NPS Form 10-900 OMB No. 1024-0018

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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.

1. Name of Property

Historic name: McDowell Memorial Presbyterian Church
Other names/site number: Macedonia Free Will Baptist Church
Name of related multiple property listing: N/A (Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 2040 Cecil B. Moore Avenue
City or town: Philadelphia State: PA County: Philadelphia
Not For Publication: NA Vicinity: NA

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ 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 _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide _X_local

Applicable National Register Criteria: ___A ___B _X_C ___D

Andrea L MacDonald July 7, 2013
Signature of certifying official/Title: Acting Deputy SHPO Date
Pennsylvania Historical and Museum Commission
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official/Title: Date

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
✓ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other (explain:)

Carol Johson Beall 9.18.13
Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use (Enter categories from instructions.)

Historic Functions

Religion: Religious Facility
Religion: Church School

Current Functions

Religion: Religious Facility
Religion: Church School

7. Description

Architectural Classification (Enter categories from instructions.)
Late Victorian: Richardsonian Romanesque

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Granite, Limestone, Sandstone

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The McDowell Memorial Presbyterian Church is located in North Philadelphia in an area that has seen significant losses to its historic rowhouse fabric. The church is a roughly rectangular-plan building that reflects two major campaigns of construction. The auditorium-plan, Richardsonian Romanesque style, main portion of the church, designed by J. William Shaw and built between 1891 and 1893, stands at the southeast corner of N. 21st Street and Cecil B. Moore Avenue. This portion of the church consists of the main sanctuary volume, with a Parlor and School volume to its east and a secondary open porch on the southwest. A prominent, square-plan tower marks the northwest corner of the building. The 1891-93 part of the church is clad in quarry-faced, rectangular ashlar granite laid in irregular courses with limestone trim. To the rear (south) of the 1891-1893 portion, and attached to it on the east and west with a small courtyard in between, is the original chapel for the congregation, designed by Henry A. Sims, built in 1870 and expanded in 1876. This cruciform-plan chapel is gable-roofed and clad in brownstone. Its polychrome, ogive-arch lower level openings have been filled in, as have the two round windows in the west gable and south transept. This portion of the building is in poor condition. The interior of the main sanctuary retains its historic furniture, wood ceiling, and Tiffany windows. The property retains integrity of location, design, workmanship, and materials, including such character-defining features as its interior decoration and furnishings, and its Richardsonian Romanesque style details.

Narrative Description

Setting

The McDowell Memorial Presbyterian Church (photos 1-3; figures 1-4; currently the Macedonia Free Will Baptist Church) is located at the southeast corner of the intersection of N. 21st Street and Cecil B. Moore Avenue, one of the larger east-west thoroughfares in North Philadelphia. The church lot extends on the south to Nicholas Street (see photo 3). At the time of the construction of the main portion of the church in 1891-1893, it was surrounded by a dense fabric of predominantly 3-story rowhouses and combination rowhouse/commercial store properties (figure 5), much of which was built in the 1870s and 1880s. Today, thanks largely to the

demolitions associated with former Philadelphia mayor John Street's Neighborhood Transformation Initiative (begun 2001), significant areas of the church's surroundings are open land (see figure 1), and new, low-rise residential construction can be found in a number of locations within the viewshed of the church.[1] The church is the tallest building in its immediate surroundings.

Exterior

The McDowell church is a Richardsonian Romanesque style, roughly rectangular-plan, masonry, gable-roofed church organized in three principal volumes and one secondary volume (figure 2). The main, auditorium-plan, cross-gabled church volume (photos 1, 2), designed and built between 1891 and 1893, is the northwesternmost portion of the building, fronting on both Cecil B. Moore Avenue and N. 21st Street. To its east is located the connected, gable-roofed, Parlor and Children's School volume, which was also built as part of the 1890s project. Both of these volumes are clad in irregularly coursed, quarry-faced, rectangular, Port Deposit granite ashlars with Indiana limestone trim. The vast majority of the openings are round-arched, with a typically Richardsonian raised bead at their outside edge. The gables throughout rise to limestone coping and finials. The third volume (photo 3), located to the south, consists of the original, cruciform-plan, cross-gabled chapel constructed in 1870 and enlarged in 1876. It is faced in random-ashlar brownstone, with ogive-arch openings on the lower level and round windows on the upper level. The openings feature alternating brownstone and limestone voussoirs. The two volumes are connected by an open, cloister-like porch, secondary volume on the west, facing N. 21st Street, which was part of the 1890s campaign of construction.

The main church volume is articulated at its northwest corner by a prominent, square-plan tower which is in turn articulated by an engaged, round-plan secondary tower at its northwest corner (photo 1). A second, engaged round tower that rises to the western end of the adjacent gable marks the point where the corner tower meets the adjacent cross gable on the east. The tower rises to four wall gables topped with finials; the corner, engaged round tower is articulated by a finial with crockets. The tower features staggered, round arch openings with limestone voussoirs and sills. The base of the tower contains one of two main entrances to the church and is articulated by two round-arch openings and a large, broadly-proportioned column with a foliate capital. The capital is mirrored in foliate decoration located at the outer springing points of the arches. These openings have been infilled with concrete faced partitions and single doors with fixed, vertical lights above that date to c.2000-2010. A concrete ramp of the same age has been added to the western side of the building at this opening for accessibility. A portion of the historic fence and gate survive at the base of the tower main column and north elevation. The tower is flanked on its south by a small, secondary gabled volume lit by a paired, rectangular windows joined by limestone lintels and sills below a round window. Both the north and west elevation of the main volume consist of the ends of the cross gable. Each of these are fenestrated with a large, triplet round-arch window group divided into sections by common limestone lintels.

[1] The Neighborhood Transformation Initiative had, among its stated goals, the elimination of "blight." This resulted in extensive demolition in the portion of North Philadelphia surrounding the McDowell church. On the initiative, see http://www.phila.gov/ohcd/conplan31/strategy.pdf.

The western gable end, which projects slightly forward from the corner tower and adjacent secondary gable, also features two smaller, round-arch windows flanking the main triplet group. A rectangular-plan, slightly projecting wall chimney rises on the south elevation of the cross-gable at the rear of the secondary porch volume and a secondary, round-plan, conical-roof tower rises at the point where the porch volume meets the main volume on the west. The central portion of the south (rear) elevation of the main volume is clad in brick. The northern gable of the main volume is flanked on the east by a small, round-plan, conical-roof tower.

The eastern Parlor and Children's School volume projects slightly forward from the main volume on the north, or Cecil B. Moore Avenue elevation. An octagonal-plan chimney tower rises at the northeast corner of the building. The volume is entered from a triangular-plan, recessed porch articulated by a double, round-arch opening with a central limestone column. The historic gate and rail survive at this entrance. The entrance is surmounted by a single, round-arched opening and flanked by paired, rectangular windows on the west. The eastern wall of the porch is fenestrated by a wood, double-hung window. The western wall retains its double-leaf, paneled doors. Both openings are topped by round-arch fanlights with stained glass. The eastern elevation of this volume, formerly a party wall, has been painted with a mural. Monitors that formerly lit the School room survive on the roof (photo 2).

The rear, 1870/1876 portion of the building (photo 3) reflects its two campaigns of construction in its plan: the western, cruciform portion corresponds to the original chapel, and the eastern cross-volume reflects the addition. Both sections of this part of the building were completed in the same architectural style vocabulary of random-ashlar brownstone with ogive-arch window openings with alternating voussoirs. The window openings in the eastern, later portion of this section are proportionally larger. The historic slate roof survives in most locations, but in poor condition, with open areas. The former, low entrance vestibule projects forward from the southwest corner of the building. The sash openings throughout have all been infilled c.2000-2010 for security reasons. The western elevation features a large, round window above two ogive-arch openings. This gable end retains its decorative barge boards and truss. The south elevation features a smaller, round window in the upper level of its side gable end. A historic chimney survives on the northern end of the cross gable (photo 4).

The 1891-1893 porch volume (photos 3, 5) serves as a connecting link on the western elevation between the older and newer portions of the building. The porch is articulated by a conical-roof, round-plan tower at its southwest corner and has four, round-arch openings with cushion-capital, limestone columns.

Interior

The auditorium-plan, open-span main sanctuary occupies the vast majority of the space of the main volume and is reached through one of two vestibules (photo 6). The western vestibule is located at the base of the tower, and was created with the enclosure of this space within the last twenty years (photo 7). The eastern vestibule (photo 8) is original to the building and provides access to both the Parlor and the main sanctuary and retains its tile floor. The historic doors with stained glass fanlights survive throughout at these entrances (photo 9).

The main sanctuary (photos 6, 7, 9-17) features the distinctive characteristics of auditorium-plan, theater-like churches of its period: its sloping floor, arch-plan, concentrically-arranged pews, virtually uninterrupted, open space, and stage-like, pulpit platform. The surviving historic features of this main space include its oak pews and pulpit furniture, paneled wainscot, tent-like wood ceiling with architectural carving on its beam ends rising from Romanesque foliate brackets and columns, original Art Nouveau style light fixtures, Tiffany stained glass windows, and organ. The stained glass windows include a remarkable, segmental arch window over the pulpit platform (photos 10, 15). The floor is clad in linoleum tile and carpeting, but missing tiles suggest that the historic ceramic tiles survive under this flooring (photo 17). The walls are white-painted plaster.

The Parlor and School volume (photos 20-22) is accessed both from the eastern vestibule and from two doors in the eastern wall of the main sanctuary. This space retains its half-height wainscoting, which has been painted. A gypsum board partition has been inserted into the space to create an office at the northern end. This portion of the space retains the decorative Pompeiian brick wall with niches, corner fireplace, and foliate trim of the Parlor (photo 22). The former partition between the Parlor and School spaces is evidenced by a ceiling beam (photo 21). The roof light monitors have been covered from below. The rear (south) corridor off of this space (photo 23) leads to stairs to the basement and into the 1870/76 portion of the building, which is accessed down a short flight of steps, and into a small, interior courtyard (photo 24). The interior of the 1870/76 portion of the building (photos 25-26) is in poor condition from water infiltration. Evidence of minor changes ca. 1970s include the framework for a suspended ceiling and plywood partitions (photo 25). This portion of the building does, however, retain such character-defining features as its historic roof trusses and wainscoting.

The basement of the building is located under the 1891-1893 portion of the building. The floor beams of the main sanctuary (photo 27) are arranged in an unusual, concentric, arched pattern on brick piers to support the open space of the floor above and the segmental arch-plan pews. The basement also contains restrooms and a kitchen and meeting space (photos 28) created within the last twenty years.

Integrity

Overall, the McDowell Memorial Presbyterian Church is in fair condition, with varying degrees of damage from water infiltration evident in various locations. The property retains integrity of location, since it has never been moved. Its setting has changed with the demolitions of the 2000s, but, while the surroundings of the church have changed, new construction has not changed the historic scale relationship between the church and the built fabric in its neighborhood. The design, workmanship, and materials of the 1891-93 church survive on both the interior and exterior: on the exterior, the historic massing, including such important features as secondary towers, survive unaltered, as do the historic openings with the exception of the relatively recent infill of the openings under the tower. The key feature of the historic corner column as well as the openings themselves remain legible. The historic Richardsonian Romanesque style masonry cladding survives throughout, as do such details as the historic fence

at the base of the tower and the iron grille at the eastern door, as well as the roof monitors on the eastern volume (even those these no longer light the space below). On the interior, the church retains its key features throughout the main sanctuary, including its historic stained glass windows, ceiling with architectural carving, historic light fixtures, and furniture throughout. Further, such important details as the Roman brick fireplace wall in the former Parlor survive. Although the 1870/1876, rear portion of the building has suffered damage due to water infiltration and the openings have been infilled, it retains its historic massing and exterior as well as interior materials, with the exception of the windows, including such character-defining features as the polychrome voussoirs and the evidence of the location and pattern of openings themselves. As a whole, the property retains integrity of feeling, clearly expressing the aesthetics of both the 1870s and 1890s. Although there have been losses to the 1870s portion, because this part of the building became secondary with the addition of the 1891-93 front volume and no longer served as either the primary worship or education space following the main church's construction, the integrity of the property as a whole survives. The McDowell Church thus retains the ability to convey its significance under Criterion C in the area of Architecture, to which integrity of association is not relevant.

8. Statement of Significance

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

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

Criteria Considerations (Mark "x" in all the boxes that apply.)

- [x] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance: Architecture

Period of Significance: 1870-1893

Significant Dates: 1870, 1876, 1891, 1893

Significant Person : N/A

Cultural Affiliation: N/A

Architect/Builder: J. William Shaw; Henry A. Sims

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The McDowell Memorial Presbyterian Church is locally significant under Criterion C in the area of Architecture for its embodiment of the distinctive characteristics of exterior materials, massing, plan, and physical relationship to the street typical of Philadelphia churches of its period; and as a notable example of the Richardsonian Romanesque style, a national design idiom. The McDowell church is also important for the high artistic values inherent in its interior decoration, particularly its remarkable set of Tiffany stained glass windows, including an unusually large and impressive window arch over the pulpit dais, and in its architectural carving. The combination of the overall organization of the church, its style, and high quality of its interior decoration represent the distinctive characteristics of the national trend in the 1880s and 1890s toward theatrical, auditorium-plan churches. The McDowell church meets Criterion Consideration A, since, while it is a religious property, it derives its primary significance from its architectural and artistic distinction. It should be noted that while this property is currently owned by an African-American congregation, it does not derive its significance from its association with any of the historic contexts developed in the *African-American Churches of Philadelphia, Pennsylvania* Multiple Property Documentation Form and is nominated independently of that cover document.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History of the Property

The institution that would become the McDowell Memorial Presbyterian Church arose in the period after the Civil War in an area of the city that was being rapidly developed as Philadelphia's manufacturing burgeoned in the last quarter of the nineteenth century. The roots of this congregation lay in another Presbyterian church that had been established in the 1840s. The Spring Garden Presbyterian Church, located on 11th Street north of Spring Garden Street, was founded in a more southern portion of North Philadelphia that was itself growing rapidly at the time of its creation.

The Spring Garden church was led by John McDowell (1780-1863), a Presbyterian minister who was born in New Jersey and educated at Princeton, then a Presbyterian institution. McDowell came to Philadelphia in 1833 to lead the Central Presbyterian church congregation in Center City in a new building designed by T. U. Walter at 8th and Cherry streets.[2] The Spring Garden church was organized in 1846 with McDowell as its first pastor.[3]

An obituary article published in the *Philadelphia Inquirer* characterized McDowell's pastorate of the Spring Garden church as "eminently successful." The strength of the congregation survived his death in 1863. In 1868, the Sunday School Association of the church created a mission Sunday School north of their location in an area of the city that was beginning to grow rapidly,

[2] The Central Presbyterian Church was built in 1833. T. U. Walter Collection, the Athenaeum of Philadelphia.
[3] "City Intelligence," *Philadelphia Inquirer* 16 February 1863, p. 4.

and named it in honor of the late pastor as the McDowell Sabbath School of Philadelphia. This new mission school was located in an existing brick house on "Nicholas Street [the street that abuts the church on the south] near Ridge Avenue & 22nd Street," i.e., at the center of the lot that is the present site of the McDowell church.[4] This house was later demolished by the congregation at an unknown point between 1875 and 1888.[5]

In 1869, the first services were preached in the school room, and a circular was sent to all the city's Presbyterian congregations to raise funds for the construction of a new church to be associated with the Sunday School. The following year, the Columbia Avenue Presbyterian Church was incorporated. The plans for a new chapel (now the rear portion of the existing church), built to the south of the school building, were donated by noted Philadelphia architect Henry A. Sims (see figure 6).[6] Stained glass windows were supplied by the local firm of Scots-born John and George H. Gibson.[7] The new congregation throve and grew to the extent that the chapel dedicated in 1870 needed to be enlarged in 1876.[8] An addition was completed on the eastern end of the building.

In 1882, the Fairmount Presbyterian Church, located at 23rd and Callowhill streets, was in decline due to changing demographics in this area, and was absorbed into the Columbia Avenue congregation by the Presbytery of Philadelphia.[9] Within a decade of this merger, the Columbia Avenue congregation had begun to outgrow its existing chapel: its 350-member congregation sought larger accommodation and had amassed $4,000 for a new building.[10] Events moved forward rapidly in 1891. The existing pastor, William H. Hodge, retired and was replaced by Reverend J. Loughran Scott, who, although he was only 6 years out of seminary, had already acquired an extensive record in fund-raising.[11] Architect J. William Shaw (about whom relatively little is known) was hired to provide plans for the new church building in the fall of 1891, and ground was broken on October 8th.[12]

In 1891, the Spring Garden congregation was also merged with the Columbia Avenue church it had originally spawned. At the time, the Spring Garden church was also experiencing attrition

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[4] Minutes of the Trustees of the Columbia Avenue Presbyterian Church, 1870-77, p. 6; History of the Organization of the Columbia Avenue Presbyterian Church, n.d., MS626. Both Collection the Presbyterian Historical Society, Philadelphia.
[5] See figure 6 and G.W. Baist, *Baist's Atlas of the City of Philadelphia, Penna, Complete in One Volume* (Philadelphia, 1888), Plate 19.
[6] Minutes of the Trustees, pp. 2, 60.
[7] Minutes of the Trustees, p. 42. On the Gibsons, see Sandra Tatman, "Gibson, George Hastie (1822 – 1877)" and "Gibson, John (1813 – 1877)," http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/463299, and http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/151001, respectively, accessed 26 March 2013.
[8] Minutes of the Trustees, p. 86; History of the Organization; "Religious," *Philadelphia Inquirer*, 17 October 1876.
[9] Kenneth A. Hammonds, *Historical Directory of Presbyterian Churches and Presbyteries of Greater Philadelphia* (Philadelphia: Presbyterian Historical Society, 1973), pp. 73-4.
[10] History of the Organization.
[11] Ibid.
[12] Ibid.; *Philadelphia Real Estate Record and Builders' Guide* (*BG*), vol. 6, no. 41, 14 October 1891. On the architect, see Sandra Tatman, "Shaw, J. William," philadelphiabuildings.org, http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24164, accessed 9 January 2013.

thanks to changing demographics: this congregation "experienced membership loss as industrial expansion attracted newcomers of a different religious background to the area."[13] The newly merged, former Columbia Avenue congregation was renamed in honor of its former leader as the McDowell Memorial Presbyterian Church and construction for the new building was begun in June, 1892, with an estimated cost of $30,000 (it ultimately cost $55,000).[14] Newspaper accounts at the time asserted that the merger consisted primarily in one of property: that few of the members of the "old Spring Garden congregation" would "come up town to enjoy the benefit of the union," and that instead, the younger church would clear about $20,000 for the sale of the older church property.[15]

The new McDowell church building was substantially complete in the fall of 1893, and dedicatory events that began on Monday, October 2, continued through the following weekend. Special services on consecutive evenings were held for "the neighborhood" (in which clergy from other Protestant congregations gave addresses), for "laymen" (in which addresses by non-clergy were featured), and for young people. This last service largely consisted of addresses from representatives of the YMCA, the Young People's Society of Christian Endeavor, and the Sunday School. The festivities culminated in the dedication proper.[16] Contemporary newspaper accounts noted such building details as the exterior Port Deposit (Maryland) granite and Indiana limestone trim, as well as the interior use of electric lighting, quarter-sawn oak, and the "open timber roof" and wooden ceiling, as well as the "bowled" floor of the main church with "semi-circular" pews that could accommodate 800 worshipers.[17] Unfortunately, congregational records for the project do not survive, and thus the specific craftsmen responsible for the architectural carving, the oak furniture, the beam ceiling, as well as the ornate original lamps that survive to the present are undocumented, although it is known that the main stained glass windows were completed by Tiffany Studios.[18] With the completion of the new main church, the smaller, rear chapel was devoted to Sunday School and lecture use (see figure 2). There is no evidence that changes were made to the 1870/76 portion of the building in the work that created the main church sanctuary in 1891-93.

Within 40 years of the construction of the church, changes in demographics again affected the congregation. By the period of the Great Depression, the neighborhood around the church had become predominantly African-American. Most of the members of the white McDowell church congregation had left the area, and in 1936 applied to the Philadelphia Presbytery for dissolution. The following year, the church was turned over to a newly formed Presbyterian entity, the

[13] Hammonds, *Historical Directory*, pp. 73-4.
[14] "The Local Market," *Philadelphia Inquirer*, 30 April 1892; Wm. P. White and William H. Scott, *The Presbyterian Church in Philadelphia* (Philadelphia: Allen, Lane & Scott, 1895), p. 83.
[15] "Churches Amalgamating," *Philadelphia Inquirer*, 17 January 1892.
[16] "Dedication Services of the McDowell Memorial Presbyterian Church," 1893, Collection the Presbyterian Historical Society.
[17] "Rededicated to God's Service," *Philadelphia Inquirer*, 2 October 1893.
[18] Information on this comes from the Census of Stained Glass Windows in America survey of the Macedonia Free Will Baptist Church, 1993, courtesy philadelphiabuildings.org. Records relating to the congregation were searched in the Presbyterian Historical Society, Philadelphia. While records that document earlier periods survive, the period of construction of the 1891-93 portion of the building are not known to be extant and are unlocated.

McDowell Memorial Community Presbyterian Church Sunday School Mission, which was intended to serve the area's African-American residents. This new congregation grew for the following 15 years. Changing demographics again determined the fate of the use of the building: "a different socio-economic group that did not respond to Presbyterian worship or organization," had come to dominate the area in the 1950s.[19] In 1954, the Macedonia Freewill Baptist Church acquired the building under the leadership of Reverend Quinton D. Davis.

Associated Architects

Two Philadelphia architects are known to have been engaged to create the McDowell church, both of whom were associated with several notable Presbyterian church projects in the Philadelphia region, although neither of them had particularly lengthy careers. The first of these was Henry Augustus Sims (1832-1875), who, although a Philadelphia native, moved to Canada to study architecture and engineering.[20] After establishing an office in Ottawa, Sims returned to his natal city where he practiced both by himself and with his brother James P. Sims (who specialized in ecclesiastical commissions) until his death in 1875. Among the most important of Henry Sims's work is the prominent Second Presbyterian Church (1869-1872, 2036 Walnut Street; contributing resource in the Rittenhouse Historic District), which features extensive interior architectural carving in the column capitals. The work of both of the Sims brothers represents an important phase of the Gothic Revival style in Philadelphia in the period following the Civil War.

In contrast to many of his contemporaries, relatively little is known about J. William Shaw, who appears sporadically in Philadelphia directories between 1883 and 1914 as an architect or draftsman, and who also was employed by the Pennsylvania Railroad.[21] It is known, however, that this was the first of three Presbyterian commissions known to have been designed by the architect. Along with the McDowell church, Shaw was hired for a congregation in Wayne, Pennsylvania (1895), and for a Sunday School building for the Trinity Presbyterian Church at E. Cambria and Coral streets in the Port Richmond section of Philadelphia. Much of Shaw's work consisted of residences in Philadelphia's western suburbs – he maintained both a home and office in Wayne. His worked ranged across a variety of revival styles of the period.[22]

Significance and Historic Context

The architectural significance of the McDowell church can be understood through its relationship to both national and local historic contexts. The national context for the massing and plan configuration, architectural style, and interior detailing of the McDowell church has been extensively investigated by Jeanne Halgren Kilde. In her book-length study, *When Churches*

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[19] Hammonds, *Historical Directory*, pp. 74.
[20] On Sims, see Sandra Tatman, "Sims, Henry Augustus (1832 – 1875)," http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21537, accessed 26 March 2013.
[21] On Shaw, see Sandra Tatman, "Shaw, J. William (fl. 1882 – 1914)," http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24164, accessed 26 March 2013.
[22] J. William Shaw Drawings and Blueprints collection, Winterthur Museum, Winterthur, DE; *BG* vol. 10, no. 36, 4 September 1895, courtesy www.philadelphiabuildings.org, accessed 17 December 2012.

Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth-Century America (New York: Oxford University Press, 2002), Kilde tracks several key trends in church design and use in the 1880s and 1890s that are directly relevant to the form of the McDowell church as well to that of other contemporary churches in Philadelphia.

Specifically, Kilde sketches a picture of linked sociological and liturgical forces that led to the widespread adoption among Protestant denominations of: 1) the auditorium plan (of which a pulpit dais and a sloping, theater-like floor were key characteristics); 2) rich stained glass and interior decoration; 3) stone construction; and 4) neo-medieval style exteriors, which featured "multiple masses."[23] As Kilde notes in a separate study, Roman Catholic churches shared the tendency toward urban monumentality with evangelical Protestant denominations in the same period, but both Catholic as well as most Episcopal churches did not undergo the changes in plan and massing in the same period for specific liturgical reasons.[24] In other words, and with regard to the adoption of the auditorium plan and the rich details of church construction in the period, the main driving factors were a transformation of evangelical liturgical practice toward the theatrical-like performance of the sermon as the main component of worship service and the Gilded Age accommodation of middle-class taste for extensive decoration and comfort. The masonry, neo-medieval styles of churches conveyed several messages both to and about congregations. These stylistic details conveyed continuity with the fundamentals of Christian church tradition (and in the case of Renaissance Revival style, often used in Philadelphia for Catholic churches, an explicit link to Rome). "Massiveness and monumentality" effectively presented the church as both a bastion of faith amid the complexities and rapid changes of contemporary urban life, and as an organization of strength and vitality. The Richardsonian Romanesque style was particularly popular for church exteriors for two primary reasons. First, it conveyed this "strength and vitality," and second, it linked churches to other types of public buildings, since this was a style that was used widely for "libraries, courthouses, and stations across the country," as well as banks, police stations, and fire houses.[25] This style thus positioned the institutions they sheltered and represented as ones that were part of modern urban life, taking an active role in it, rather than one that retreated from it.

The McDowell church embodies all of the distinctive characteristics of American churches of this period as defined by Kilde, including the use of the Richardsonian Romanesque style. Specifically, the church possesses an auditorium plan, together with its theater-like pulpit dais and sloping floor. Its interior features a notable collection of stained glass windows, including the remarkable arched light over the pulpit dais. The rich architectural carving of the ceiling truss ends is echoed in the Romanesque foliate carving of the column capitals and of the brackets supporting the trusses. The exterior features the distinctive characteristics of Richardson's approach to French Romanesque church details. These details include a restricted exterior color

[23] Jeanne Halgren Kilde, *When Churches Became Theatre: The Transformation of Evangelical Architecture and Worship in Nineteenth-Century America* (New York: Oxford University Press, 2002), p. 104.
[24] Kilde, "Urbanization and Transformations in Religious Mission and Architecture," *U. S. Catholic Historian* 22, no. 2 (Spring 2004): 13-32.
[25] Kilde, *When Churches Became Theater*, p. 107. With respect to the exterior and interiors of churches, see Kilde, chaps. 4, 5 and 6.

palette, the prominent use of large-scale, round-arch openings with large, beaded-edge voussoirs, large-scale, quarry-faced stone ashlars, the division of window groups into vertical sections by the use of slightly projecting sills and lintels, the use of a principal, rectilinear-plan tower in combination with secondary round- and hexagonal-plan towers, and the use of massive, broadly proportioned columns with Romanesque Revival, foliate capitals. The McDowell church was considered a sufficiently important representative example to be published in a New York periodical, *Architecture and Building*, that principally featured New York specimens of the style (figure 4).[26]

Examination of churches contemporary with the McDowell church reveals that it further embodies the distinctive characteristics of its period in Philadelphia. Contemporary Philadelphia churches have elements in common with national trends, but also represent distinct patterns of their own. In the period before the construction of the McDowell church, ecclesiastical buildings in the city generally followed one of several patterns in terms of siting, relationship to street and lot, volumetric organization, and architectural style. These design factors were at least partly dependent on the wealth and denominational traditions of the individual congregation, the ethnic background of that congregation, and the presence or absence of a burying ground at the location of the church.

With the exception of Quaker meeting houses, the vast majority of ecclesiastical buildings in Philadelphia before the late nineteenth century consisted of a single, gable-roofed main volume corresponding to the main nave, sometimes with secondary volumes for side aisles, and a steeple. Cruciform-plan buildings were relatively rare and the predominant material before the 1820s was brick. With the advent of the Greek Revival, churches tended to be a single, temple-form volume finished in white stucco. By the middle of the nineteenth century, as immigrants such as John Notman brought English Gothic Revival styles to the area and the influence of nationally significant designers such as Richard Upjohn began to be felt, materials such as brownstone began to be used increasingly. The *Rundbogenstil* (round-arch style) was brought by architects of German extraction such as Collins and Autenrieth, and a somewhat simplified Romanesque Revival was practiced by Samuel Sloan. One of the most important church projects before the Civil War, the Catholic Cathedral Basilica of S.S. Peter and Paul, brought particular prominence to a monumental treatment of Renaissance Revival style.

Before the 1880s, Philadelphia churches also had a variety of siting arrangements, depending on the size and the presence or absence of a burial ground on the lot. In built-up areas of the city, the most common arrangement was for the gable end of the church to serve as both its presence on the street and main entrance façade. In areas that were more rural or suburban in character, with more open space between buildings such as Germantown or Roxborough and the Northeast, the church would often be set back from the street.

By the mid-1880s, the period in which Kilde notes that churches throughout the country were developing more complex massing, Philadelphia church designers were working out different

[26] *Architecture and Building* 18, no. 25 (June 24, 1893): 25.

ways of siting these buildings on the city's streets and arranging the complex forms of evangelical Protestant churches not only to accommodate various configurations of auditorium plans, but also to create the strong public presence that Kilde remarks within the dense, urban rowhouse fabric of the city. Notices of architectural commissions published in the *Philadelphia Inquirer* (*Inquirer*) and in the trade newspaper, *The Philadelphia Real Estate Record and Builders' Guide* (*BG*), and evidence of built work provide a window into the details of church-building in the period of the construction of the main portion of the McDowell church, as well as the distinctive characteristics of these buildings. The published notices of commissions probably do not represent the full extent of church building in the period in Philadelphia, but do give a good indication of the level of activity in architect-designed churches during the period and a sense of the order of magnitude of this construction. These sources also indicate the areas of concentration and prominent church designers of the period, as well as the relative level of church-building by different denominations.

In the relatively short span of time between the point when the city began issuing building permits in 1886 and the period of the completion of the McDowell church in 1893, designs for around 100 ecclesiastical buildings were commissioned from architects for construction in the city. Between the opening of the McDowell church and the end of the century, designs for more than seventy churches were begun. This construction coincided with a period in the city's history that has been termed "the Iron Age."[27] During this period, the city was at its manufacturing peak as the "Workshop of the World," and had come to the nation's attention thanks to the Centennial Exposition of 1876. The 1880s and 1890s saw continual development of areas on the periphery of downtown. Not surprisingly, church construction was particularly concentrated in the zones of the city being developed in these decades as areas of North, South, and West Philadelphia moved toward becoming fully built out. Generally speaking, this development took place in a radiating pattern outward from Center City and previously constructed areas such as the oldest areas of Frankford and Germantown.

The churches built in this era came to be interwoven into a fabric that consisted largely of rowhouses and combination rowhouse/store buildings that stretched for block after block, constructed for the city's middle- and lower-class industrial workers. In 1895, this growth extended from Allegheny Avenue on the north to Wolf Street on the south within the central core of the city between its northwest and northeast branches.[28] Examination of period real estate atlases reveals that these churches and schools were the primary non-residential presence in large areas of North, South, and West Philadelphia.

While the city was expanding rapidly, the Presbyterian church in Philadelphia saw a notable rise during the course of the nineteenth century, and particularly in the 1880s and 1890s. In 1800, only four Presbyterian congregations were located in Philadelphia; one in every 162 citizens of the city was a member of the denomination. By 1894, the total number of Presbyterian churches

[27] Nathaniel Burt and Wallace E. Davies, "The Iron Age: 1876-1905," in Russell E. Weigley, ed., *Philadelphia: A 300-Year History* (New York: W. W. Norton, 1982), pp. 471-523.
[28] See George W. and Walter S. Bromley, *Atlas of the City of Philadelphia Complete in One Volume* (Philadelphia, 1895), available at www.philageohistory.org, accessed December 11, 2012.

had risen to 101, representing a ratio of one member of the denomination for every thirty Philadelphians in a total population of approximately 1,150,000. The period between 1880 and 1894 saw the establishment of twenty-five new Presbyterian congregations, going from a total of seventy-six in 1880 to 101 only fourteen years later.[29]

Notices of architectural commissions published in the *Inquirer* and the *BG* document thirty-three new Presbyterian churches between 1886 and the turn of the twentieth century. Whether these all correspond to new congregations, and whether this represents all the new Presbyterian church buildings is unknown, but examination of these notices suggest a campaign of denominational church building in 1890-91, in which at least twelve churches were begun, including the McDowell church. Seven churches are known to have been commissioned in 1890, the most of any year in this decade and a half. The 1890-91 period of activity was followed by a hiatus of four years (perhaps at least in part due to the financial Panic of 1893). Between 1895 and 1900, an additional thirteen Presbyterian churches are known to have been started. In contrast to 1890-91, the most in any single year in this period was four (1898). The time when the McDowell church was begun thus represents a particularly active period for Presbyterian expansion in Philadelphia.

Comparison with the notices of commissions from other denominations for the 1886-1900 period indicate that Presbyterians, Episcopalians, and Methodists all built churches at essentially the same rate in these years. As for the Presbyterians, 1890-91 represented a period of high activity for the Methodists and the Episcopalians; Presbyterians began more churches in these years, however. Of the approximately thirty-three Presbyterian churches, one third were located in North Philadelphia, including the McDowell church. Seven of new Presbyterian buildings were constructed in South Philadelphia, and nine were completed in West and Southwest Philadelphia, another area of rapid development in the period. The Chambers Wylie Memorial, at 319-27 South Broad Street, is the only new Presbyterian church to be built in Center City. The remaining four new churches were located in the northwest portion of the city (Mount Airy, Germantown, and Roxborough).

Examination of the slightly more than 170 churches (estimated 172) constructed in the city between 1886 and 1900 reveals period trends in architectural style, materials, siting, and volumetric organization. Of the surviving churches and those for which historic photographs have been located, 100 are known to have been designed using a Gothic Revival style. In contrast, thirty-four surviving churches and those with known visual documentation featured either Richardsonian Romanesque, more general Romanesque Revival detailing, or a combination of the two. Although Romanesque style churches contemporary with the McDowell church were in the minority relative to the total, several notable examples were built in this period.

[29] Rev. Wm. P. White and William H. Scott, *The Presbyterian Church in Philadelphia* (Philadelphia: Allen, Lane & Scott, 1895), xix.

Particularly notable among these Richardsonian Romanesque and Romanesque Revival churches is the Grace Baptist Church at 1837 N. Broad Street, more commonly known as the Baptist Temple. This building would lend its name to Temple University. At the time of its design and construction between 1887 and 1892 (figure 7, T. P. Lonsdale, architect), the Grace church was purportedly the largest Protestant house of worship in the nation, seating some 4,600 worshipers. Its grand, Richardsonian Romanesque design, prominently located on Broad Street to the east of the McDowell church, was a powerful statement of the charismatic leadership and preaching of its pastor, Russell Conwell, and soon became a regional landmark featured in postcards. Richardsonian Romanesque was also selected as the style for the Union Methodist Church at 2017 W. Diamond Street not far to the north of the McDowell church (figure 8, 1887-88, Hazelhurst & Huckel, architects). The more modest Romanesque Revival Columbia Avenue Methodist Church (figure 9, 1888, Oscar Frotscher, architect) was built just four blocks from the McDowell church. A series of Romanesque Revival Catholic churches designed by architect E. F. Durang began with the Church of the Nativity at 2535 E. Allegheny Avenue (figure 10, begun 1890), which blended the Renaissance Revival forms of the Cathedral Basilica of S. S. Peter and Paul on Logan Circle. Romanesque Revival churches, including several designed by Durang, continued to be built in Philadelphia through the turn of the century, including the First Baptist Church designed by Edgar V. Seeler (1899) at the intersection of Sansom and 17th streets downtown (figure 11).

As noted, the majority of Philadelphia churches built between 1886 and 1900 were designed using a Gothic Revival style, but there is considerable variety in the specific Gothic detailing and its application to different volumes in these buildings. For example, designs completed in this period before the McDowell church that reflect traditional cruciform-plan church massing and/or cardinal orientation in this period are relatively rare. Examples are confined, for shared traditional liturgical reasons, to either Episcopalian or Roman Catholic buildings such as the Church of the Advocate (figure 12, N. 18th and Diamond streets; NHL, Charles Burns architect, 1887, Episcopalian), and the Church of the Epiphany (figure 13, S. 11th and Jackson streets, Frank Watson architect, 1892, Roman Catholic).

In addition to their traditional volumetric organization and their gray and white stone palette of exterior materials, these two churches share a location at the intersection of two streets. In fact, the majority of the approximately 170 total ecclesiastical buildings constructed in the city in the late 1880s and early 1890s were placed on corner lots: 128 of these, or nearly seventy-five percent. The Church of the Epiphany also demonstrates another design trend of the period: the tendency to use a prominent, single tower close to the intersection, creating an easily recognized landmark within the city's street fabric that could be seen from two thoroughfares.

Of the approximately 170 churches contemporary with McDowell Memorial, Presbyterian buildings were particularly likely to have been sited on a corner lot. In fact, ninety percent of the thirty-three new Presbyterian churches were located on large lots at intersections; the remaining churches were located on mid-block lots. These corner-lot churches reveal both consistent patterns of volumetric organization and relationship to street common to many Protestant

churches in Philadelphia, depending on the specific area of the city in which these new churches were being built.

These patterns are appreciably different from the predominant organizational strategies among Episcopalians and Roman Catholics, although there are certain areas of commonality between the ways church buildings were organized across denominations. These commonalities can be linked to some of the trends that Kilde identifies in her work of accommodating evangelical, Protestant worship and buildings that represent strong yet vital and welcoming urban bastions of faith. The elements of these distinctive patterns consist of: the placement and prominence of the principal tower (as noted), the way the composition of the building addresses two urban street fronts within the city's dense rowhouse fabric, usually with a corner entrance, and the use of a masonry, restricted color palette, often gray and whitish-gray. All of these characterize the distinctive features of the McDowell church.

Examination of a number of contemporary churches reveals types and trends. In areas of the city that were generally more suburban in character, with semi-detached and single houses interspersed with rowhouses (such as Germantown, Mount Airy, and portions of West Philadelphia), churches were built with more traditional massing and some set-back from the street. This can be seen in two examples: the Second Presbyterian church of Germantown (figure 14, George T. Pearson, architect, 1890), and the Woodland Church in West Philadelphia (figure 15, Isaac Pursell, architect, 1890). A minority of churches were built that retained a more traditional relationship to location, with a clearly articulated main façade facing one street front, such as the Fifth Presbyterian church in West Kensington (figure 16, Joseph Huston, architect, 1888, demolished).

Many Protestant churches, however, exhibited both more complex massing and a more dynamic relationship to the street, as does the McDowell church. A number of auditorium-plan Presbyterian churches built around the time of the McDowell building are particularly notable in this respect. Charles Bolton's 1887 design for Hope Presbyterian church at 33rd and Wharton streets in South Philadelphia (figure 17; altered), is one of several churches that present two large, gable-end fronts to the two streets it faces, with a prominent corner tower with an entrance at its base playing the role of a kind of pivot point in the design. Like the Hope church, the 1889 Fourth Reformed congregation, built at 19th and Catharine streets in South Philadelphia (figure 18, Hazlehurst & Huckel, architects, demolished), the ca. 1890 Harper Memorial Presbyterian (figure 19, Isaac Pursell, architect, demolished), and the 1891 Memorial Presbyterian Church (figure 20, Charles Bolton, architect), both in North Philadelphia, featured a prominent corner tower and two gable fronts, as well as a side, parish hall volume like the McDowell church. The West Hope Presbyterian church in West Philadelphia (figure 21), designed in 1890 by T. Frank Miller, is also organized in this way, and uses a Romanesque Revival style for its decoration. Two variations on this organizational strategy contemporary with the McDowell church were the 1887 Scots Presbyterian (figure 22, Charles Bolton, demolished), and the 1888 Bethlehem Presbyterian (figure 23, T. P. Chandler, architect), located on Broad Street in South and North Philadelphia, respectively. In the former, the corner tower, although it remains a key aspect of

the design, is not located at the corner. In the latter, a main tower is eschewed, but a series of smaller towers and a prominent spire are key features of the design (the spire does not survive).

In contrast to these dynamic, sculptural approaches to massing in Presbyterian churches, other denominations tended to create buildings that were more traditional in their relationship to the street. This can be seen not only in the Catholic and Episcopalian churches and the Columbia Avenue Methodist, Grace Baptist, and Union Methodist churches already noted, but also in such examples as the St. Matthew Lutheran church on North Broad Street (figure 24). The 1890 Cookman Methodist at 12th and Lehigh in North Philadelphia (figure 25) is an exception to this pattern. After 1895, a number of other Protestant denominations, particularly Methodists, followed the lead of the Presbyterians, creating churches with this dynamic organization, such as the Calvary Methodist Church (figure 26).

Kilde notes that after the 1890s, the dominance of the auditorium-plan among American Protestant denominations began to wane as liturgical shifts followed trends in the larger society. Although Presbyterian churches such as the North Presbyterian at Broad Street and Allegheny Avenue (figure 27, Field & Medary, 1899) continued the practice of designing churches on this plan, congregations such as the Gaston Presbyterian (figure 28, Charles Bolton, 1897) and Chambers-Wylie Presbyterian (figure 29, Rankin & Kellogg, 1899-1901) mark a turn toward the earlier traditions of historic church form away from the highly decorated, auditorium plan. The McDowell Memorial Presbyterian Church thus embodies the distinctive features not only of the Richardsonian Romaneque style, but also, in its prominent corner tower and entrance, and in its two large window fronts on its two streets, the dynamic relationship to the street of the Philadelphia churches of its period.

9. Major Bibliographical References (Cite the books, articles, and other sources used in preparing this form.)

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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 # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X_ Other/Name of repository: _Presbyterian Historical Society, Philadelphia, PA

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property: less than 1 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____

Latitude: 39.979782 Longitude: -75.168922 (enter coordinates to 6 decimal places)

Verbal Boundary Description (Describe the boundaries of the property.)
Beginning at a point at the southeasternmost corner of the sidewalk at the southeastern corner of intersection of North 21st Street and Cecil B. Moore Avenue, thence continuing east along the southern edge of the sidewalk on the south side of Cecil B. Moore Avenue along the northern edge of the Macedonia Free Will Baptist Church approximately 100 feet to the northeastern corner of the building, thence south along the eastern edge of the building approximately 140 feet to the northern edge of the sidewalk on Nicholas Street; thence approximately 100 feet west along the northern edge of the sidewalk on Nicholas Street; thence north along the eastern edge of the sidewalk on the east side of N. 21st Street to the place of beginning.

Boundary Justification (Explain why the boundaries were selected.)
This boundary encompasses the McDowell Memorial Presbyterian Church building property, which historically included neither rectory or parsonage nor any other separate facility.

11. Form Prepared By

name/title: Emily T. Cooperman, Ph.D.
organization: ARCH Preservation Consulting / Preservation Design Partnership
address: 217 E. Evergreen Ave.
city: Philadelphia state: PA zip code: 19118-2822
e-mail: archpreservation@comcast.net
telephone: 267-702-0778
date: 3/27/2013

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

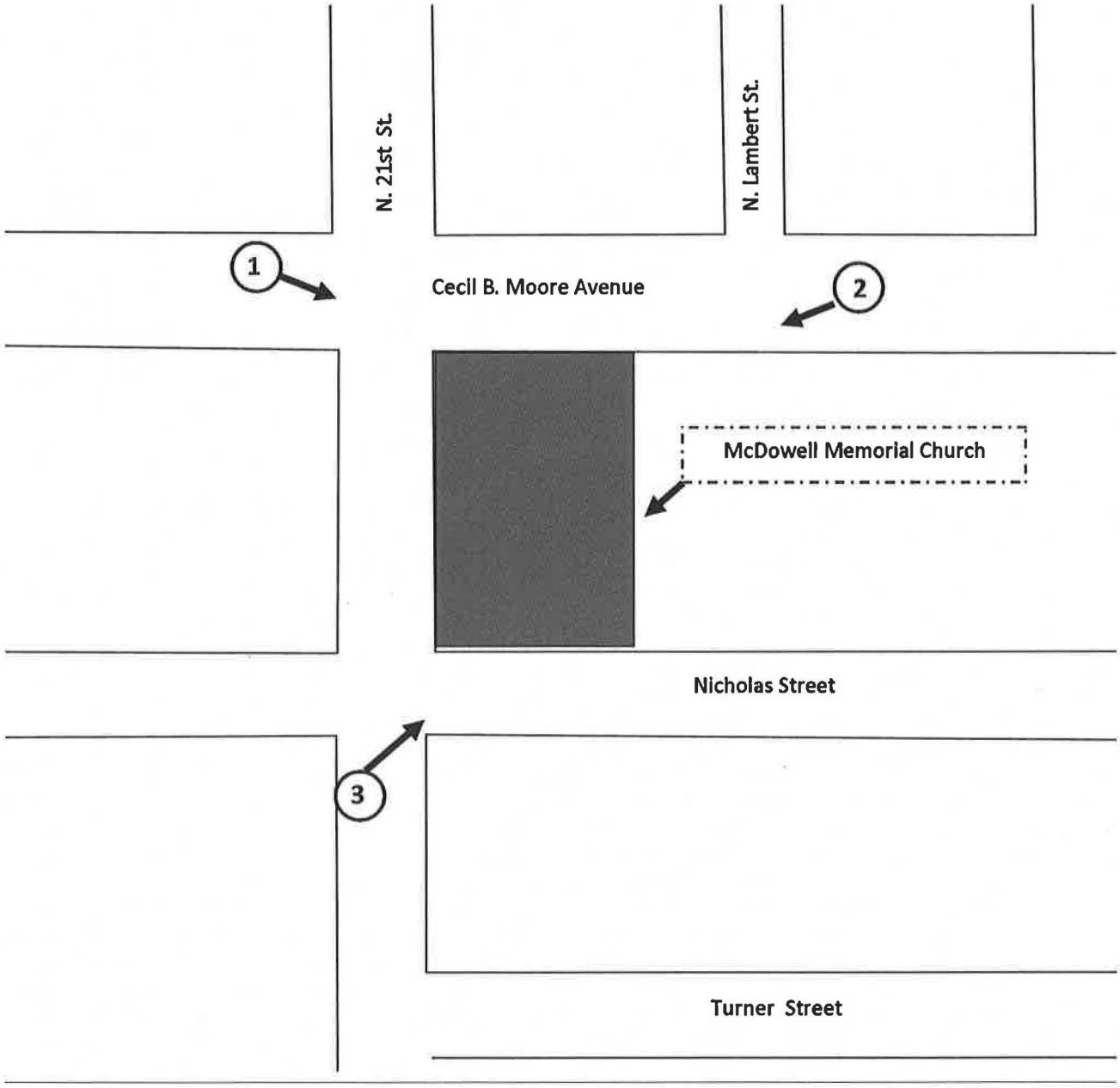
Name of Property: McDowell Memorial Presbyterian Church
City or Vicinity: Philadelphia County: Philadelphia State: PA
Photographer: Emily T. Cooperman
Date Photographed: See below
Description of Photograph(s) and number, include description of view indicating direction of camera:

#	date	Description of view
1	1/30/11	McDowell Memorial Presbyterian Church, north and west elevations seen from Cecil B. Moore Avenue, looking southeast
2	12/19/12	McDowell church, north and east elevations seen from Cecil B. Moore Avenue, looking southwest
3	12/19/12	McDowell church, south and west elevations, looking northeast from N. 21st. St., with 1870/76 chapel in foreground, porch at left
4	8/28/12	Chimney in 1870/76 chapel, north transept, looking southwest from interior courtyard toward N. 21st Street.
5	8/28/12	Porch on west side of church, interior, looking north
6	8/28/12	Main sanctuary, looking north, with entrance vestibules at left and right and Tiffany window at center
7	8/28/12	Main sanctuary, looking northwest, with west entrance vestibules at rear
8	8/28/12	East vestibule, looking east, with exterior door at left, door to Parlor at center, and door to main sanctuary at right
9	1/30/11	Western door, east vestibule, looking east from main sanctuary, showing stained glass fanlight and original finishes
10	8/28/12	Main sanctuary, looking northeast toward Parlor and School volume, pulpit platform at right
11	1/30/11	Main sanctuary, looking southwest toward pulpit platform, Tiffany stained glass arch above organ
12	8/28/12	Main sanctuary, looking southwest, showing pew ends

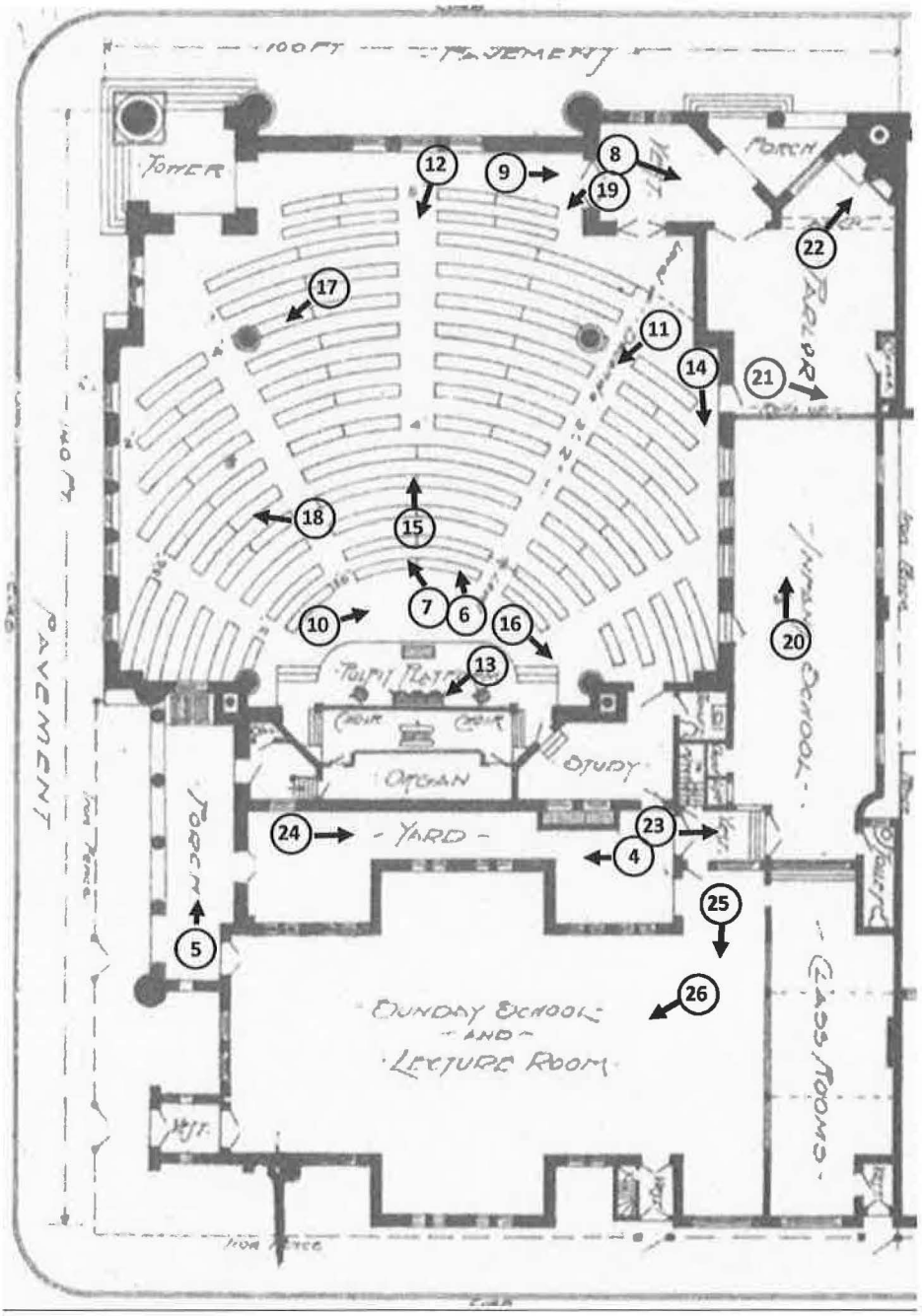
#	date	Description of view
13	8/28/12	Main sanctuary, pulpit platform, looking southwest, showing furniture
14	8/28/12	Main sanctuary, east wall, showing wainscot
15	8/28/12	Main sanctuary, looking north at ceiling
16	8/28/12	Main sanctuary, looking east at ceiling beam end details and Tiffany arch
17	8/28/12	Northwest column, main sanctuary, looking southwest
18	8/28/12	West windows, main sanctuary, showing Tiffany stained glass
19	8/28/12	Main sanctuary floor detail at west door of east vestibule, showing tile floor under linoleum tile, looking southwest
20	8/28/12	Parlor and School volume, looking north, with added partition for office at rear
21	8/28/12	Parlor and School volume, looking east, showing site for former partition between Parlor and School spaces
22	8/28/12	Parlor, looking east, showing decorative masonry and fireplace
23	8/28/12	South corridor between 1891-93 volumes and 1870/6 chapel, looking east, with stair to basement at left
24	8/28/12	Interior courtyard, looking east from porch
25	8/28/12	1870/6 chapel, looking south toward transept
26	8/28/12	1870/6 chapel, looking southwest, showing ceiling details
27	8/28/12	Basement under main sanctuary, showing structural system, looking northwest
28	8/28/12	Basement community space, looking northwest

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.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

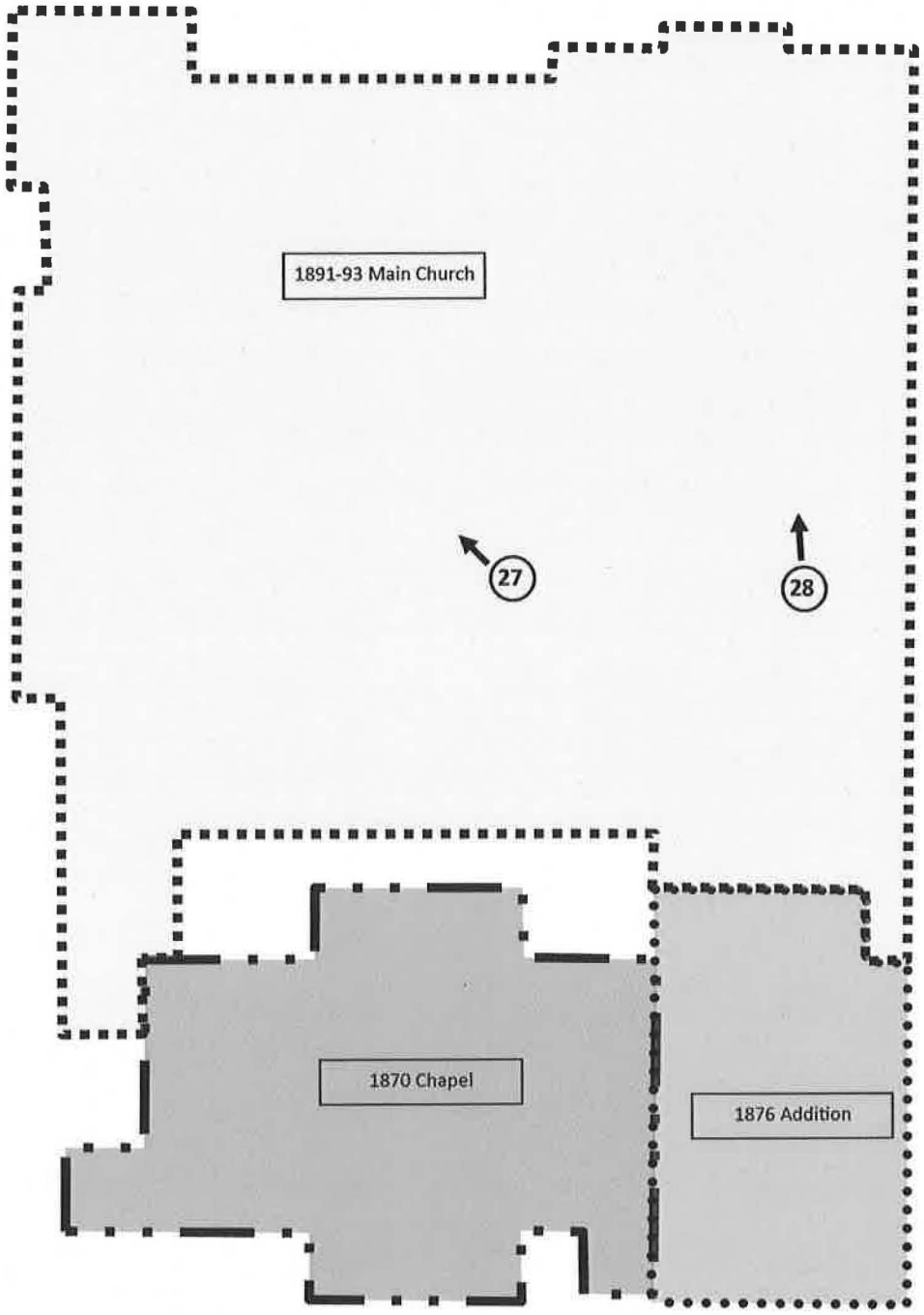
Photograph Sketch Plans



Sketch Plan 1: Site photographs (1-3). North at top.



Sketch Plan 2: Main level photographs (4-26). North at top.



Sketch Plan 3: Basement level photographs (27-28). North at top.

Figures

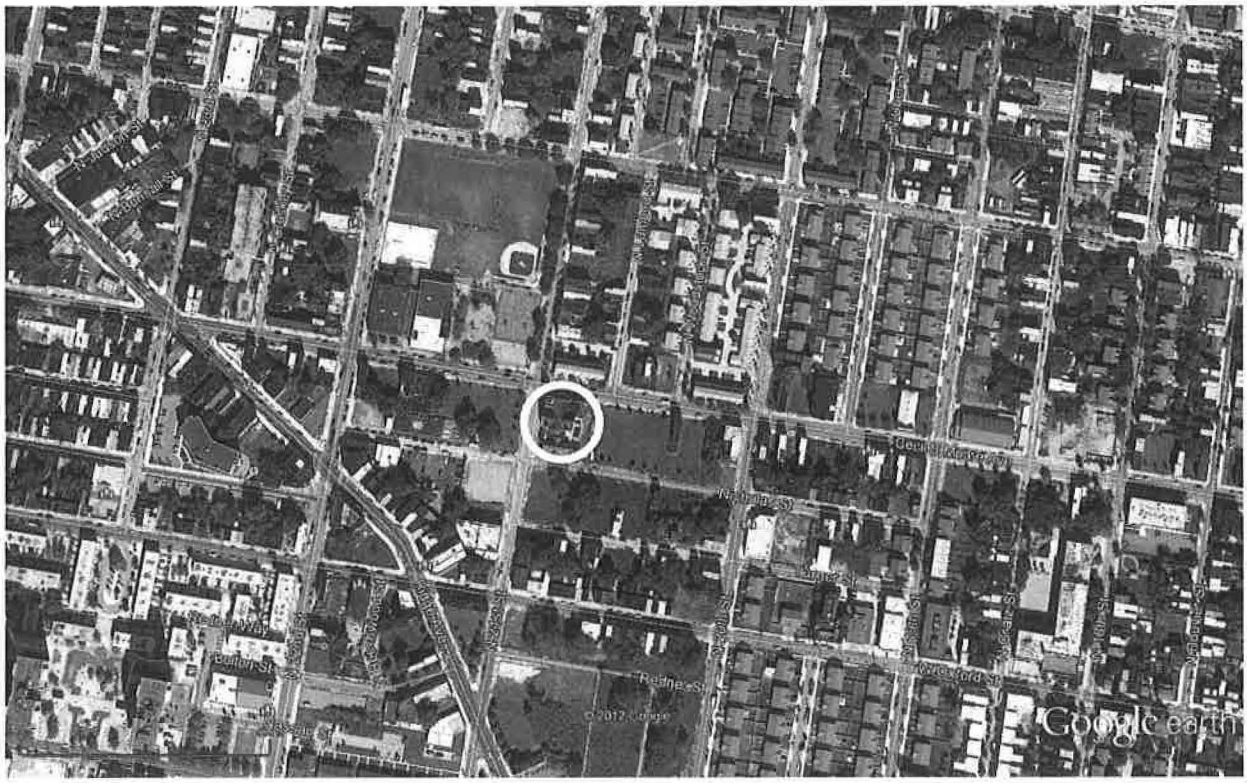


Figure 1: Google Earth view, showing McDowell Memorial Presbyterian Church (in circle) and setting

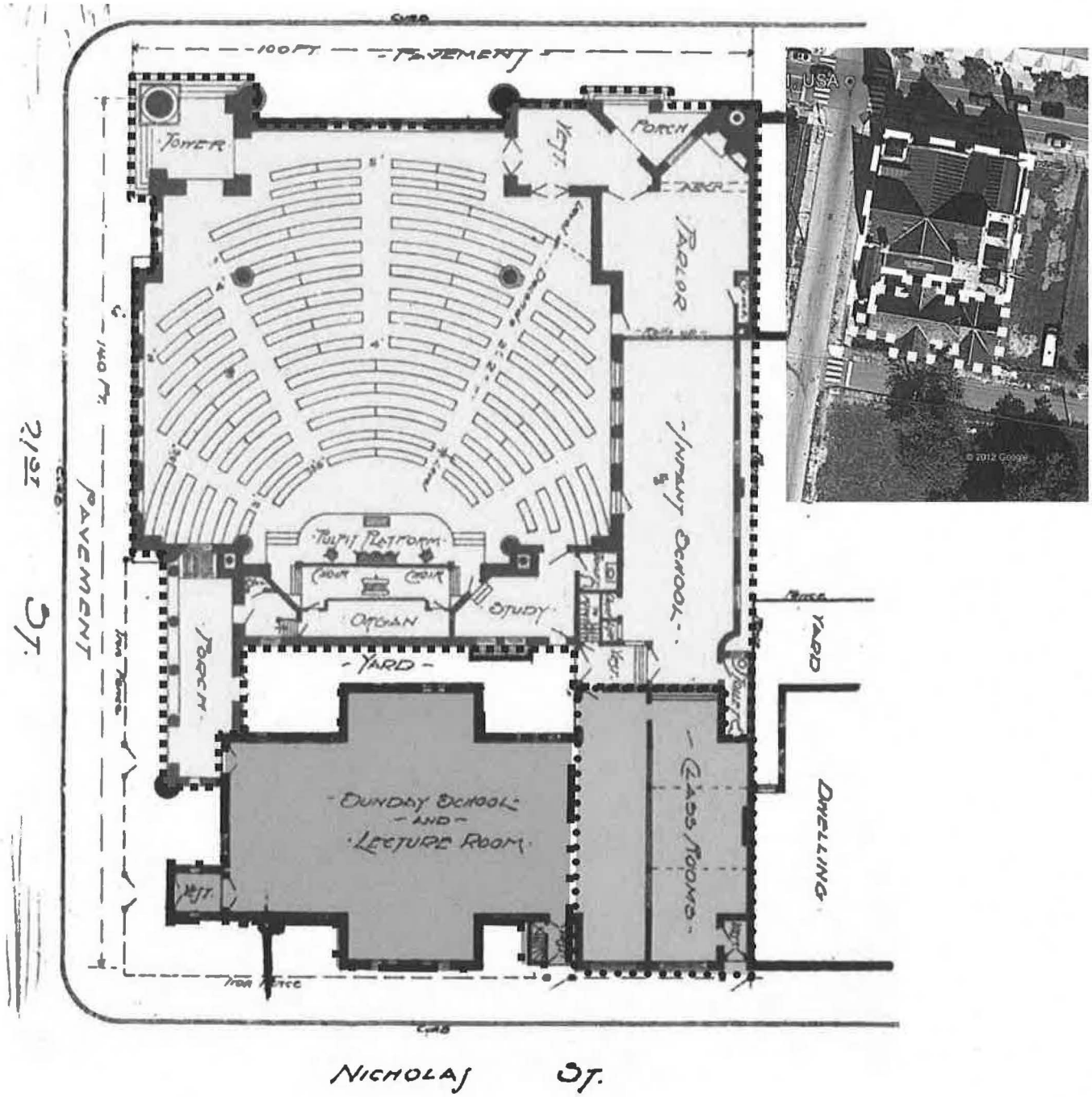


Figure 2: Plan (left), published 1893, showing different phases: 1891-1893 portion at top (lightest color; north) and the 1870 chapel and 1876 classroom addition at bottom (1870 left of 1876 section); detail, Google Earth view (left), showing same phases outlined on contemporary aerial photograph.

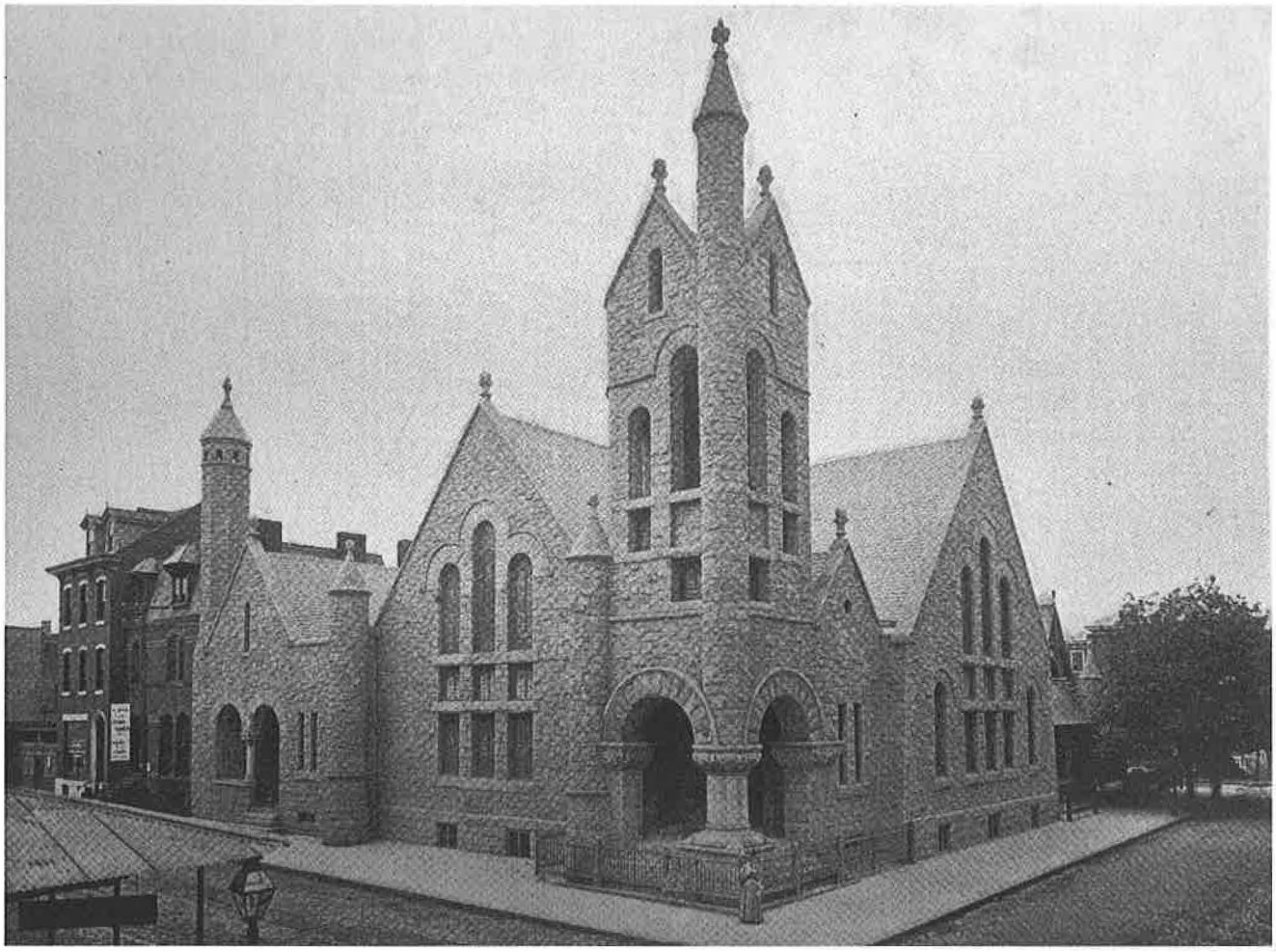


Figure 3: The McDowell Memorial Presbyterian Church, 1894. Source: Wm. P. White and William H. Scott, *The Presbyterian Church in Philadelphia* (Philadelphia: Allen, Lane & Scott, 1895).

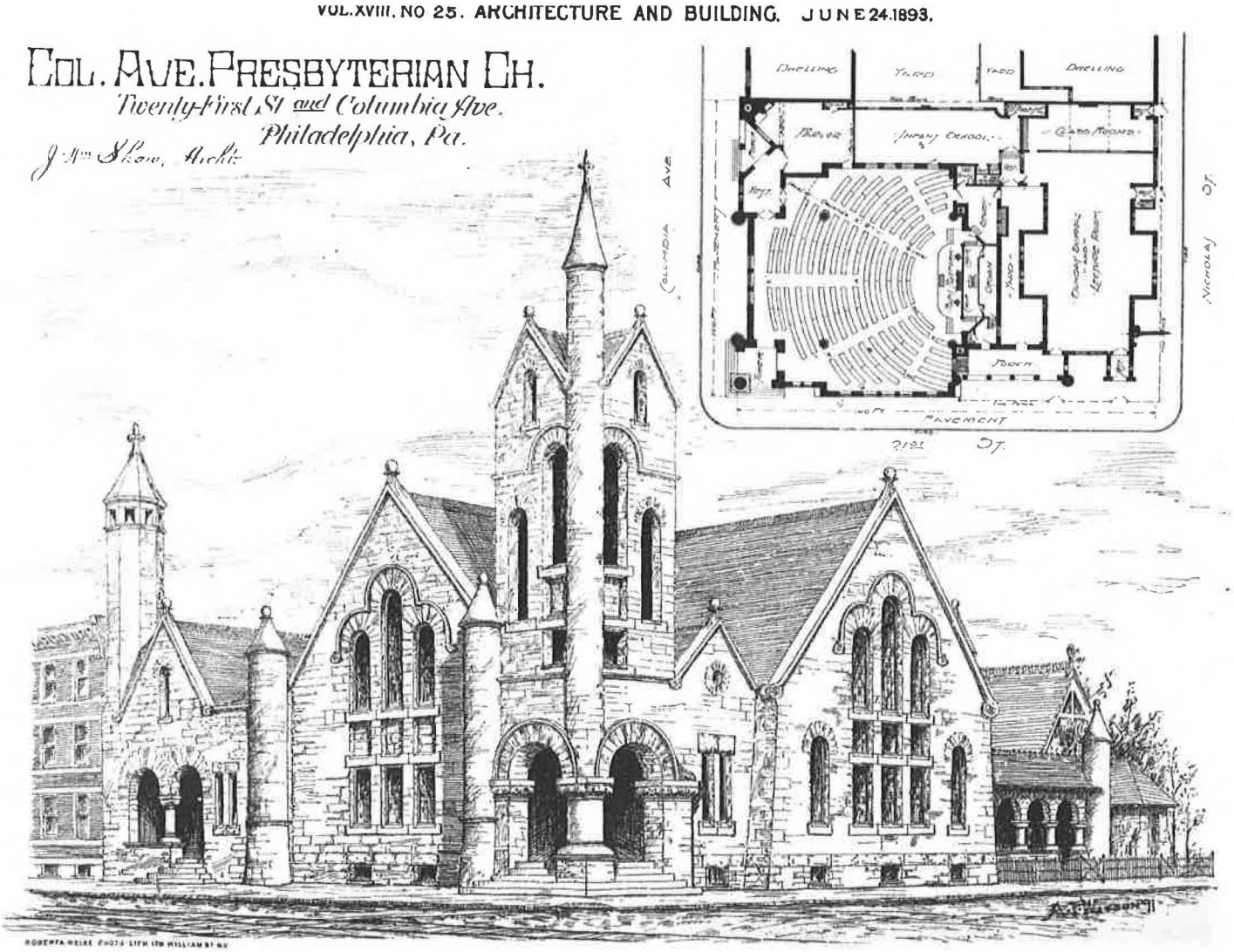


Figure 4: The McDowell Memorial Presbyterian Church, *Architecture and Building* Vol. 18, no. 25 (June 24, 1893): 25.

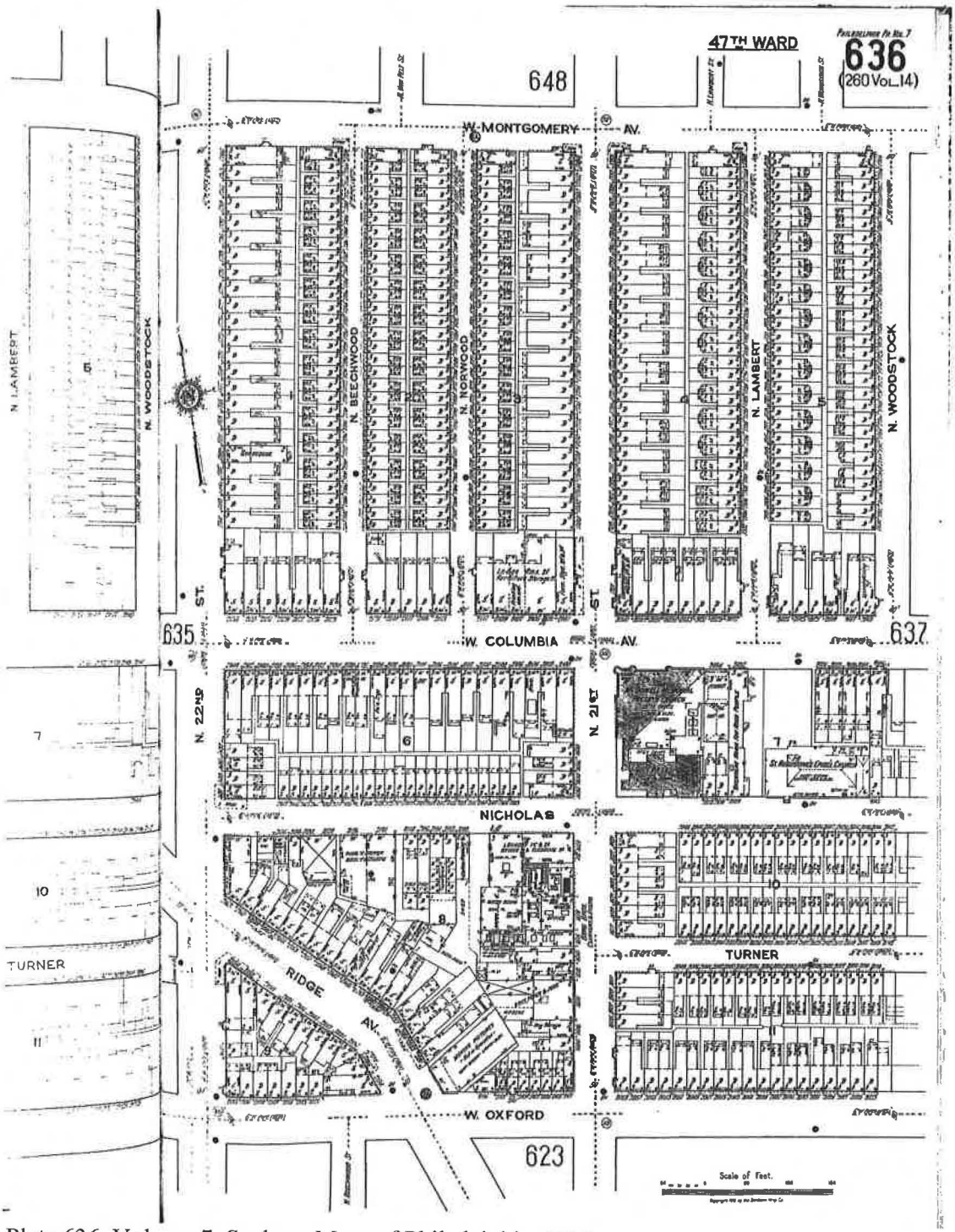


Figure 5: Plate 636, Volume 7, Sanborn Maps of Philadelphia, 1918.

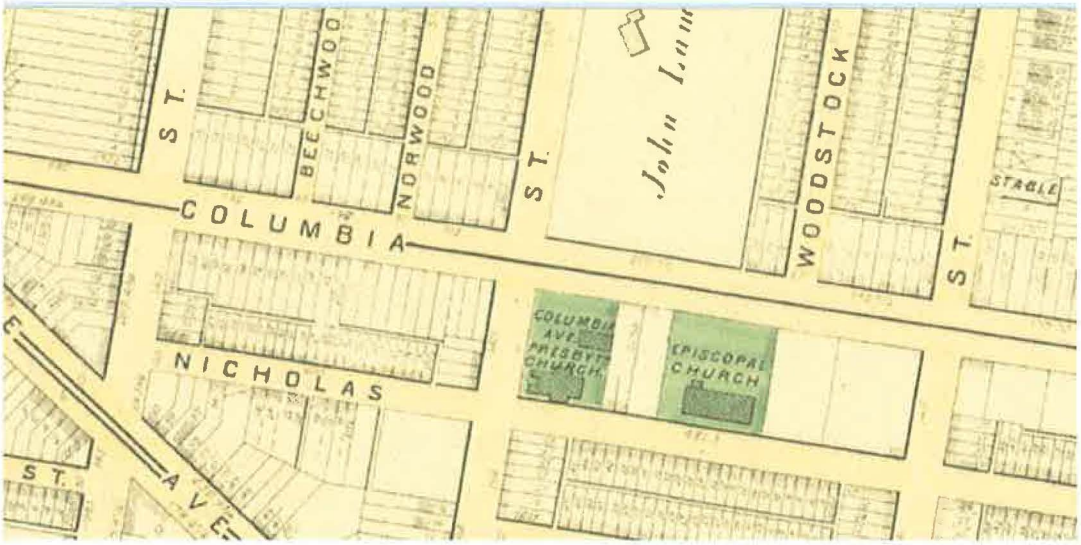


Figure 6: Detail, G. M. Hopkins, *City Atlas of Philadelphia by Wards, Vol. 6* (Philadelphia, 1875), Plate W, showing the 1870 chapel designed by Henry A. Sims at the south of the Columbia Avenue Presbyterian Church property. Courtesy Philageohistory.org

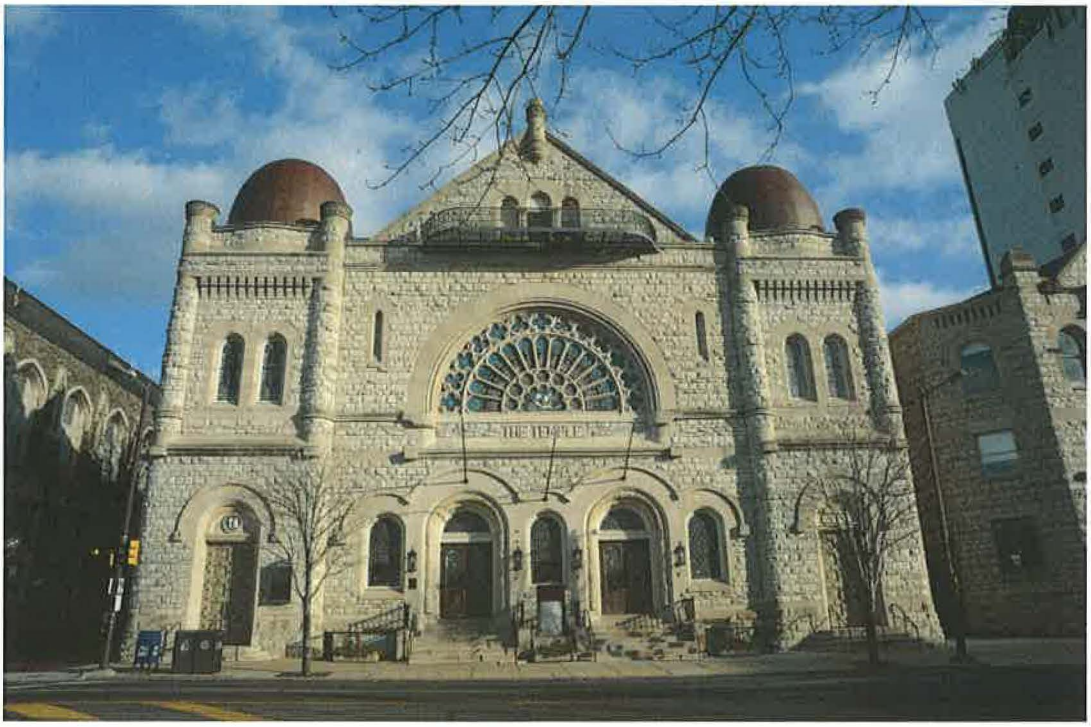


Figure7: Grace Baptist Church, 1800 block N. Broad Street, 1887, T. P. Lonsdale, architect. Photograph by Emily T. Cooperman, 2012.

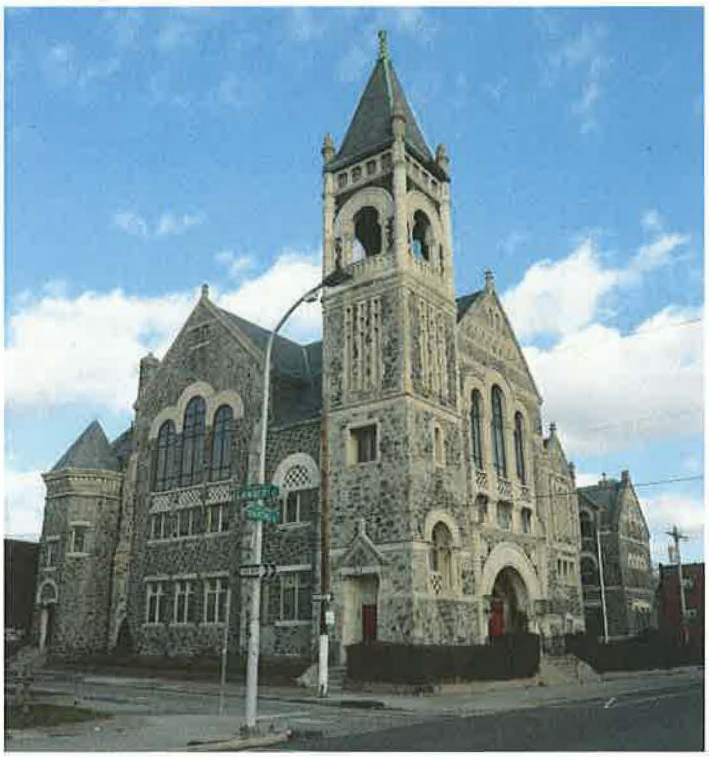


Figure 8: Union Methodist Church, 2017 W. Diamond St., 1887-88, Hazlehurst & Huckel, architects. Photograph by Emily T. Cooperman, 2012.

Figure 9: Columbia Ave. Methodist Church, 25th St. and Cecil B. Moore Ave., 1888, Oscar Frotscher, architect. Source: Google Earth

Figure 10: Nativity BVM Church, 2535 E. Allegheny St., 1890, E. F. Durang, architect. Photograph by Emily. T. Cooperman, 2013.

Figure 11: First Baptist Church, 17th and Sansom sts., 1899, Edgar V. Seeler, architect. Source: Google Earth

Figure 12: Church of the Advocate, N. 18th and Diamond sts., 1887, Charles Burns architect. Photograph by Emily T. Cooperman, 2012.

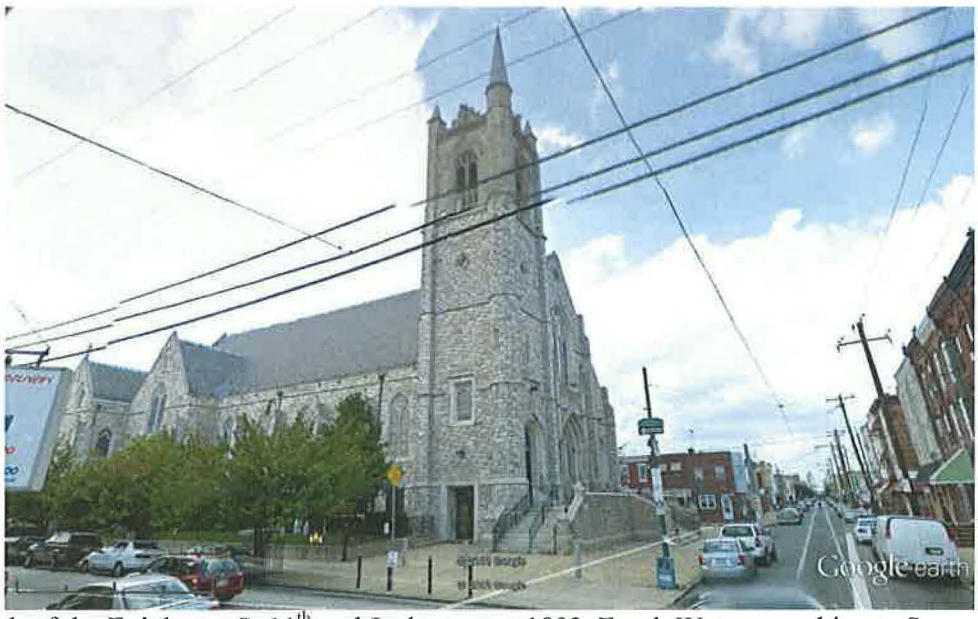


Figure 13:Church of the Epiphany, S. 11th and Jackson sts., 1892, Frank Watson, architect. Source: Google Earth

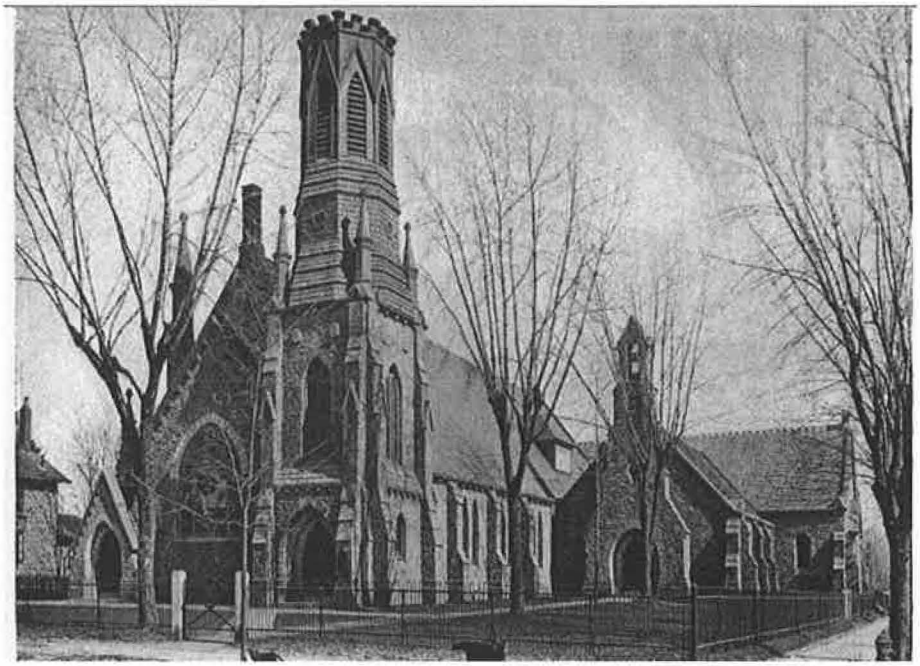


Figure 14: Second Presbyterian Church of Germantown, Greene & Tulpehocken sts., 1890, George T. Pearson, architect. Source: Wm. P. White and William H. Scott, *The Presbyterian Church in Philadelphia* (Philadelphia: Allen, Lane & Scott, 1895), courtesy Philadelphiabuildings.org

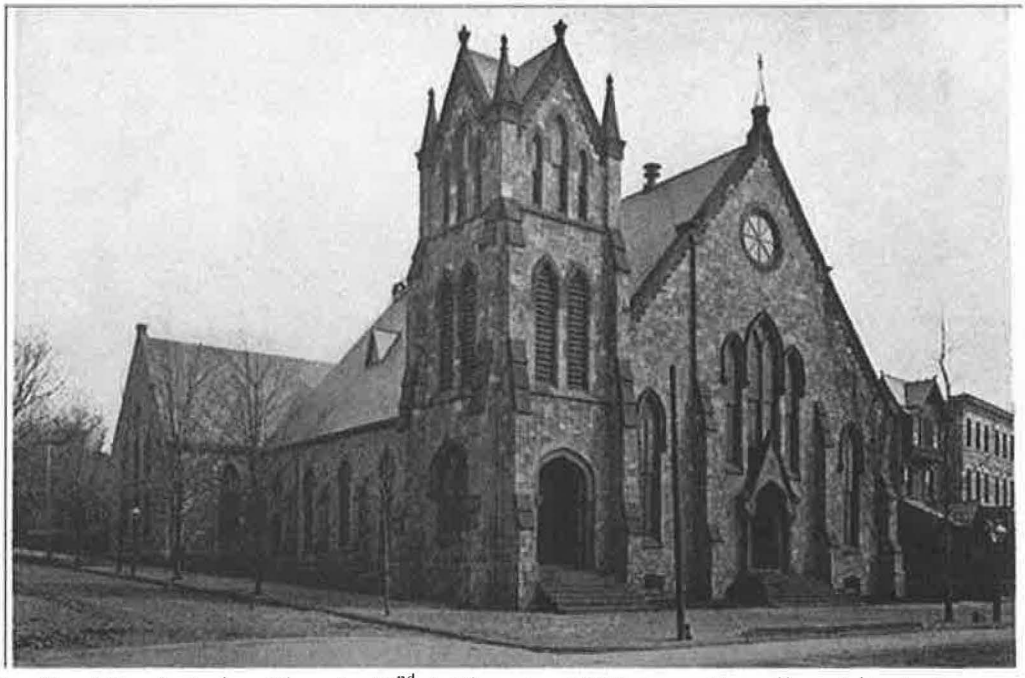


Figure 15: Woodland Presbyterian Church, 42nd & Pine sts., 1890, Isaac Pursell, architect. Source: White and Scott, courtesy Philadelphiabuildings.org

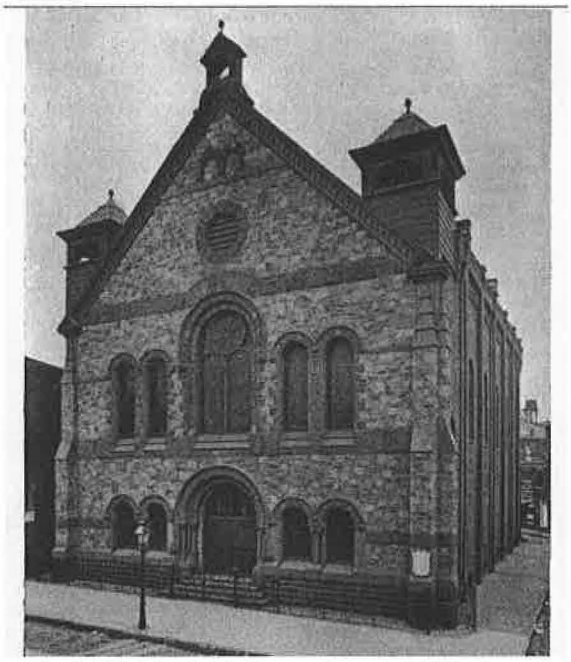


Figure 16: Fifth Presbyterian Church, 2400 block N. Front Street, 1888, Joseph Huston, architect. Source: White and Scott, courtesy Philadelphiabuildings.org.

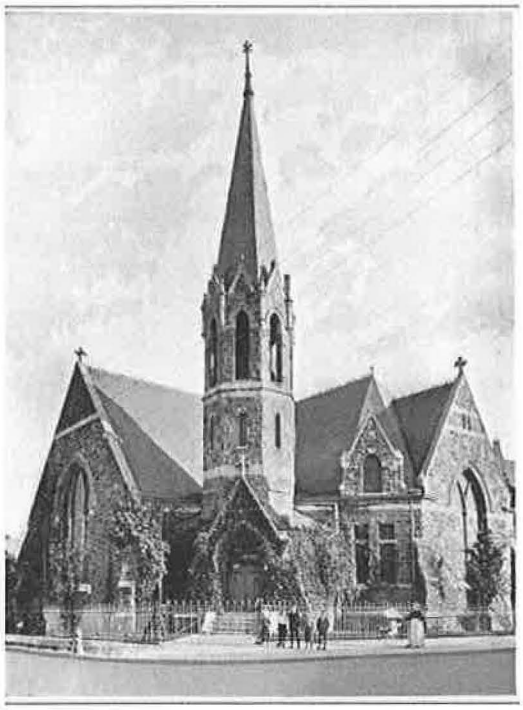


Figure 17: Hope Presbyterian, 33rd and Wharton streets, 1887, Charles Bolton, architect. Source: White and Scott, courtesy Philadelphiabuildings.org

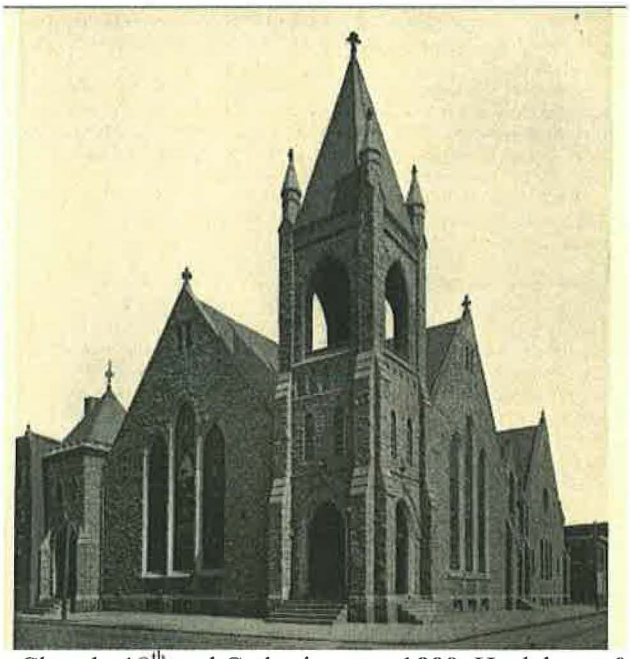


Figure 18: Fourth Presbyterian Church, 19th and Catharine sts., 1889, Hazlehurst & Huckel, architect. Source: White and Scott, courtesy Philadelphiabuildings.org.

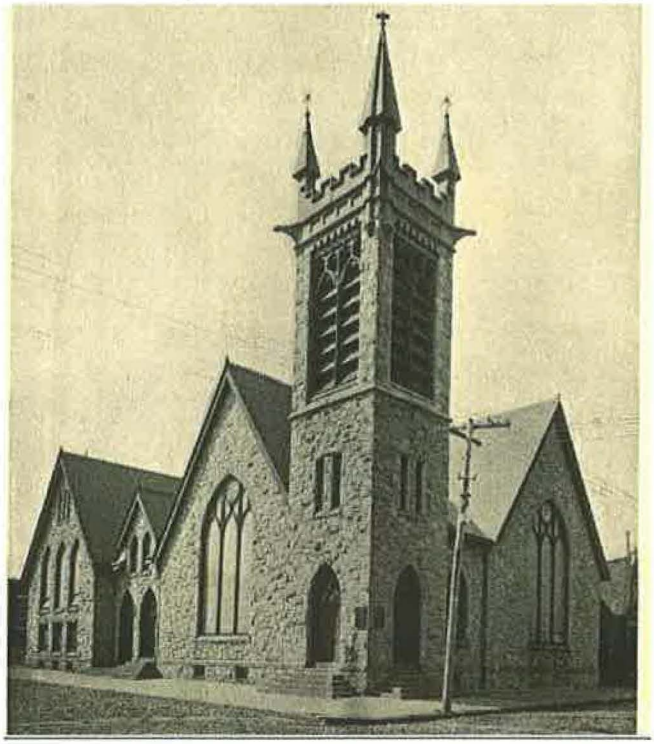


Figure 19: Harper Memorial Presbyterian Church, 2134 N. 29th St., ca. 1890, Isaac Pursell, architect. Source: White and Scott, courtesy Philadelphiabuildings.org.

Figure 20: Memorial Presbyterian Church, 19th & York sts., 1891, Charles Bolton, architect. Source: Google Earth

Figure 21: West Hope Presbyterian Church., 4052 Aspen St., 1890, T. Frank Miller, architect. Source: White and Scott, courtesy Philadelphiabuildings.org.

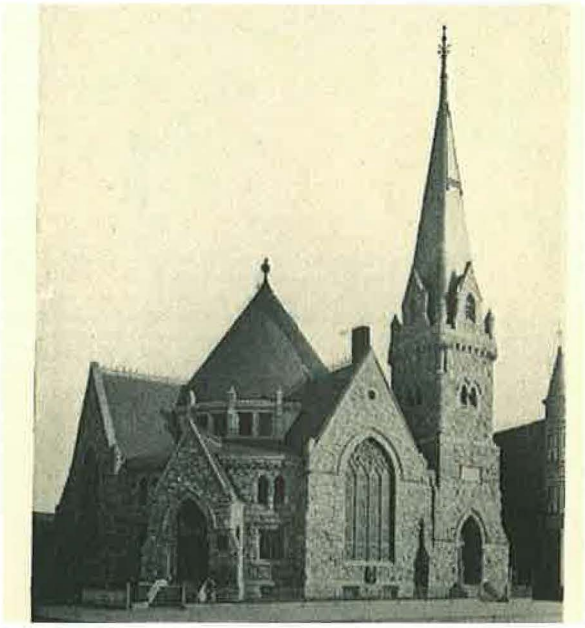


Figure 22: Scots Presbyterian Church, S. Broad St. and Castle Ave., 1887, Charles Bolton, architect. Source: White and Scott, courtesy Philadelphiabuildings.org.

Figure 23: Bethlehem Presbyterian Church, Broad and Diamond sts., 1887, T. P. Chandler, architect. Source: White and Scott, courtesy Philadelphiabuildings.org.

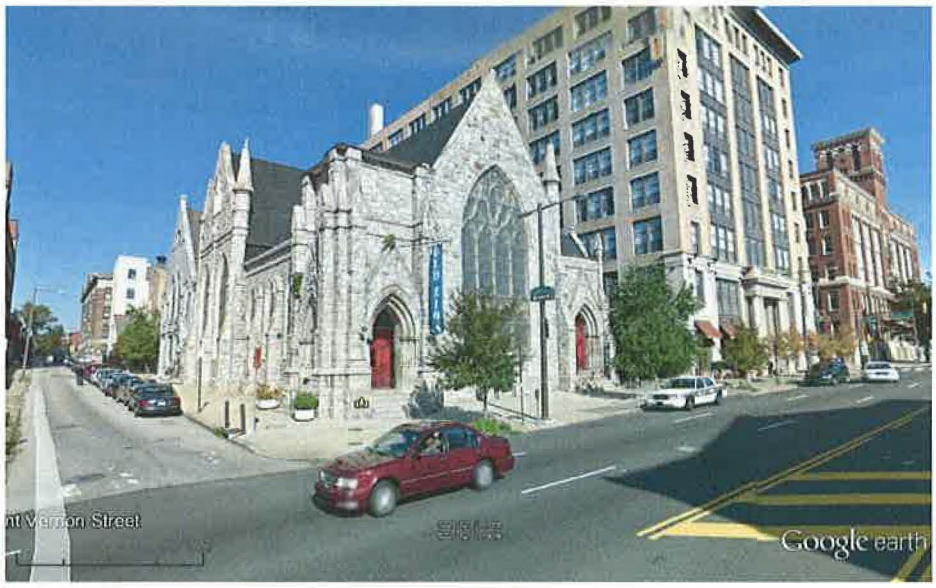


Figure 24: St. Matthew Lutheran Church, 630 N. Broad St., 1889, Isaac Pursell, architect. Source: Google Earth

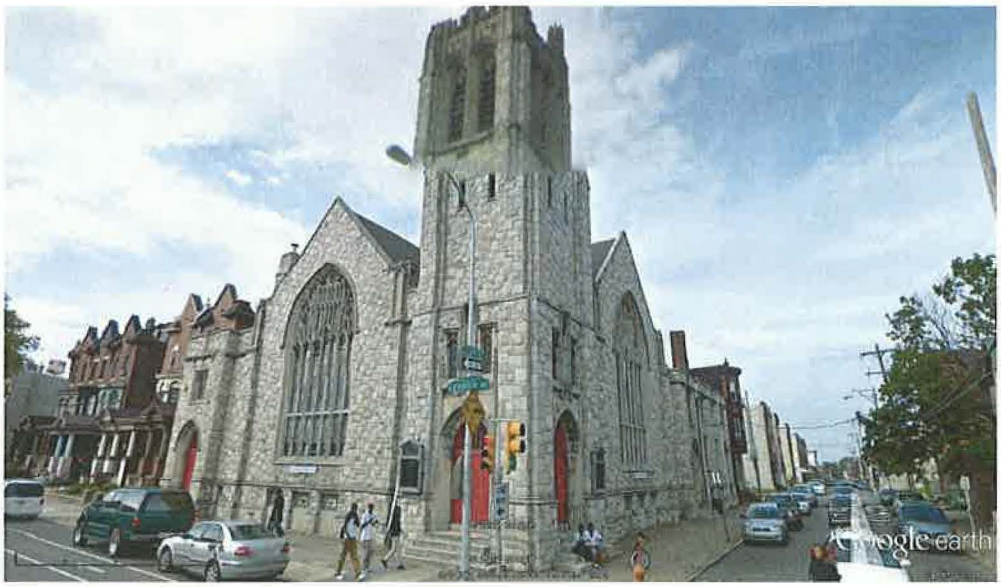


Figure 25: Cookman Methodist, 1201 Lehigh, 1890, Thomas Bennett, architect. Source: Google Earth

Figure 26: Calvary M. E. Church, 48th St. & Baltimore Ave., 1897-98, Dull & Peterson, architects. Source: Google Earth

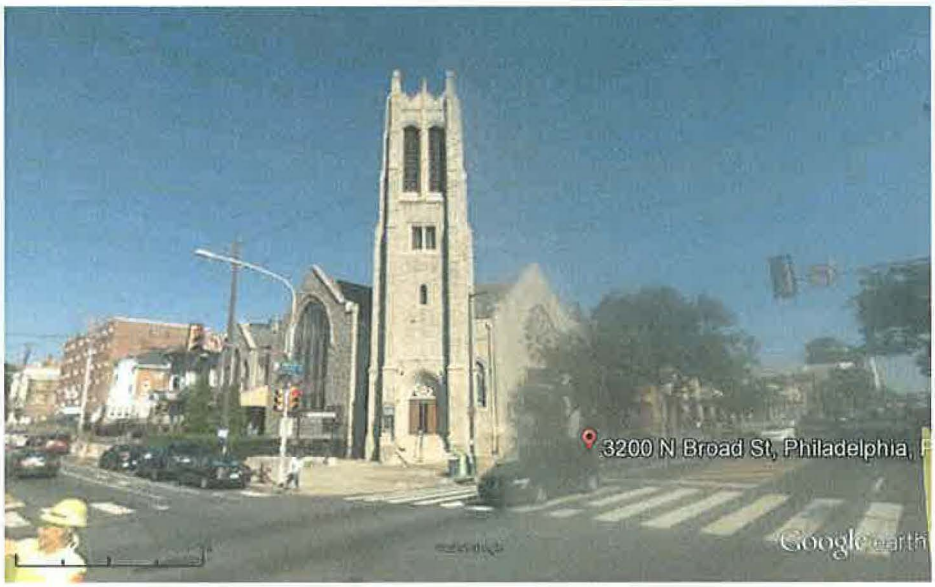


Figure 27: North Presbyterian Church, Broad & Allegheny Ave., 1899, Field & Medary, architects. Source: Google Earth

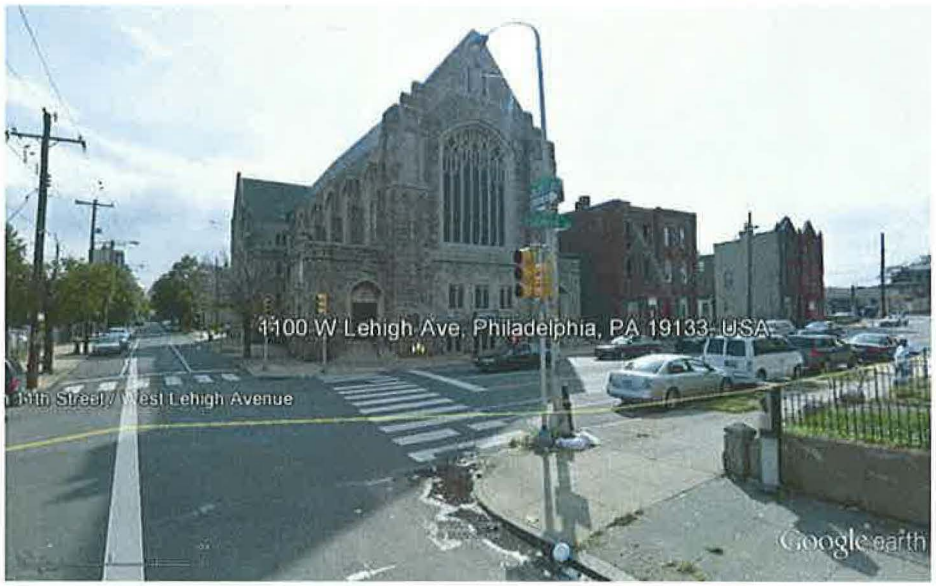


Figure 28: Gaston Presbyterian Church, Gaston 11th & Lehigh, 1897, Charles Bolton, architect. Source: Google Earth

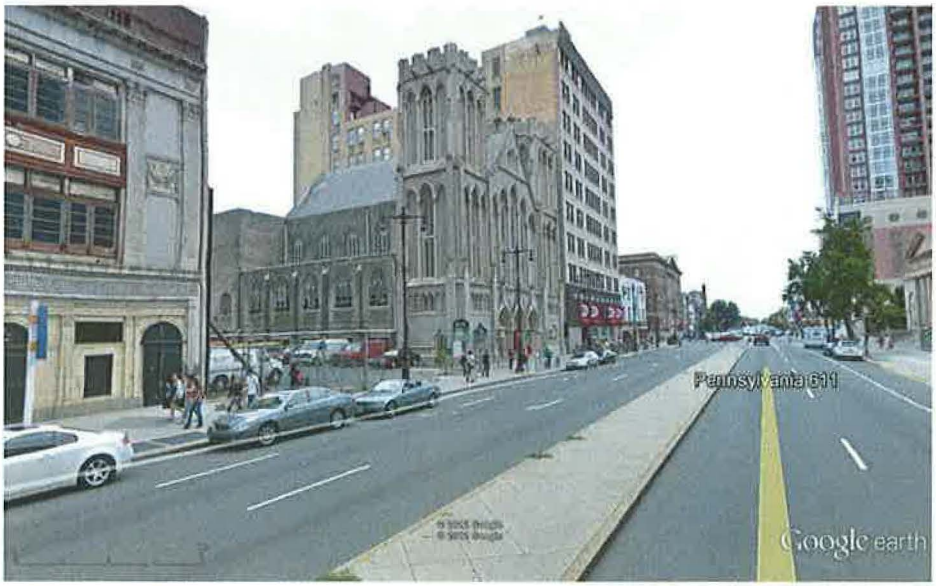


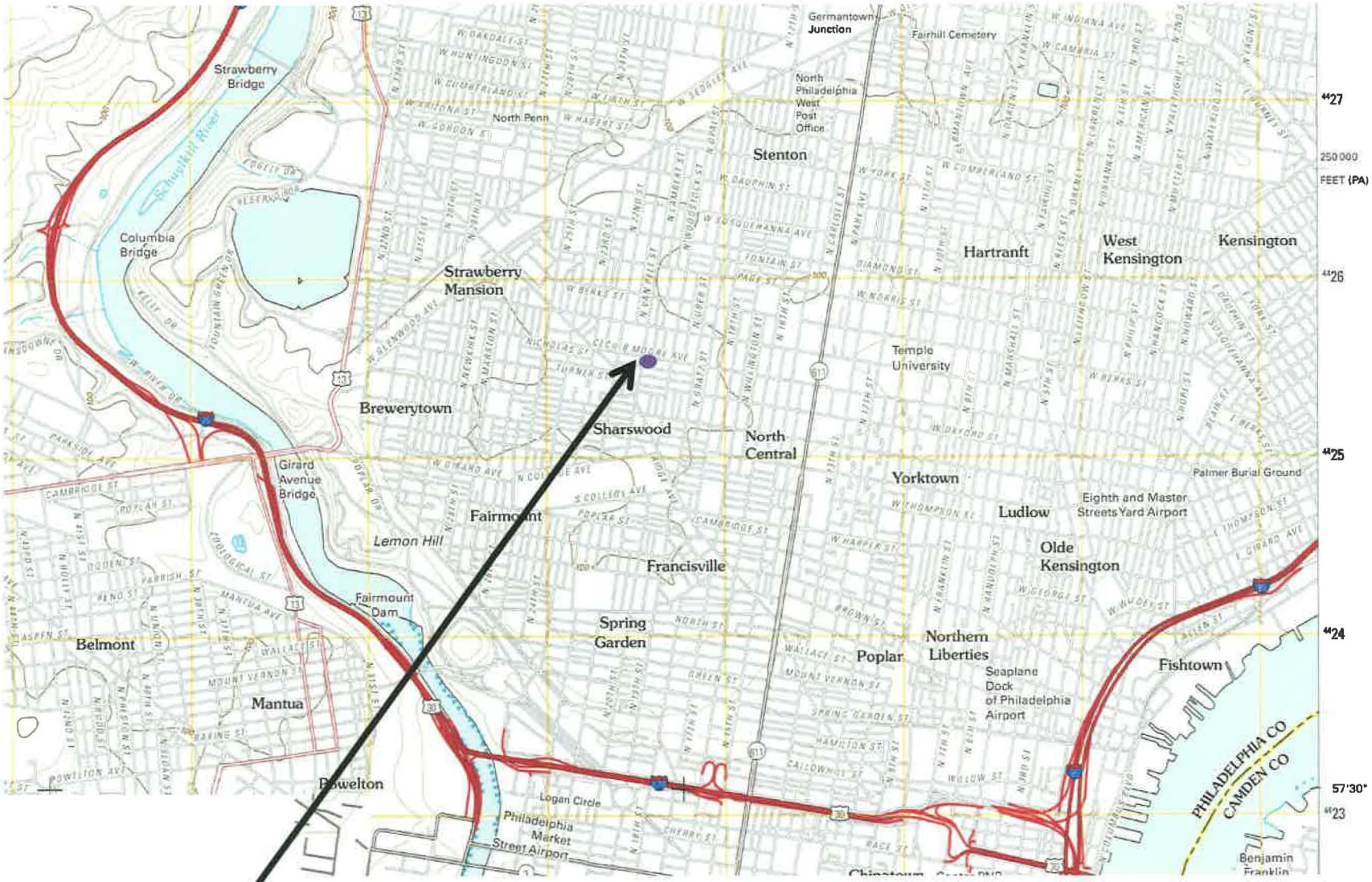
Figure 29: Chambers-Wylie Presbyterian Church, 321 S. Broad Street, 1899-1901, Rankin & Kellogg, architects. Source: Google Earth

Presbyterian Churches in Philadelphia, 1886-1900

BG=*Philadelphia Real Estate Record and Builders' Guide*
PI=*Philadelphia Inquirer*

Architect	Address	Name	Year commissioned	Reference	Location	Style	Extant	Zip code
Chandler, T. P.	S. 18th St. & Tasker Ave.	Evangelical Presbyterian	1886	BG vol. 1, no. 25, 28 June 1886	C	Gothic	y	19146
Bolton, Charles	1700 S. Broad S	Scots Presbyterian Church	1887	BG 2, #12, 28 March 1887	C	Gothic	n	19148
Bolton, Charles	S. 33rd & Wharton sts.	Presbyterian Church	1887	BG 2, #12, 28 March 1887	C	Gothic	y	19146
Chandler, T. P.	2101 N. Broad St.	Bethlehem Presbyterian Ch.	1888	BG 3, #47, 26 Nov. 1888	C	Gothic	y	19121
Huston, Joseph	2441 N. Front St.	5th Reformed Presb. Ch.	1888	BG 3, #21, 28 May 1888	MB	Romanesque Revival	n	19125
Watson, Frank	6th St. & Susquehanna Ave	Susquehanna Ave. Presby. Ch.	1888	BG 3, #12, 26 March 1888	C	?	n	19133
Hazlehurst & Huckel	S. 19th & Catharine sts.	4th Reformed Presby.Ch.	1889	PI 24 August 1889	C	Gothic	n	19146
Miller, T. Frank	1238 N. 28th St.	Zion German Presby. Church	1890	BG 5, #22, 4 June 1890	MB	Gothic	n	19130
Miller, T. Frank	4052 Aspen	West Hope	1890	BG 5, #11 19 March 1890	C	Romanesque Revival	y	19104
Pearson, George T.	Greene and Tulpehocken sts.	Second Presby. Ch. of Gtn.	1890	BG 5, #14, 9 April 1890	C	Gothic	y	19144
Pursell, Isaac	42nd & Pine sts.	Woodland Presby. Ch.	1890	BG 5, #17, 30 April 1890	C	Gothic	y	19104
Decker, Will	N. 28th near Stiles sts.	Zion Presbyterian Ch.	1890	BG 5, #9, 5 March 1890	MB	Gothic	y	19121
Pursell, Isaac	2134 N. 29th St.	Harper Memorial Presby. Ch.	1890	White & Scott	C	Gothic	n	19121
Stuckert, J.F.	N. 25th & Thompson sts.	Hebron Memorial Church	1890	BG 5, #7, 19 February 1890	C	Gothic	y	19121
Phillips, C.	56th St. and Woodland Ave.	Greenway Chapel	1890	BG 5, #3, 22 January 1890	C	Gothic	y	19143
Shaw, J. Wm.	N. 21st & Cecil B. Moore Ave.	Columbia Ave. Pres. Church	1891	BG 6, #41, 14 October 1891	C	Richardsonian Romanesque	y	19121

Architect	Address	Name	Year commissioned	Reference	Location	Style	Extant	Zip code
Kennedy, R. G.	47th St. & Kingsessing Ave.	Fourth Presbyterian Ch. Chapel	1891	BG 6, #27, 8 July 1891	C	Gothic	y	19143
Pearson, George T.	4200 block Pechin St.	Talmadge Mem.Ch.	1891	BG 6, #36, 9 Sept. 1891	C	Gothic	y	19128
Fielding, Mantle	5441 Pulaski Ave.	West Side Presby. Ch.	1891	BG 6, #29, 22 July 1891	C	Gothic	y	19144
Bolton, Charles	N. 19th & York sts.	Memorial Presbyterian Ch.	1891	BG 6, #26, 1 July 1891	C	Gothic	y	19132
Hazlehurst & Huckel	6757 Greene St.	Summit Presby. Ch.	1895	BG 1029170795	C	Gothic	y	19119
Bolton, Charles	54th St. & Lansdowne Ave.	West Park Presby. Church	1895	BG 1014030495	C	Gothic	y	19131
Chandler, T. P.	63rd & Vine sts.	Patterson Memorial Ch.	1895	BG 1028100795	C	?	n	19139
Wells,M.	2400 S. Broad S	S. Broad St. Presby. Ch.	1896	BG 1142141096	C	?	n	19145
Price, William L.	23rd & Wharton sts.	United Presby. Ch.	1896	BG 1148251196	C	Gothic	y	19146
Knight & Neff	32nd & Cumberland Sts.	Dales Mem.Presby.Ch.	1897	PI10 250697	C	Gothic	y	19132
Hazlehurst & Huckel	47th St. & Kingsessing Ave.	Fourth Presbyterian Ch	1897	BG 12, #46, 17 Nov. 1897	C	Gothic	y	19143
Bolton, Charles	11th St. & Lehigh Ave.	Gaston Pres.Ch	1897	BG 12, #17, 28 April 1897	C	Gothic	y	19133
Pursell, Isaac	52nd & Arch sts.	Tennant Memorial Presbyt	1898	BG 13, #47, 23 Nov. 1898	C	?	n	19139
Bolton, Charles	3500 block N. Front St.	United Presb.Church	1898	PI 30 May 1898	C	Gothic	y	19140
Lonsdale, T. P.	8th & Wolf sts.	Mizpah Presbyterian	1898	BG 13, #33, 17 August 1898	C	Gothic	n	19148
Field & Medary	3200 block N. Broad St.	North Presbyterian Ch	1899	BG 14, #16, 19 April 1899	C	Gothic	y	19140
Rankin & Kellogg	321 S. Broad St.	Chambers Wylie Presby	1899	BG 14, #40, 4 Oct. 1899	MB	Gothic	y	19107
Newsom, Joseph	66th St. & Woodland Ave	Union Presbyterian Cong.	1899	BG 14, #18, 3 May 1899	C	Gothic	y	19142



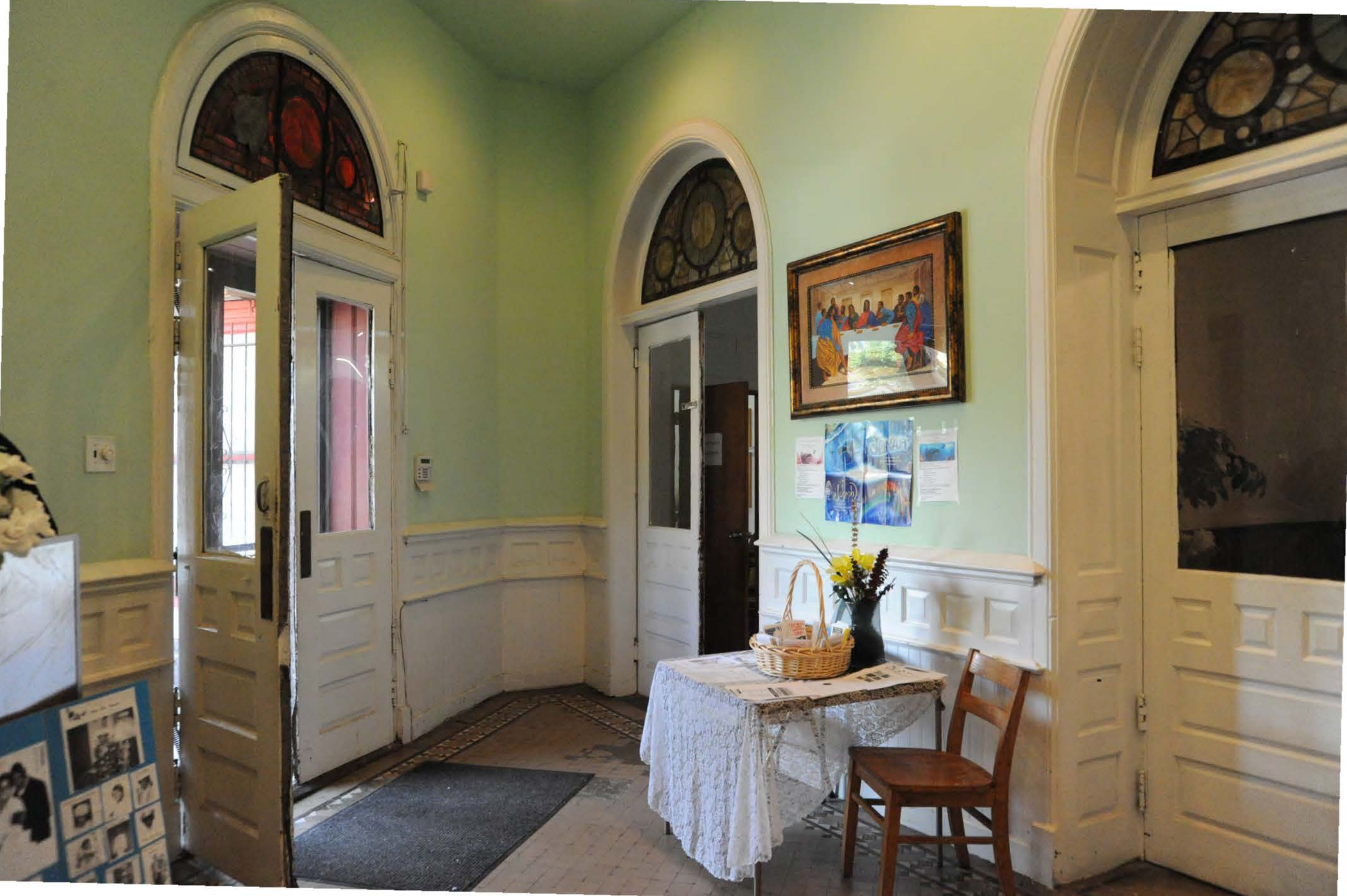
McDowell Memorial Presbyterian Church,
Latitude: 39.979782, Longitude: -75.168922

Detail, USGS Philadelphia Quadrangle, 7.5-Minute Series, 2011

21st STREET
ONE WAY
ONE WAY

NICHOLAS ST
ONE WAY

Post Office

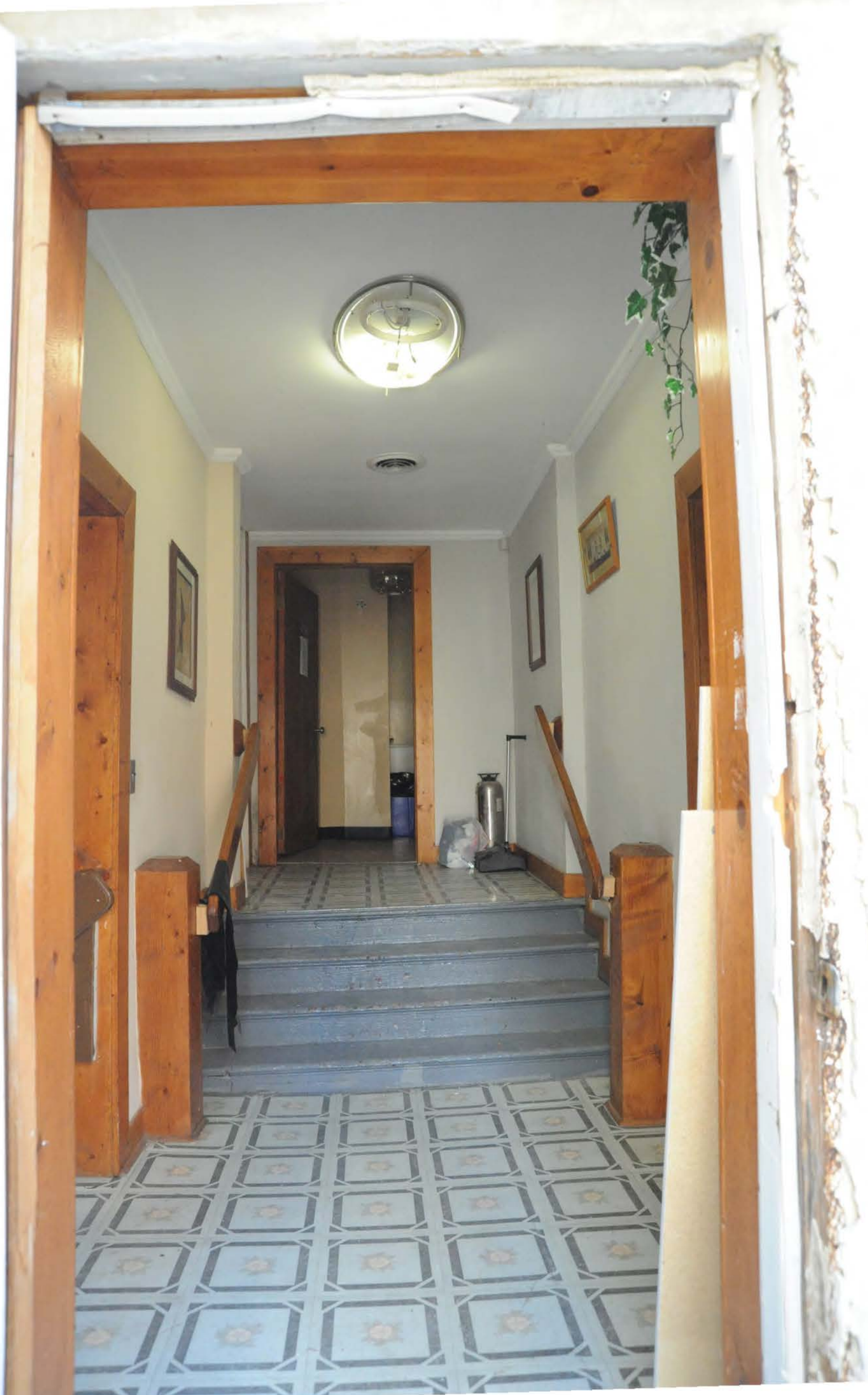


IN MEMORY
FOR TH
THE LATE
DECEM

ARMOR
OF GOD
SUMMER
CAMP-
JOURNEY INTO
DISCIPLESHIP

THE SHIELD OF FAITH
ARMOR OF GOD
THE BELT OF TRUTH
THE HELMET OF SALVATION
THE BREASTPLATE OF RIGHTEOUSNESS
John 3:16 - God so loved the world that He gave His only begotten Son that whosoever believeth in Him should not perish, but have everlasting life
John 1:12 - But as many as received Him, to them gave He power to become the Sons of God, Even to them that believe on His Name
Macedonia's Summer Camp WE WANT YOU SAVE
Romans 5:8 - But God commendeth His love toward us, in that, while we were yet sinners, Christ died for us.
Romans 3:23 - For all have sinned, and come short of the Glory of God.
SUMMER CAMP-
JOURNEY INTO DISCIPLESHIP

DART
FOAM CUPS



Welcome to the
Annual Session
54
Div. A
United American F.H.B. Church Inc.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: McDowell Memorial Presbyterian Church

MULTIPLE NAME:

STATE & COUNTY: PENNSYLVANIA, Philadelphia

DATE RECEIVED: 8/02/13 DATE OF PENDING LIST: 8/26/13
DATE OF 16TH DAY: 9/10/13 DATE OF 45TH DAY: 9/18/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000744

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___ RETURN ___ REJECT 9-18-13 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

CITY OF PHILADELPHIA

PHILADELPHIA HISTORICAL COMMISSION

Room 576, City Hall
Philadelphia, Pennsylvania 19107
Tel: 215.686.7660
Fax: 215.686.7674

Sam Sherman, Jr.
Chair

Jonathan E. Farnham, Ph.D.
Executive Director

21 May 2013

April E. Frantz,
National Register Reviewer/Eastern Region
Bureau for Historic Preservation
Pennsylvania Historical and Museum Commission
Commonwealth Keystone Building, 2nd Floor
400 North Street
Harrisburg, PA 17120-0093

Re: McDowell Memorial Presbyterian Church/Macedonia Free Will Baptist Church, 2040 Cecil B. Moore Avenue, Philadelphia, Key #143195

Dear Ms. Frantz:

I am writing in response to your request for the Philadelphia Historical Commission to provide its official Certified Local Government recommendation on the nomination for the McDowell Memorial Presbyterian Church/Macedonia Free Will Baptist Church (2040 Cecil B. Moore Avenue) in the City and County of Philadelphia to the National Register of Historic Places.

At its monthly public meeting on 10 May 2013, the Philadelphia Historical Commission reviewed and discussed the nomination, accepted public testimony, and then voted unanimously to recommend to the Pennsylvania Historic Preservation Board that it support the addition of the McDowell Memorial Presbyterian Church/Macedonia Free Will Baptist Church to the National Register of Historic Places, pursuant to designation criterion C. The Historical Commission is supportive of the nomination.

Thank you for the continued opportunity to review and comment on National Register nominations.

Yours truly,

Jonathan E. Farnham, Ph.D.
Executive Director

#1

CITY OF PHILADELPHIA

PHILADELPHIA HISTORICAL COMMISSION

Room 576, City Hall
Philadelphia, Pennsylvania 19107
Tel: 215.686.7660
Fax: 215.686.7674

Sam Sherman, Jr.
Chair

Jonathan E. Farnham, Ph.D.
Executive Director

21 May 2013

April E. Frantz,
National Register Reviewer/Eastern Region
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Yours truly,

Jonathan E. Farnham, Ph.D.
Executive Director

Pennsylvania
Historical & Museum
Commission

RECEIVED 2280
AUG - 2 2013
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

July 29, 2013

Carol Shull, Acting Keeper
National Register of Historic Places
U.S. Department of Interior
National Park Service
1201 "I" (Eye) Street, NW, 8th floor
Washington D.C. 20005

Re: NR nomination forms

Dear Ms Shull:

The following nomination forms are being submitted for your review:

Universalist Meeting House of Sheshequin, Bradford County
Allegheny Commons, Allegheny County
Mooncrest Historic District, Allegheny County
Eagles Mere Historic District (Boundary Increase and Additional Documentation), Sullivan County
Blackwell Church, Tioga County
McDowell Memorial Presbyterian Church, Philadelphia
Palmerton Historic District, Carbon County

The proposed action is listing in the National Register.

If you have any questions regarding the nominations please contact Keith Heinrich at 717-783-9919.

Sincerely,

Keith T. Heinrich
National Register and Survey

Historic Preservation Services
Commonwealth Keystone Building
400 North Street
Harrisburg, PA 17120–0093
www.phmc.state.pa.us
The Commonwealth's Official History Agency