NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)

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1. ADDRESS OF HISTORIC RESOURCE (must comply with an Office of Property Assessment address)

Street address: 113-29 Berkley Street

Postal code: 19144 Councilmanic District: 8

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2. NAME OF HISTORIC RESOURCE

Historic Name: Keystone Dry Plate & Film Works; Moore Push-Pin

Common Name: Recovery King

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3. TYPE OF HISTORIC RESOURCE

☒ Building ☐ Structure ☐ Site ☐ Object

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4. PROPERTY INFORMATION

Condition: ☐ excellent ☐ good ☒ fair ☐ poor ☐ ruins

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Recovery King Sanctuary of God rehabilitation facility

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5. BOUNDARY DESCRIPTION

Please see attached boundary description.

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6. DESCRIPTION

Please see attached description.

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7. SIGNIFICANCE

Please see attached Statement of Significance.

Period of Significance (from year to year): from 1884 to 1977

Date(s) of construction and/or alteration: 1884 (main building); c. 1890-1950 (additions)

Architect, engineer, and/or designer:_____

Builder, contractor, and/or artisan:_____

Original owner: John Carbutt

Other significant persons: Edwin Moore

CRITERIA FOR DESIGNATION:

The historic resource satisfies the following criteria for designation (check all that apply):

☒ (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,

☐ (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,

☐ (c) Reflects the environment in an era characterized by a distinctive architectural style; or,

☐ (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,

☐ (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,

☐ (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,

☒ (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,

☐ (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,

☐ (i) Has yielded, or may be likely to yield, information important in pre-history or history; or

☒ (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

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8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please see attached bibliography.

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9. NOMINATOR

Name with Title: Kim Broadbent, Historic Preservation Planner I Email: kim.broadbent@phila.gov

Organization: Philadelphia Historical Commission Date: October 7, 2014

Street Address: City Hall, Room 576 Telephone: 215-686-7660

City, State, and Postal Code: Philadelphia, PA 19107

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt:_____

☐ Correct-Complete ☐ Incorrect-Incomplete Date:_____

Date of Notice Issuance:_____

Property Owner at Time of Notice

Name: Berkley Property LLC

Address: 1010 Shepard Dr.

City: Blue Bell State: PA Postal Code: 19422

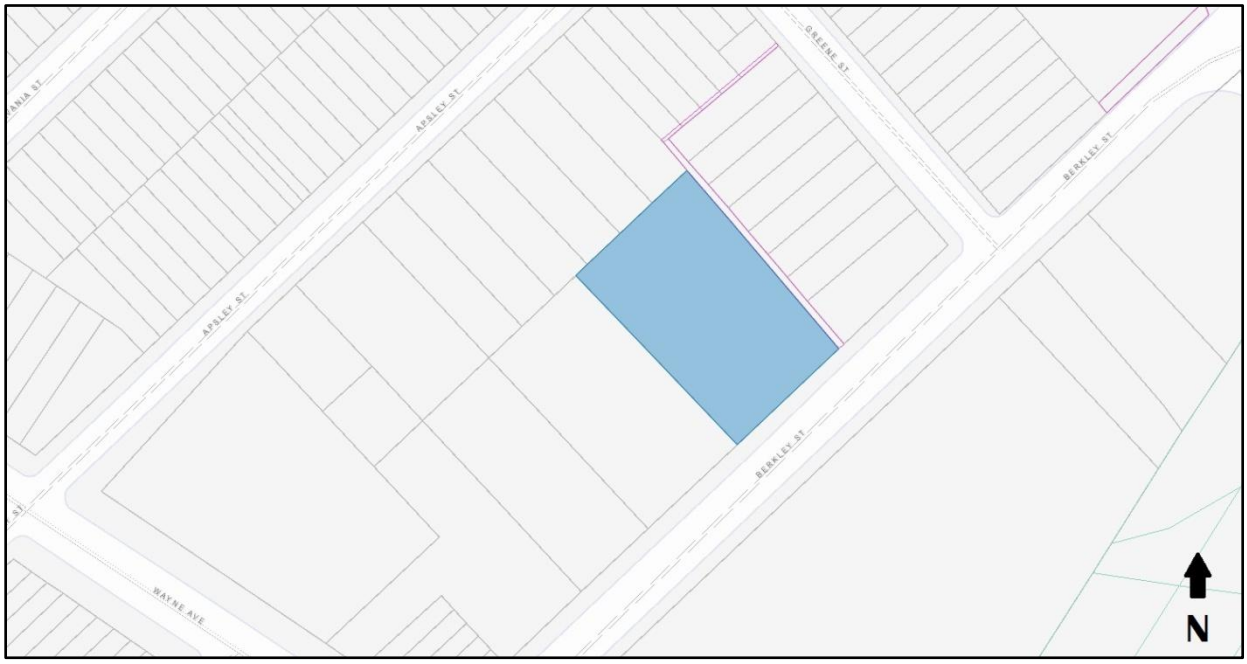
Date(s) Reviewed by the Committee on Historic Designation:_____

Date(s) Reviewed by the Historical Commission:_____

Date of Final Action:_____

☐ Designated ☐ Rejected

5. Boundary Description



Beginning at a point on the Northwesterly side of Berkley Street at the distance of one hundred and twenty-three feet, three and five-eighths inches Southwestwardly from the Southwesterly side of Greene Street, thence extending North forty-five degrees, twenty and one-half minutes West one hundred and ninety-two feet to a point, thence South forty-two degrees, West one hundred and twenty-five feet to a point, thence South forty-eight degrees, East one hundred and ninety-two feet to a point on the Northwesterly side of the said Berkley Street and thence along the said side of Berkley Street North forty-two degrees, East one hundred and fourteen feet to the place of beginning.

Boundary Justification

The boundary includes the entire parcel at 113-29 Berkley Street, including all additions to the main factory building. These additions were used by Moore Push-Pin Co. during its time of operation out of this property and are therefore included within the boundaries of this nomination.

6. Physical Description

113-29 Berkley Street is a group of brick industrial buildings located approximately one block from the Wayne Junction train station in the Germantown neighborhood of Philadelphia. The main building is set back from the sidewalk, allowing for a small plot of grass in front of the building which is enclosed by a chain link fence. The main building is 55 feet wide, two stories in height (28 feet in elevation) with a gabled roof. The adjoining buildings are varied in height with flat roofs. *See Appendix A for aerial views of the buildings.*

Only the main building is from the original 1884 construction. All other additions, lean-tos and outbuildings range in date from the late 1880s through the 1950s (Fig. 1). All buildings were designed in an industrial style, the main building with brick cladding, narrow brick piers dividing structural bays, and window and door openings with shallow arched heads. The façade terminates in brick corbelling along the gable.

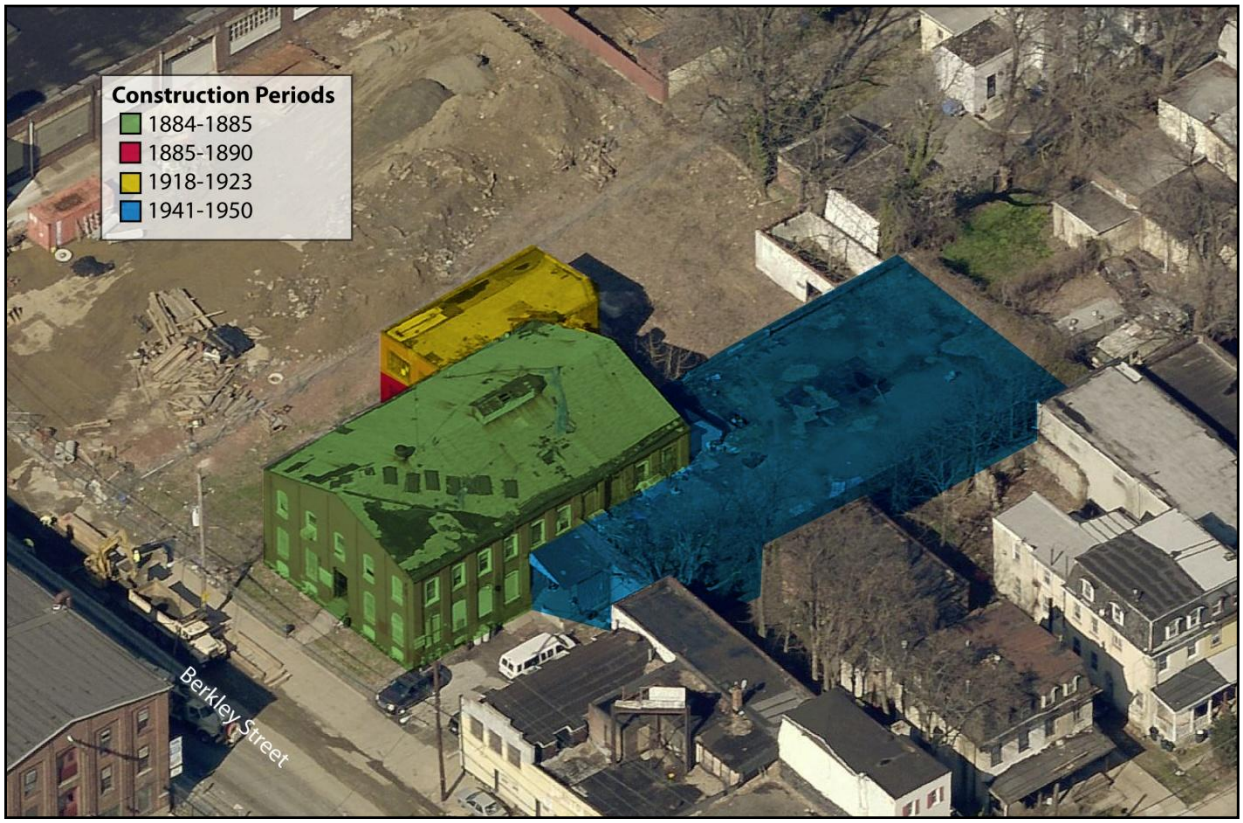


Figure 1. Construction chronology for 113-29 Berkley Street. View from East. Source: Pictometry International Corp., 9 April 2014.

The South (primary) façade of the main building is painted red and contains five structural bays divided by brick piers (Fig. 2). These piers begin at the first floor level and terminate at the brick corbelling that

spans the width of the gable roof. The piers on either end of the front façade turn the corner to create another level of corbelling. All piers are flush with the basement watertable. Each bay contains two windows, one on each floor, except for the center bay which contains the main entrance to the building with a window above. This recessed entrance is reached by a set of six concrete steps. The doorway includes an arched head and a contemporary door. To the left of the door is a sign for the current business, “Recovery King.” The window openings on either side of the main entrance also have arched heads, and rest on concrete sills. White vinyl double-hung sashes have replaced the historic windows, and the basement windows have been infilled with white plywood but also feature the arched heads found on the other windows. The first floor windows are all covered by protective grates. There is evidence of a pentagonal vent in the attic level that appears in a photograph from the early 1900s (Fig. 3).

Figure 2. South (primary) façade of 113-29 Berkley Street, 2014.

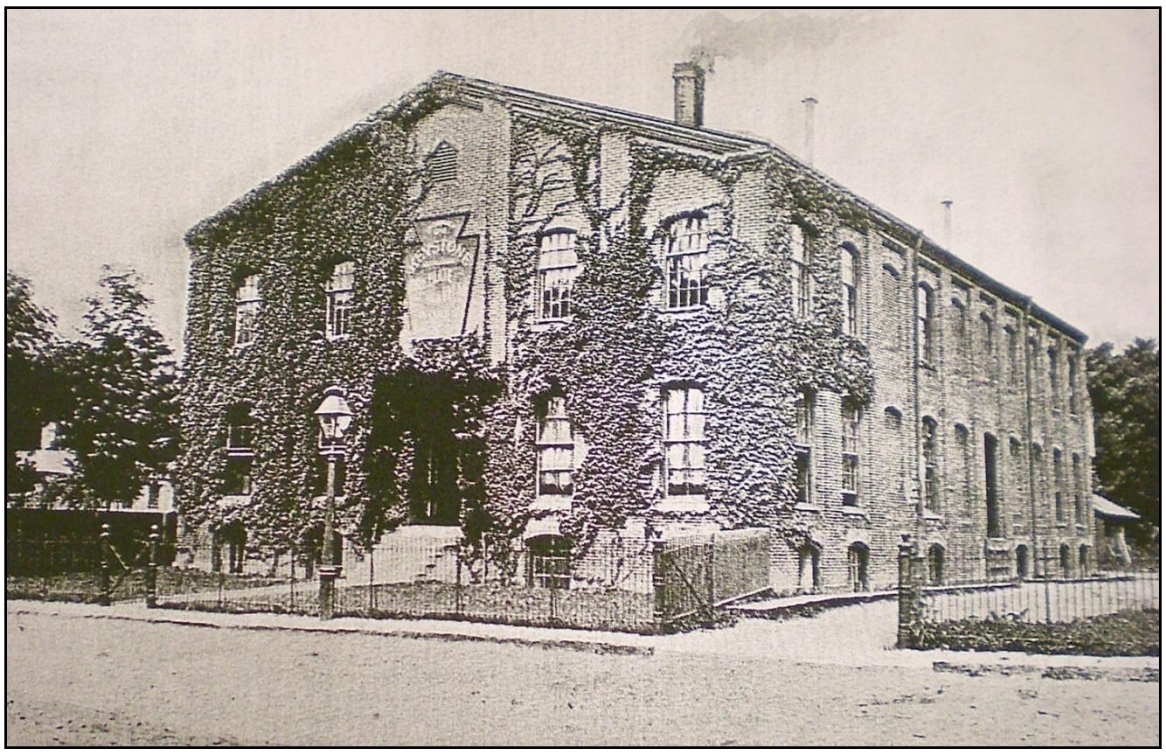


Figure 3. The Keystone Dry Plate & Film Works circa 1900. Print held by the Historical Society of Pennsylvania, "Wayne Junction, Campbell Collection," vol. 32, p. 51.

The West (side) façade of the Keystone Dry Plate & Film Works/Moore Push-Pin building contains seven visible structural bays on the main building divided by brick piers. Each bay is recessed with brick corbelling at the top of the piers and just below the roof. The window openings on this side are identical to those found on the primary façade, although the bricks remain unpainted. Several windows are covered with plywood while others are operable. Remaining on this façade is the painted sign for "Moore Push-Pin Co." with white letters painted on a black background (Figs. 4, 5).

A two-story addition connects to the main building on the West side. This addition is set back 57 feet from the front of the main building and extends past the rear of the main building. The primary façade of this addition contains four openings, with two on each floor. One first floor opening was intended for vehicular use, and one opening is now infilled. The openings on the second floor are identical in size and contain pivoting sashes with 28 panes. This primary façade is painted red and has a sloping roof that rises to meet the main building just below the roofline. The West (side) of this addition continues with the same fenestration pattern, but with three openings on each floor, several of which are infilled. The rear of this addition, which is not visible from a public right-of-way, contains two infilled window openings (Fig. 4).

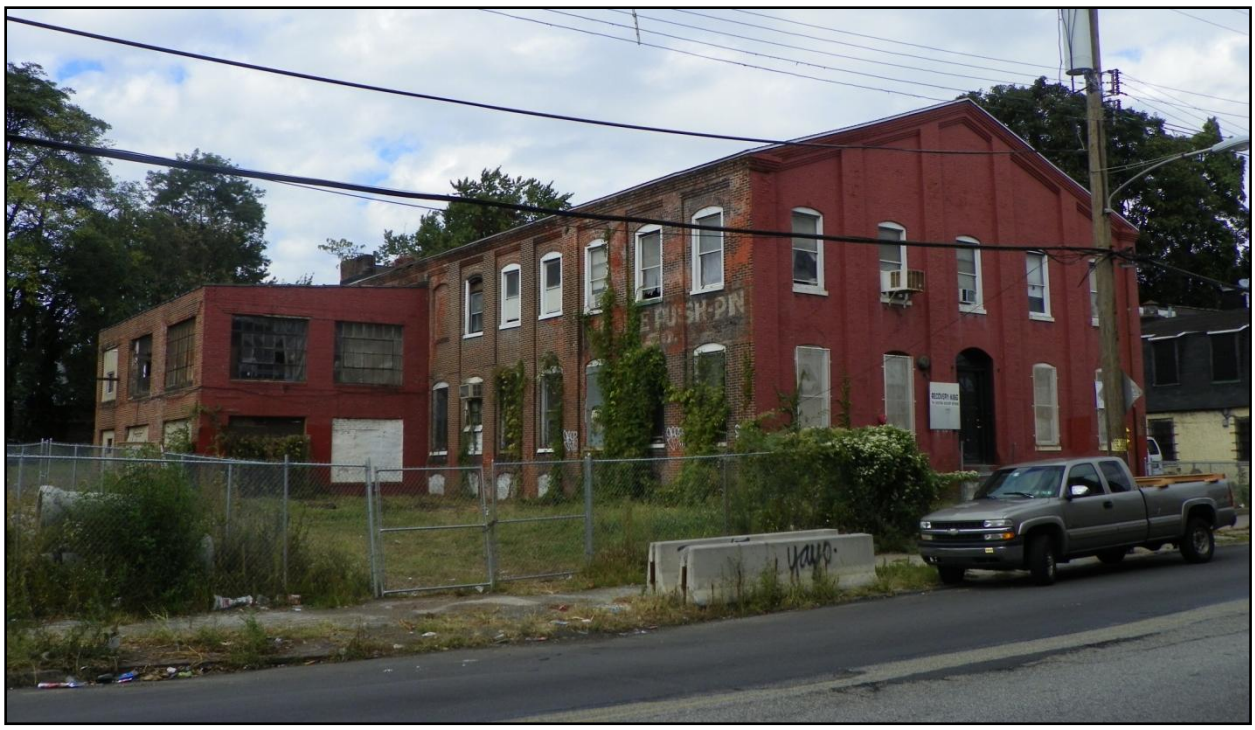


Figure 4. West (side) façade, with two-story addition and painted sign still visible, 2014.

Figure 5. Painted Moore Push-Pin Co. sign, 2014.

The East (side) façade of the main building matches the West façade, but with ten visible structural bays divided by brick piers. Sections of this façade are painted red, and several window openings are covered or infilled.

A one-story brick production shed with loading dock connects to the main building on the East side. This addition is set back 49 feet from the front of the main building and extends a length of 155 feet. It then wraps around the rear of the main building and continues approximately 56 feet to roughly the mid-point of the main building. The front façade of this addition contains a projecting loading dock and appears to have a substantially altered opening into the addition that is mostly infilled. The side and rear façades of this addition are blocked from view by trees and houses (Fig. 6).

Figure 6. Primary and East (side) façade, with one-story production shed and associated loading dock, 2014.

The rear of the main building is partially hidden from view by the one-story addition, a chimney and a small second-story addition.

The interior layout of 113-29 Berkley Street is shown in Figures 7 and 8, dating from 1997 when the buildings were first used by Recovery King.

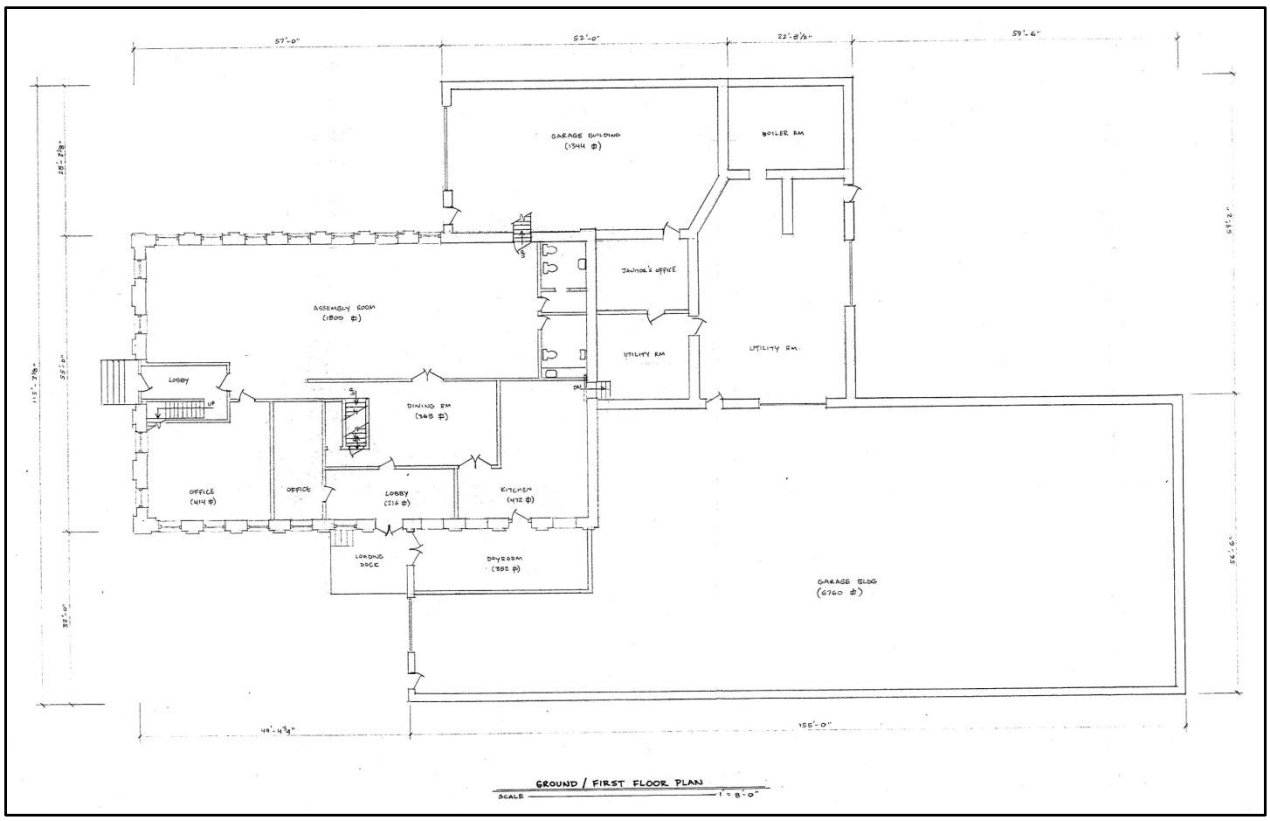


Figure 7. First floor plan prepared by Murray Drafting Service, dated June 25, 1997. Accessed via Philadelphia Zoning Archive Online.

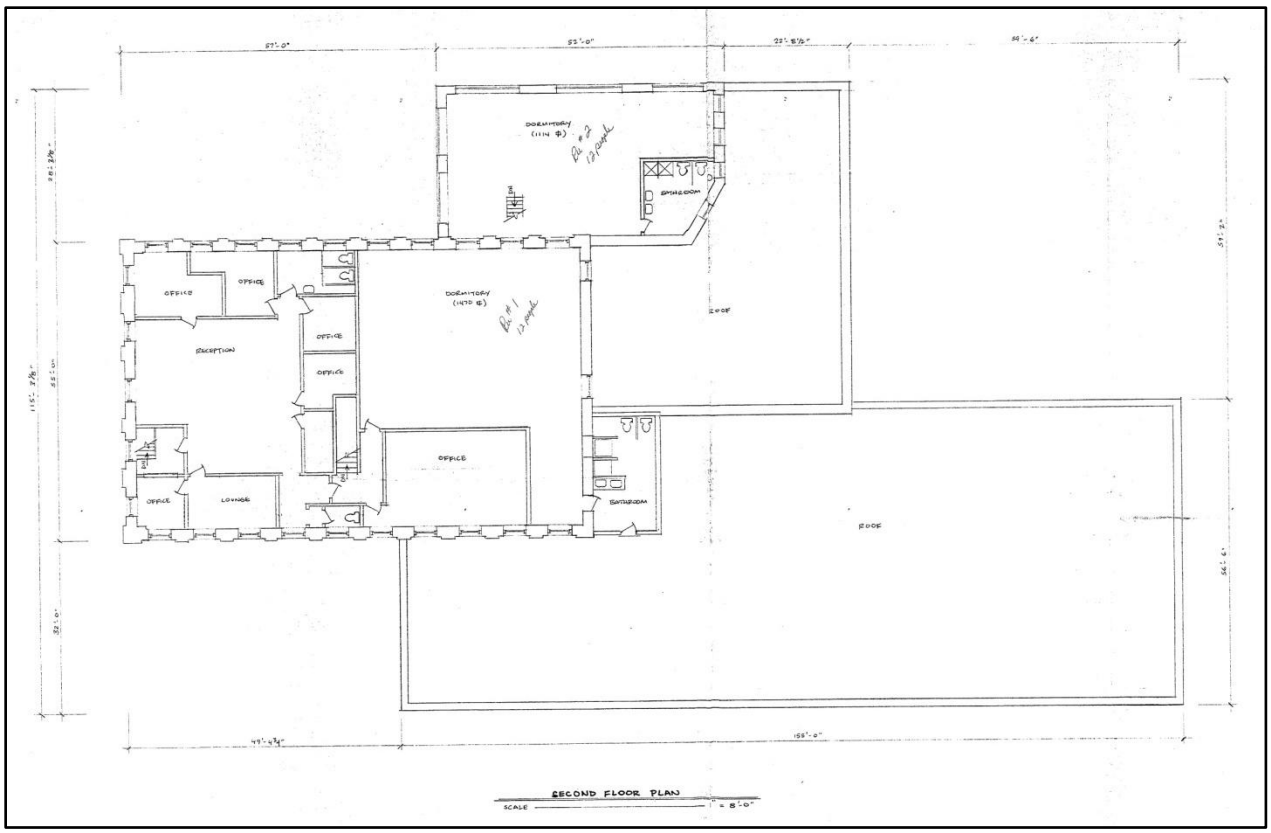


Figure 8. Second floor plan prepared by Murray Drafting Service, dated June 25, 1997. Accessed via Philadelphia Zoning Archive Online.

Boundary Justification

The boundary includes the entire parcel at 113-29 Berkley Street, including all additions to the main factory building. These additions were used by Moore Push-Pin Co. during its time of operation out of this property and are therefore included within the boundaries of this nomination.

Statement of Significance

113-29 Berkley Street is significant as an historic building in Philadelphia and should be listed individually on the Philadelphia Register of Historic Places. Pursuant to Section 14-1004(1) of the Philadelphia Code, the property satisfies Criteria for Designation (a); (g); (j). John Carbutt, founder of the Keystone Dry Plate & Film Works, was a pioneer of mass-market dry plates for photography, and produced the first commercial x-ray plates in the world in his Wayne Junction factory.[1] Edwin Moore, who operated out of the factory beginning in 1912, was the inventor of push-pins, which he referred to as "a pin with a handle." He then went on to patent picture hangers and map tacks, also manufactured out of the Wayne Junction factory[2] (Criterion A). Wayne Junction Station was the locus of mills and factories that capitalized on rail transportation to move in raw goods and send out finished products. Carbutt's choice of location for his factory was likely influenced by the close proximity to the railroad, availability of worker's housing and open space. Other industries soon followed the lead of Carbutt, and Berkley Street between Greene Street and Wayne Avenue became an industrial headquarters (Criteria G and J).

> *Criterion A:* The building has significant interest or value as part of the city's development and is associated with important individuals; John Carbutt and Edwin Moore.

Keystone Dry Plate & Film Works was founded and operated by John Carbutt in 1878. Carbutt emigrated from England to the United States in 1853 and opened a photography studio in Chicago, where he produced *cartes-de-visite*, which were small portraits used as calling cards in the 19th century[3] (Fig. 9). He became a prolific publisher of Western stereographic views while living in Chicago and was also the official photographer for several railroads, including the Union Pacific Railroad in the 1860s.

In 1869, Carbutt decided to focus on printing and experimental photographic interests instead of studio and landscape photography. Carbutt sold his Chicago studio and moved to Philadelphia in 1870. In Philadelphia he became superintendent of the American Photographic Relief Company at 1002 Arch Street, but moved into a smaller facility when the process with which he was experimenting proved to

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[1] Peter E. Palmquist and Thomas R. Kailbourn, *Pioneer Photographers from the Mississippi to the Continental Divide: A Biographical Dictionary, 1839-1865* (Stanford: Stanford University Press, 2005), 147.
[2] "History of the Moore Push-Pin Company," http://www.push-pin.com/mpphist1.html.
[3] "Time Exposure," *Chicago Magazine*, December 2006, accessed October 6, 2014, http://www.chicagomag.com/Chicago-Magazine/December-2006/Time-Exposure/.

be too expensive. Carbutt was also the supervisor of the Photographic Hall at the 1876 Centennial Exhibition in Philadelphia.[4]

Figure 9. *Carte-de-visite* self-portrait of John Carbutt circa 1865.
Source: "John Carbutt," National Portrait Gallery, Smithsonian Institution.

In 1878, Carbutt officially started the Keystone Dry Plate & Film Works. In 1879 he introduced the first mass-market dry plates in the United States, known as the Keystone Rapid Gelatine Plates. He continued to produce these dry plates throughout the 1880s, and had the factory at Wayne Junction built in 1884 in order to expand his business production. It was considered one of the largest and best equipped facilities of the time, and Keystone Dry Plate & Film Works products were used both nationally and internationally, including by the United States Geological Survey and the Greely Expedition to the North Pole.[5] In the 1890s, Carbutt was the first experimenter of dry-plate technology used to make faster x-ray exposures. He produced the first commercial x-ray plates in the world in 1896,[6] and in 1897 he invented and patented a film spool that was intended to "provide more convenient spools for the ribbon films used for series pictures"[7] (Figs. 10A & 10B).

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[4] Palmquist, 146-7.
[5] "The Carbutt Dry Plate and Film Company," *The Photographic Times-Bulletin* Vol. 34 (The Photographic Times-Bulletin Publishing Association, 1902), 285 (Accessed through Google Books).
[6] Palmquist, 147.
[7] Google patent search, Patent no. 594.458 (www.google.com/patents/US594458).

UNITED STATES PATENT OFFICE.

JOHN CARBUTT, OF PHILADELPHIA, PENNSYLVANIA.

FILM-SPOOL.

SPECIFICATION forming part of Letters Patent No. 594,458, dated November 30, 1897.

Application filed May 7, 1897. Serial No. 635,551. (No model.)

To all whom it may concern:

Be it known that I, JOHN CARBUTT, a citizen of the United States, residing at Philadelphia, in the county of Philadelphia and State of Pennsylvania, have invented certain new and useful Improvements in Film-Spools; and I do hereby declare the following to be a full, clear, and exact description of the invention, such as will enable others skilled in the art to which it appertains to make and use the same.

The object of the invention is to provide more convenient spools for the ribbon films used for series pictures.

In the drawings, Figure 1 is a side view of an empty spool. Fig. 2 is a section on the line 2 2, Fig. 1. Fig. 3 shows the spool when filled.

The spool consists of a light axially-perforated drum A, provided with opaque end plates or flanges B B and bearing a thin bar C substantially parallel to the axis of the drum and having at least its middle portion at a slight distance from the drum, so that one of the preferably-narrowed ends D of a film-ribbon may be laid upon the drum and pushed beneath the bar. The drum is further provided with one or more spurs E, projecting from its surface at a short distance from the bar and in position to enter the usual perforations in the end portion of a film-ribbon. Now if the end of the ribbon be slipped beneath the bar to the proper distance and if the ribbon be then swung toward the drum until the spurs pass through the perforations the ribbon is secured against slipping upon the spool; yet if the ribbon be drawn from the spool in the usual way the last turn in unwinding automatically rises off the spurs, leaving the ribbon entirely free. When the ribbon is wholly wound upon the spool, it is prevented from unwinding by a thin strip F, of paper or the like, encircling the filled spool, and when desired this strip is readily torn across by drawing the free end of a cord G, which passes beneath it.

What I claim is—

The combination with the film-spool consisting of a drum and opaque flanges at the ends of the drum, of a bar fixed to the spool parallel to its axis and having its central portion slightly separated from the drum's surface, and spurs projecting from the drum at one side of the bar, for the purpose set forth.

In testimony whereof I affix my signature in presence of two witnesses.

JOHN CARBUTT.

Witnesses:

JOSEPH CAHILL,

EDITH BIRKETT.

Figure 10A. Text of John Carbutt's film-spool patent. Patented 30 November, 1897. Patent no. 594.458. Source: Google patent search (www.google.com/patents/US594458).

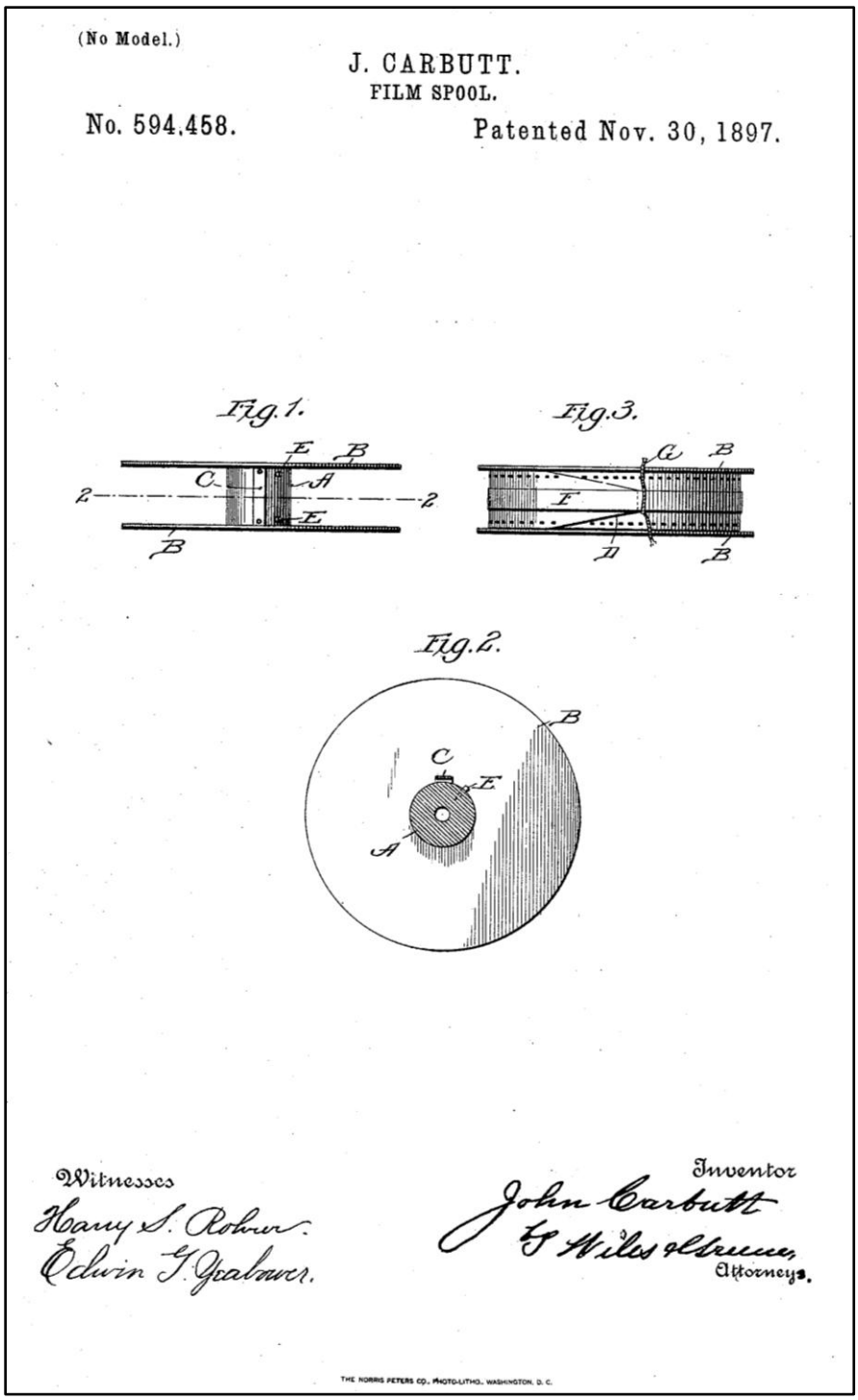

Figure 10B. Illustration of John Carbutt's film-spool patent. Patented 30 November, 1897. Patent no. 594.458. Source: Google patent search (www.google.com/patents/US594458).

Carbutt incorporated his company in 1902 so that his sons would be able to take over the business eventually.[8] He died three years later, on July 28th, 1905. His obituary states:

> "PHILADELPHIA, July 28. - John Carbutt died to-day at his home in this city, seventy-three years old. Mr. Carbutt came to this city from Sheffield, England, in 1853. He was a chemist, and made scientific photography his life study. The Photographer's Association of America chose him as its first President. He made several inventions, chief of which was the orthochromatic plate. In 1879 he perfected the Carbutt dry plate."[9]

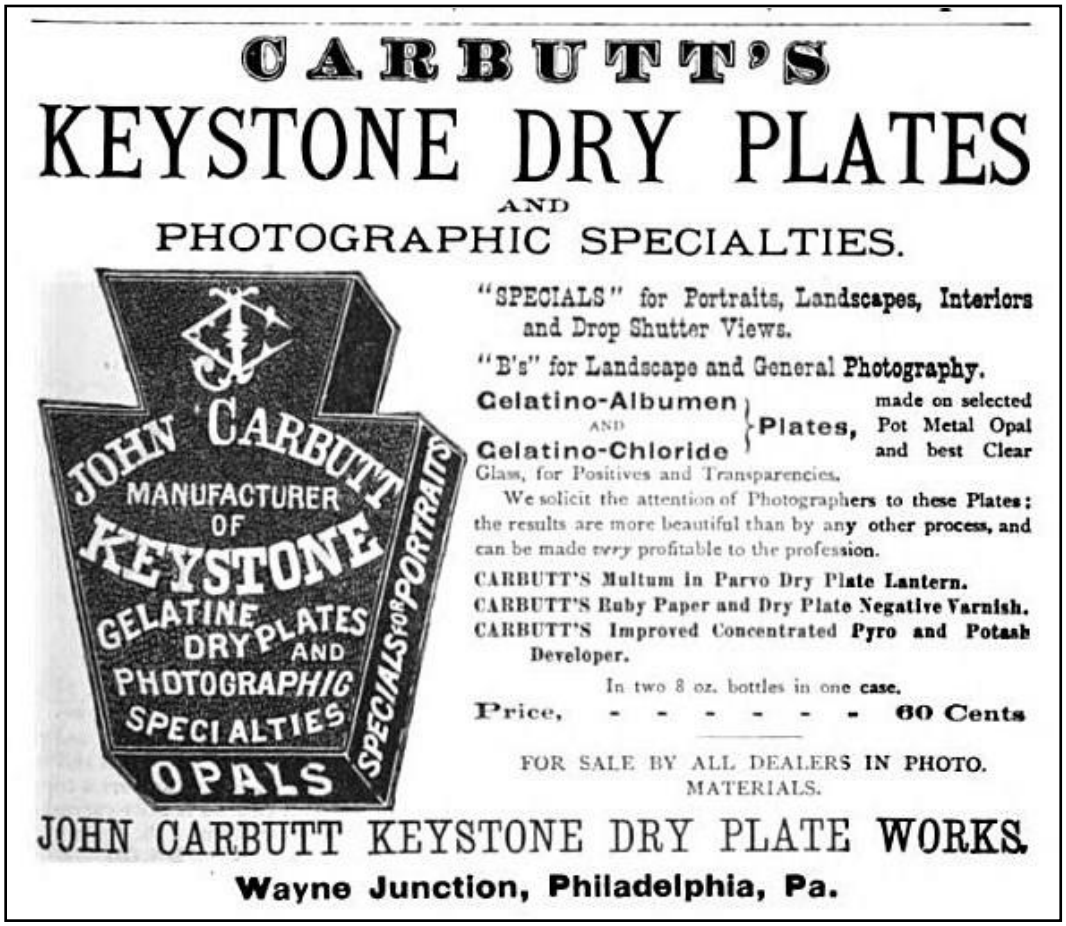

Figure 11. Advertisement for Keystone Dry Plates. Source: *Anthony's Photographic Bulletin,* Volume 17 (E. & H. T. Anthony & Company, 1886), ix.

[8] *The Photographic Times-Bulletin* Vol. 34, 285.
[9] Obituary for John Carbutt, *The New York Times*, June 29, 1905.

By 1908, Keystone Dry Plate & Film Works had been absorbed by Defender Photo Supply Company, who operated out of the Berkley Street factory as Defender Dry Plate.[10] According to a circa 1909 advertising booklet for Defender Photo Supply Company:

> "Defender Dry Plates are not an experiment. Every plate that leaves the factory has in it twenty-five years of experience. Few photographers there are but know of John Carbutt, 'the grand old man of photography,' as he was universally known. He was the first American dry plate manufacturer, the originator of the American dry plate method. The Defender Dry Plate Company is successor to John Carbutt; it has the old plant of John Carbutt, and the management of it is under the personal supervision of John Carbutt, Jr., who, during the last years of his father's life, was the active head of the famous old factory. So much for experience. The Carbutt reputation for standard and uniform quality, earned by a rigid adherence to the principle of using the best raw materials, combined with the skill and watchful care exercised in all the various processes of manufacture, is maintained by the Defender Company. The present head of the Defender Dry Plate Company has improved the product according to modern standards, so that we now court comparison with any dry plate on the market, feeling certain that our product will not suffer by the test."[11]

Defender Dry Plate occupied the factory until 1912. At the same time, Defender Photo Supply Company maintained an office at 1112 Chestnut Street in Philadelphia, among other national and international offices. The company was acquired by E. I. Du Pont de Nemours and Co. in 1945.[12]

Moore Push-Pin occupied 113-29 Berkley Street from 1912 through 1977. The company was founded by Edwin Moore from Northumberland, Pennsylvania. Moore invented the push-pin and started manufacturing the "pin with a handle" for the trade in 1900 (Figs. 12, 13A & 13B). Moore had previously worked as a photographer's assistant and grew frustrated with the existing options for hanging developing film on walls. This lead Moore to invent the first push-pins, which consisted of sewing needles inserted into glass heads which could easily be inserted or removed from a wall using two fingers. His business was originally very small, and Moore would make push-pins in the evening to sell to local businesses the following morning. He initially operated out of multiple locations at different times

[10] David O. Whitten, *Manufacturing: a Historiographical and Bibliographical Guide* (Connecticut: Greenwood Press, Inc., 1990), 373 (Accessed through Google Books).
[11] *Defender Products*, Defender Photo Supply Co. (Rochester, NY, c. 1909), 23.
[12] *Defender Products*, 3; Whitten, 373.

on South 11th Street, those buildings now replaced with Thomas Jefferson Hospital buildings. Although his first orders were small, he eventually received a $1,000 order from Eastman Kodak Company. This gave Moore enough money to continue his production of push-pins and to start advertising his product nationally[13] (Figs. 12, 14).

Figure 12. Moore Push-Pin Co. advertisement from 1903.
Source: *Ladies' Home Journal* (Family Media, Inc., Christmas 1903), 49.
Held by the Schlesinger Library on the History of Women in America at Harvard University, http://nrs.harvard.edu/urn-3:RAD.SCHL:604822?n=195

[13] John Bartlett, Frank Chambers, and Francis Stapleton Chambers, ed., "Death of Edwin Moore, President of the Moore Push-Pin Co., Philadelphia," *Bulletin of Photography*, Volume 18, (Philadelphia, PA 1916), 409; Philip Scranton and Walter Licht, *Worksights: Industrial Philadelphia, 1890-1950* (Philadelphia: Temple University Press, 1986), 40-41.

UNITED STATES PATENT OFFICE.

EDWIN MOORE, OF NEWARK, NEW JERSEY.

PUSH-PIN.

SPECIFICATION forming part of Letters Patent No. 654,319, dated July 24, 1900.

Application filed July 24, 1899. Serial No. 724,981. (No model.)

To all whom it may concern:

Be it known that I, EDWIN MOORE, a citizen of the United States, residing at Newark, in the county of Essex, State of New Jersey, have invented certain new and useful Improvements in Push-Pins, of which the following is a description, reference being had to the accompanying drawings and to the figures of reference marked thereon.

My invention relates to improvements in what are termed "push-pins," said pins being adapted to support one article upon another and being particularly employed for holding photographic films stretched upon a surface, such as a board, for drying and the like. The article heretofore employed for this purpose has consisted in a wooden body portion in which is held a projecting pin, said pin being clamped in position by means of a metallic collar about the wooden body. I have, however, found that the use of such article is attended with many disadvantages. The body portion presents no means for firmly holding the same between the fingers when being inserted, and consequently the fingers slip and tear or blotch the film. Furthermore, the water employed upon the film corrodes the pin and the metallic cap, thus causing stains upon the film.

The object of my invention is to overcome the difficulties indicated and to produce a cheap serviceable article in which the pin will not be liable to corrosion and whose body portion can be firmly held by the operator when inserting the device, all liability of the operator's fingers slipping and tearing or marring the film being removed.

To this end and also to improve generally upon the devices of the nature indicated my invention consists in the various matters hereinafter described and claimed.

In the accompanying drawings, in which for the purpose of clearness the device is shown somewhat enlarged, Figure 1 is a perspective view. Fig. 2 is a central longitudinal sectional elevation, and Fig. 3 is a modification.

Referring now more particularly to the drawings, 1 represents the handle or body portion, and 2 the pin proper. The body portion is constructed of glass, porcelain, or other vitreous substantially non-corrosive substance, and by the term "substantially non-corrosive" as hereinafter employed is meant such a property that the material is not corroded by water or other fluids used in developing photographic negatives. The pin 2 is embedded therein and projects longitudinally from one end thereof, the pin being preferably of a material whose coefficient of expansion is substantially that of the glass or other material forming the handle, whereby cracking of the handle due to expansion of the pin is avoided. Preferably the handle is formed from glass tubing, with the portion carrying the pin welded thereon, as in this way a light article is produced and the device can be constructed at a minimum expense, and, as illustrated, the handle tapers outwardly—*i. e.*, from the end from which the pin projects—said taper permitting the handle to be firmly grasped by the fingers and held therein during the operation of pressing the pin into a board. An annular flange or collar 3 is provided about the inner end of the handle—*i. e.*, the end from which the pin extends—and this laterally-projecting flange serves as an additional safeguard to prevent slipping of the fingers against the film.

In practice I coat the pin (or that portion of the same which projects beyond the handle) with any desired and well-known substance to render said pin substantially non-corrosive, thus avoiding the staining of the film by the rusty pin, and although it is not essential that the pin be so coated it is highly advantageous.

In some instances I construct the device as shown in Fig. 3—*i. e.*, I form an enlarged portion 4 at the smaller end of the taper—and this affords a firm hold for the fingers in the operation of withdrawing the pin. If desired, this enlarged portion can be suitably ornamented.

The present device is easily and cheaply made and is readily inserted in the board, and by its use better results are obtained than with the former structure.

Having thus described my invention, what I claim as new, and desire to secure by Letters Patent, is—

A push-pin comprising a body portion having a flange near the inner end thereof, said flange projecting laterally from and extending entirely about the same, and a pin extending longitudinally from the said body portion; substantially as described.

In testimony whereof I affix my signature in presence of two witnesses.

EDWIN MOORE.

Witnesses:

EDWARD W. BRENEN,

WM. DOUGLAS MOORE.

Figure 13A. Text of Edwin Moore's push-pin patent. Patented 24 July, 1900. Patent no. 654,319. Source: Google patent search (www.google.com/patents/US654319).

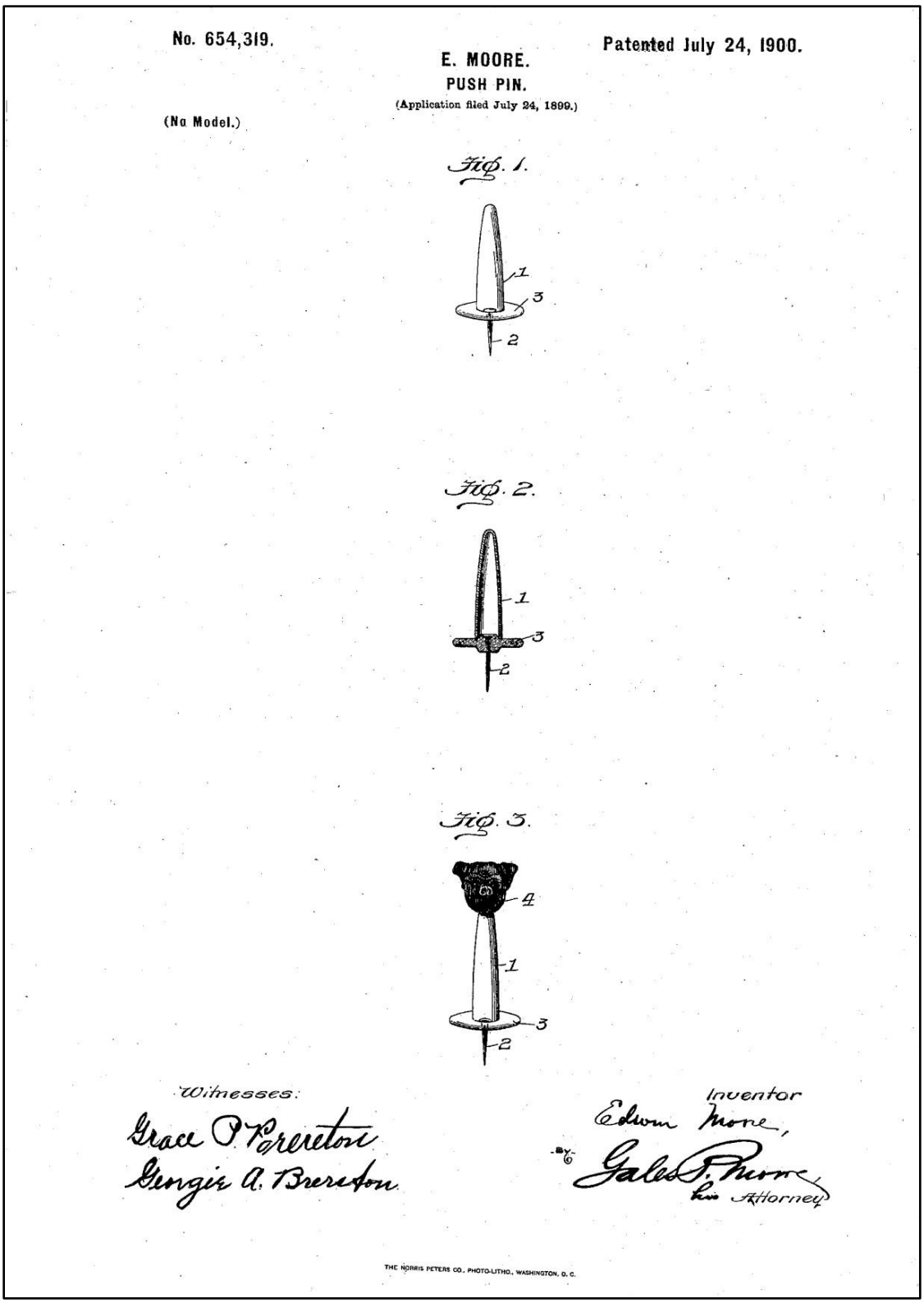

Figure 13B. Illustration of Edwin Moore's push-pin patent. Patented 24 July, 1900. Patent no. 654,319. Source: Google patent search (www.google.com/patents/US654319).

The company continued to grow and was incorporated in 1904. The process for making the push-pins was described in a 1917 article on the company as follows:

> "Once the steel pin is made only one operation is necessary to combine glass and pin into the finished product. Female operators, supplied with a quantity of the steel pins and long rods of glass, are seated before a mechanism whose operation enables them to completely head the pins with the glass all molded in desired form and smooth. This work is done with considerable rapidity. Of course a certain amount of skill and dexterity is acquired by long experience on the part of the operator."[14]

While at his Wayne Junction workshop, Moore developed new sizes and appearances of the push-pins, and by the 1920s Moore Push-Pin produced three hundred styles of push-pins in eighteen colors and employed fifty workers. Also at his Wayne Junction workshop, Moore invented new items, such as map tacks and the "push less hanger." This is what we know today as a standard picture hanger, with a U-shape to hold the picture frame wire[15] (Fig. 15).

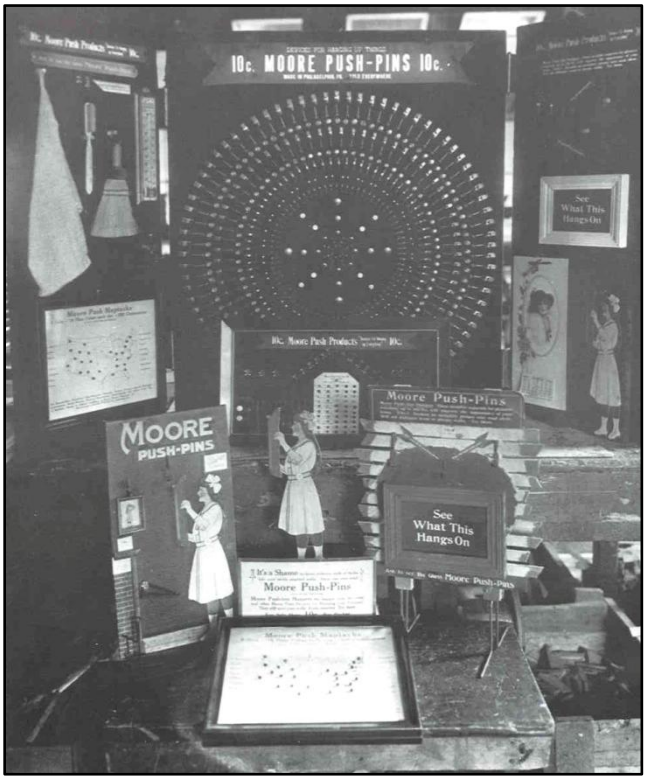

Figure 14. Advertising displays by Moore Push-Pin, 1922. Source: Scranton and Licht, Worksights: Industrial Philadelphia, 40. (Original source: Commercial Museum Collection, Archives, Pennsylvania Historical and Museum Commission)

[14] Sydney A. Bonnaffon, "Solving the Picture-Hanging Problem," *Commercial America* 14, October 1917, 27. http://books.google.com/books?id=As07AQAAMAAJ&pg=PA1#v=onepage&q&f=false
[15] Scranton and Licht, Worksights: Industrial Philadelphia, 41, 43.

Figure 15. ***Popular Science*****, p. 93, June 1921. Production of Moore Push-less Hangers had to be curtailed during World War II because steel was in high demand for war efforts. The company's president asked customers in 1942 to please place their orders as soon as possible to ensure an adequate quantity.**[16]

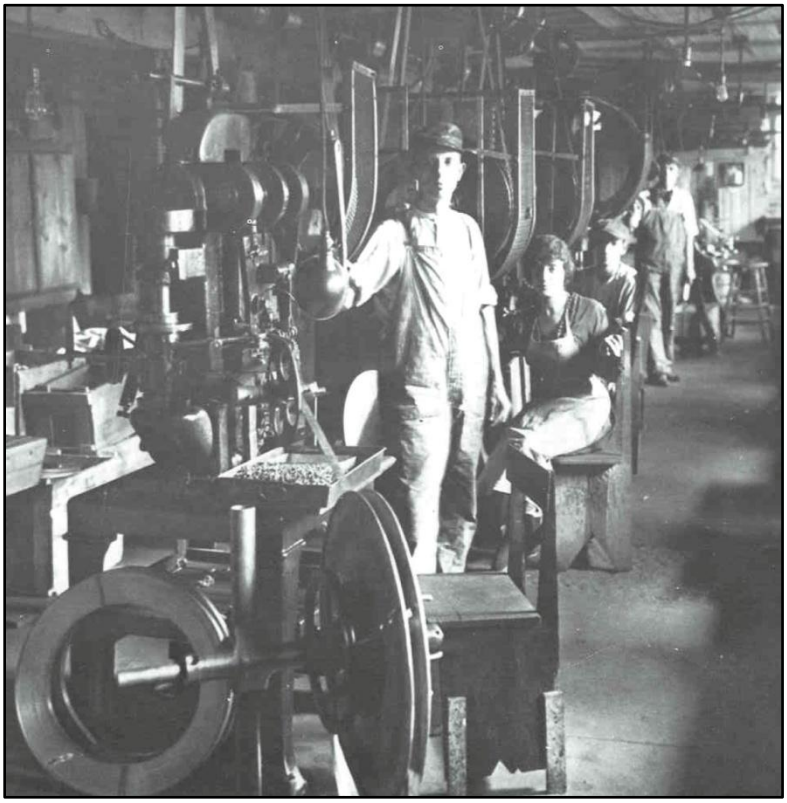

Figure 16. Workers inside the Moore Push-Pin factory. Source: Scranton and Licht, Worksights: Industrial Philadelphia, 41. (Original source: Commercial Museum Collection, Archives, Pennsylvania Historical and Museum Commission)

[16] "Moore Points: Issued by the Moore Push-Pin Company, Wayne Junction, Pennsylvania," June 1942.

Edwin Moore passed away in 1916 due to severe illness, but the company continued to operate out of the Berkley Street factory until 1977.[17] The company then relocated to Wyndmoor, Pennsylvania, and continues to manufacture push-pins and similar small objects.[18]

> *Criterion G:* The building is part of a distinctive industrial area, known as Wayne Junction, which should be preserved for its ties to Philadelphia's manufacturing history.
>
> *Criterion J:* The building exemplifies the economic and historical industrial heritage of the community.

Philadelphia was once one of the greatest manufacturing cities. Textile manufactories could be found in every region of the city, and other goods produced varied by region. Known as the "Workshop of the World," Philadelphia held an international leadership role in manufacturing in the late nineteenth and early twentieth centuries. The built environment of Philadelphia reflects this industrial past, with many warehouses still in use, including several at Wayne Junction, and many more adaptively reused.

Industrial development around Wayne Junction Station did not truly begin until the 1880s. In 1883, Baltimore & Ohio trains running between Philadelphia and Jersey City, New Jersey, changed routes to run through Wayne Junction.[19] This shift made Wayne Junction "a stop of increasing importance."[20] Rail access and technological advances in steam power augured a new type of development around the station as manufacturers, freed from the necessity to locate near running water, saw opportunity in the railroads and open land. Wayne Junction became a prime location for industrial works, with Keystone Dry Plate & Film Works and New Glen Echo Mills (4521 Wayne Avenue) leading the development.[21]

Beginning in the early 1890s, substantial residential development occurred Southeast of Wayne Junction Station. All of Philadelphia was expanding with an influx of immigrants who pushed the population to one million people by 1920, and many settled in Wayne Junction.[22] Wayne Junction became home to workers who lived in narrow two- and three-story row houses on streets like Greene, Roberts, and

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[17] Bartlett et al, 409.
[18] Ibid.
[19] Bert Pennypacker, "Ramble on the Reading." *National Railway Bulletin* 55, no. 6 (1990): 27.
[20] Ibid.
[21] There were two other industrial buildings already constructed near Wayne Junction prior to 1883. The 1871 Hopkins map shows a silk factory on the Northwest corner of Berkley Street and Wayne Avenue, which was demolished sometime prior to the 1930s. The 1885 Hopkins map shows the Tonawanda Mills complex across Wayne Avenue, which was in operation circa 1882-1916, according to the Cope Family Papers, Collection 1486, held by the Historical Society of Pennsylvania.
[22] Fredric Miller, Morris J. Vogel, and Allen Freeman Davis, *Still Philadelphia: A Photographic History, 1890-1940* (Philadelphia: Temple University Press, 1983), 223.

Dennie.[23] These residents—many of whom were immigrants from Poland—supplied labor for the burgeoning local industries.

Early twentieth-century maps reflect a struggle to balance local residential "factory neighborhoods" with the industries that dominated the landscape.[24] In 1908, a park and athletic hall existed Southeast of the railroad on a block shared with two manufacturing businesses.[25] By 1910, the park had been converted into a rail yard and the athletic hall was converted or rebuilt for use by one of the existing industries.[26]

Such alterations and additions were common in Wayne Junction. Local manufacturers adapted to changing needs by demolishing buildings and constructing new ones. More often, though, they added storerooms, converted other buildings to new uses, and connected existing buildings. Such is the case with 113-29 Berkley Street. By 1890, John Carbutt had several additions added to both the rear and sides. Those on the rear façade included an engine room that was one story and led through to another room that housed the steam boiler. There was also a two-story rear addition that was a framed structure attached to the rear of the main building. On the West (side) façade, Carbutt added two single-story framed additions.[27] The layout of the Keystone Dry Plate & Film Works remained the same through 1896.[28]

By 1908, John Carbutt had passed away and the company was absorbed by Defender Dry Plate Company. Several more additions were added to the factory. To the rear of the engine room, a one-story iron clad room was added. A separate one-story building used as a storage room was constructed in the rear yard.[29]

In 1912, Moore Push-Pin Company purchased the factory and shared it with the National Curtain Company by 1918. Moore Push-Pin occupied the first floor and National Curtain Company occupied the second floor. By this time, a one-story iron clad warehouse was built in the rear yard, next to the storage room but as a separate structure. Additionally, a one-story shipping room was built on the East side of

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[23] George Bromley, 1895 Philadelphia Atlas (held by the Athenaeum of Philadelphia; accessed through PhilaGeoHistory); Insurance Maps of the City of Philadelphia, Ernest Hexamer & Son, 1896, Vol. 16, Plate 300 (held by the Map Collection, Free Library of Philadelphia); Miller et al., 32.
[24] Miller et al., 74.
[25] Ernest Hexamer & Son, Insurance Maps of the City of Philadelphia, 1908, Vol. XVI.
[26] George Bromley, 1910 Philadelphia Atlas (held by the Athenaeum of Philadelphia; accessed through PhilaGeoHistory).
[27] Ernest Hexamer & Son, Insurance Maps of the City of Philadelphia, 1890, Vol. 16, Plate 301 (held by the Map Collection, Free Library of Philadelphia).
[28] Ernest Hexamer & Son, 1896.
[29] Ernest Hexamer & Son, 1908.

the factory that opened into the main building. The one-story rear addition added between 1896 and 1908 was removed by 1918.[30] By 1923, Moore Push-Pin occupied the entire factory building. The rear boiler room was enlarged and a smoke stack was added next to it. The separate additions on the West side were removed and replaced with one larger two-story addition. A one-story paint and oil storage room was added as a separate structure in the rear yard.[31] By 1950, Moore Push-Pin had significantly expanded by adding a one-story packing and shipping area attached to the Northeast corner of the main factory building. This addition extended to the rear and side lot lines and essentially doubled the amount of the lot occupied by buildings. This new addition also absorbed the former shipping room, warehouse and storage room.[32] *See Appendix B and accompanying maps for additional building chronology information and what the property serves as today.*

Recent aerial photography of the site shows that the main factory building has remained the same; however, several additions have been altered or removed. The oil and paint storage building in the rear has been demolished, and the one-story boiler room, pump room and smoke stack were demolished circa 2012. *See Appendix A for recent aerial photography.*

In conclusion, 113-29 Berkley Street satisfies Criteria for Designation (a); (g); (j). Satisfying Criterion A, the building has significant interest and value as part of the city's development and is associated with important individuals; John Carbutt and Edwin Moore. Satisfying Criterion G, the building is part of a distinctive industrial area, known as Wayne Junction, which should be preserved for its ties to Philadelphia's manufacturing history. Satisfying Criterion J, the building exemplifies the economic and historical industrial heritage of the community. 113-29 Berkley Street is significant as an historic building in Philadelphia and should be listed individually on the Philadelphia Register of Historic Places.

[30] Ernest Hexamer & Son, Insurance Maps of the City of Philadelphia, 1918, Vol. 16, Plate 301 (held by the Map Collection, Free Library of Philadelphia).
[31] Ernest Hexamer & Son, 1923.
[32] 1950 Sanborn Insurance Map; 1958 Sanborn Insurance Map.

Appendix A: Aerial views, from top: view from North, South, East and West. Source: Pictometry International Corp., 9 April 2014

Appendix B: Building Chronology and Use

1884 Original factory building constructed for Keystone Dry Plate & Film Works. ("The Carbutt Dry Plate and Film Company," *The Photographic Times-Bulletin*)

1890 Side and rear additions have been constructed. (1890 Hexamer map, Vol. 16, Plate 301)

1908 Rear additions have been expanded and a separate storage room has been added in the rear yard. (1908 Hexamer map, Vol. 16, Plate 301)

1912 The Moore Push-Pin Company moves into the factory. (John Bartlett, Frank Chambers, and Francis Stapleton Chambers, ed., "Death of Edwin Moore, President of the Moore Push-Pin Co., Philadelphia," *Bulletin of Photography*)

1918 An East side addition has been constructed and a separate warehouse building has been constructed in the rear yard. (1918 Hexamer map, Vol. 16, Plate 301)

1923 The West side additions have been replaced with a two-story addition; the rear boiler room has been expanded and a separate paint and oil storage building has been added in the rear yard. A smokestack has been built in the rear. (1923 Hexamer map, Vol. 28, Plate 700)

1950 An expanded packing and shipping building has been constructed that attaches to the main building on the North corner. This replaces the former warehouse, storage room and shipping room were standing. (1950 Sanborn Fire Insurance Map, Vol. 23, Sheet 2222)

1977 Moore Push-Pin vacates the factory and moves operations to Wyndmoor, Pennsylvania. ("Death of Edwin Moore, President of the Moore Push-Pin Co., Philadelphia," *Bulletin of Photography*) Property is sold to John J. Coleman and Ann B. Coleman on November 28, 1977. (Deed book DCC 1539, page 413)

1978 Property is sold to Custom Lighting Company for $48,000. (Deed between John J. Coleman and Ann B. Coleman to Custom Lighting Company, September 19th, 1978, 47N19-40, Block 692, Lot 20)

1986 Building is in use for auto repair and furniture repair/woodworking shop (City of Philadelphia Department of Licenses & Inspections Certification Statement, no. 412472, 3/17/1986)

1991 Only 113 Berkley Street is in use (auto repair shop). 115-119 are vacant. (Zoning Permit Application #64861, 5/15/1991)

1997 Operating as Recovery King, initially without zoning approval. Use for building is for temporary housing/shelter for those in need. This request is denied because the property is in a G-2 Industrial District. (Notice of Refusal of Permit, Application #970627025, 7/1/1997). Zoning variance denied. (Notice of Decision, Application #970627025, 9/24/1997)

2002 Requested two non-housekeeping rooming units to accommodate a maximum of 24 people, as was requested and denied previously. The reason for appeal is that the use is needed in the area, even though it is not allowed by zoning code. (Petition of Appeal, 2002). This appeal is again denied due to zoning. (Notice of Refusal of Permit, Application #020111034, 1/15/2002). Zoning variance granted after public hearing. (Notice of Decision, Application #020111034, 7/9/2002)

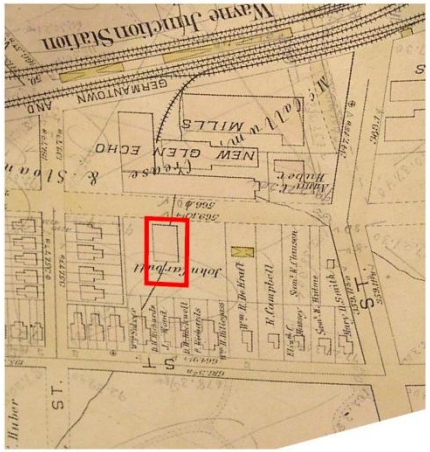
2003 Interior alterations occur in order to make living space for a maximum of 24 people. (Zoning Permit Application #020111034, 1/9/2003)

2004 Property sold to Berkley Property LLC, the current owner. (Deed for 113-129 Berkley Street, 3/17/2004). Owner of rehab center signed letter stating that the garage building will be vacant. (Affidavit of Restricted Use, No Occupancy [Auto Detailing Shop], 3/24/2003)

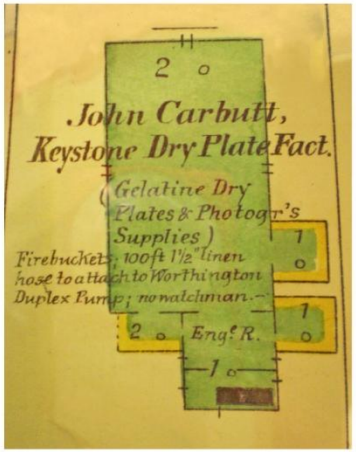
2012 Boiler room, pump room and smoke stack at rear are demolished

2014 Continuing to operate as Recovery King

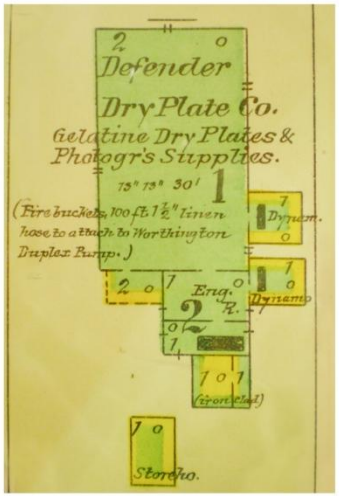
1871 Hopkins map



1885 Hopkins map

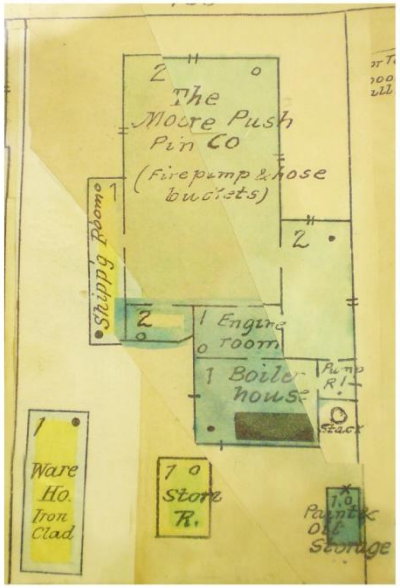


1890 Hexamer map

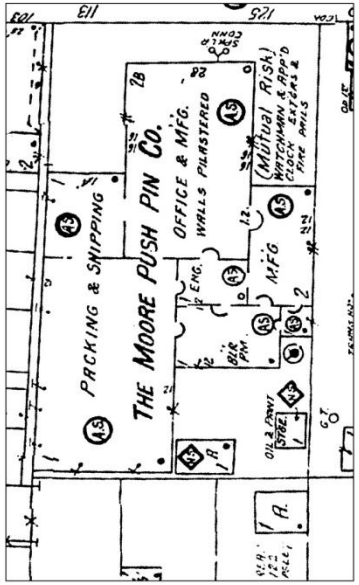


1908 Hexamer map

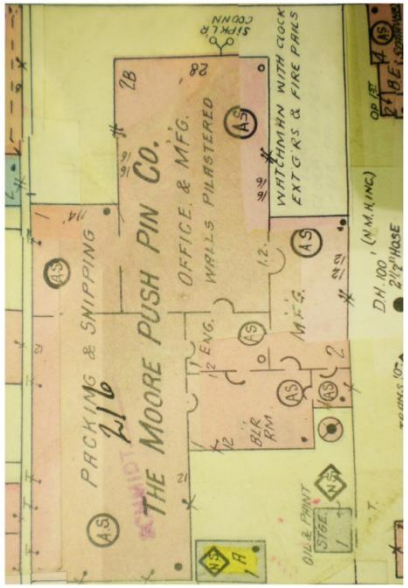
1918 Hexamer map



1923 Hexamer map



1950 Sanborn map



1958 Sanborn map

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