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The Industrial Metropolis

1835–1902

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Pennsylvania Academy of the Fine Arts
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The Industrial Metropolis

1835–1902

William Penn's concept of a central city surrounded by rural countryside remained substantially intact through the end of the 18th century. But in the 19th century, the Industrial Revolution brought about a dramatic transformation. It changed the way people worked and where they lived; it created big cities with socially diverse populations spread over large geographic areas.

Philadelphia was in the forefront of the Industrial Revolution in the United States. Many of the forces that transformed the city were initiated before 1840. The invention of the steam engine in 1803 allowed factories to locate anywhere and become larger than water-powered mills. Railroads brought coal and iron to the city but also enabled wealthy and middle-class residents to move out. By 1840, the majority of the 250,000 residents lived outside the city; by 1860, the population of 565,000 was distributed in 40 independent villages and townships scattered throughout the once rural countryside.

While the most extensive changes occurred in Philadelphia county, the city, laid out by Penn between Vine Street, South Street and the two rivers, was altered substantially. The port, second in size only to New York, continued to be an important center of economic activity, exporting iron, coal, steel, sugar, textiles and other manufactured products. But manufacturing businesses increased steadily, although most people still were employed in small establishments. Printing and publishing, textiles, and the manufacture of paint, chemicals and drugs were important businesses. In the 18th century, most people were individual entrepreneurs of similar economic status. Industrialization separated places of business and work, and created clear class distinctions among business owners, managers and employees.

By 1850, the fashionable neighborhood in the city was between Seventh and Broad streets, south of Walnut Street. The older areas east of Seventh Street deteriorated as a result of overcrowding by the poor and recent immigrants. New brick row houses, larger and more spacious than their predecessors, were heated by coal furnaces and had indoor plumbing. Most were built speculatively, but not in a continuous pattern. Open space existed east of Broad Street, and in 1850, the area west from Broad Street to the wharfs along the Schuylkill River was largely undeveloped.

Although housing expanded, the residential population of the city started to decline. Commercial development predominated and followed the westward growth of housing. Chestnut Street was the main street for fashionable shops and elegant hotels, while Market Street became a new manufacturing and commercial district. The market sheds at Second Street were removed in 1859 and a farmers' market created at 12th Street. Museums, an opera house, and theaters provided cul-



Furniture influenced by the Gothic Revival had strong vertical lines and ornate detail. This cathedral chair from 1845–55 was made in New York and owned by a family on Spruce Street. It is black walnut with ash trim.



By the mid-19th century, French design influenced dress as well as architecture. This silk taffeta wedding dress of 1854 followed Paris fashions with a three-tiered skirt supported by a stiff crinoline hoop undergarment and bell-shaped sleeves trimmed with matching bands.

tural activities. In 1855, Fairmount Park was founded on the edge of the city to provide a place of recreation and to protect the city's water supply.

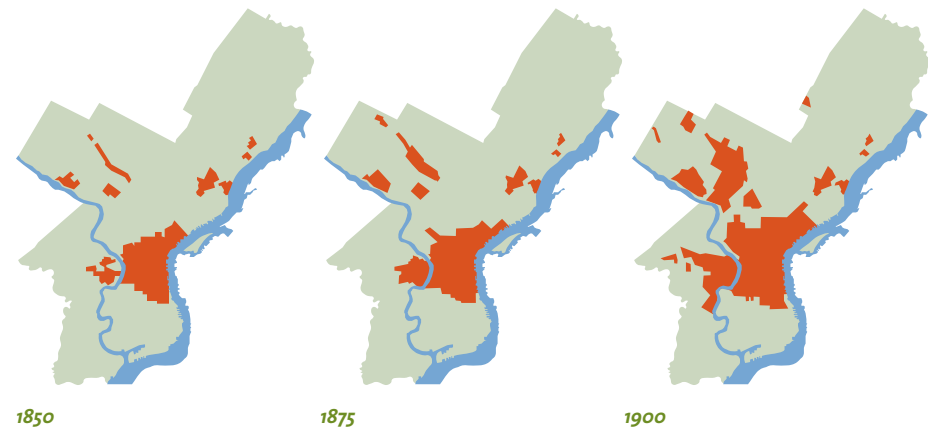
The steady increase in construction encouraged the introduction of new architectural ideas, usually derived from English sources. London townhouses and clubs, modeled after urban palaces of the Italian Renaissance, became the precedent for similar buildings in the city. New churches were constructed in most new neighborhoods. Their design reflected the return to the Gothic style in England, resulting from a resurgence of interest in medieval liturgy and construction.

Commercial buildings also presented an opportunity for new architectural ideas. Loft buildings were designed in the Italian Renaissance style, but after 1850, businessmen who wanted to express their success adopted the more ornate Italianate style then popular for suburban houses. Commercial Italianate design flourished with the introduction of cast iron, which permitted the mass production of ornamentation at low cost. As a structural system, cast iron made it possible to use big windows to light large floor areas of commercial structures.

While these transformations were occurring in the city, even more dramatic changes were taking place in the county. Steam-powered plants, belching smoke, were widely dispersed throughout the county. Because transportation was predominantly by foot or horse, people of all economic classes lived close to their jobs. New residential areas surrounded centers of employment. Each area was an independent village or township with its own ethnic character, which made it easy to assimilate the different immigrants coming to the city.

While these settlements were a major factor contributing to the growth in the county, railroad lines and horse-drawn trolleys in the 1850s enabled middle-class residents to commute easily from Germantown,

Growth of the City





J. E. Caldwell and Co. made this silver pitcher in 1857 as a presentation piece. The pitcher is decorated with a water-lily motif and is similar to designs exhibited in England and Europe in the 1850s.

Chestnut Hill and West Philadelphia, east of 42nd Street. These areas, characterized by tree-lined streets, freestanding and twin houses with small yards, were a sharp contrast to the dense brick row houses of the city. The exodus to the countryside was part of the Romantic movement then prevalent in England and the United States. English architects responded by reviving the Gothic style, which seemed more appropriate for country houses because of its asymmetry and ornamentation. The Gothic villa started the picturesque movement; its popularity encouraged English architects to explore other sources of picturesque design, particularly the vernacular architecture of the Italian countryside. The Italianate style offered the same opportunities for informality and asymmetry. It was popular with wealthy families because of its elaborate detailing and ornamentation.

The development of the city during this period did not proceed without some difficulty. The abundance of cheap labor, at a time when industries were becoming increasingly mechanized, created competition for jobs between native-born residents and the new immigrants, particularly the large influx of unskilled Irish Catholics. Riots were common in the 1840s. Some were expressive of anti-Catholic sentiments; others directed against blacks and others caused by volunteer fire companies. The riots were difficult to control because of the absence of common police services outside the city. This difficulty, as well as the inability to provide uniform fire protection and water supply, led to the political consolidation of the city and county in 1854.

At the time of the Civil War, Philadelphia was a prosperous city. The war had a limited social impact on the city, since slavery had been eliminated by 1820. But it did have a substantial economic impact. As a major manufacturing center, the site of the U.S. Navy Yard and Frankford Arsenal and the first large city north of the Mason-Dixon line, Philadelphia was a major supplier of military goods. The war strengthened the city's economy and consolidated its position as a leader in industrial manufacturing. After the war, Philadelphia considered itself the "workshop of the world." It led the nation in the production of steam engines, locomotives, street cars, textiles, and steel ships. It was also a major producer of rugs, hats, sugar, cigars and the site of many breweries. Because of its industrial prominence, Philadelphia was selected to host the 1876 Centennial Exposition, which celebrated the new technology.



This chair was owned by James Dobson, co-owner of Dobson Mills. It is made of ebonized cherry and was originally upholstered in damask woven at the mills. The delicate scale, rococo shape and carved rose and leaf motifs are indicative of the fine craftsmanship of its manufacturer, Gottlieb Vollmer.

Frank Furness designed this desk and chair in 1875 for his brother's house. Both pieces have an architectural character and contain elements also found in Furness's buildings. The desk has a Moorish arch and ornamental details worked into the walnut similar to those found in the brickwork or terra-cotta panels of his buildings. The chair has a simple, rectangular form typical of English furniture of the 1870s.



In 1870, the population of the city was 675,000; by 1876, it was 820,000. In the following decades immigrants poured into the city; by the end of the century more than 1,300,000 people lived in Philadelphia. The first wave of immigrants came primarily from Germany and Ireland, but there were also many blacks from the South. Toward the end of the century, the influx of Irish was matched by a sixfold increase in the Italian population. Other immigrants, many from Russia and Eastern Europe, contributed to the diversity of the city's population.

Building in the city boomed. More than 100,000 houses were constructed in the 1870s and 1880s. Most were built by speculative developers. The availability of cheap land, the dispersion of manufacturing plants, the extension of the street grid in 1858 and the introduction of street railway lines in the same year contributed to this rapid expansion. Newly created building and loan associations provided financial assistance, so that even working-class families could own their own homes. Houses in South Philadelphia, built for the poor and new immigrants, were small and crowded together. North Philadelphia was the focus of middle-class expansion. Mansions of wealthy individuals along North Broad Street encouraged the creation of large and distinctive row houses west of Broad Street. These thousands of row houses, in contrast to the tenements of New York, gave Philadelphia the reputation as a city of homes.

By 1890, 25 of the city's 125 square miles were urbanized, extending north to Erie Avenue, west to 49th Street, and south to Snyder Avenue. Chestnut Hill and Germantown also grew but remained separated from the rest of the city by undeveloped land. The

physical pattern of separate villages disappeared, but neighborhoods were still segregated by ethnicity and race. The introduction of the electric street railways, in 1892, increased mobility and began to modify these patterns.

Within the central area of the city, fashionable residential areas moved further westward, focusing around Rittenhouse Square. Houses were even more spacious than earlier in the century, reflecting the common practice of live-in servants. Older residential areas east of Broad Street deteriorated as the downtown became an increasingly commercial district. The second half of the 19th century saw a substantial increase in the production of consumer goods. The mass production of clothing and other household goods created totally new types of stores, such as Lit Brothers and John Wanamaker's department store.

The westward growth of downtown influenced the decision to build a new City Hall on Center Square, set aside by Penn for civic buildings. The grandiose City Hall epitomized the self-confidence of the period. Its construction immediately shifted the financial and governmental center away from Independence Square. In response, the railroads created new terminals east and west of City Hall. These were followed by a new scale of commercial and office building, made possible by the invention of the elevator and the use of fireproof steel construction.

After the Civil War, American architects no longer felt confined to a single historical style. Many different styles were used and often mixed with one another. This eclectic attitude was the basis of Victorian design. The principal historical influence was Gothic, but the Gothic of Venice rather than England. John Ruskin, the English art critic, drew attention to the use of color in Venetian buildings. The High Victorian Gothic style followed Ruskin's suggestions, creating color and texture through the use of different materials or variations in the use of brick. The application of this style to speculative row houses, particularly in North and West Philadelphia, produced some of the most inventive and distinctive houses ever built in the city. Many outstanding commercial and civic buildings were designed in this style, which reached its apex in Philadelphia in the work of Frank Furness.

Architects who were tired of the heavy, somber Victorian style adopted the lighter and more informal Queen Anne style, which was based on houses built in England in the transitional period between medieval and Georgian design. Many houses were also built in the Second Empire style, derived from civic buildings. Row houses with mansard roofs, arched doorways and decorative arched lintels over windows were fashionable in many sections of the city.



Daniel Pabst made this night table for his daughter in 1875. It is decorated with floral motifs cut through the maple veneer to expose the walnut underneath. Pabst executed some of Furness's furniture and also drew upon English designs of the 1870s for the details and ornamentation of his own work.



This beautiful cream and dark-green silk dress of 1885 is typical of the late 19th century. It is draped in front and has a prominent bustle in the back to create the "receding silhouette" considered fashionable at the time.

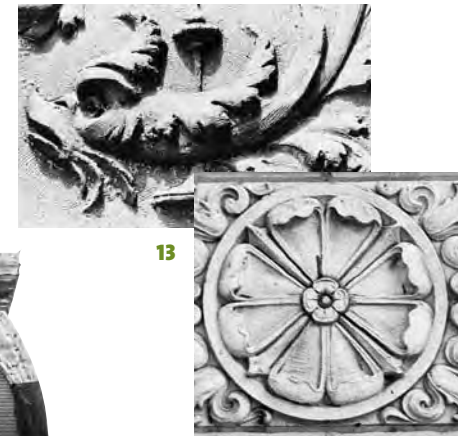
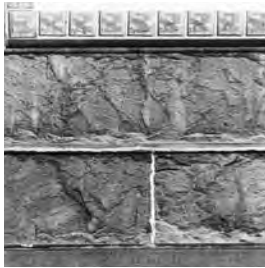


This Renaissance Revival clock from 1865-75 was sold by J. E. Caldwell and Co. It is made of marble with gilded bronze and contains architectural motifs found on Second Empire-style buildings.

Civic and commercial architecture, in the last decades of the century, sought a monumental expression consistent with the economic prosperity of the period. To achieve this effect, the great railroad stations, collegiate buildings and churches drew on a variety of styles ranging from the High Victorian Gothic to the Renaissance Revival, Gothic Revival and Romanesque Revival. The most impressive building of the period, City Hall, was designed in the Second Empire style derived from the monumental buildings created in Paris by Napoleon III. This return to classical forms reflected the dominance of the École des Beaux-Arts in Paris in architectural education. Virtually every important American architect of the late 19th century attended the École or worked for someone who did. The popular impact of neoclassical designs at the 1893 Columbian Exposition in Chicago gave impetus to a classical revival just at the time that modern architecture had its first beginnings in Chicago.

The end of the 19th century was one of Philadelphia's best periods. The city was a prosperous manufacturing center. Large portions of the city had been developed, but there was still ample land for future growth. The city was no longer the financial capital of the nation, nor the leading cultural center. But its place as an industrial center, and one of the major urban areas in the country, seemed secure. Philadelphians entered the 20th century content and optimistic.

Glossary of Architectural Terms



1 bargeboard

a decorative, often ornately carved board attached to the edge of a gable roof

2 battlement

a low wall, at the edge of a roof, which is broken by vertical slots

3 bracket

a small support of stone or wood under the eave of a roof or other overhang; more decorative than functional and usually quite elaborate on Italianate houses

4 brownstone

dark brown or reddish sandstone used on the facades of late 19th-century houses

5 cast iron

iron that has been smelted and shaped in a mold; used for interior columns and the facades of commercial buildings from 1860 to 1900

6 corbel

a projecting stone block or bricks supporting an arch, beam, roof or other feature on the exterior of a building

7 crocket

a carved projection in the shape of leaves; used on Gothic buildings to decorate the edges of spires or gables

8 lancet window

a narrow window with pointed arch

9 lantern

a small structure on a roof, with windows on all sides providing light to the interior of a building; commonly found on Italianate houses

10 mansard roof

an attic roof with two planes, the lower one being steeper; named after its French inventor, François Mansart; a distinguishing characteristic of the Second Empire style

11 oriel

a projecting bay window on an upper floor

12 pilaster

a flat representation of a column, attached to a wall

13 terra-cotta

fine-grained, red-brown fired clay used for roof tiles and facade ornamentation; sometimes glazed to look like ceramic tile for decorative facades

▼
1835
*Liberty Bell cracks;
First rowing regatta
on Schuylkill*

▼
1836
*Philadelphia Gas
Works established*

▼
1837
*Edgar Allan Poe
moves to city*



202

201 B

Philadelphia Contributionship for the Insuring of Houses from Loss by Fire, 1835–36

212 South 4th St.
Thomas U. Walter

The Contributionship, the oldest mutual fire insurance company in the country, was organized by Benjamin Franklin in 1752. The company originally met in coffee houses or taverns and later in the home of the treasurer. The directors wanted their permanent office to look like an elegant house and to provide a residence for the treasurer. Walter drew upon his Greek Revival design for Portico Row. The building is a simple brick structure with an elegant portico supported by fluted marble Corinthian columns. Offices were on the ground floor, the kitchen in the basement and the living quarters on the top two floors.

In 1866 the portico had to be replaced. Collins and Autenreith followed Walter's design, but expanded the living quarters with the addition of a stylish mansard roof. A marble cornice also was added between the third and fourth floors. The Contributionship's seal of four hands clasped in the fireman's carry is located on both ends of the building.

202 E,K OP

Laurel Hill Cemetery, 1836

3822 Ridge Ave.
John Notman

John Jay Smith, head of the Library Company, wanted to establish a nonsectarian cemetery outside the city. He acquired 50 acres overlooking the Schuylkill River and created a corporation to attract affluent customers.

Laurel Hill is designed in the picturesque English garden tradition. Notman based his plan, selected through a design competition, on the Kensal Green Cemetery, in London. Roads and paths radiate from a central

circular drive. Gazebos and lookout points provide lovely views throughout the site, which was planted with exotic trees and shrubs. The gatehouse, also by Notman, is modeled on the classical Palladian plan of a central building flanked by colonnades. It still retains the original wood paneling painted to imitate stone.

The cemetery was the burial ground for wealthy families, who built large mausoleums in various architectural styles. Many were designed by such prominent architects as Notman, Strickland and Walter. Originally, Laurel Hill was an important recreation area and tourist attraction, with up to 30,000 visitors a year.

203 B OP

Old St. Joseph's Roman Catholic Church, 1838–9

Willings Alley, near 4th and Locust streets
John Darragh, master builder 1886, John Deery; 1905, Walter Ballinger & Emile Perrot; 1986, H. Mather Lippincott and Gail Winkler; 2001, DPK&A

Old St. Joseph's was the first Roman Catholic congregation in the city. English Jesuit missionaries erected a small chapel on the site in 1733 and a larger church in 1757, which was replaced again in 1839. From 1733 until the Revolution, this was the only place in the British Empire where the Catholic mass could legally be offered in public. In the 18th century, Old St. Joseph's cared for victims of the yellow fever epidemics. In the 19th century, it became an exemplary urban immigrant parish, responding to the needs of thousands of immigrants and African Americans.

The gated courtyard off Willings Alley has been a defining characteristic of the site since the 18th century. Surrounding the courtyard are the 1839 church and the original St. Joseph's College building of 1851, created by expanding the 1789 clergy house to Willings Alley.

▼
1838
*Central High School
founded;
First U.S. Naval Acad-
emy opens*

▼
1839
*Saxon takes first U.S.
photograph*

▼
1840
*First lager beer manu-
factured in U.S.*

▼
1842
*Philadelphia and
Reading Railroad
begins operation*



203

204 B

Philadelphia Saving Fund Society, 1839–40

306 Walnut St.
Thomas U. Walter

PSFS, founded in 1816, was the first savings bank in the United States. For its first headquarters the bank wanted a building that would recall the treasury buildings of antiquity. Walter's design is a modest Greek Revival structure, made of brick faced with hand-rubbed Chester County marble. The two-story Ionic portico gives the small building a monumental quality. Within the building special fireproof precautions were taken: the cellar was vaulted in stone and brick and windows were covered with iron shutters.

The pediment was added to the facade in 1881, when PSFS sold the building.

205 B OP

The Athenaeum, 1845

219 South 6th St.
John Notman

A group of young men formed a social and literary club in 1814 named the Athenaeum, after Athena, the Greek goddess of wisdom and learning. When they could afford to build a library, they chose John Notman. Notman's design reflected the work of the English architect Charles Barry, who had been influenced by the urban palaces of



205

Italian princes. It was the first Renaissance Revival building in America.

The building is simple and symmetrical, with corner quoins and a large overhanging cornice. The floor-to-ceiling windows on the second story are treated decoratively, with entablatures supported by scroll brackets. The building was to be covered in marble, but brownstone, a new building material, was used to save money. Notman's design and the use of brownstone influenced a number of later residences and clubs, including the Union League.

THE EARLY GOTHIC REVIVAL STYLE

The Gothic Revival began in England and paralleled the development of the Greek Revival style. It was advocated by those who found the Greek orders too rigid and uniform. The Gothic style was considered more appropriate for country houses: its asymmetry and ornate details were in keeping with the forms of nature. The Gothic style also was a significant influence on church design. The English Cambridge Camden Society, founded in 1836, advocated proper Gothic design and construction as the only appropriate ecclesiastical form.

Although the first American residence incorporating Gothic details was designed by Benjamin Latrobe as early as 1799, the style did not become popular until the 1840s, when the romantic movement was at its height in England and the United States.

The Gothic Revival style is distinguished by the pointed arch and the vertical emphasis on most elements. Towers, steep gable roofs, asymmetrical plans, window tracery and ornamentation in the form of foliage are common features of residential and religious buildings.

▼
1842
First minstrel show
in U.S. at Walnut
Street Theatre



206

▼
1843
First steamship with
screw propeller
launched



207

▼
1844
Moore College begun:
oldest women's art
school in U.S.

▼
1846
New York–Philadel-
phia telegraph line
opened



208

▼
1847
American Medical
Association formed

▼
1848
Women's rights
conference at Seneca
Falls

▼
1848
First regular comic
paper published



209

206 L

Church of St. James the Less, 1846–49
Clearfield St. and Hunting Park Ave.
Robert Ralston, from the drawings of
G. G. Place

Robert Ralston, a prominent Philadelphia merchant and owner of a summer estate in Falls of Schuylkill, decided to establish an Episcopal church for the growing community of mill families and summer residents. He obtained measured drawings of a 13th-century English parish church from the Cambridge Camden Society. These plans were carried out faithfully by John E. Carver, superintendent of construction, whose only revision was the addition of one bay to the nave.

The church has a steeply sloping roof, a small attached chancel, a crowning bell-gable on the west wall, buttresses and rubble-textured granite walls. Many of the interior details were made in England.

St. James the Less became the source for subsequent Gothic Revival churches in America. It remains unsurpassed for the authenticity and completeness with which it interpreted the English model.

207 D,K OP

Cathedral Basilica of SS. Peter and Paul, 1846–64
18th and Race Sts.
Napoleon LeBrun / John Notman
Renovated 1914–15, Henry Dagit; 1956–67, Eggers and Higgins

Although Catholics had always been present in the city, their numbers were not significant until after the Irish immigration in the 1830s. By 1844, the Irish population was large enough to support the building of a cathedral. The cathedral is the oldest building on Logan Circle, one of the original five squares in Penn's plan. It was one of the most sumptuous churches in the country

when completed, and remains the center of Catholic life in Philadelphia.

The original plans of the grand Italian Renaissance-style structure were drawn by Reverends Mariano Maller and John B. Tornatore and reworked by LeBrun. Notman and Reverend John T. Mahoney added the copper-covered dome and the elegant Palladian facade. The facade is brownstone, which Notman had introduced at the Athenaeum.

The sumptuous interior has been modified a number of times. The nave, covered by a huge coffered barrel vault, was extended in 1957 to provide a semicircular apse behind a new altar, which is covered by a domed baldachino (canopy). Giant Corinthian pilasters encircle the nave and transept. Decorative features include murals by Constantino Brumidi, stained glass windows and mosaics.

208 L

St. Augustine's Church, 1847–48
4th and New Sts.
Napoleon LeBrun
Restored 1995–96, Brawer & Hauptman Architects

St. Augustine's is the fourth oldest Catholic church in Philadelphia. The original church was burned in 1844, when anti-Catholic sentiment was at its peak. The new building incorporated elements of the original plan. It is a strong Palladian form, with tall blind arches, a cornice with modillions and a staged tower, which was completed by Edward Durang in 1867.

The sanctuary is a Palladian design modified by renovations in 1895 and 1923. The ceiling frescoes, some of which were added by the Italian painters Nicola Monachesi and Philip Costaggini, give a neo-Baroque flavor. Especially notable are the arched, white marble altar, composed of a skylit dome resting on splendid Corinthian columns, and the organ facade painted in gold, bronze and ivory. Above the galleries are tribune boxes, a rare feature in church

design. The tower's octagonal spire and domed top, dismantled in 1992 after suffering damage in a hurricane-force storm, were recreated in 1995.

The entrance was lowered during the 1920s to accommodate the construction of the Benjamin Franklin Bridge.

209 L

St. Mark's Church, 1848–51
1625 Locust St.
John Notman

The founders of St. Mark's were influenced by the Anglican reform movement, which advocated correct medieval Gothic design as a way of returning spiritual ardor to the church. Notman's plans were sent to the Cambridge Camden Society in England for review, to ensure correct Gothic construction.

The exterior of the church is in keeping with the 19th-century interest in picturesque design. Each of the elements is given separate expression, in contrast to the simple rectangular form of 18th-century churches. The tower and entrance door are set off from the nave, the center aisle and side aisles are expressed by different rooflines, and the chancel is a separate mass with a lower roofline.

As was typical of medieval churches, construction materials are left in their natural condition on the interior. This gives the church an unusually impressive character. The walls and ceiling are of hammer-dressed stone, and the exposed trusses are of oak. Gothic details are present in the pointed arch windows with tracery, the quatrefoil shapes of the piers and on the capitals of the piers, some of which were left uncarved to symbolize that the work of the church is never finished.

The church has been enriched by gifts of the faithful, of which the most impressive are the Lady Chapel, designed by Cope

and Stewardson from 1899–1902, and the richly sculpted silver altar, both donated by Rodman Wanamaker.

210 L PR

1600 Block of Locust St., 1848–1908

In the 19th century, many of Philadelphia's finest families lived in elegant mansions around Rittenhouse Square or in fine townhouses nearby. This block of Locust Street is unique because of the number of houses designed by prominent architects.

Italian Renaissance Revival brownstones predominate on the south side of the block. Numbers 1604, 1620, and 1622 have been attributed to Notman. The brownstone at 1618 was altered at the turn of the century by Wilson Eyre. The frame of the first-floor window is carved in rich floral motifs with a human face emerging from the swirling leaves.

The two houses at 1631–33, by Cope and Stewardson, reflect the late 19th-century taste for Georgian Revival. The white limestone Beaux-Arts style house at 1629 Locust was designed by Horace Trumbauer. Frank Miles Day designed the house around the corner at 235 South 17th Street in a medieval style with gables, bay windows and dark brick offset by limestone trim.

211 A PR

St. Charles Hotel, 1851
60–66 North 3rd St.
Charles Rubican, builder
St. Charles Court
Renovated 1980, Adaptive Design

American hotels of the 19th century were small and designed for middle-class patrons. They were often modeled after Italian Renaissance palaces. The St. Charles was designed in this style using cast iron, a new building material, rather than stone. The iron was cast in a foundry into smooth panels, which were then painted a stone color

▼
1849
Wooden water pipes replaced with iron

▼
1850
Oldest continuous female medical college founded

▼
1852
Uncle Tom's Cabin published

▼
1853
High Street renamed Market Street, market sheds removed

▼
1854
City consolidation act passed



212



214



215



216

with sand added to the paint to create a granular texture.

Local newspapers covered the construction of the hotel, describing the innovative plan, which included a bar and reading room on the first floor, a second-floor parlor for women and three floors for the more than 50 hotel rooms. Later, the same newspapers commented on the crowds who came to see the cast-iron front that imitated stone. The building was converted to apartments and office space in 1980.

212 L PR

1800 Block of Delancey Place, 1853–80

After 1850, Philadelphia's elite families moved west of Broad Street, a section of the city that was still largely undeveloped. Speculative developers followed, building blocks of large row houses between Walnut and South streets for the affluent middle class. The size of the houses was indicative of rising economic conditions and the presence of live-in servants.

Delancey Place, one of the earliest of the new developments, was opened as a street in 1853 on a parcel of land granted by Christ Church. Most of the houses on the north side were completed by 1860, with the remainder finished by 1880. The Biddle family was the principal property owner. The houses were designed in the Italianate style, but later additions to several houses by Wilson Eyre and Cope and Stewardson have given the block a more Victorian appearance.

213 L

Gaul-Forrest Mansion, 1853–54

1346 North Broad St.
Stephen Button
Freedom Theatre
Renovated 2000

For half a century, North Broad Street was one of the best addresses in Philadelphia, rivaling Rittenhouse Square. Many houses

were built by wealthy, self-made men. This house was designed for William Gaul, a successful brewer. It is a fine example of an Italianate townhouse in brownstone, the popular building material of midcentury. The second owner was Edwin Forrest, a famous Shakespearean actor. Forrest added a new wing to house an art gallery and installed a private theater below.

In 1880 the house was purchased by the Philadelphia School of Design for Women, the first industrial arts school for women, and now the Moore College of Art. James Windrim was hired to enlarge the building. Along the Master Street facade, he used galvanized iron trim, pressed into ornate shapes and painted to look like brownstone.

Freedom Theatre, the oldest African American theatrical company in Pennsylvania, has occupied the building since 1966. It renovated the interior to create a 300-seat, state-of-the-art theater named for its founder, John Allen.

214 D

Arch Street Presbyterian Church, 1853–55

1724 Arch St.
Joseph C. Hoxie

The Presbyterians were active church builders in the 19th century. As the population of the city moved westward, Presbyterian churches followed. The design of the Arch Street Church is a blending of several styles, a common practice at the time, and one at which Hoxie was particularly adept. Here, Baroque, Roman and Gothic forms are unified by the use of the Corinthian order. The exterior of the church is especially impressive, with a copper dome influenced by the design for St. Paul's Cathedral in London. The original building included a cupola, two bell towers and a balustrade with urns, all of which have been removed.

The sanctuary is a masterpiece of the Classical Revival style and one of the most beautiful interiors in the city. The Corinthian columns and pilasters are exquisitely scaled and detailed. The dome and ceiling over the altar and transepts are treated with coffers, some of which are faced with glass, allowing natural light to bathe the altar.

215 L OP

Tenth Presbyterian Church, 1854

17th and Spruce Sts.
John McArthur, Jr.

The Tenth Presbyterian Church is another example of the many churches built by the Presbyterians to serve the developing neighborhoods in the western section of the city. It was designed by John McArthur, one of its members. McArthur was the architect of City Hall and is chiefly remembered as a leading exponent of the Second Empire style. But he was firmly established in the eclectic tradition and designed competently in many styles. For this church he drew on three principal influences. The spire and recessed porches are reminiscent of French Gothic; the base of the tower and the walls of the church are paneled in colonial fashion; and the round-headed windows, pilaster strips and corbel tables are suggestive of the Romanesque style.

THE ITALIANATE STYLE

The Italianate style grew out of the continuing English search for the picturesque, which began with the Gothic Revival. Based on the rural Italian villa, it allowed flexible planning and elaborate exterior forms. In the United States, Andrew Jackson Downing popularized the Italianate style as an appropriate style for country homes. It became nationally influential in the decade before the Civil War. The application of the Italianate style to commercial buildings led to the mass production of certain decorative elements in cast iron and pressed metal.

The first house in the Italianate style was designed by John Notman in Burlington, New Jersey. Residential buildings in this style usually have a square tower placed off-center within an asymmetrical grouping of other rectilinear shapes. Roofs are low pitched, with heavy overhangs supported by brackets. Houses usually have round-headed windows with elaborate frames, bay windows, porches or verandas. Most are wood-frame buildings covered with light-colored stucco. Commercial buildings are very ornate, with many of the details executed in marble, granite or cast iron.

216 J PR

Piper-Price House, 1854

129 Bethlehem Pike
Samuel Sloan

Chestnut Hill began its slow transformation from farmland to suburb with the extension of rail service to the community in 1854.

The Piper-Price House is believed to be the design of Samuel Sloan, based on its similarity to a villa published in Sloan's book, *The Model Architect* (1852).

Sloan's pattern books helped popularize the Italian villa, a style valued for its picturesque qualities as well as its generally affordable cost. The Piper-Price House was typical of the style. It was symmetrical in plan, with a simple square form and center tower from which to view the countryside.

The simple massing is relieved by round-arched windows with dark trim set off against the light-colored stucco and a generous porch. Later additions enlarged the house while maintaining its simple, block-like character.

▼
1856
Fairmount Park
started



218



220

▼
1856
First Republican
National Convention
held



221

▼
1857
Academy of Music
opens



222

217 A

Elliot and Leland Buildings, 1854–56
235–37 Chestnut St.
Joseph C. Hoxie
Independence Park Hotel

By midcentury, commercial buildings and warehouses were being designed by architects. The basic plan of the buildings remained the same as earlier warehouses on Front Street. The first floor was a store or office, and each upper floor was one large room used for storage or manufacture. In contrast to its shallow four-story predecessors, however, the 19th-century commercial building was taller and deeper.

The Elliott and Leland buildings are fine examples of the Italianate commercial style. Each has a granite facade and is five stories high. The depth of the buildings made it essential to open up the facade to gain as much light as possible. Hoxie achieved this by organizing the facade in response to the structural system rather than as a wall with windows placed in it. The window spandrels are recessed and the columns and capitals emphasized, producing a simple and direct form.

218 A

Farmers' and Mechanics' Bank, 1854–55
427 Chestnut St.
John M. Gries

American Philosophical Society, Franklin Hall
Renovated 1984, 1993, Bower Lewis Thrower

Commercial banks increased in the 19th century, locating near the center of government at Independence Square. So great was their concentration that the blocks between 3rd and 5th streets on Chestnut were referred to as Bank Row. The Farmers' and Mechanics' Bank illustrates the prevailing notion that banks had to look like Italian Renaissance palaces to convey an image of wealth and substance. The symmetrical marble facade has arched windows on each

floor and ornate cornices and belt courses decorated with sculptural heads of sheep and other animals. The main banking room in the rear of the building was three stories high and covered with a skylight. It was reached by a grand hall decorated with Corinthian columns.

The bank was technologically advanced for its time. Iron was used for the entrance doors, bank counters and skylight shutters. A wrought- and cast-iron truss supported the roof of the banking room. The bank had the most up-to-date sanitary facilities and a complex heating and ventilation system, which changed the air in the building once an hour.

219 A

Leland Building, 1855
37–39 South 3rd St.
Stephen Button

The Leland Building is one of the best remaining examples of the 19th-century utilitarian commercial building. It was designed for Charles Leland, a prosperous merchant. The building was very unusual for its time. The plan was imaginatively organized around an inner court to provide light and increase the size of usable interior space. The building also contained the latest in plumbing, heating and lighting systems.

On the exterior, Button emphasized the height of the building by an unorthodox arrangement in which the horizontal spandrels are recessed behind plain pilasters, which rise uninterrupted to the top floor. Button eliminated most of the typical Italianate ornament, giving the facade a simple appearance. This approach found immediate favor and influenced commercial building throughout the decade.

220 A PR

Smythe Buildings, 1855–57
101–11 Arch St.
Renovated 1984, Hans P. Stein Architects

The introduction of cast-iron facades made it possible to achieve the architectural effects of the popular Italianate style on commercial buildings in an economical manner.

The facade of the Smythe Buildings is the best example of cast-iron design remaining in the city. The facade was produced by the Tiffany and Bottom Foundry in Trenton, New Jersey, and probably designed by a company draftsman. The building originally extended half a block, with a continuous facade composed of the delicate cast-iron columns and arched windows. In addition to its rich appearance at relatively low cost, cast iron appealed to the commercial developer because of the ease of construction and the large amount of window area relative to the structural support required for the facade. The middle section of the facade was demolished in 1913 to make room for a trolley turn-around. When the buildings were converted to apartments in 1984 this section was reconstructed in fiberglass using old section molds.

221 C,K

Academy of Music, 1855–57
232–46 South Broad St.

Napoleon LeBrun and Gustave Runge
Renovated 1994–2007, Vitetta, Keast & Hood Co.

Philadelphia's musical development was slow compared with other cities, partly because of the dominant Quaker conservatism. Musical entertainment was provided in small theaters and concert halls, but by the 1850s the public was eager for opera on a grand scale. A site for a concert hall was acquired on Broad Street, a largely undeveloped, quiet location.

The plan, selected by a competition, was modeled after La Scala, in Milan. LeBrun and Runge fashioned the interior like a huge barrel, excavating a well beneath the parquet, ballooning out the ceiling in a dome, placing a sounding board in the orchestra pit and curving the rear walls of the auditorium. To allow the walls to settle, the building stood for a year without a roof. When finished, the Academy was acoustically unsurpassed.

The neo-Baroque interior is one of the most lavish in the city. Huge Corinthian columns mark the proscenium, and an immense Victorian chandelier hangs from a ceiling decorated with murals by Karl Heinrich Schmolze. The Academy is the oldest musical auditorium in the country still serving its original purpose.

222 L

Pennsylvania Hospital for Mental and Nervous Diseases, 1856

111 North 49th St.

Samuel Sloan, with Thomas Story Kirkbride
The Kirkbride Center

In 1841, Pennsylvania Hospital moved its psychiatric patients to a rural 37-acre site in West Philadelphia, two miles beyond the city limits. The new facility was supervised by Dr. Thomas Kirkbride. Isaac Holden won the competition for the first building with a design based on the echelon plan, which used extended wings to isolate the separate wards of the hospital. It was the first example of the echelon plan in the country and was so successful that it became the model for many other facilities.

Sloan's design for a second building, to be used exclusively for male patients, duplicated Holden's plan. The large structure has a central pavilion flanked by two L-shaped wings with pedimented pavilions at the ends. The small dome over the central pavilion held iron tanks, which supplied water to the entire building. The east facade has a broad pediment and is faced with cutstone. A

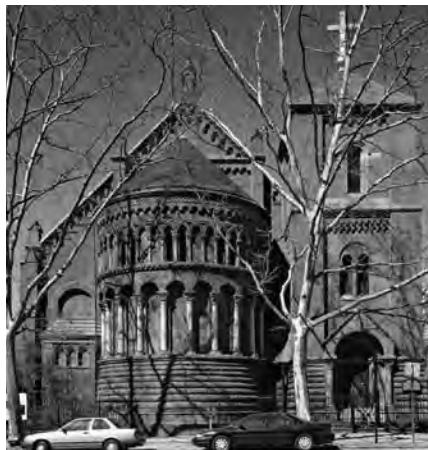
▼
1858
Street grid extended
to entire city

▼
1859
First U.S.
zoological society
formed

▼
1860
Japanese legation
visits city



223



225



228



229

granite Doric portico is the only decoration. The west facade is similar but is stucco and has a smaller portico.

Sloan was the most prominent hospital architect of the period. At his death he was credited with designing 32 hospitals for the insane and three general hospitals.

223 J PR

Watson House, 1856
100 Summit St.

George Watson, a carriage maker, built one of the first suburban houses in Chestnut Hill following the introduction of rail service to the area. During the next 20 years, others followed his example, constructing similar homes along Summit Street. Watson's house is an imposing Italianate villa with a tower, or campanile. The house is set back from the street and built on high ground. It is stuccoed, as were many houses in the Italianate style. One of its distinguishing features is the bracketing under the eaves, which looks like icicles and recalls the brackets on Swiss chalets.

224 H PR

Mitchell House, 1856
200 West Walnut Lane

Joseph G. Mitchell, a bank president, is said to have built four houses in Germantown. He lived in this one for two years, then sold it for a quick profit. The house has been considered the work of Samuel Sloan, but no documentary evidence supports this claim.

The Mitchell house is an example of the Gothic villa, a house type popularized by A. J. Downing. Gothic villas were designed to blend into their natural settings by harmonizing with the shapes of nature, where few things are ever symmetrical.

The house is built of Wissahickon schist. It has a projecting tower entrance that gives the facade a picturesque asymmetry. The gable roof is steeply pitched with decorated

barge boards; the crenelated tower projecting above the roofline was usually reserved for grander Gothic villas. Typical Gothic hood or drip moldings of stone surround the window openings.

225 L

St. Clement's Episcopal Church, 1855–59
20th and Cherry Sts.
John Notman

Real-estate developer William S. Wilson provided the land and some money for St. Clement's, hoping it would attract buyers to the speculative houses he was building nearby. Notman was both architect and contractor. He used brownstone and the medieval Romanesque style, characterized by round arched openings. This style was less expensive to construct and more flexible than the Gothic style. Notman maintained the eastern orientation of the chancel by placing the doorway in the middle of the block and the chancel on the street facade. He emphasized the round shape of the chancel by rounded, individual stones and the sloped wall.

After 1870, a Lady Chapel was added, with wrought-iron gates by Samuel Yellin. Later, the floor and ceiling of the chancel were raised and small Gothic lancet windows added on the second story. In 1929 the church was moved forty feet west to allow for the widening of 20th Street. Over three days, the 5,500-ton stone structure was moved an inch at a time with no damage to the building.

226 L

Church of the Holy Trinity, 1856–59
Walnut St. on Rittenhouse Sq.
John Notman

The Church of the Holy Trinity was built at the same time as St. Clement's by the same architect, in a similar style and with the same brownstone building material. Holy Trinity,

however, has a more dramatic facade, made possible by placing the chancel at the west, rather than in the traditional eastern location.

The church was one of the first accurate renditions of the Romanesque style in the country. The three doorways are deeply recessed and carved with geometric and foliate designs in typical Romanesque fashion. A rose window dominates the third story, and a massive tower adds picturesque asymmetry. The interior is relatively simple, in keeping with the simple service of the Low Church, but it has beautiful stencil work on the vaulted ceiling. In the 19th century, Holy Trinity had a fashionable following from the well-to-do families who lived around Rittenhouse Square.

227 A PR

Bank of Pennsylvania, 1857–59
421 Chestnut St.
John M. Gries
The Bank Building
Renovated 2005–07, Tackett and Co., DPK&A

When the Bank of Pennsylvania was formed, it selected a site on Chestnut Street near the city's other major financial institutions. Gries recently had completed the adjacent Farmers' and Mechanics' Bank and designed this building in a similar Italianate style. The bank is based upon Renaissance palaces of Venice, a highly ornate version of Italianate design that prefigured the Victorian love for richness of detail. Like the Farmers' and Mechanics' Bank, this bank also had a rear banking hall that was originally covered by a cast-iron dome, which was demolished from 1892–93.

The bank failed during the financial panic of 1857, when the building was only half completed. It was finished by the subsequent owner, the Philadelphia Bank.

228 L OP

Burholme, 1859
Burholme Park, Cottman and Central Aves.
Restored 1983, Vitetta Group

Burholme is one of the finest Italianate villas in Philadelphia. Joseph W. Ryerss, a railroad entrepreneur, built the mansion and matching carriage house on an 85-acre estate, which he named after his ancestral estate in England. The name means "house in a woodland setting."

Burholme is an extravagant example of the Italianate villa. The building is stone covered with stucco and is surrounded on three sides by a veranda. Its richness of detail is exemplified by the crowning belvedere, with stained-glass windows, added after 1888. During the Civil War, Burholme served as a station on the underground railroad, aiding runaway slaves. Later, Ryerss's sympathy for stray animals led to the founding of the Ryerss Infirmary for Dumb Animals. Some of his adopted pets are still buried on the grounds.

229 H OP

Ebenezer Maxwell House, 1859
200 West Tulpehocken St.

The extension of the railroad to Germantown in 1832 initiated one of the first suburban developments in the country. Tulpehocken Street was opened in 1850 and soon filled with pretentious houses. One of the most striking was the Ebenezer Maxwell House, built for a prominent dry-goods merchant. The design has been variously attributed to J. C. Hoxie, Samuel Sloan and an unknown carpenter-builder. The mansion is an early masterpiece of the eclectic tradition, skillfully blending elements of the French Renaissance, Gothic, and Italianate styles. Maxwell was a speculative developer, who built this house and three others on the street to be sold for profit. Much of the exterior woodwork is painted to look like stone. On the interior, inex-