, 15, and 16) This cornice is supported visually by the four compound column piers at the crossing (photograph 29), by pilasters at every intersection of walls (west nave wall and nave side walls, west side aisle walls with both the north and south exterior side aisle walls, transept and side aisle walls, transept and side altar walls, and north and south and east and west transept walls), by pilasters flanking the organ on the west wall of the nave, and by pilasters flanking the stained glass windows in the north and south transept walls. (photographs 14, 15, and 16) The cornice is stepped at the piers and at corner pilasters to match the stepping of the compound columns. The cornice also is stepped out above the pilasters flanking the rectangular stained glass windows in the north and south transept walls. The oculus windows are directly above the stepped section of the cornice, visually bearing on it and on pairs of scroll brackets turned sideways. The pilasters, stepped cornice, and oculus with enhanced surround together create the impression of a shallow pavilion standing out from the wall and drawing the eye with its composition. (photographs 16 and 17)

The plaster cornice as both a point of separation and unification is repeated as a device on a smaller scale. The edge of the choir loft is finished as a cornice supporting a balustrade and is itself supported by smaller, fluted columns where it projects from the west wall of the nave and by fluted pilasters against the west nave and side aisle walls. (photograph 26) Another cornice at the same height visually separates the upper and lower halves of the blind arcade in the apse. (photographs 19 and 20) Since the apse was originally intended to include an ambulatory, the blind arcade would originally have been a true arcade, supporting the clerestory apse wall above, repeating the pattern of the open arcades in the nave side walls. What is now a cornice was originally designed as a gallery with a balustrade that would have reflected the choir loft. When the ambulatory was eliminated during the design process, the arcade was kept as a blind arcade with a cornice supported by fluted pilasters, but the balustrade was eliminated. The upper halves of the three center arches in the blind arcade contain windows (the outer two are stained glass, while the center window, which is not visible because it is behind the altar, is clear glass), and the outer four bays contain paintings. (photograph 19) These bays could not contain windows because of the

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structures abutting the apse to cover the arched side altar ceilings. The same cornice dividing the apse's blind arcade continues across the rear of the two side altars. The side altar walls and ceilings are curved, reflecting the curved walls and ceiling of the apse in which the main altar is situated. The curved ceilings spring from the cornice. (photograph 22)

A third horizontal element in the design is a projecting sill beneath the side aisle windows. This sill stretches beyond each window to the full width of each bay. This plaster sill continues along the west walls of the nave and side aisles, as well as along the transept walls. The line of the sill breaks at the two west casement windows in the north and south transept walls, where it travels up and around the windows. This element also serves the same visual purpose as a chairrail or the cap on a wainscoting. The wall below is painted more plainly in a dark color, while the lighter color and decorative painting are reserved for the areas above. (photographs 16, 17, 18, and 27)

While the building appears to be constructed as a series of arches, all of the arches are constructed from plaster and are not structural. The true structure includes the exterior masonry walls, the large brick piers at the crossing (according to the drawings), and the steel columns. The nave side wall columns support a steel beam on which the clerestory walls bear and to which the side aisle roofs are framed. The roof framing of the side aisles is believed to be wood frame, like the nave and transept roof framing. The floor is wood framed, finished with tongue-and-groove flooring subsequently covered with linoleum and with carpet in the aisles. The chancel floor, which extends past the east wall of the transept and is one step up from the nave and transept floor, is marble. The chancel is separated from the transept by the step and by a communion rail.

The walls and ceilings are finished with plaster, while all of the decorative plaster, which includes the columns, pilasters, cornices, sills, balustrade, arches, medallions, keystones, ceiling ribs, and circular window surrounds, are a type of plaster known as Scagliola. (photographs 24 and 25) Scagliola is plaster work in which mixtures of marble dust, sizing, and various pigments are formed into decorative elements imitating stone. The plaster is often formed over a newspaper and wire backing. The sections of plaster are then attached in sections to the building structure with wires. This faux finish was a popular and relatively inexpensive interior decoration compared with the cost of real marble and other materials. The columns and pilasters are faux painted to look like marble.

The spandrels above the arcades are all faux painted to look like mosaic tile. Plaster medallions painted with angels are also set in the spandrels in all the arcades, echoing the curves of the arches one more time. (photograph 28) The wall spaces in between the decorative plaster elements, the cornices, and the ceilings are all decoratively painted with foliate designs, angels, and saints. (photographs 16, 30, and 31) Even the intrados of the arches are painted with a gold tone foliate decoration. (photograph 24) The lower walls of the chancel, including the apse and the side altars, are stenciled with gold over a dark red background, giving the appearance of wallpaper with a repeating geometric pattern. (photograph 20) These walls are finished at the floor with a varnished, nine-inch high baseboard with an ogee cap molding. The upper walls of the blind arcade and the ceilings of the side altars and apse are all painted with biblical scenes.

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The Church has several types of stained glass windows. Ten of the twelve side aisle windows are attributed to the famous Mayer Studios in Germany and are very consistent with the style of those studios. The two large rectangular windows are also similar in style to those of the Mayer Studios, but their actual origin has not been determined. The oculus windows and the clerestory windows in the apse and the east wall of the transept, which all depict saints or Jesus, are generally in the Tiffany style and two have been attributed, but not confirmed, as Tiffany windows. The remaining clerestory windows are simple patterns with pearlescent glass, foliated frames and symbols set in foliated surrounds at the center of each window. The two side aisle windows at the west end, the two west end clerestory windows, the center apse window, and the wheel window on the west elevation, all contain clear or frosted glass.

In the south transept, there is a single, original, three-sided confessional constructed of wood in the design of pilasters supporting an entablature and capped at the center with scrolls like a piece of furniture. (photograph 23) Opposite this confessional on the north transept wall, the other confessional was removed, but the entablature piece was reused by raising it and attaching it to the wall to crown a small shrine. Two modern confessionals, covered with vertical board plywood paneling are located against the west nave wall on either side of the main vestibule doors. (photograph 29) The pews, which have paneled end caps, appear to be original to the construction of the building. (photograph 17) Radiators, installed later, line the side aisle walls and the walls of the apse. Those in the apse are faux painted. The light fixtures, which hang from the frieze of the cornice in the nave, the center of the side aisle groin vaults, the center of the barrel vault of the transept on each side of the crossing, and the cornice frieze at the piers framing the apse, are typical to early twentieth-century Catholic Church decoration. The lamps in the nave are bronze colored with pearlescent glass and resemble lanterns, with a taller center light chamber with six smaller light chambers clustered around the bottom. The lamps in the side aisles are smaller, composed of three of the smaller light chambers around a center light chamber which projects slightly down from the others. (photographs 14 and 18)

The secondary spaces of the church are all connected to the nave, transept, and chancel. The doors throughout the church are generally of the same type. The typical door is varnished and has four square, raised panels in the lower half of the door and two tall panels in the upper half of the door. (photograph 39) The panel design is somewhat unusual, with pyramidal fields rather than flat fields. In some of the doors, the upper panels are glass, while in others, they are the same type of pyramidal raised panel, only with a center line rather than a center point. Single doors with snowflake glass in the upper panels lead from the chancel to the two sacristies. (photograph 20) These doors are surrounded by simple stepped trim with a backband, also varnished. Two more doors of the full paneled type lead from the transepts to the passages. These doors have the same type of trim as the chancel doors, but with a shallow pediment at the lintels. The north door has been cut in half and made into double swinging doors. Pairs of the glass paneled doors lead from the side aisles to the side vestibules. These doors are surmounted by transoms, each filled with three squares in which muntins radiate out from a center point, dividing each square into eight triangles. The center doors, leading to the main vestibule, are also the glass paneled type, but each leaf has three upper panels over six lower panels, because the doors are wider, and there are four squares in the transom. (photograph 27) The two doors in the west wall of the transept have been replaced, the north door with a steel, six-panel door and the south with a flush, wood door.

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The vestibules continue the design themes of the main space. In the main vestibule, fluted pilasters visually support the ornate cornice at the ceiling. On the north and south walls, arched openings on the east side lead to the side vestibules. The arched openings are balanced by blind arches on the west sides of the walls. Pairs of fluted pilasters separate the two arches on each wall. The arches spring from a chairrail which continues around the entire vestibule. The intrados of the arches and the jambs beneath are all paneled. In the east wall, the double-leaf doors which lead to the nave are set in deep jambs, due to the masonry construction. (photograph 34) The jambs and lintel are paneled to match the doors. The opening is flanked by fluted pilasters. In the south wall a wood weather vestibule with matching sash doors (three tall glass panels over six square panels) and a four-square transom leads to the original exterior entrance doors, each leaf of which has fourteen square panels with the same pyramidal fields. (photograph 35) The second row of panels from the top on both doors has been replaced with glass. The floor in the vestibule is covered with vinyl tile. The same baseboard found in the sacristies is used in the vestibules. The baseboard serves as a plinth for the pilasters. A bronze colored chandelier with pearlescent glass is suspended from the center of the ceiling. Radiators are located on the north and south walls.

Between the main vestibule and the side vestibules are two small areas marked as passages in the original drawings. The north and south walls of these passages are arched openings and a third arch of the same type is set in the west wall of each space, creating blind niches in which statues have been installed. (photograph 33) The original design called for niches on the east walls as well, but these were not installed. The chairrail continues through these spaces and the cornice matches that in the main vestibule. There are no pilasters in the passages, but the arch keystones provide visual support for the cornice. As in the main vestibule, the floor has been covered with vinyl tile.

The side vestibules are less ornate spaces. They each contain a weather vestibule with the typical glass panel doors and three-square transoms. The sides, instead of being finished with wood, like the main entrance weather vestibule, are finished with plaster, paint, and a continuous chairrail. (photograph 32) The original exterior doors each have sixteen square panels. The walls and ceilings are plaster, except for the choir stair enclosures. The paneled cheek walls, closed stringers, and newel posts are visible, but the balustrades have been removed. In their place another set of panels was installed, with frosted glass panes above and a paneled door at the bottom of the winder stairs. (photograph 32) The sections of the balustrade around the stair openings remain in place.

The choir loft is divided into three spaces. At the top of both sets of stairs are small anterooms set above the side vestibules and passages. The outer halves of these anterooms are over the side vestibules and beneath the lower side aisle roofs, while the inner halves of these anterooms are over the passages and beneath the nave roofs, a few stories up. These spaces are finished with plain plaster on the walls and ceilings and have carpeted floors. The east wall of each contains two large arched openings. The outer arch on each side overlooks a side aisle and terminates at the arch with the low halfwall of the choir loft. The inner arches lead to the section of the choir loft that projects into the nave. The sections of these side rooms that are open to the nave ceiling have plastered walls and ceilings above a cornice surrounding the opening at the level of the side aisle ceilings. Originally the walls above this cornice that faced the center tower area were open, as they are constructed of unfinished drywall rather than plaster. The enclosure was presumably made necessary by the requirements of the organ.

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The choir loft extends out over the nave with an elegant S curve on each side. (photograph 26) The floor in the space is stepped to accommodate the choir and the organ is squeezed into the space between the stadium seating and the edge of the choir loft. The organ pipes range along the wall behind the choir seating. The cornice and balustrade that form the wall of the choir loft are visually deceiving. The balustrade, which is Scagliola, is not a true open balustrade, but a half balustrade with solid wall behind it. The floor level of the choir loft is only roughly one foot below the top of the balustrade, which is why a metal pipe rail was installed on top of the balustrade. The area over the main vestibule is closed off, enclosing the organ bellows. On the north side, a beaded-board wall was installed. A door at the west end of this wall allows access to the space behind the organ room.

The attic is reached through a hatch from the upper levels of the tower. The nave roof framing consists of large, dimensional lumber and iron rod trusses bearing on the clerestory walls. Rafters bear on purlins which span between the trusses. Ceiling joists spanning between the trusses form the plastered barrel vault ceiling. The use of both wood and extruded metal lath suggests a history of repairs. The tower is constructed of masonry, with a steel grillage to support the three bells and provide the anchorage for the four hold-down rods of the timber-frame cupola.

The south sacristy is the main room used by the priests today. The short passage from the transept has a carpeted floor and plaster walls and ceiling. The door and window trim is like that around the chancel doors. One double-hung sash window is set in the south wall. A door with solid upper panels in the east wall leads to the sacristy. The sacristy has a new carpet and plaster walls and ceiling. (photograph 36) There are three double-hung sash windows with stained glass on the south wall with trim like that around the chancel doors. Two more stained glass windows are located on the east wall, but the lower sash of the north window has been replaced with frosted glass. On the west wall, in addition to the door to the passage, there are two more typical doors in the center of the wall and a modern closet with sliding mirror doors at the north end. The north wall is affected by the curve of the apse and the triangular service space. The western end of the wall is the curve of the apse. The chancel door with its typical trim is located on this section of wall. The wall steps out to the east of the door to accommodate a closet and the stairs to the boiler room. Typical solid panel doors with typical trim lead to the closet and stairs. (photograph 37)

The boiler room beneath the sacristy was once two rooms— a finished room for the choir with closets and an unfinished room for the boiler. The wall between the two spaces has been partially removed to accommodate a new boiler. The old boiler room has a concrete floor, masonry and plastered walls, and an open-joist ceiling. The joists bear on steel beams supported by piers. The choir room has a wood floor, closets with typical doors on the north wall, and plastered walls and ceiling.

The north sacristy is used as a storage room. (photograph 38) The floor is composition tile, the walls are plaster, and the ceiling is suspended tile. A fluorescent light is mounted on the suspended ceiling. There are two typical solid panel doors in the west wall, one to the north passage and one to a closet. There are four stained glass windows in the north wall and the center two are paired. The lower sash of the north and south windows have been replaced with frosted glass. The south wall is curved, due to the apse and to accommodate the triangular service

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space. The triangular space contains a former closet, now converted to a bathroom, with a sink and toilet. The floor in this space is vinyl tile, while the walls and ceilings are plastered. The door to the closet/bathroom is a typical solid panel door. The jamb on the east side of the chancel door is about eighteen inches thick, but the west jamb is only about half that thickness, due to the curve of the wall and the furring of the wall to accommodate the triangular closet.

The north passage has a linoleum floor and plaster walls and ceiling. (photograph 40) Three steps lead down from the sacristy floor level to the transept floor level. A second flight of five steps leads down from the transept floor level to an areaway serving the door at grade. A balustrade runs along the edge of the platform next to the passage from the sacristy to the steps down to transept level. The trim around the transept door has been replaced with flat boards, as has the trim on the north jamb of the sacristy door. The passage is heated by a large radiator.

Original Appearance of the Church and Subsequent Alterations

The Church has undergone very few alterations since its construction, all of which are cosmetic and most of which are easily reversible. On the exterior, the three sets of doors on the west (front) elevation were faced with vertical boards and fake Gothic hinges. In addition, two of the original panels in each of the center entrance door leaves were removed and replaced with glass in order to provide light to the main vestibule, which otherwise receives no direct sunlight. Behind the facing, the original fourteen panel configuration still remains on each of the center vestibule doors and the six panel configuration remains on each of the side vestibule doors. These doors are still visible from the interior. The two doors in the west wall of the transept, which presumably had a six panel configuration, were replaced — one with a steel, six-panel door, the other with a flush, wood door. Two panels in the north elevation sacristy door have been replaced with glass. The copper downspouts have been replaced with aluminum due to loss through theft. The original roof on the nave and side aisles was slate, according to the drawings, and is currently asphalt shingle designed to resemble slate. The roof over the sacristies was either tin, as indicated on the drawings, or, more likely, copper, to prevent galvanic problems with the other copper on the building. This roofing may remain in place beneath the current membrane roofing. The roofs of the side altars are also covered with bituminous material and are probably copper beneath, since the walls are copper as well. Beyond the addition of wrought iron railings to the steps and the installation of protective glazing on the windows, no other alterations to the original appearance have occurred.

The Church has undergone even fewer alterations on the interior. In the nave, two modern confessionals were added and one original confessional was altered to create a shrine. Linoleum and carpet were laid over the original wood floor. The door to the north sacristy was vertically cut in half and changed into a pair of swinging doors. Some repainting, although not of the faux finishes, has occurred. In the chancel, a second, table altar was added in response to Vatican II changes, marble altars were installed in the side altar niches, marble flooring was laid, and a marble communion rail was installed. In the vestibules, vinyl tile was laid over the original wood floor and the open stairways to the choir loft were enclosed by removing the balustrades and railings and installing wood and glass panels to the ceiling. In the choir loft, an enclosure was constructed behind the organ to encase its bellows. In the sacristies and passages, the floors were covered with linoleum, composition tile, and carpeting. A suspended ceiling

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was installed below the plaster in the north sacristy. Finally, in the basement, the partition wall between the unfinished boiler room and the finished choir room was partially removed to accommodate a new, larger boiler.

Contributing Building: School

The school, which is constructed of random ashlar brownstone with a brownstone water table, is two stories high, three bays wide on its northern, main facade, and nine bays wide on its secondary major facade, which faces west. (photograph 40) The windows are generally six-over-six sash windows with segmental arches over the first floor windows and round arches over the second floor windows. (photographs 43, 44 and 48) The windows on the north elevation and at the north end of the west elevation are more decorative and complex, to highlight the building's original Church use. Doors are located in slightly projecting pavilions at the center of the north, east, and west elevations. (photographs 44, 46, and 47) A small one story-addition was constructed along the south elevation in order to provide access to the basement when it was converted to a parish hall/cafeteria. (photograph 43) Exterior doors are also located in the center of this addition. The roof is gabled at the north end and hipped at the south end. It has shallow cross gables on the west and east elevations, the base of the original cupola at the peak of the north gable, and a shallow trough gutter built into the pressed-tin box cornice along the west, south, and east sides.

The north elevation is a symmetrical, three-bay, two-story main facade with the main entrance at the first floor center, flanked by windows. (photograph 42) The main entrance is reached by a set of granite steps set within cheekwalls topped by wrought iron railings. The large round arched main entrance opening is trimmed at the jambs with stones that create a quoining effect and the arch has both impost blocks and a keystone. Within the masonry opening, there is a round-arched transom in a sunburst pattern spread out from a semicircle above a secondary twelve-light rectangular transom, which, in turn, is located over a set of modern replacement double-leaf entrance doors each with a single decorative pane with clipped corners. (photograph 46)

The two sets of first floor windows are paired one-over-one sash separated by a mullion and placed above a wood panel. Each set of paired windows is located within a single, segmentally-arched masonry opening with a limestone sill. The three round-arched windows at the second floor level are decorative. The windows in the outer bays are paired sash windows set within a single masonry opening with a limestone sill, like those on the first floor. The opening, however, is a round-arched opening, with a keystone, and the top sash also have round arches. Each sash has a large center pane surrounded by a pattern of smaller panes. Beneath each window is another single pane window. The larger center bay window in the pavilion has two-over-two sash with a plywood panel beneath. The center pavilion, containing the main entrance and the large round-arched window at the second floor level, extends through the pressed tin cornice and terminates in the shallow gable. The same cornice is used on the gable as on the eaves, but it does not extend horizontally across the pavilion. (photographs 42 and 45) The peak of the gable on this elevation is flattened by the base of the cupola, which is visually supported by two pairs of brackets. The cupola was an open structure with four round arched openings supporting a pyramidal roof. The cupola base is clad in aluminum, but has four corner piers and recessed sides. The cupola has been removed.

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The west elevation is a secondary major elevation. (photographs 41 and 43) The nine-bay facade is made slightly asymmetrical at the north end by the use of pairs of round arch windows in the north bay rather than the single windows found elsewhere on the elevation. The first floor windows are segmentally-arched, six-over-six single-hung sash windows with limestone sills in which the center lights in each sash are wider than the outer lights. Each window also has a three light transom with the same muntin pattern as the sash — the center light is wider than the two outer lights. As described above, the first floor window in the northernmost bay is, instead of a single sash window, a pair of round-arched sash windows, each with a limestone sill. The second floor windows are round-arched openings with limestone sills. The sash are six-over-six, double-hung with sunburst pattern transoms. The windows in the northernmost bay are paired round-arched windows similar to those in the outer bays of the front elevation. The muntins have the same pattern as those on the first floor. At the center of the elevation is a slightly projecting pavilion containing another entrance. This entrance is a segmentally-arched masonry opening with quoined jambs and a keystone and impost blocks on the arch. Within the opening, there are two, four-panel doors and a transom in which a large center light is flanked by four smaller lights, two stacked vertically on either side. The inner two upper panels on the doors are frosted glass rather than wood. Five, three-sided granite steps lead up to the entrance. (photograph 47) The second floor window above does not differ from the other second floor windows. The pavilion terminates in a projecting, pediment formed by the pressed tin cornice and topped by a stone chimney. A series of asymmetrically placed basement windows are also located along the base of the elevation. The east elevation is identical to the west elevation, with three exceptions. It abuts the Rectory at the northern one and one-half bays. In addition, the chimney above the center pavilion is brick. Finally, all four upper panels in the two exterior doors have frosted glass rather than wood panels.

The south elevation, which faces the church, is simpler than the other elevations. At the first floor level, there is a one-story addition in brownstone with a simple cornice and a very low hipped roof. On the south elevation of this addition are two rectangular, awning windows and a pair of beaded-board exterior doors with diamond panes at eye level. Above the one-story addition are two windows in the outer bays that match the second floor windows on the east elevation and one larger window in the center bay that is a three-part window like that in the center bay on the north elevation. However, it has only a single round-arched window rather than a pair. The pressed tin cornice on this elevation lacks the decorative modillions found on the other elevations. (photograph 43)

On the interior, the first floor has a center hall layout, with an entrance vestibule, four classrooms, four sets of stairs (one in each of the four corners of the building), restrooms, and a one-story addition with stairs to the basement on the back. The four rooms are now used as a chapel, meeting room, storage room and the Christmas room (housing a Christmas display constructed by one of the parishioners.) The primary finishes are composition tile on the floors, plaster with wood wainscoting on exterior walls, and composition fiber board on interior walls, all painted. The second floor is one large space with a balcony at the north end and a counter at the south end. The tops of the north sets of stairs are enclosed beneath the balcony. The south sets of stairs are protected by half walls. The floor is covered with composition tile, the wainscoting is plywood paneling, which also covers the enclosed stairs, the walls above the wainscoting are plaster, and the ceiling is pressed tin with a plaster cove cornice. The balcony has a metal railing and the doors at the top of the north sets of steps are four-panel doors on swinging hardware. The basement is one large space with a short hallway and stairs to the first floor in the northeast corner. The floor is

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composition tile on concrete, the walls are plastered masonry, and the ceiling is pressed tin. Three openings in the east wall lead to the basement beneath the rectory.

Original Appearance and Subsequent Alterations

The school was originally constructed in 1895 with four classrooms on the first floor, all served by a center hallway the depth of the northern two classrooms. Behind the southern two classrooms were a teacher's lounge/bathroom and bathrooms and cloakrooms. The second floor was one large space with a balcony (deeper than the current balcony) for the church. At the north end of the building there were two sets of stairs, which went up to the second floor and down to the basement, along with a third set from the first to the second floor across the center of the south wall. The one-story addition had not yet been constructed. Instead, the two outer bays of the south elevation contained exterior doors, while the center bay contained a window. In 1915, after the construction of the new church had freed the second floor for use, a design was created in which the first floor was reconfigured to have a full central hallway, the service spaces and stairs at the south end were reconfigured, and classrooms were created on the second floor. The first floor changes were undertaken, for the most part, but the second floor does not appear to have undergone those alterations. Instead, the altar was removed, the balcony was shortened, and the space was converted to a gymnasium. Pressed tin ceilings were installed throughout the building at this time. In the 1930s, the basement was excavated to a greater depth and the one-story addition was constructed to provide two access stairs. At the north end, the northwest stair to the basement was removed and the northeast stair to the basement was widened. The short hallway in the northeast corner and the openings to the rectory basement date to this time as well. Since the 1930s, alterations have been primarily limited to new floor finishes on the first and second floors, the application of the plywood paneling on the second floor, and possibly the installation of the southeast stair. The date of the installation of this stair is not clear since it is an alteration from the 1915 plans.

The exterior has undergone fewer alterations than the interior. Changes have been limited to the replacement of the front entrance doors, the addition of wrought iron railings on the steps, the construction of the one-story addition, the alteration of the second floor center window on the north elevation, and the removal of the cupola. The larger center bay window opening on the north elevation, which contains two double-hung, sash windows over a fixed sash, originally had one-over-one sash that were replaced with two-over-two sash and the separate sash beneath were covered over with plywood. The windows on the north, south, and west elevations have been covered with plywood, for the most part, due to problems with security, but the windows remain in place behind the plywood.

Contributing Building: Rectory

The rectory is a two-and-a-half story gable roof structure with a shed-roofed two-story rear ell and a two-story addition. (photographs 57 and 59) An apparent original one-story side porch on the east elevation of the gabled section was enclosed and converted to a two-story structure. A small one story addition was constructed in the ell formed by the north wall of the addition and the east wall of the rear ell. The building is constructed of brick with a brownstone facing on the north elevation. The symmetrical front (north) elevation is five bays wide, with a cross

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gable over the center bay. (photograph 58) The front is characterized by round-arched windows, while the side elevation windows have segmental or flat arches.

The brownstone facing on the front elevation is random ashlar above the water table and ashlar laid on the water table. The remaining original mortar is tinted to complement the brownstone. The windows on the front elevation (four on the first floor, five on the second and one in the cross gable) are all one-over-one, double-hung sash, round-arched windows with quoined jambs and keystones in the arches. (photograph 63) The round-arched front entrance masonry opening is finished with the same treatment. The door is flush with a cross in it, and has narrow sidelights and a single-pane, round-arched transom. (photograph 62) The glass in the transom, sidelights, and cross is yellow pebbled glass. To either side of the entrance, four basement windows are located beneath the four first floor windows. Each has a single stone lintel and a decorative wrought iron grille. The cornice is a rebuilt, plain, box cornice, while the original raking cornice on the cross gable is decorated with curved brackets. (photograph 61) At the peak of the cross gable is a Celtic cross, executed in copper. The gable roof of the rectory is covered with asphalt shingles. A roof dormer on the south slope is sheathed in flat-seam metal, with roll roofing added on the top. The shed roof and flat roof of the addition are both covered with a membrane roof. The one-story addition and enclosed porch have bituminous coatings on their roofs.

The east elevation includes every section of the building. (photograph 59) Beginning at the north end, the east elevation of the gable roofed section is visible behind the two-story porch. The brickwork is common bond with Flemish headers. Glazed bricks are used in the construction, but not necessarily as headers only. The brownstone facing on the north elevation is neatly quoined into the brickwork of this elevation. Above the porch, a single round-arched window is visible. The raking cornice is a double layer of boards, the outer narrower than the inner, and an interior end chimney has been capped just above the cornice line.

The two-story enclosed porch was constructed with two different types of brick, neither of which match the gable end wall. The first floor piers and panels are constructed of modern red brick, fairly uniform in color, using a running bond on the panels. The first floor brickwork terminates in a soldier course around all three elevations. The second floor brick is a softer color of greater range, constructed with a narrower mortar joint in a common bond with Flemish headers. This brick does not contain glazed headers. The second floor brickwork terminates in a decorative brick parapet with brick mullions and brick consoles at the corners. The first floor contains three pairs of one-over-one, double-hung sash, each with a transom. The second floor is asymmetrical, with three, one-over-one, double-hung sash windows with segmental arches. The north elevation of the two-story, enclosed porch contains a single window at each level, matching those on the east elevation. The south elevation has a single window at the second level, but at the first floor has a single instead of a paired window and also has a sash door.

The masonry of the east elevation of the rear ell matches that of the gable end wall. The one-over-one, double-hung sash windows with segmental arches appear to match those on the porch. At the first floor level, the southern of two windows has been enclosed to create a small, six-light, fixed window to accommodate the stair that was added on the interior. The windows that remain visible on this elevation are not symmetrically arranged. The raking cornice

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is a single board. A corrugated shed roof has been constructed over the space between the one-story addition and the enclosed porch.

The one-story addition is a plain, modern brick laid in running bond with a parapet around a flat roof. The parapet is capped with a pebbled concrete. A one-over-one, double-hung sash window on the east elevation provides light, while a sash door on the north elevation provides access. The east elevation of the two-story addition is constructed of a darker red brick in running bond with soldier courses around the first floor and second floor ceiling levels. A parapet of running bond brick surrounds the flat roof. The elevation is asymmetrical. At the first floor, there are two sets of tripartite windows, each a one-over-one, double-hung sash window, and a single, modern, flush door with a tinted Plexiglas weather vestibule. At the second floor levels there are three full-size, one-over-one, double-hung sash windows and two smaller windows, which are also one-over-one, double-hung sash windows.

The south elevation of the two-story addition has the same masonry and structural characteristics as the east elevation. (photograph 60) This asymmetrical elevation contains a single, one-over-one, double-hung sash window at the first floor and a pair of one-over-one, double-hung sash windows on the second floor. At the west end of the elevation, a brick vestibule with clipped corners projects from the elevation. The vestibule has a window on its south elevation and a sash door on its west elevation. The wood sash door is protected by a modern metal storm door. Above the vestibule is a copper-clad bay window with three sides and three windows.

The west elevation of the two-story addition is similar to the east elevation. There are two sets of tripartite windows on the first floor and one on the second, as well as two traditional two-over-two, double-hung window sash and one smaller window of the same type.

The interior of the rectory is asymmetrical. Five rooms are arranged around a center hallway in the gabled section that doglegs to the west in the rear ell. (photograph 65) A second staircase is located in the southeast corner of the ell. (photograph 66) A back hallway beside the rear staircase leads to the two story addition, which is composed of a large parlor, a dining room, and a kitchen. (photograph 67) On the second floor, the hallway follows a similar path and there are three bed and bath suites, along with a laundry and another bathroom in the gabled section and rear ell. The two-story addition contains another bedroom connected to the extra bathroom in the rear ell, one bed and bath suite, and one bed, bath, and parlor suite. (photograph 68) The third floor is only located in the gabled section and contains a bedroom, bathroom and large closet. Floor finishes throughout the house vary from parquet flooring in the front hallway, to laminate flooring and carpeting in the offices, to tongue-and-groove wood flooring in the two-story addition and throughout the second floor hallways. Carpeting is also extensively used throughout the second floor. The bathrooms generally have tile flooring. The walls are generally plaster, although some of the walls have been covered with paneling in the first floor offices and the bathrooms. The ceilings are a combination of plaster and pressed tin. A few ceilings have been covered with suspended tile ceilings to cover previous water staining. The woodwork and hardware in the original building are generally consistent with itself, as are the woodwork and hardware in the two-story addition. Architectural details of interest include the front vestibule with its original interior doors, original tile floor, and original tile wainscoting, as well as the doors to the unfinished eaves on the third floor. (photographs 64 and 69)

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The basement of the Rectory is split into distinct areas. The space beneath the rear ell is divided into a series of service spaces, including the stair to the first floor and a circulation hallway. To the north of the rear ell rooms there is a large room that extends beneath the entire gabled section of the rectory. The largest space is a single, large room that also runs beneath the alley between the school and the rectory. A narrow strip of additional space extends to the east of the east rectory wall.

Original Appearance and Subsequent Alterations

The original rectory, as constructed in 1901, consisted of the gabled and rear ell sections, with a one-story porch on the east elevation of the gabled section. The exterior details, with the exception of the porch, the cornices, the front entrance door, and a window on the east elevation of the rear ell, have not changed. Only the raking cornice on the cross gable is original, the remaining cornice sections on the north elevation, the raking cornice on the gabled section, and the cornice on the rear ell have all been replaced. The front entrance door was replaced at some point in time, most likely the 1950s or later. The two-story addition was constructed c.1930. The porch was most likely enlarged to two stories and enclosed at this time as well. In order to accommodate the stair that was added in the southeast corner of the rear ell to serve the addition, one window on the east elevation was reduced to a six-pane, fixed sash. The one-story entrance to the basement was constructed sometime in the 1930s as well in order to provide access to the furnace in the basement. After that time, alterations to the exterior have been limited to the installation of a Plexiglas vestibule at the east elevation entrance to the two-story addition and the installation of a corrugated shed roof over the entrance to the side porch.

On the interior, the original configuration has not undergone significant alterations. In the original section, the enclosed second floor porch provided bathroom and closet space to two bedrooms. The rear stair was added and the rear ell was slightly reconfigured. The southwest bedroom in the rear ell was split into a laundry room, bathroom, and closet space. In the two-story addition, two rooms were converted to bathrooms. On the third floor, the original open configuration was divided into a bedroom, bathroom, closet and hallway. A roof dormer with a door was installed for access to the flat roofs of the rear ell and two-story addition.

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STATEMENT OF SIGNIFICANCE

Summary

St. Joseph Polish Catholic Church, built in 1914 and located at 10th and Liberty Streets in Camden, Camden County, New Jersey is an architectural and community landmark in the City of Camden. The church, together with the 1895 school and the 1901 rectory, have anchored the Polish community in South Camden since the parish was created 110 years ago. The parish was established in response to the determined efforts of Polish immigrants who worked towards the goal of instituting a new parish reflecting their history, culture, and traditions of worship. Once established, the parish was instrumental in creating a welcoming neighborhood for new Polish immigrants through the construction of housing around the church and the formation of Polish-owned savings and loan associations that provided loans for new housing in the area of the city developing around the church at that time, as well as by acting as a religious, educational, and social center for the new neighborhood, which became known as "Polishtown." The church was designed by Philadelphia architect George I. Lovatt, Sr., who was well known for his ecclesiastical commissions in the greater Philadelphia area. The design of the church reflects the Baroque influence on the churches in the parishioners' native Poland. The Church is laid out in a traditional basilica form, with a nave, side aisles, transept, apse, side altars, and sacristies. It is constructed of New Hampshire granite with decorative elements carved from limestone or formed in copper. These elements include curved and scrolled parapet walls, elaborate copper cupolas, a pedimented limestone surround located around the center entrance doors, and door and window hoods. The interior was designed with a repeating theme of arches and elaborate decoration that includes faux painting, statues, and murals. The church is significant in the area of Ethnic Heritage/European under National Register Criterion A for its role in the development of the Polish community in South Camden and in the area of Architecture under National Register Criterion C, as an unique and distinctive interpretation of the churches of the Early Baroque period in Europe.

Social History Significance

The formation of the parish of St. Joseph was the result of the gradual increase in the number of Polish immigrants in the City of Camden, who emigrated from Poland to escape the on-going struggles of the Polish people under the domination of Poland's stronger neighbors. Poland was first united as a country in 966 under a Catholic prince and remained a Catholic country throughout its existence. Its power began to decline in the seventeenth century. In 1772, Poland was partitioned by Austria, Prussia, and Russia. Although Poland tried to regain its sovereignty in 1791 by passing a new constitution, the country was completely dissolved in 1815 when its ally, Napoleon, was defeated. The occupying countries, Russia, Prussia, and Austria, attempted to eradicate the Polish culture. Russia made Russian the official language of its Polish territories in 1863. Similarly, when Prussia formed the German Empire in 1871, Poles in the Prussian territory were forced to speak German. The Poles endured on-going poverty, living on subsistence farming or working in factories, and the young men were conscripted into the occupying armies. As a result, 3.6 million people fled Poland for political or economic reasons between 1870 and 1914.¹

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The young Polish community in Camden was granted permission by the Catholic Church to set up a parish manned by Polish priests and following Polish customs in the 1870s. This goal, however, would not be achieved for two decades due to several obstacles. First, the early immigrants were scattered across the city rather than being concentrated in one neighborhood. Second, the immigrants, who were primarily farmers and industrial workers, were poorly educated and lacked the experience and leadership to organize the parish. Finally, there was a shortage of Polish speaking priests to serve the parish once organized. Until the 1890s, the Polish families either traveled by ferry to Philadelphia to attend one of two Polish churches in that city or attended the new (non-Polish) churches in Camden.²

By 1891, a group of Polish men began to meet regularly at the home of Joseph Wojtkowiak in the 1100 block of Kaighn Avenue in Camden. At the first meeting, which took place on January 27, 1891, the group formed a St. Joseph's Society. This society was an offshoot of another group that some of these men had attended in Philadelphia. The name of the church was then taken from the name of this society. While the origins of the society's name were not recorded, St. Joseph's is the name of the oldest church in Philadelphia that was established by Jesuits (in 1741), where Polish-speaking Jesuits often stopped on mission work. The founders of the parish would attend mass at the old St. Joseph's when these priests were in residence.³

The St. Joseph's Society worked actively for the formation of the parish and on October 24, 1892, the papers of incorporation for the Parish of St. Joseph were filed with the Bishop of the Trenton Diocese as the President and the Vicar General of the Trenton Diocese as the Vice President of the Board of Trustees. (The Camden Diocese was partitioned from the Trenton Diocese in 1937. Today, the Bishop and Vicar General of the Diocese of Camden are the President and Vice President ex officio.)⁴

The newly-incorporated parish, with the permission of the Bishop, rented a one-story structure on Broadway near Kaighn Avenue in which to hold services. Meanwhile, the parish organizers received guidance from Father Labudzinski, a missionary who advised them on the purchase of five lots on the southeast corner of Mt. Ephraim and Kaighn Avenues. Once this land had been acquired, the St. Joseph's Society applied to the Diocese for the status of a parish with a pastor, and for permission to build a small church. The shortage of Polish-speaking priests delayed progress until 1893, when a young priest came to minister to the mission parish from St. Joseph Church in Philadelphia. In 1894, Father Michael Baranski was brought over from St. Stanislaus in Philadelphia to become the first pastor. Father Baranski sold the land at Mt. Ephraim and Kaighn Avenues for a profit and bought the land at 10th and Liberty Streets upon which the current school and rectory would be constructed.⁵

The parish chose Edwin Forrest Durang, a Philadelphia architect, to design a combined church/school building (now called the school). Durang first appeared in Philadelphia city directories as an architect in 1855 at 304 Vine Street.⁶ By 1857, he had moved to 417 Market Street and was working with John E. Carver, an established ecclesiastical architect. Durang succeeded Carver after his death in 1859, retaining their office at 21 North 6th Street until 1880. Like Carver, Durang specialized in ecclesiastical design, particularly for the Catholic Church, becoming the most prolific architect of Catholic churches in the greater Philadelphia area during the late nineteenth and early twentieth centuries. His son F. Ferdinand Durang joined him in 1909. Durang died in 1911.⁷

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Construction of the church/school began shortly after the property's purchase. The parishioners excavated the foundations themselves in order to reduce costs. The building was completed in 1895 at a cost of \$15,000. The second floor served as the church, while the first floor was divided into classrooms. Two elementary school classes (first and second grade) were established that year, followed in the next two years by third and fourth grade classes.⁸ The growth of the parish was directly aided by Father Baranski's efforts to develop the surrounding neighborhoods. In addition to providing a school, he built houses on Mechanic Street, Tenth Street, and Atlantic Avenue and formed the Kosciuszko Savings and Loan Association to help parishioners buy those homes for approximately \$900 to \$1,000.⁹ These efforts would eventually lead to the construction of more than 3,000 homes in South Camden for the Polish community. The area that would develop into Polishtown stretched from the church to Woodlynne, a borough located along the Camden border a mile away.¹⁰

The first decade of the new century was difficult financially. The parish had fewer than 500 families with 300 children attending the four-grade elementary school. The pastor at the time, Father Tarnowski, still managed to construct a new rectory in 1901 at a cost of \$3,578. Father Tarnowski was also responsible for the purchase of the lot at Tenth and Mechanic Streets, adjacent to the Tenth and Liberty lots, where the new church would eventually be built. Once the rectory had been constructed and the adjacent lot purchased, little happened in the development of the parish until 1911, when a new pastor, Father Stephen Wierzynski, was assigned to the parish.¹¹ The community, however, continued to grow during the first decade of the twentieth century, despite harsh economic conditions. In 1910, the Kazimir Pulaski Building and Loan Association was created to provide additional resources to help Polish American families purchase property in the area.¹²

By the time Father Wierzynski came to the parish, St. Joseph Church was the center of the Polish neighborhood in Camden. New immigrants tended to form small ethnic communities within the large cities throughout the United States, in part from a desire to be part of a familiar community and in part due to a negative reception in other areas. The Polish immigrants in Camden were no exception. The area in and around the church was developing rapidly during this time, changing the landscape from open fields and farmland to city neighborhoods. Father Wierzynski recognized that the continued immigration to the area combined with rising birth rates would result in the need for larger and better church facilities. Attendance at Sunday mass was already overcrowded, with parishioners standing in the stairwells. A new church was therefore designed for the lot at 10th and Mechanic Streets.

The parish hired Philadelphia architect George I. Lovatt, Sr., AIA to design the new church in the Baroque style (a style that developed out of the Italian Renaissance during the sixteenth and seventeenth centuries and was widely used during the Counter Reformation) found in Europe rather than in the Gothic Revival and Romanesque Revival styles that were popular for churches in the United States at the time. The congregation was composed of Polish immigrants seeking to recreate their religious life in Poland, exemplified by the construction of a church reminiscent of those in which they had worshiped at home. This decision reflects the continuing efforts of the Polish community to maintain its traditions in the face of pressures to become Americanized. The church became a reflection of the community and the center of community life as well, as demonstrated above by the fact that the Parish paid for the construction of houses around the church in order to encourage the growth of the community.

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The cost of construction for the church was over \$100,000, not including the elaborate interior painting. The funds were raised by a donation of \$50 from each family in the parish, making it a true community effort. This sum, which was considerable by the immigrants' standards, was raised by having the children work for the area farmers during summer vacation and through savings made by eliminating treats and small luxuries. The interior painting was accomplished in 1923 at a cost of \$15,000, while the stained glass windows, some of which are from the Mayer Studios in Munich, Germany, were installed later as memorials through donations from families and church societies. The marble altar was installed after Father Wierzynski's death with a \$3,000 bequest from him and an additional \$5,000 raised by the parish. Work began in 1913 and the building was dedicated in May of 1914. The building, constructed of New Hampshire granite, contained three bells in its tower: Mary, the quarter-ton bell; John, the half-ton bell; and Adalbert, the one-ton bell.¹³

Lovatt's construction drawings for the Church are dated April 30, 1912 and are signed by the contractor with the date April 22, 1913. The contractor was Daniel A. Dugan, and the representatives signing for the company were Arthur Behr and E.H. Bousal. Lovatt continued to produce detail drawings throughout the summer of 1913 to supplement the basic construction drawings.¹⁴ Lovatt's initial design for the Church was substantially the same as the final product. The existing design is shown in drawings dated February 28, 1913.¹⁵

While the construction of the church solved the problems of overcrowding at mass, the school continued to suffer from crowded conditions. Solutions to address the school's problems had been discussed as early as July 1915, when a series of alterations to change the first floor configuration and convert the second floor to classroom space were designed by Lovatt. The final solution to the overcrowding problem was the construction of a new school adjacent to the rectory to accommodate over 900 students in grades one through eight in 1919 at a cost of \$60,000. The construction of these two buildings was far-sighted, as the parish continued to grow, reaching an all-time high of 3,000 families (10,000 individuals) in the 1930s.¹⁶ Some time after the construction of the school, a convent was constructed to the west of the church to accommodate the Felician Sisters of Lodi, a Polish order, who taught at the school.

As the parish and surrounding community continued to grow, various groups and societies dedicated to serving the community were formed through the church, while other community groups were given space to meet at the church. These groups included: the Blessed Sacrament Society (founded 1894), the Holy Name Society of St. Josephs' (founded 1928), St. Helena's Society, St. Lucia's Choir, St. Rita's Society, the St. Joseph's Church Chapel Annex Society, the Polish Roman Catholic Union of America, the Polish National Alliance Council, the Blessed Virgin Mary Sodality, the Union of Polish Women of America, the Polish American Citizens' Club, the Polish American Women's Citizens' Club, the Polish Army Veterans Post 121, the local branch of the Polish American Congress, the Children of Mary Society, local Girl Scout troops, local Boy Scout troops, the Aircraft Warning Service U.S. Army (Laskowski-Wojtkowiak Post #74), the Red Cross Junior Auxiliary, the Polish Relief Committee, and the Committee of United Societies. Two groups are of particular interest. The first group was the Polish American Citizens' Club, which held Americanization classes beginning in 1927 to help immigrants obtain U.S. citizen status. Over 3,500 individuals benefitted from those classes. The second group was the Polish American Congress, which helped to cultivate and preserve Polish culture and language among the young.¹⁷

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The pastor who would lead the parish from 1934 until his retirement in 1967 was Monsignor Arthur Strenski. Father Strenski was responsible for excavating the basement beneath the old school to create a parish hall and cafeteria. Based on the style of the rectory addition, Father Strenski was most likely responsible for that structure as well. The new parish hall provided a source of revenue (through its rental) for maintenance of the buildings. Monsignor Strenski was also responsible for purchasing the land for a cemetery in the mid-1930s, constructing a chapel annex to relieve crowding in the church in 1943, and, in 1949, starting construction on a four-year high school (both about 1 mile away from the church along Mt. Ephraim Avenue). Concurrently with the improvements to the church buildings in the 1930s, the community continued to develop with the creation of another community-based financial institution, the Jan Sobieski Building and Loan Association.¹⁸ Finally, Monsignor Strenski made improvements to the church, modernizing the electrical system, installing new lighting fixtures, painting new murals on the walls and ceiling, and installing a marble communion rail, marble flooring in the chancel, two matching marble side altars, and a marble main altar in preparation for the parish's Diamond Jubilee in 1967.¹⁹ At some point, the three sets of front entrance doors on the west elevation were faced with vertical boards and Gothic hinges. This may have occurred with the other changes for the Jubilee. Since the Diamond Jubilee, the church, the rectory, and the school have undergone few changes.

The neighborhood around the church changed considerably during the last three decades of the twentieth century due to the economic decline of the City of Camden. Most of the Polish Catholic community moved away. With the reduction of the area's Catholic population, the 1919 elementary school and the 1949 high school were both closed. The 1919 school and the convent were demolished in 2000 due to their level of deterioration, the prohibitive cost of their rehabilitation, and the lack of an appropriate adaptive reuse. The high school building was sold. The Church itself has undergone a resurgence in the past few years, however, with many former parishioners returning to the church for services. The remaining buildings — the church, the school, and the rectory — are being used and maintained for worship services, community meeting space, and the priest's residence respectively. The community has continued to survive as the parish promotes traditional worship services in Polish and other services such as the Swienconka, an Easter blessing of food baskets, and the Oplatek, a sharing of the blessed wafers at Christmas. The parish also maintains an animated Christmas display that illustrates parts of Polish history. Every Christmas, children still come to see the display, which is permanently set up in the school.²⁰

Architectural Significance

The significance of St. Joseph Polish Catholic Church lies in its architecture as well as its history. At the request of the parish, the architect, George I. Lovatt, Sr., designed the church in the tradition of the great Baroque churches of Europe. The Baroque style was an outgrowth of the new ideas about architecture during the Italian Renaissance in the sixteenth century as they were affected by the religious upheaval created by the Counter Reformation, which was the Catholic Church's response to the same issues that led to the Protestant Reformation. The Counter Reformation, which roughly dates from the mid-sixteenth century to the mid-seventeenth century, was a period during which the Catholic Church promoted and reinforced spiritual values. A primary means through which this was accomplished was the use of paintings, statues, buildings, and oratories that were designed to stir worshipers to new faith. The spiritual resurgence was expressed through great physical splendor in arts and architecture. The

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major influences of the Baroque style were the works Bramante and Raphael in the early sixteenth century and the works of Michelangelo and Vignola in the mid-sixteenth century, which in turn were all influenced by ancient Roman building styles.²¹ St. Joseph Polish Catholic Church incorporates ideas from some of the most famous Baroque churches, combining them with a traditional church plan and a few elements borrowed from other styles.

The facade of the church takes its inspiration from the Church of Il Gesu in Rome, Italy. The facade of Il Gesu was designed by Giacomo della Porta. (supplemental photograph #1) Il Gesu represents a break from earlier, Renaissance churches by rejecting the standard three-part design in which equilibrium and parity between the parts were important. Instead, the facade of Il Gesu progressively steps forward from the exterior toward the center and uses an increased number of columns in from the corners to emphasize the entrance to the sanctuary at the center of the facade, thereby showing those who enter the building that the entrance to the sanctuary is "the first step toward the union with God at the altar...the building's most important exterior attribute."²² Il Gesu also incorporates other details that were later used repeatedly by other Baroque churches, including: a decorative surround around the entrance to provide further emphasis; two levels separated by a mezzanine, with the pediment of the entrance surround incorporated into the mezzanine; a pedimented upper story flanked by volutes; and, a general vertical thrust to the facade.²³ Such churches include Santa Maria del Popolo and Santa Maria dell' Orto in Rome and the Augustinian Church in Rabat (Morocco).²⁴ (supplemental photographs #3, 4, and 5)

St. Joseph Church, which is unlike Il Gesu in that it has an attached bell tower, uses the tower in the design to create the stepped forward entrance. From the outside corners, the stonework projects forward approximately one foot from the face of the side aisles to the face of the nave, then steps forward again from the face of the nave to the face of the tower where the center entrance is located. The effect of two levels separated by a mezzanine is created by the use of two limestone cornices. The center entrance is further emphasized by a pedimented limestone surround with paired pilasters. Any window or door opening framed in such a way is called an aedicule, an architectural element that is used for both the entrance and the window above the entrance at Il Gesu. The pediment of the aedicule at St. Joseph is incorporated into the mezzanine level, as is the one at Il Gesu. While Il Gesu has a pedimented upper story flanked by volutes, St. Joseph, like some of the later Baroque churches, has a simpler concave curve. The lower end of the curve terminates in a decorative ball finial, a similar solution to that used at the Augustinian Church at Rabat. In addition, St. Joseph Church, in lieu of a pediment, which it could not have due to the location of the tower, has volutes to either side of the tower, above the nave, referencing the volutes at Il Gesu and giving the impression of a broken pediment at the same time. Finally, the tower and the stepped facade together create the impression of vertical thrust found in Baroque facades.

Just as the Baroque buildings were reinterpretations of ancient Roman buildings, George I. Lovatt, Sr. included many elements in the St. Joseph Church design that can be traced to Roman architecture, such as the closed pediments on the transepts, the barrel vault ceiling in the nave and transept, the groin vaults in the side aisles and at the crossing, the domed cupolas, and the faux mosaic painting in the spandrel above the side aisle arcades. The decorative urns on the balustrades of the cupolas and the ball finials fall in this tradition as well. The plan of the building itself is an adaptation of a cruciform church, which in turn evolved from the basilica, the early Christian church form adapted from Roman justice halls, also called basilicas.

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The plan of St. Joseph Church also shares some elements with that of Il Gesu, which was designed by Vignola (della Porta was only responsible for the facade), including an open nave with a barrel vault ceiling, a transept only slightly wider than the nave and side aisles, and a rounded apse. (supplemental photograph #2) Il Gesu has oval-shaped side chapels in lieu of side aisles, the oval shape being one Baroque trend that was not adopted at St. Joseph. The final design characteristic that St. Joseph Church shares with the Baroque churches is its lavish decoration. The church is finely painted with faux marble and faux mosaics, murals on the apse and side altar ceilings, and paintings of saints and angels on the ceiling, along with other decorative designs. It also contains stained glass windows depicting Polish saints and scenes from the life of Jesus and more than a half dozen statues, including St. Joseph with Jesus as a small child, Mary with Jesus, Mary, St. Steven (the first martyr), St. Francis Xavier, St. Michael, and Our Lady of Czestochowa.

Lovatt did not limit his design to Baroque influences, however. He also borrowed freely from other architectural styles that have predominated in church design over the centuries, both in the United States and in Europe. He borrowed the rock-faced granite and round-arched windows, for instance, from the Romanesque Revival style, which was very popular for churches during the second half of the nineteenth century. The central tower at the west end with its small round window references the more elaborate westworks of Gothic cathedrals as well as the double towers commonly used in the Romanesque Revival style. Groin vaults were also common to Gothic cathedrals and to Gothic Revival churches, but were usually ribbed vaults.

St. Joseph Polish Catholic Church appears to be unique among Lovatt's commissions, although his career as an architect encompassed many designs for the Roman Catholic Church. George I. Lovatt, Sr. was one of two architects to emerge as a rival to Edwin Durang for the numerous Catholic Church commissions in the greater Philadelphia area in the late nineteenth and early twentieth centuries. Lovatt studied at the Pennsylvania Museum and School of Industrial Art during the 1890/91 and 1892/93 academic years. His first commission was to complete the Monastery of the Visitation in Wilmington, DE in 1892 after the death of Adrian Worthington Smith, the original architect. He appears in Philadelphia city directories in 1894 as an architect with offices at 424 Walnut Street. Lovatt's commissions, as represented in the collection of his drawings at the Philadelphia Athenaeum, are predominantly composed of Catholic churches, rectories, convents, and schools. The remainder were mostly residences, outbuildings, and small commercial buildings. As with Durang, Lovatt was responsible for designing numerous new churches, but also for designing alterations and additions to existing church buildings. Lovatt was twice honored for his designs, once in 1926, when he was awarded a commendation for the Church of the Most Precious Blood in Philadelphia at the International Exhibition in Barcelona, Spain, and once in 1930, when the Philadelphia chapter of the AIA awarded him its gold medal for the Church of the Holy Child in Philadelphia.²⁵ Lovatt completed more than 280 projects, of which a few dozen were located in New Jersey. Aside from St. Joseph Church, Lovatt designed eight New Jersey churches and alterations for four others. His works in New Jersey include: Ascension Church (1909 full design), Bradley Beach; Assumption Church (1920 full design), Hackettstown; Church of the Holy Spirit (1911 full design), Asbury Park; Our Lady of Good Counsel (1926 full design), Moorestown; Sacred Heart of Jesus (1927 alterations), Avalon; St. Ann Church (1908 full design), Wildwood; St. John Church (1915 alterations), Collingswood; St. Mary Church (1912 full design), Deal Beach; St.

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Mary Church (1912 full design), Cape May; St. Mary Greek Catholic Church (1911 full design), Trenton; St. Mary Magdelena (alterations), Millville; and, St. Rose of Lima (1911 alterations, building since demolished), Haddon Heights.

Most of Lovatt's ecclesiastical designs, however, seem to have been in the Gothic Revival style, including one of his award-winning churches, Church of the Holy Child. His other award-winning church, Church of the Most Precious Blood, was executed in the Romanesque Revival style. St. Joseph Polish Catholic Church is perhaps most comparable with another church Lovatt designed for an ethnic congregation, St. Rita of Cascia in Philadelphia. This church, which is also the National Shrine to Saint Rita of Cascia, was designed by Lovatt in 1907 and was constructed over a period of years, reaching completion in 1915. (St. Rita had been canonized in 1900 and the parish for which the church was designed was populated with recent Italian immigrants.) The original design for St. Rita could be described as having been influenced by late Renaissance or early Baroque architecture. (supplemental photograph #6) The desire for a church based on the Renaissance and Baroque churches of Europe was logical given the background and traditions of the congregation, just as it was in St. Joseph Parish. In execution, however, the final product of the facade of St. Rita projects the Baroque influence, but is best described as Beaux Arts in style. (supplemental photograph #7) It shares with St. Joseph Church the emphasis of the center entrance by stepping it forward and finishing it with an aedicule, as well as the two level facade with a dividing mezzanine and the pediment of the aedicule in the mezzanine. It has a carved stone variation on the volutes, a variation on the second level pediment, and the general impression of upward thrust. It shares with Il Gesu the pilasters on the second level as well. The rustication of the stone and the level of detail on the exterior contribute to the Beaux Arts appearance of the building. St. Rita differs from St. Joseph in its lack of a tower. On the interior, the buildings are similar in plan and execution, with the major exception that Saint Rita's has a lower level chapel due to the shrine. (supplemental photograph #8) Otherwise, it differs mainly in details such as the configuration of the clustered columns hiding the brick piers at the nave/transsept crossing, the substitution of a round dome for a groin vault at the crossing in St. Rita's, and in the finish painting.

Although these two churches represent the same architectural influence, the exterior execution is ultimately very different. St. Joseph is a unique design that draws on classical, Renaissance, and Baroque architecture and reflects the history and purpose of its Polish congregation. It is unlike any other church in the Camden area and is representative of the finest work of Philadelphia architect George I. Lovatt, Sr.

Endnotes

1. "St. Joseph's Parish, South Camden, New Jersey, 1892-1992" (Online, available from the World Wide Web <<http://www.stjoenj.net/fromto.html>>, cited 24 October 2002).
2. *St. Joseph's Church, Camden, New Jersey: 75 Years of Grace* (Hackensack, NJ: Custombook, Inc., Ecclesiastical Color Publishers, 1968), 26-27.
3. *Ibid.*, 1.

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St. Joseph Polish Catholic Church

4. *St. Joseph's Church, Camden, New Jersey*, 28. The Camden Diocese was formed from the southern portion of the Trenton Diocese in 1937.
5. *Ibid.*, 29-30.
6. The attribution of the building to Durang is based on a reference in the *Philadelphia Real Estate Record and Builders' Guide* in which completed plans for the "School" are noted. No drawings of the building are included in the Lovatt Collection at the Philadelphia Athenaeum. *Philadelphia Real Estate Record and Builders' Guide*, cited 8/21/1895, vol. 10, No.34, p.1.
7. Roger Moss and Sandra Tatman, *Biographical Dictionary of Philadelphia Architects 1700-1930* (Boston: G.K. Hall, 1985), 232.
8. *St. Joseph's Church, Camden, New Jersey*, 30.
9. *Ibid.*, 33.
10. *St. Joseph's Church, South Camden, NJ: 1892-1992, One Hundredth Anniversary* (Dallas, TX: Taylor Publishing Company, 1992), 22.
11. *St. Joseph's Church, Camden, New Jersey*: 33.
12. Jeffrey M. Dorwart, *Camden County, New Jersey* (New Brunswick, NJ: Rutgers University Press, 2001), 109.
13. *St. Joseph's Church, Camden, New Jersey*: 34-36, 39.
14. George Lovatt, Sr., AIA, "St. Joseph Polish Catholic Church," Drawings, not published, April 30, 1912 et seq. On file at the Philadelphia Athenaeum.
15. George Lovatt, Sr., AIA, "St. Joseph Polish Catholic Church." Drawings, not published, February 28, 1913. On file at the Philadelphia Athenaeum.
16. *St. Joseph's Church, Camden, New Jersey*: 38-39.
17. "St. Joseph's Parish, South Camden, New Jersey, 1892-1992."
18. Dorwart, 137.
19. *St. Joseph's Church, Camden, New Jersey*: 41-43, 45, 46.
20. "St. Joseph's Parish, South Camden, New Jersey, 1892-1992."

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21. Marvin Trachtenberg and Isabelle Hyman, *Architecture from Prehistory to Postmodernism* (New York: Harry N. Abrams, Inc., 1986), 335-336.
22. *Ibid*, 336.
23. *Ibid*.
24. "Gerolamo Cassar and his architectural influences" (Online, available from World Wide Web: <http://www.angelfire.com/ma/maltarchitecture/influence_partd.html>, cited October 22, 2002); "Photo Roma [Archivio]" (Online, available from World Wide Web: <<http://www.photoroma.com/foto.php?num+27&ccittatrm>>, cited November 7, 2002.)
25. Sandra Tatman, "George Ignatius Lovatt, Sr. (1872-1958), Architect" (Online, available from World Wide Web: <<http://www.philadelphiabuildings.org/pab/app/ar_display.cfm?architectId=A084.html>>, cited 2 April 2002.)

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St. Joseph Polish Catholic Church

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<<http://www.angelfire.com/ma/maltarchitecture/influence_part2.html>>, cited 22 October 2002.

“Il Gesu, Australian National University, Art & Architecture mainly from the Mediterranean Basin and Japan.”
Online, available from World Wide Web:
<<<http://www.rubens.anu.edu.au/hdocs/surveys/charlotte/0327/032770.JPG>>>, cited 7 November 2002.

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Moss, Roger and Tatman, Sandra, *Biographical Dictionary of Philadelphia Architects 1700-1930*. Boston: G.K. Hall, 1985.

Philadelphia Real Estate Record and Builders’ Guide, cited 8/21/1895, vol. 10, No.34. On file at the Philadelphia Athenaeum.

“Photo Roma [Archivio].” Online, available from World Wide Web:
<<<http://www.photorama.com/foto.php?num+027&cittatrm>>>, cited 7 November 2002.

“National Shrine of Saint Rita of Cascia.” Online, available from World Wide Web:
<<<http://www.saintrita shrine.org>>>copyright 1998-National Shrine of Saint Rita of Cascia, cited 7 November 2002.

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St. Joseph Polish Catholic Church

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St. Joseph's Church, South Camden, NJ: 1892-1992, One Hundredth Anniversary. Dallas, TX: Taylor Publishing Company, 1992.

"St. Joseph's Parish, South Camden, New Jersey, 1892-1992." Online, available from World Wide Web:
<<<http://www.stjoenj.net/fromto.html>>>, cited 24 October 2002.

Trachtenberg, Marvin, and Isabelle Hyman. *Architecture from Prehistory to Postmodernism.* New York: Harry N. Abrams, Inc., 1986.

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<<http://www.philadelphiabuildings.org/pab/app/ar_display.cfm?architectId=A084.html>>, cited 2 April 2002.

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NJ Camden Co.
St. Joseph Polish Catholic Church

VERBAL BOUNDARY DESCRIPTION

Block 411, Lot 79, in the City of Camden, Camden County, New Jersey.

BOUNDARY JUSTIFICATION

The boundary comprises the original lot on which the buildings were constructed.

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St. Joseph Polish Catholic Church**

PHOTOGRAPHS

The following is the same for all photographs:

1. St. Joseph Polish Catholic Church
2. Camden County, New Jersey
3. Sheila Koehler
4. 19 March 2002
5. Westfield Architects & Preservation Consultants
425 White Horse Pike
Haddon Heights, New Jersey 08035

LIST OF PHOTOGRAPHS

6. View of the west (front) elevation, facing northeast. Note the Baroque elements, including the curved parapet wall at the side aisle roof, with a ball finial termination at the lower end, and the scrolled parapet wall at the nave roof.
7. Photograph 1 of 69
6. View of the west and south elevations, facing northeast, showing the side aisle, clerestory, transept, and crossing cupola.
7. Photograph 2 of 69
6. View of the south and east elevations, facing northwest, showing the transept, apse, and sacristy.
7. Photograph 3 of 69
6. View of the east elevation, facing west, showing the apse, sacristies, and monitors.
7. Photograph 4 of 69
6. View of the north elevation, facing southwest, showing the apse, sacristy, transept, and clerestory. Note the large rectangular stained glass window, round windows, and closed pediment in the transept wall, matching those on the south elevation.
7. Photograph 5 of 69
6. View of the upper levels of the tower and cupola, facing southwest, showing the louvered openings and window hoods at the belfry level.
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6. Detail of the two-tier copper cupola, facing northeast, showing the urns, and pressed metal copper cladding forming the railings, cornices, arched openings, dome, and cross.
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6. Detail of the first level of the front elevation, facing northeast, showing the stepping of the facade and the use of limestone for carved elements such as the architrave, cornices and door hoods.
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6. Detail of the front entrance doors and architrave with a carved limestone tympanum, pairs of carved limestone pilasters, and a carved limestone pediment. Note also the cornice that continues across the elevation, as well as the second, smaller cornice above.
7. Photograph 9 of 69

6. Detail of the tower, facing east, showing the round window, the curved end walls over the side aisles, and the arched end walls of the nave. Note the continuous cornice at both the side aisle and nave eaves levels, as well as the cornice around the top of the tower.
7. Photograph 10 of 69

6. Detail of the north side vestibule entrance door, facing east, showing the limestone hood and the later vertical board facing and strap hinges added to the original paneled doors.
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6. Detail of the cupola at the crossing of the transept and nave, facing northeast, showing the copper clad base formed to look like a railing, ball finials, columns, cornice, dome, and cross.
7. Photograph 13 of 69

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6. Detail of a sacristy door on the altar, facing northeast, as well as the Doric pilasters and plaster cornice designed to simulate an ambulatory.
7. Photograph 20 of 69

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7. Photograph 21 of 69

6. Detail of the south side altar, facing east, showing the rounded, painted ceiling, and the stenciled painting on the wainscoting.
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6. Detail of an original confessional, facing south, located against the south wall of the transept.
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6. Detail of a faux-marble, painted Ionic column, plaster arches with keystones, and medallions. The ornamentation is all painted plaster hung with wires, called Scagliola.
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6. Detail of a plaster keystone on an arch in the nave arcade.
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6. Detail of the choir loft, facing southwest, showing the fluted Doric column, curved plaster side wall and false plaster balustrade (the half-wall is a solid wall to the top of the balustrade).
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6. Detail of the nave cornice, facing south. Note also the faux mosaic painting above the arches.
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6. Detail of the rectangular clustered column at the southeast corner of the nave/transept crossing, facing southeast. Note the use of Corinthian columns at this level, creating an order: Doric for the smallest, Ionic for the mid-size columns, and Corinthian for the largest columns.
7. Photograph 29 of 69

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6. Detail of the barrel vault, facing west, showing the round opening in the west wall of the nave that balances those in the transept end walls. This opening never contained a window.
7. Photograph 31 of 69

6. Detail of the south side vestibule, facing south, showing the small enclosed weather vestibule at right and the stair to the choir loft (originally an open stair) at center.
7. Photograph 32 of 69

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7. Photograph 33 of 69

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7. Photograph 34 of 69

6. Detail of the original front entrance doors, facing northwest, showing the original panel configuration. Note that the top two panels have been converted to sash to admit natural light into the dark vestibule.
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6. View of the south sacristy, facing southwest, showing the double-hung stained glass window sash at left and doors in the south wall leading to a passage to the south transept and to a closet.
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 7. Photograph 38 of 69
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 7. Photograph 46 of 69
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6. Detail of a first floor, segmentally-arched window on the west elevation, facing east, showing the six-over-six configuration with the center panes being wider than the outer panes. Note that the head of the transom is not arched, only the masonry opening.
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6. View, facing northwest in the one-story addition, showing the interior concrete construction of the walls and stairs (which lead down to the basement), as well as the tin ceiling.
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6. View of the second floor of the school, facing northeast, showing the gymnasium that served as the church between 1895 and 1914. The original floor has been covered with composition tile, the ceiling has been covered with pressed tin, and the wainscoting has been covered with plywood paneling. The balcony at the north end has been altered as well.
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7. Photograph 66 of 69

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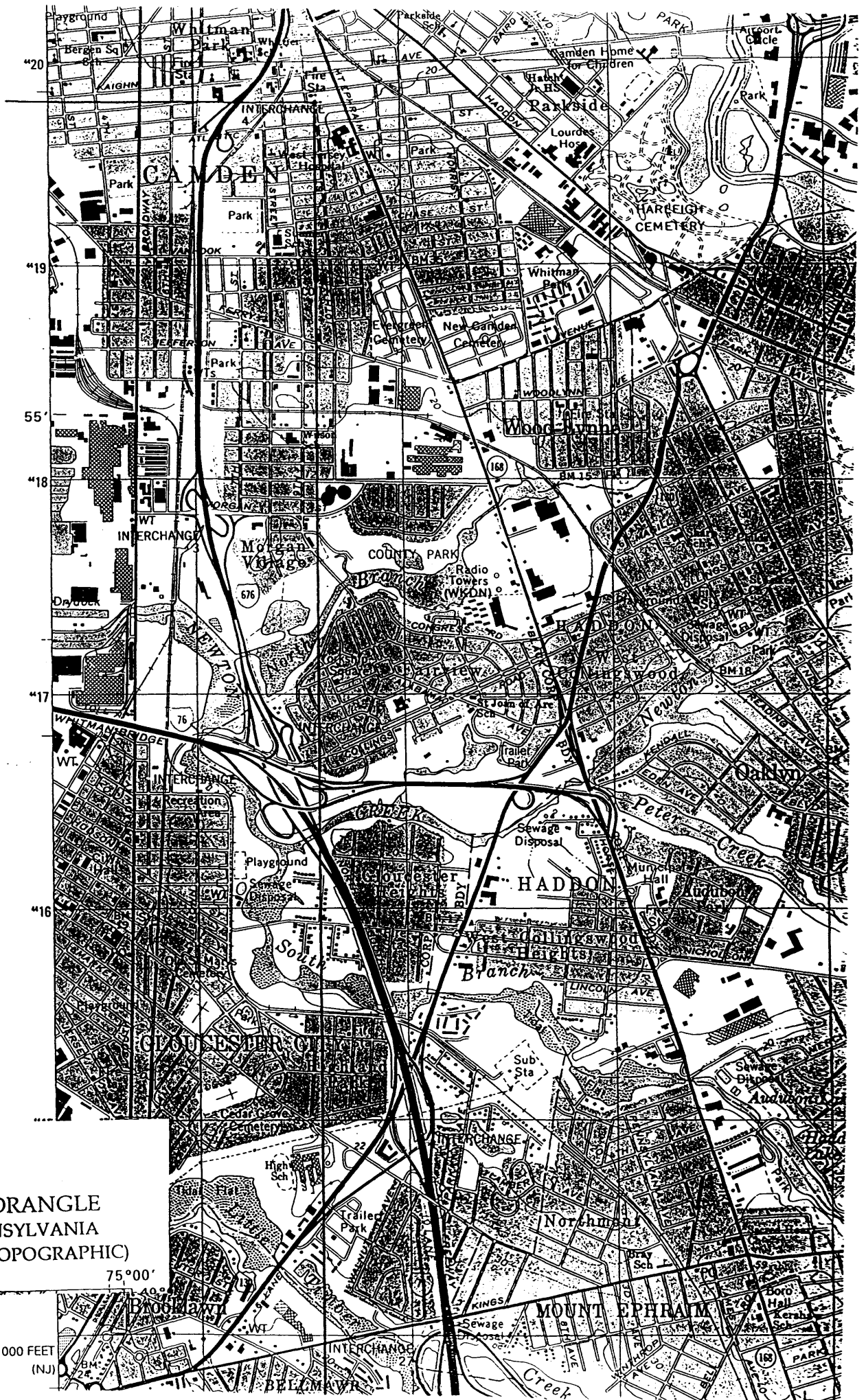
**NJ Camden Co.
St. Joseph Polish Catholic Church**

6. View of the parlor and dining room in the rear addition, facing southeast, showing the original hardwood floors and pressed tin ceiling.
7. Photograph 67 of 69

6. View of a typical second floor bedroom in the rear addition, facing northeast, showing the hardwood floors and pressed tin ceiling.
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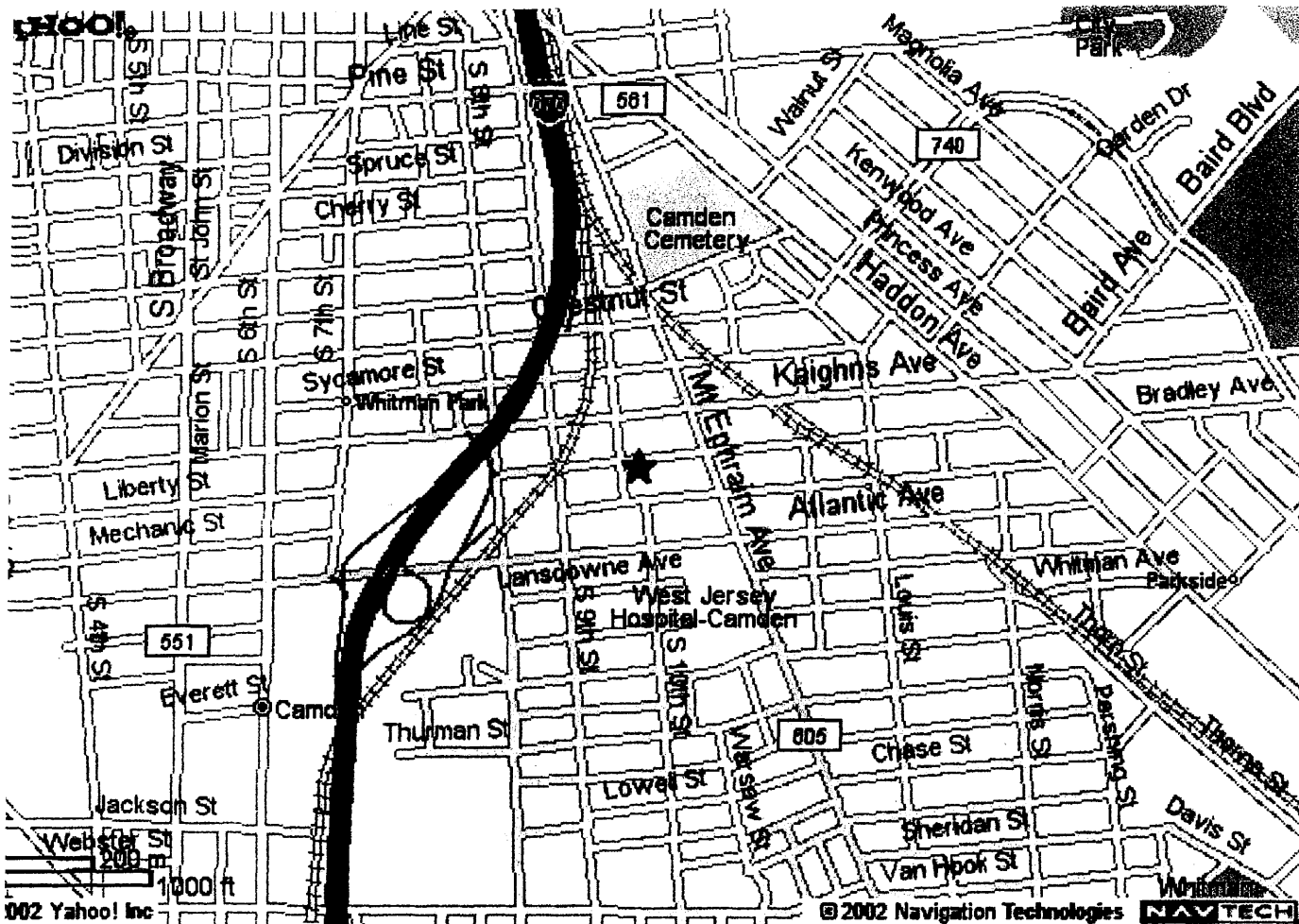
6. Detail of an original door into the unfinished eaves of the original gabled section, facing northwest.
7. Photograph 69 of 69

ST. JOSEPH POLISH CATHOLIC CHURCH
CAMDEN COUNTY, NEW JERSEY
UTM REF 490590 4419810

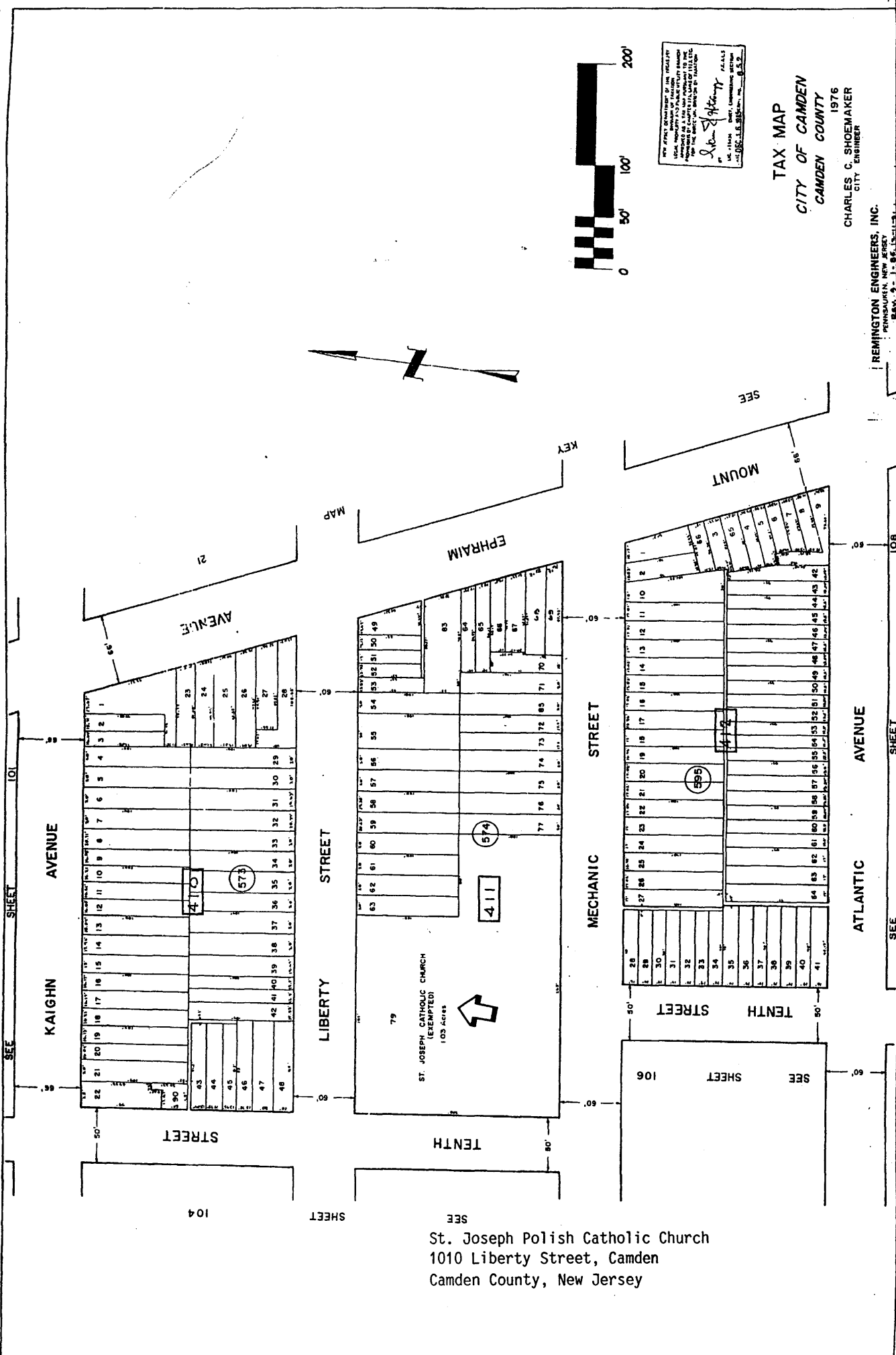


CAMDEN QUADRANGLE
NEW JERSEY-PENNSYLVANIA
7.5-MINUTE SERIES (TOPOGRAPHIC)

(NJ) 490590 4419810
380 000 FEET (NJ)
75°00'
40°00'



St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey

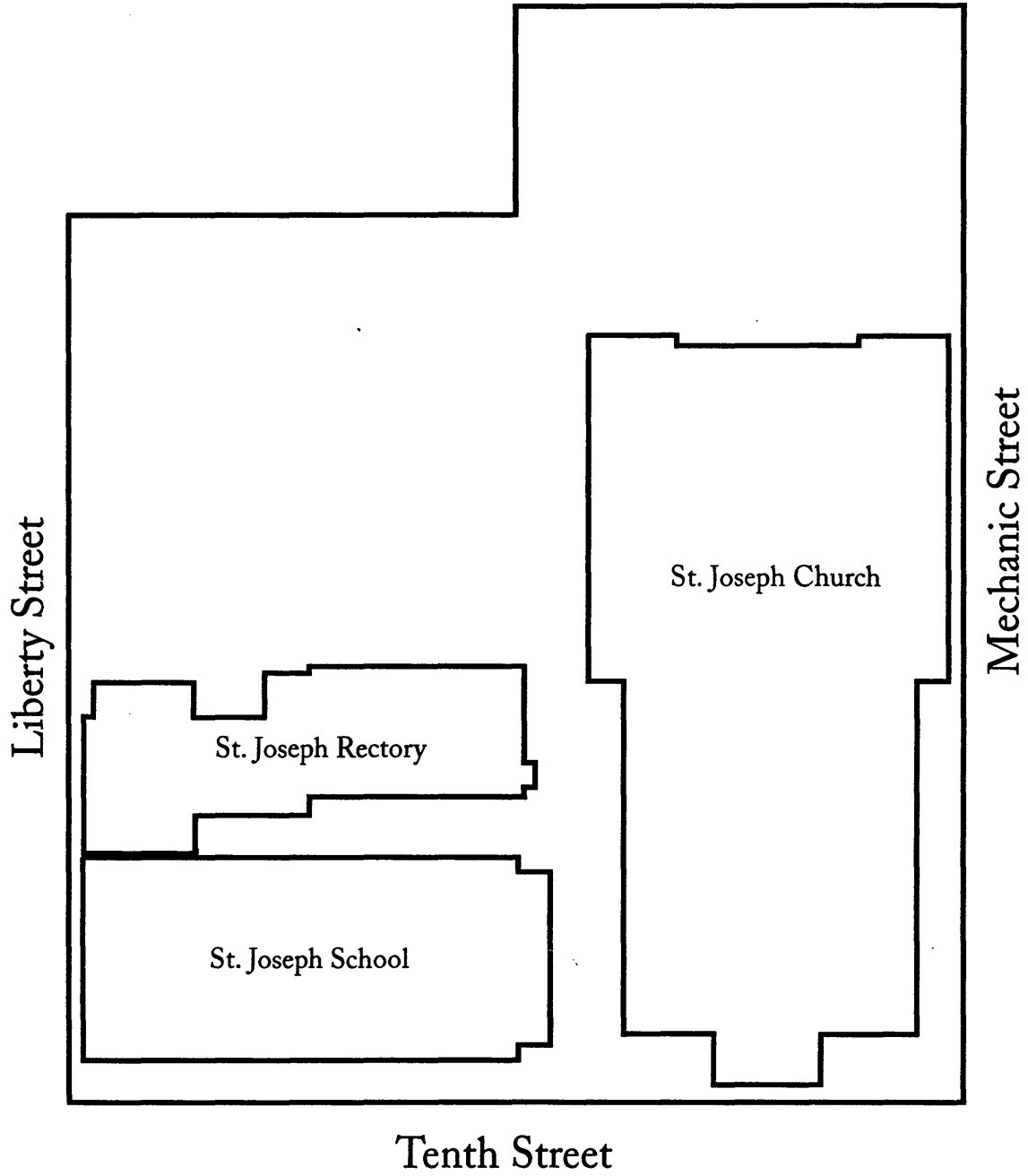


NEW JERSEY DEPARTMENT OF TREASURY
 LOCAL PROPERTY TAX MAPS UNIT BRANCH
 PHILADELPHIA OFFICE, 1100 MARKET STREET, PHILADELPHIA, PA. 19102
 PREPARED BY CHARLES C. SHOEMAKER, INC.
 1000 MARKET STREET, PHILADELPHIA, PA. 19102
 DATE: 11/28/76
 SHEET: 105
 SCALE: AS SHOWN

TAX MAP
 CITY OF CAMDEN
 CAMDEN COUNTY
 1976
 CHARLES C. SHOEMAKER
 CITY ENGINEER

REMINGTON ENGINEERS, INC.
 PHILADELPHIA, NEW JERSEY
 REV. 9-1-85

St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey



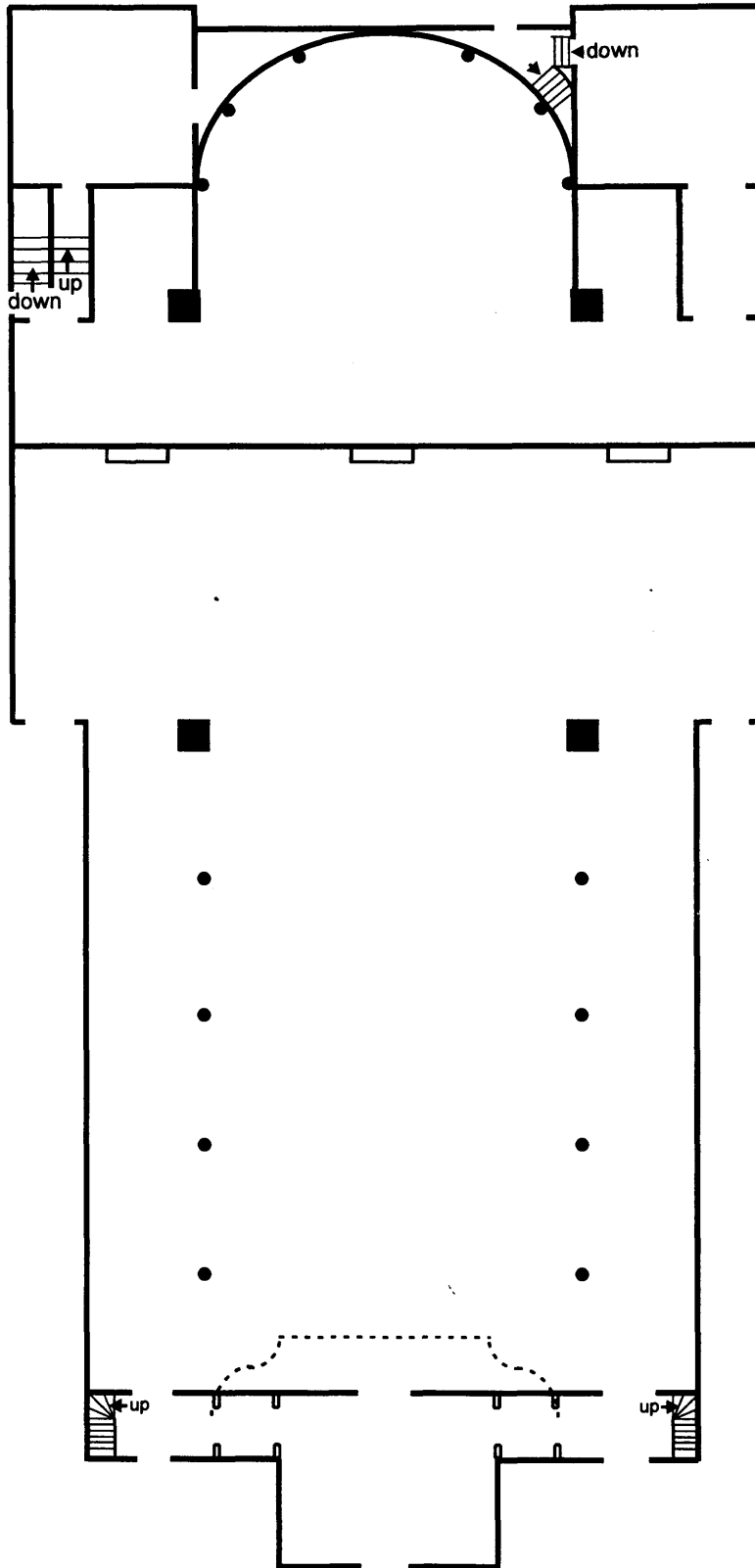
Site Plan

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Project North

St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey



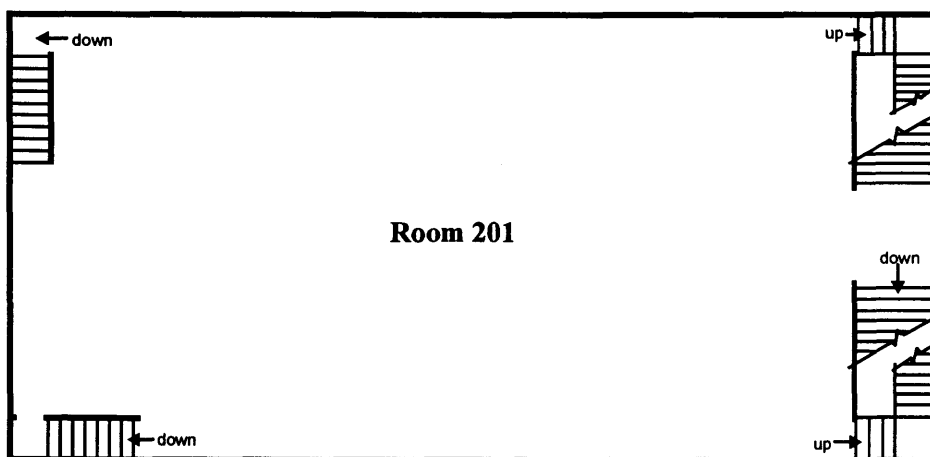
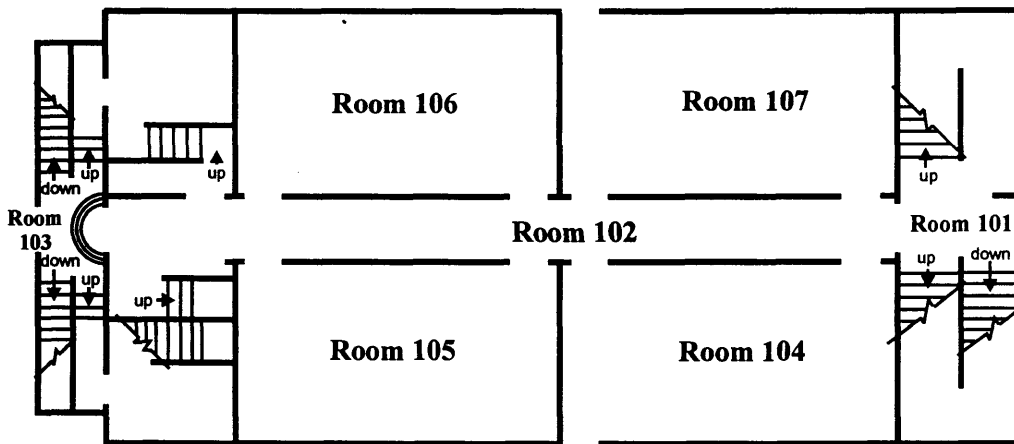
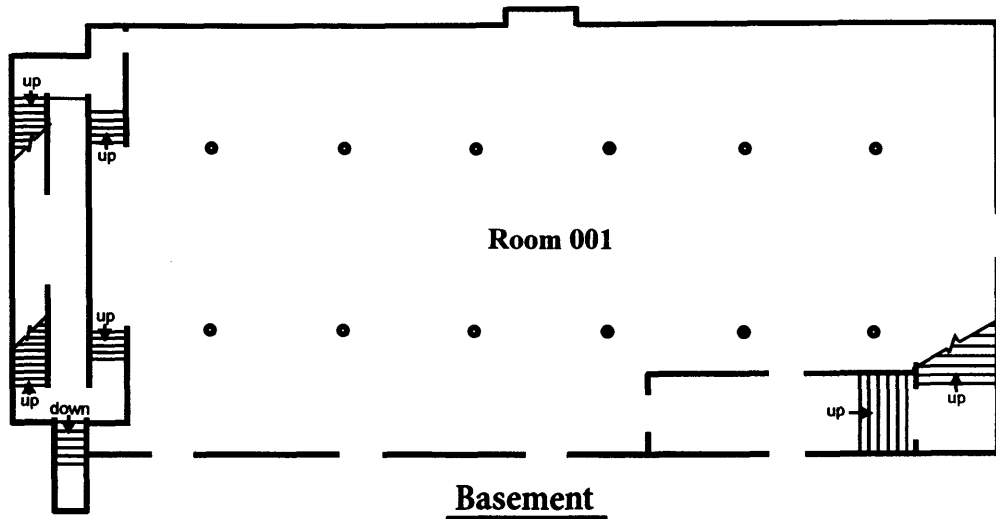
Church Floor Plan

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Project North

St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey



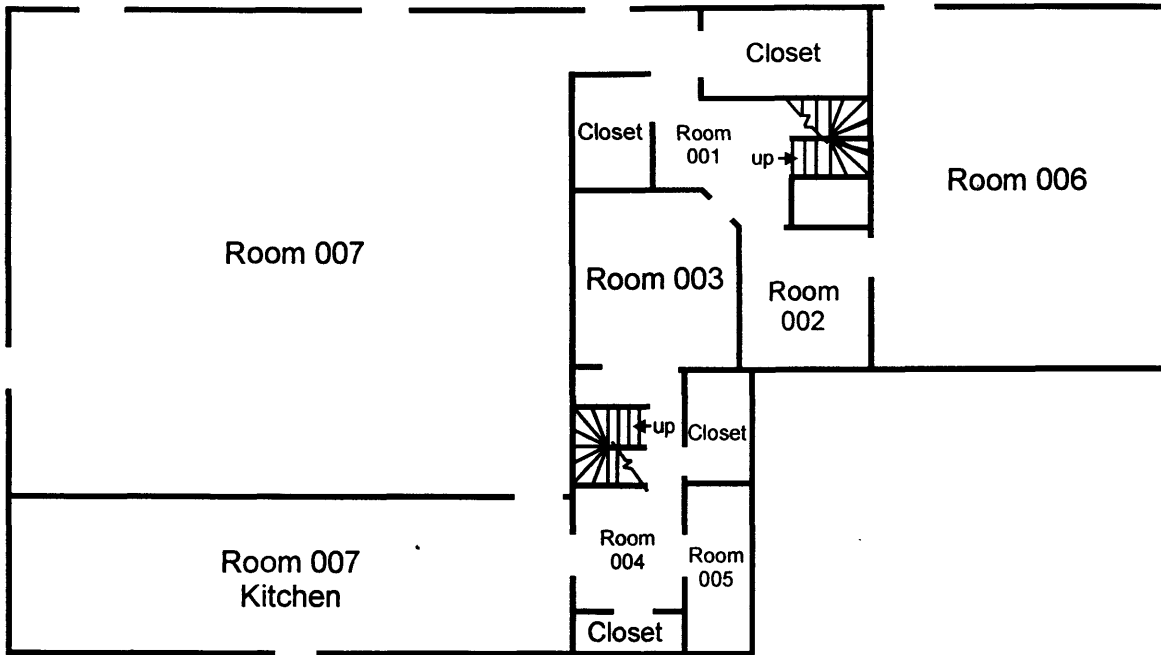
School Floor Plans

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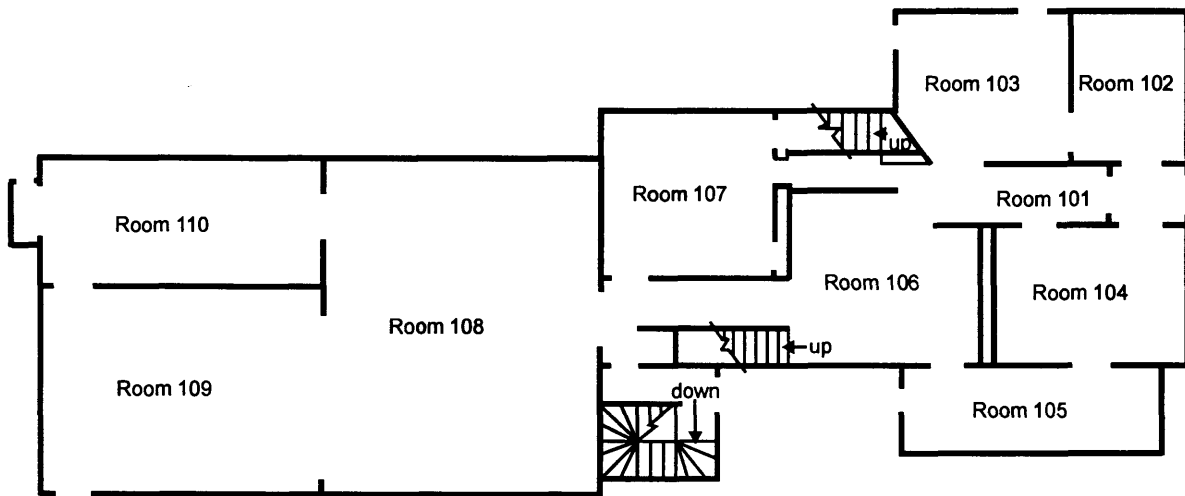


Project North

St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey



Basement



First Floor

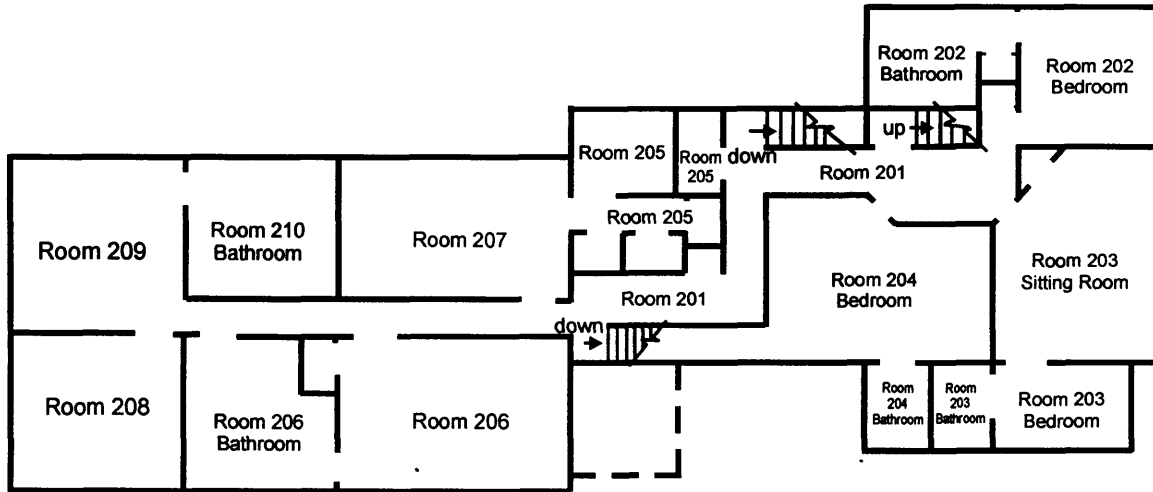
Rectory Floor Plans

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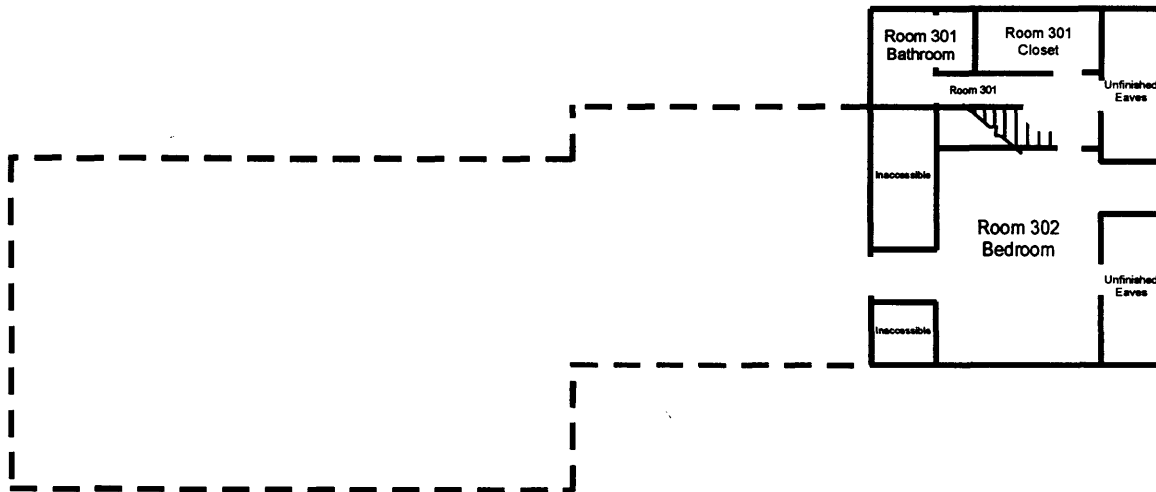


Project North

St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey



Second Floor



Third Floor

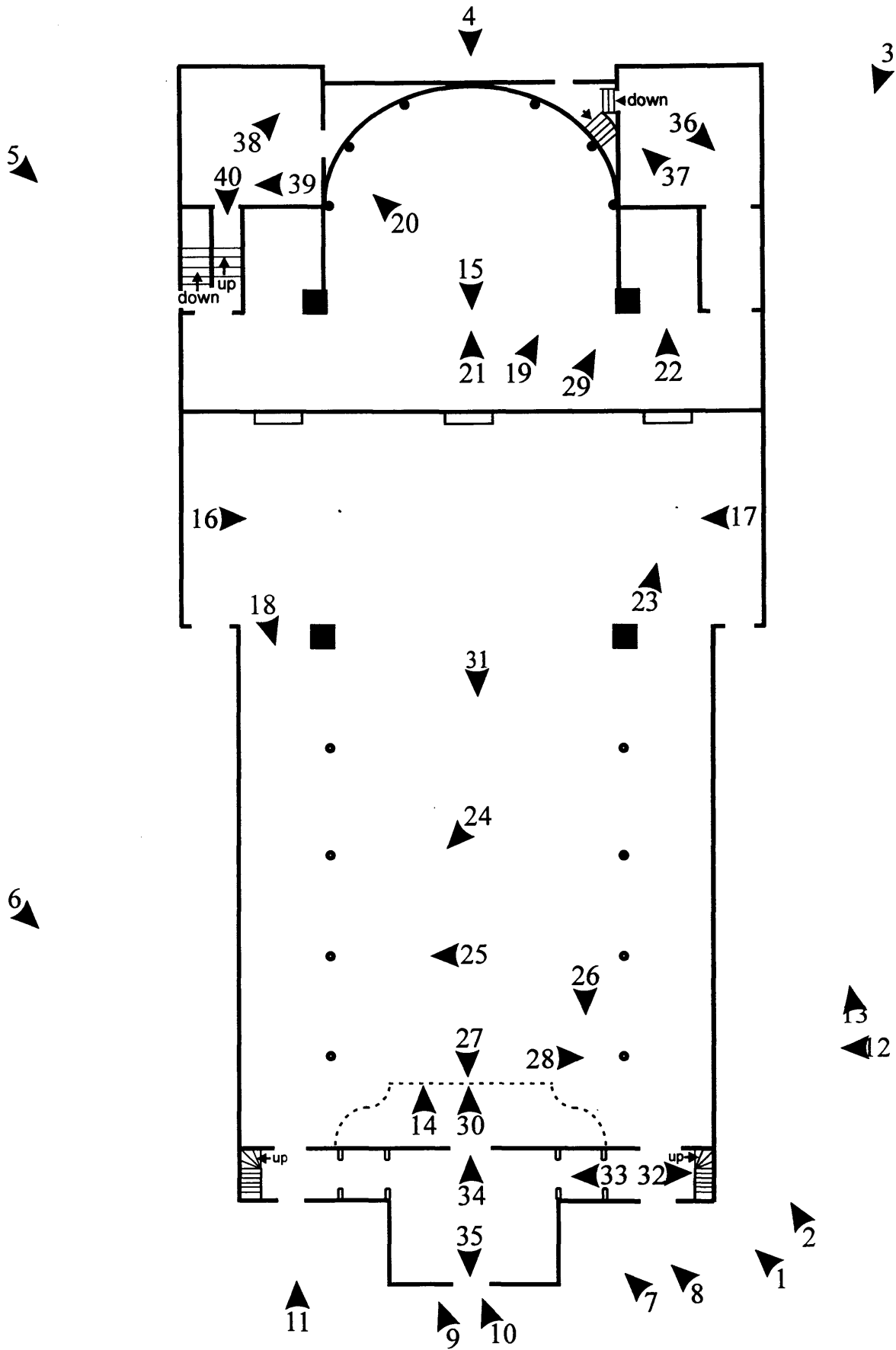
Rectory Floor Plans

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Project North

St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey

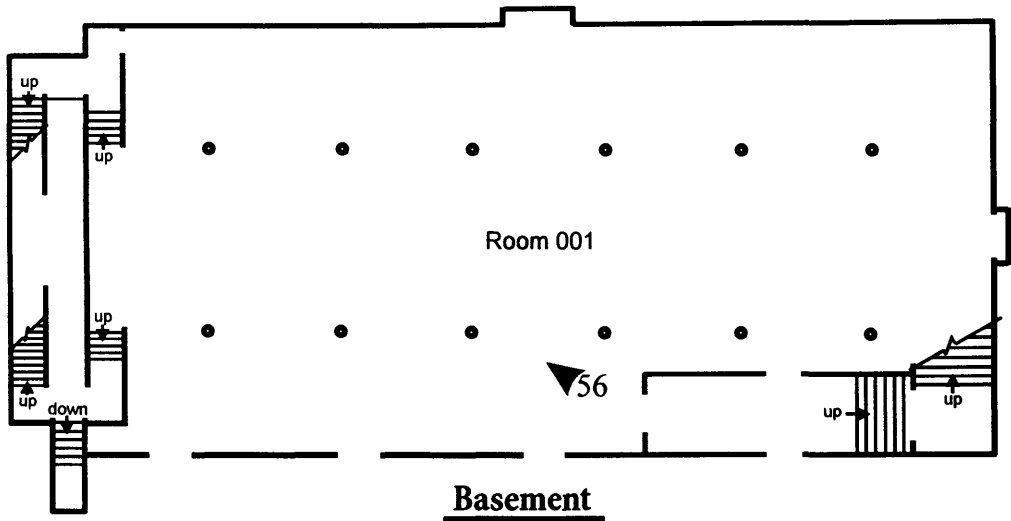


Church Floor Plan

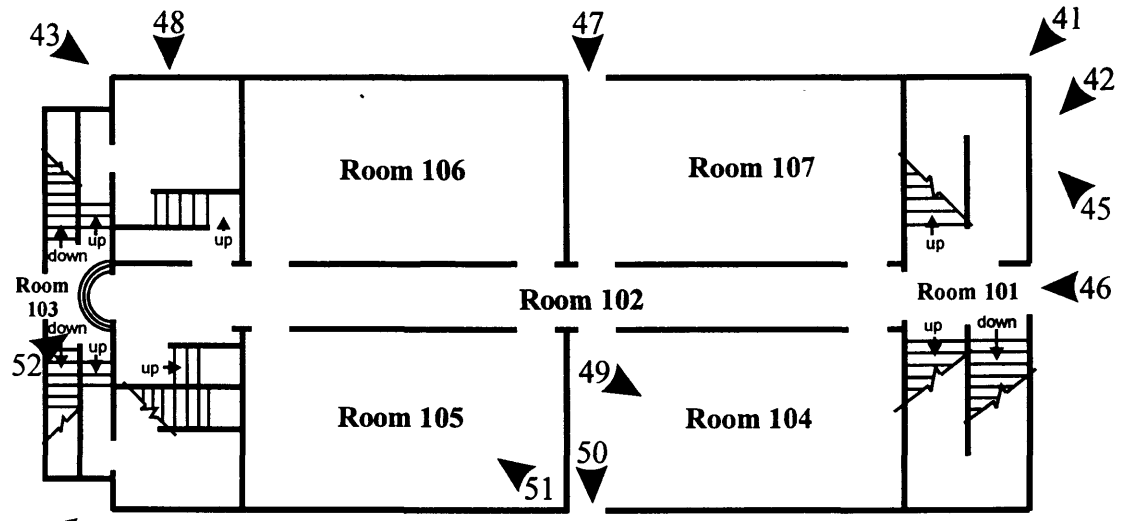
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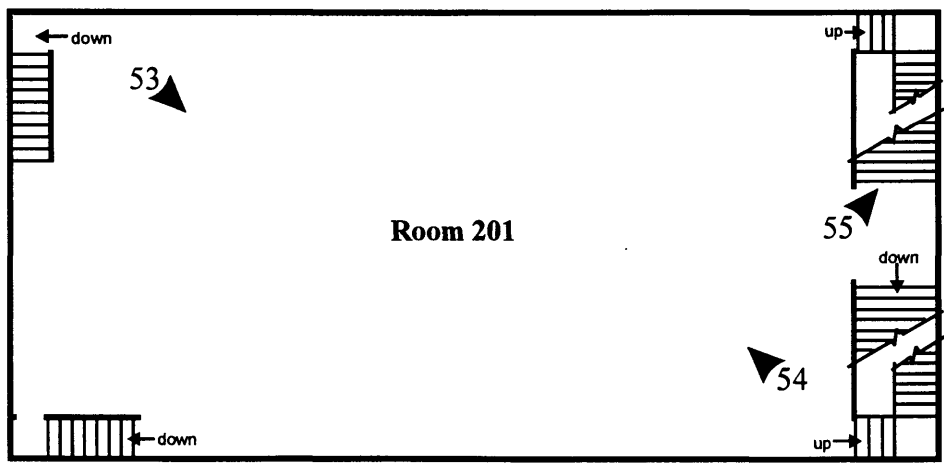
St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey



Basement



First Floor



Second Floor

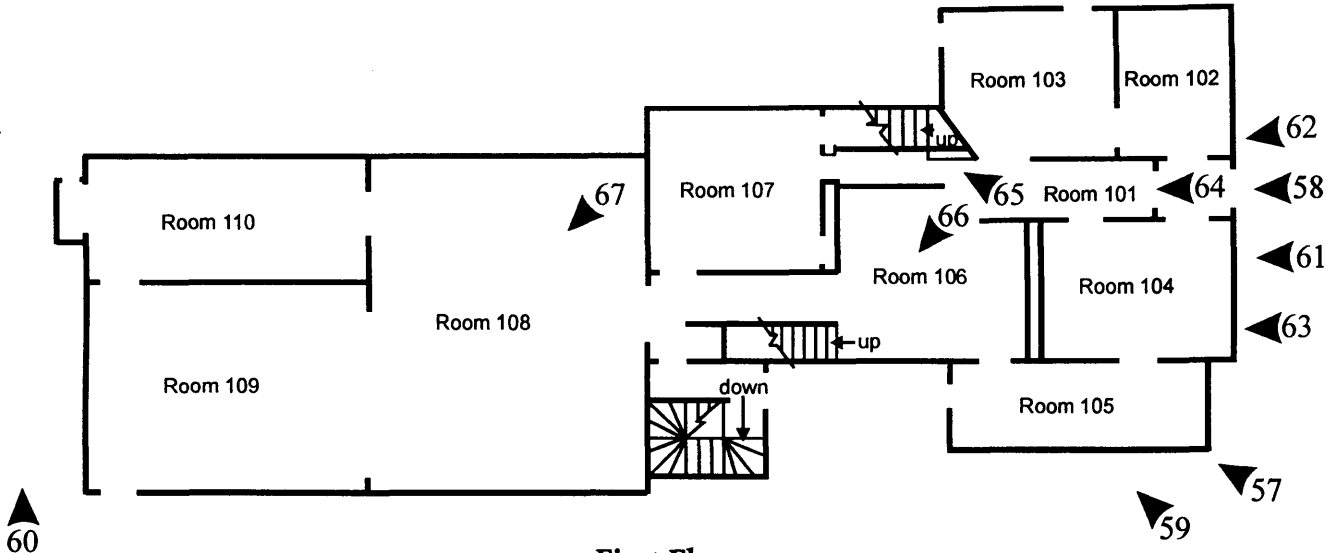
School Floor Plans

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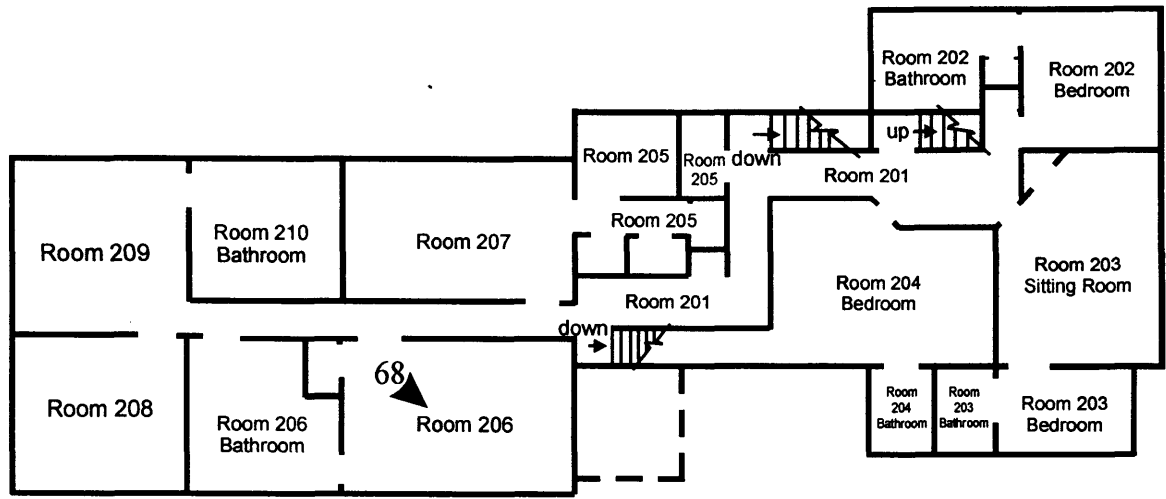


Project North

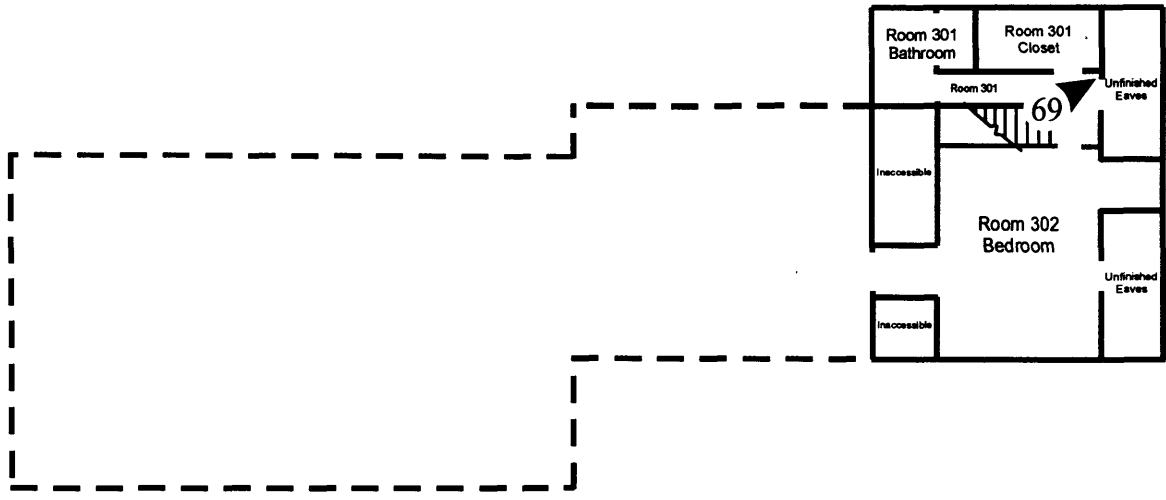
St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey



First Floor



Second Floor



Third Floor

Rectory Floor Plans

not to scale

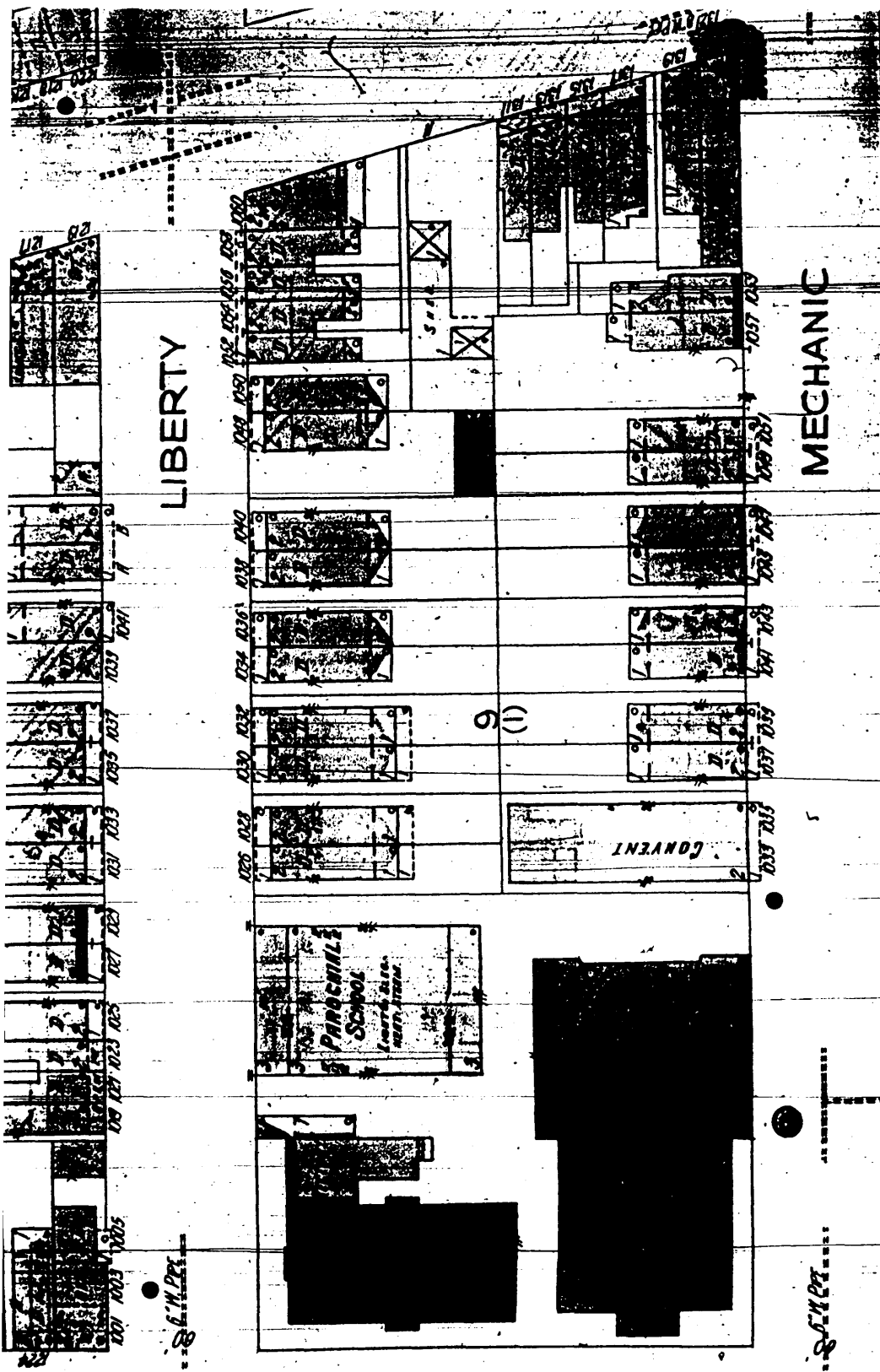


St. Joseph Polish Catholic Church
 1010 Liberty Street, Camden
 Camden County, New Jersey

LIBERTY

MECHANIC

339



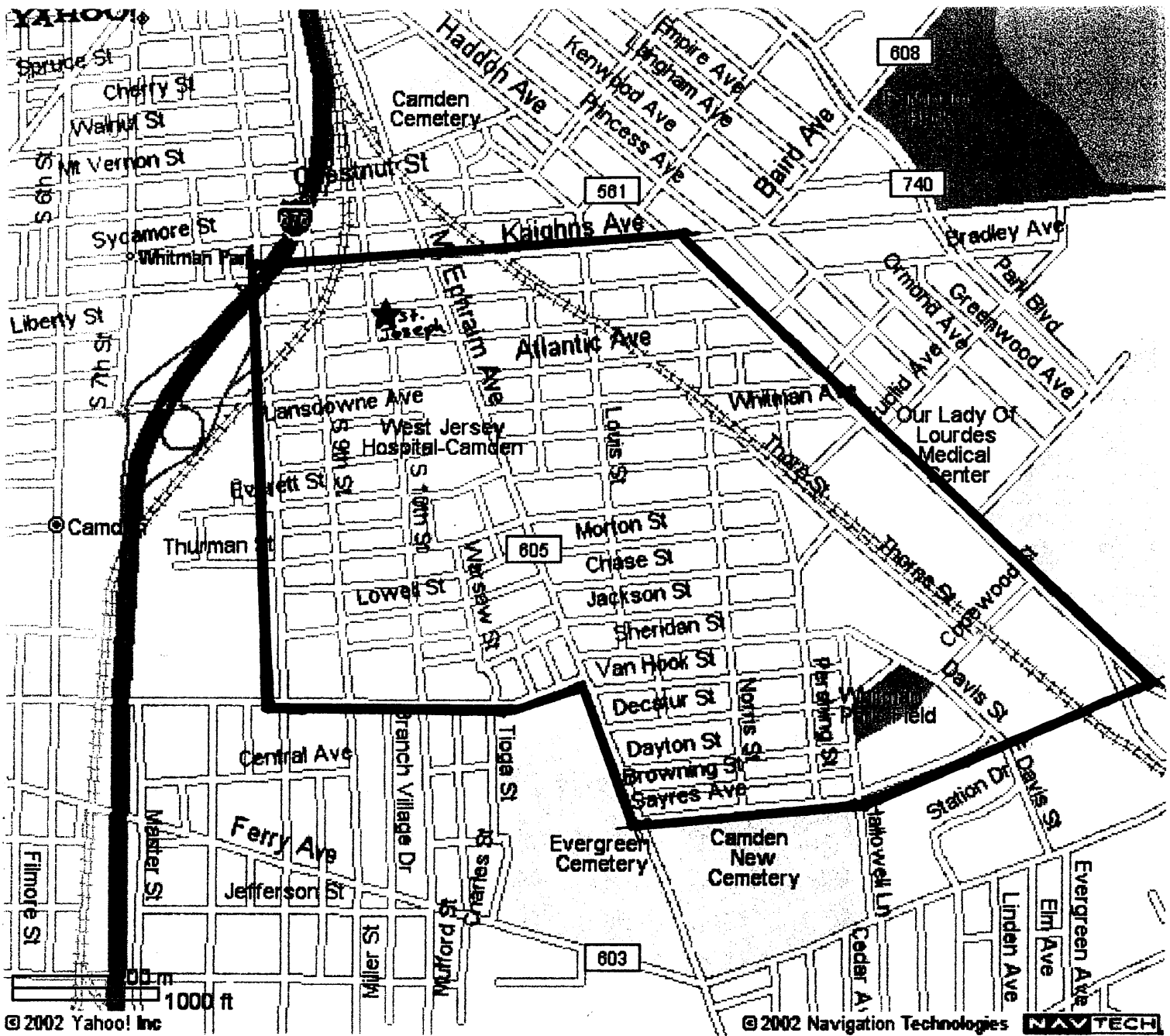
"Camden, New Jersey." Sanborn Map Co., 1926.

St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey



Copyright 1926 by the Sanborn Map Co.

1926 P 388



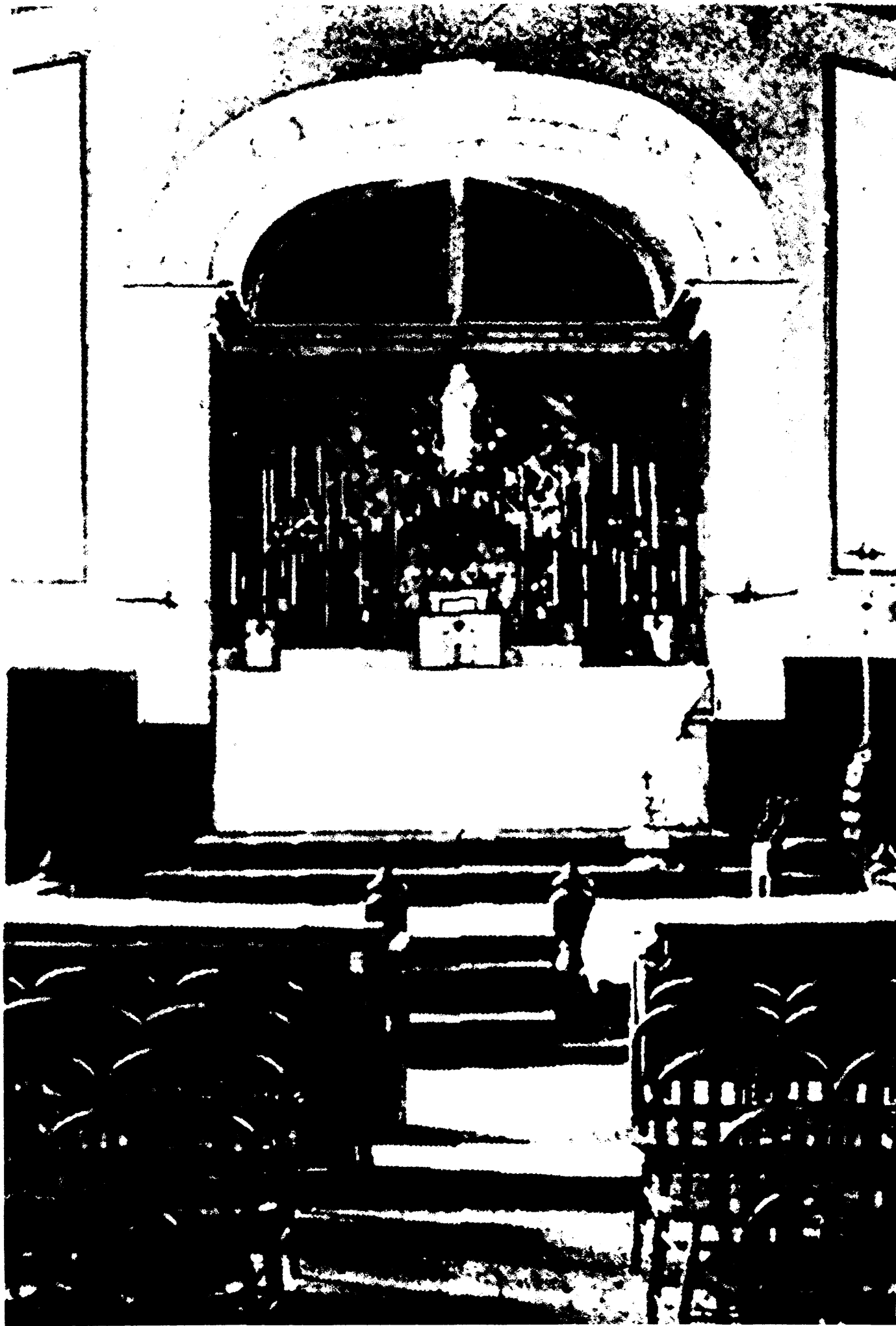
Approximate boundaries of the "Polishtown" neighborhood in South Camden.

St. Joseph Polish Catholic Church
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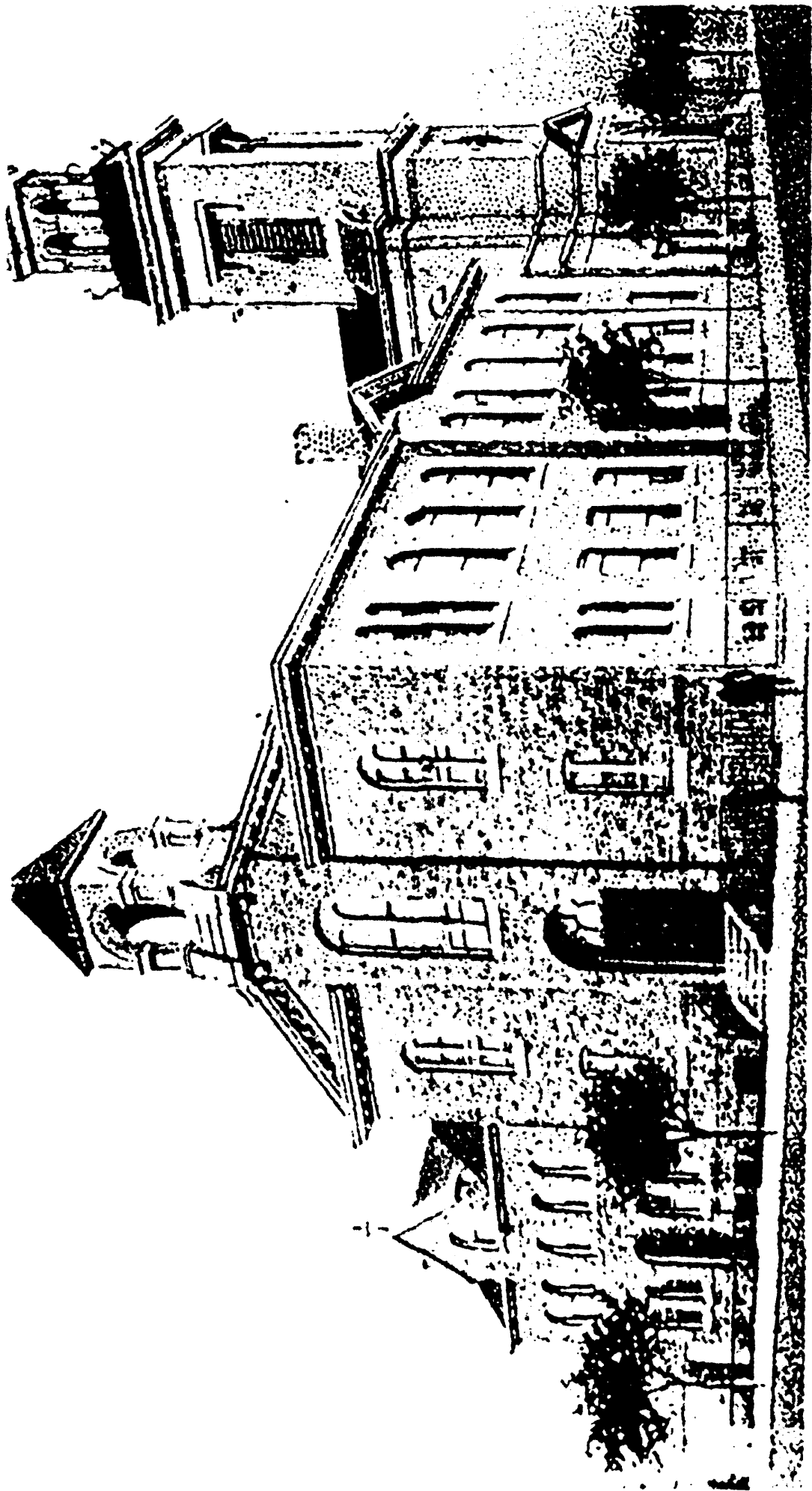
St. Joseph Polish Catholic Church
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Camden County, New Jersey

c.1900 Photograph



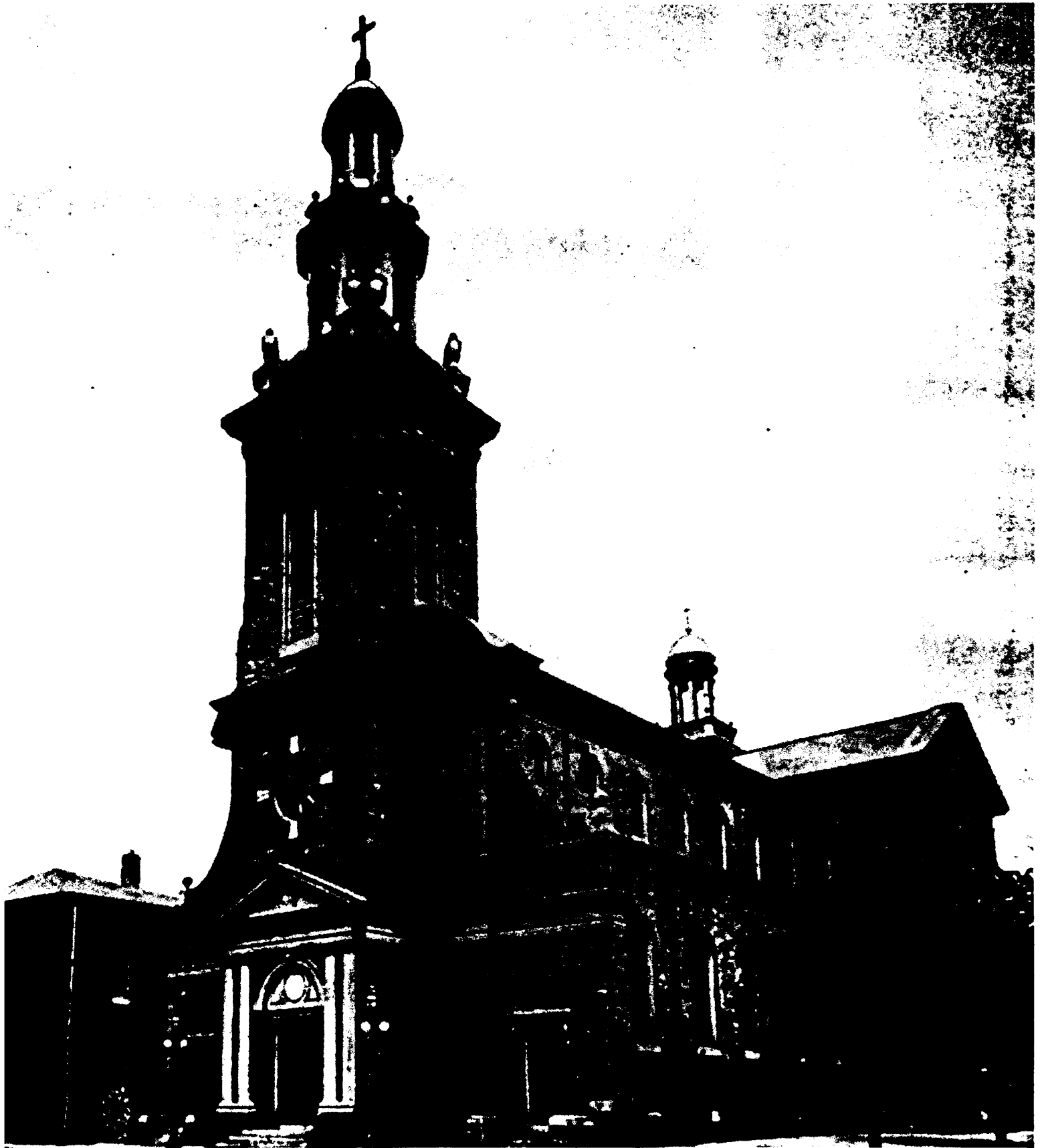
St. Joseph Polish Catholic Church
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Original church interior, c.1900



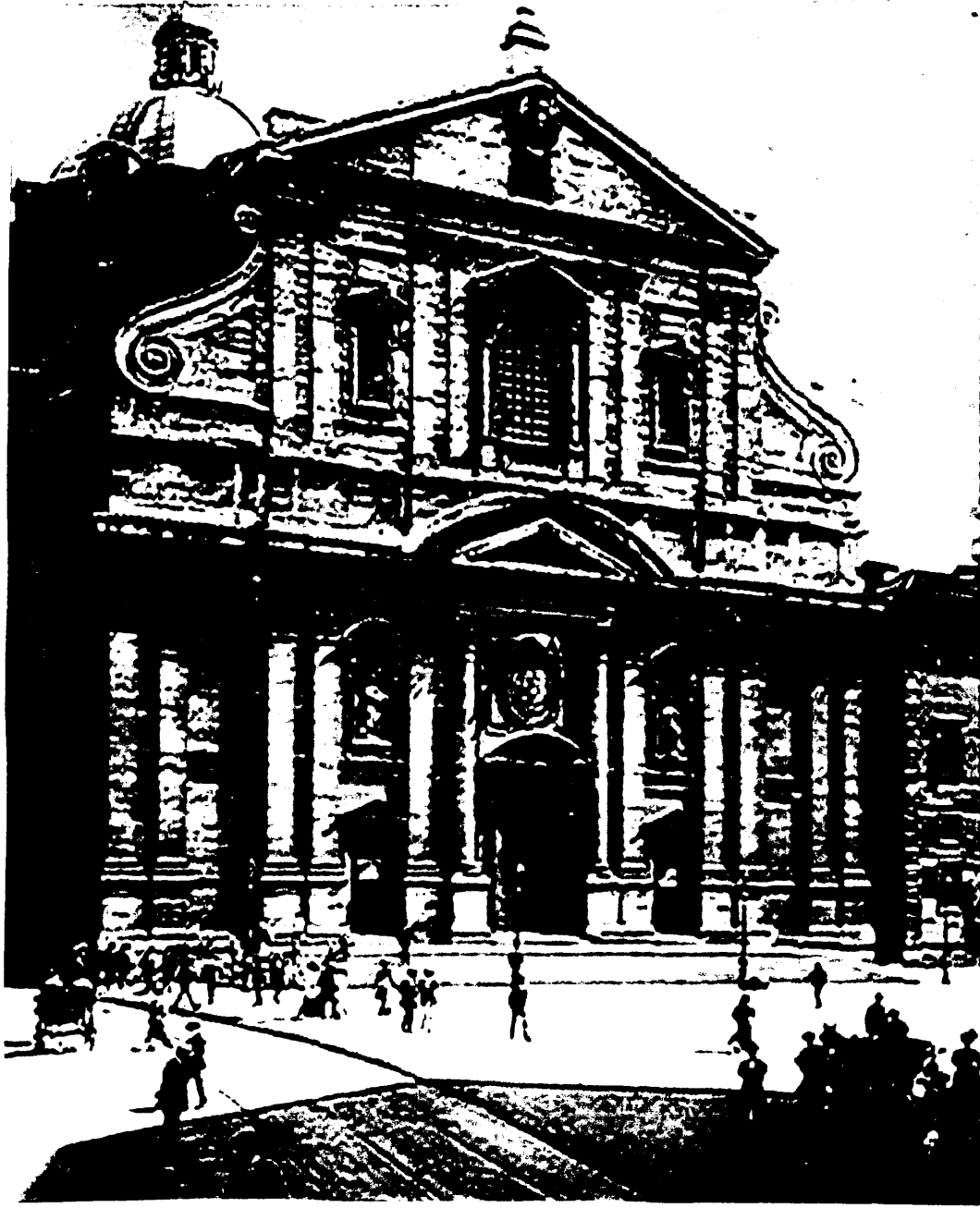
L to R: Rectory, School/Church, Church, 1914

St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey



Photograph c.1920

St. Joseph Polish Catholic Church
1010 Liberty Street, Camden



Church of Il Gesu, 1575-1584, Rome
Giacomo Barozzi da Vignola and Giacomo della Porta
from <http://rubens.ann.edu.au/htdocs/surveys/charlotte>

Supplemental Photograph #1

**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**



Church of Il Gesu, 1575-1584, Rome
Giacomo Barozzi da Vignola and Giacomo della Porta
from <http://rubens.ann.edu.au/htdocs/surveys/charlotte>

Supplemental Photograph #2

**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**



Santa Maria del Popolo, 1472-1479, c. 1660 alterations to facade and interior, Rome
Gian Lorenzo Bernini
from www.angelfire.com/na/naltarchitecture/influence_part2.html

Supplemental Photograph #3

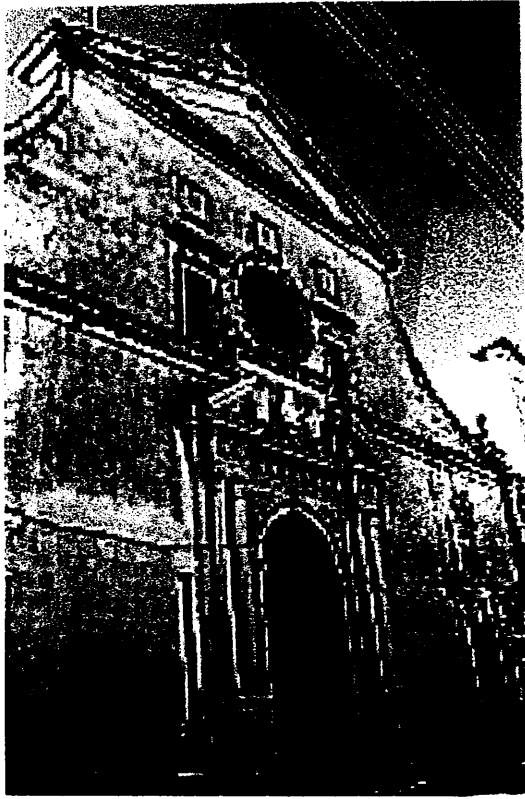
**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**



Santa Maria dell 'Orto, 1530-1579, Rome
Giulio Romano, Guidetto Guidetti
from www.photoroma.com/foto.php?num=027&citta=rm

Supplemental Photograph #4

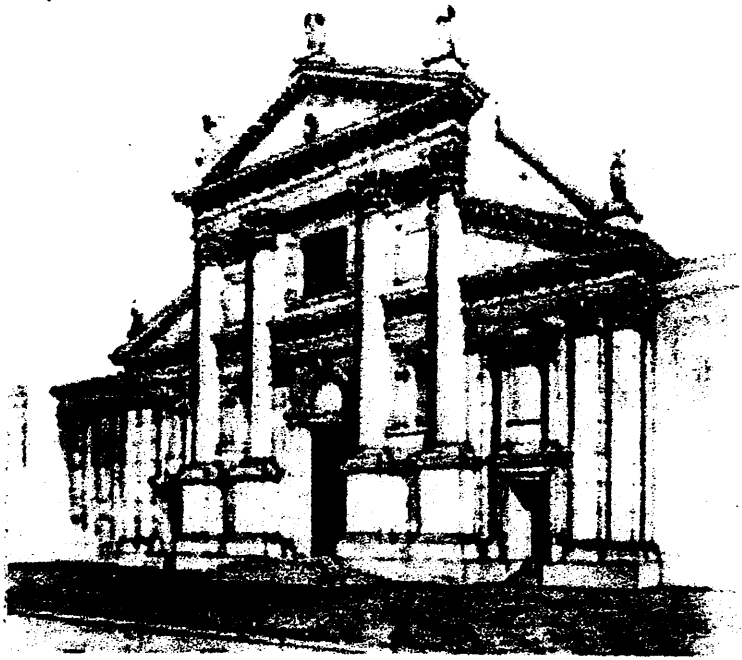
**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**



Augustinean Church, 1571
Rabat, Morocco, Gerolamo Cassar
from www.angelfire.com/na/naltarchitecture/influence_part2.html

Supplemental Photograph #5

**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**



National Shrine of Saint Rita of Cascia, 1907-1915, George I. Lovatt, Sr., Philadelphia
from www.philadelphiabuildings.org
(Not constructed in this form.)

Supplemental Photograph #6

**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**



National Shrine of Saint Rita of Cascia, 1907-1915, George I. Lovatt, Sr., Philadelphia
from www.saintritashrine.org

Supplemental Photograph #7

**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**



National Shrine of Saint Rita of Cascia, 1907-1915, George I. Lovatt, Sr., Philadelphia
from www.saintritashrine.org

Supplemental Photograph #8

**St. Joseph Polish Catholic Church
1010 Liberty Street, Camden
Camden County, New Jersey**