

**NOMINATION OF HISTORIC DISTRICT
PHILADELPHIA REGISTER OF HISTORIC PLACES**

PHILADELPHIA HISTORICAL COMMISSION

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

1. NAME OF HISTORIC DISTRICT

_____ Awbury Historic District _____

2. LOCATION

Please attach a map of Philadelphia locating the historic district.

Councilmanic District(s): 8_____

3. BOUNDARY DESCRIPTION

Please attach a map of the district and a written description of the boundary.

4. DESCRIPTION

Please attach a description of built and natural environments in the district.

5. INVENTORY

Please attach an inventory of the district with an entry for every property. All street addresses must coincide with official Board of Revision of Taxes addresses.

Total number of properties in district: 33_____

Count buildings with multiple units as one.

Number of properties already on Register/percentage of total: 11 / 33%_____

Number of significant properties/percentage of total: 25 / 76%_____

Number of contributing properties/percentage of total: 2 / 6%_____

Number of non-contributing properties/percentage of total: 6 / 18%_____

Additional auxiliary buildings and landscape features: 36_____

6. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1849 to 1940_____

CRITERIA FOR DESIGNATION:

The historic district 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.

7. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

8. NOMINATOR

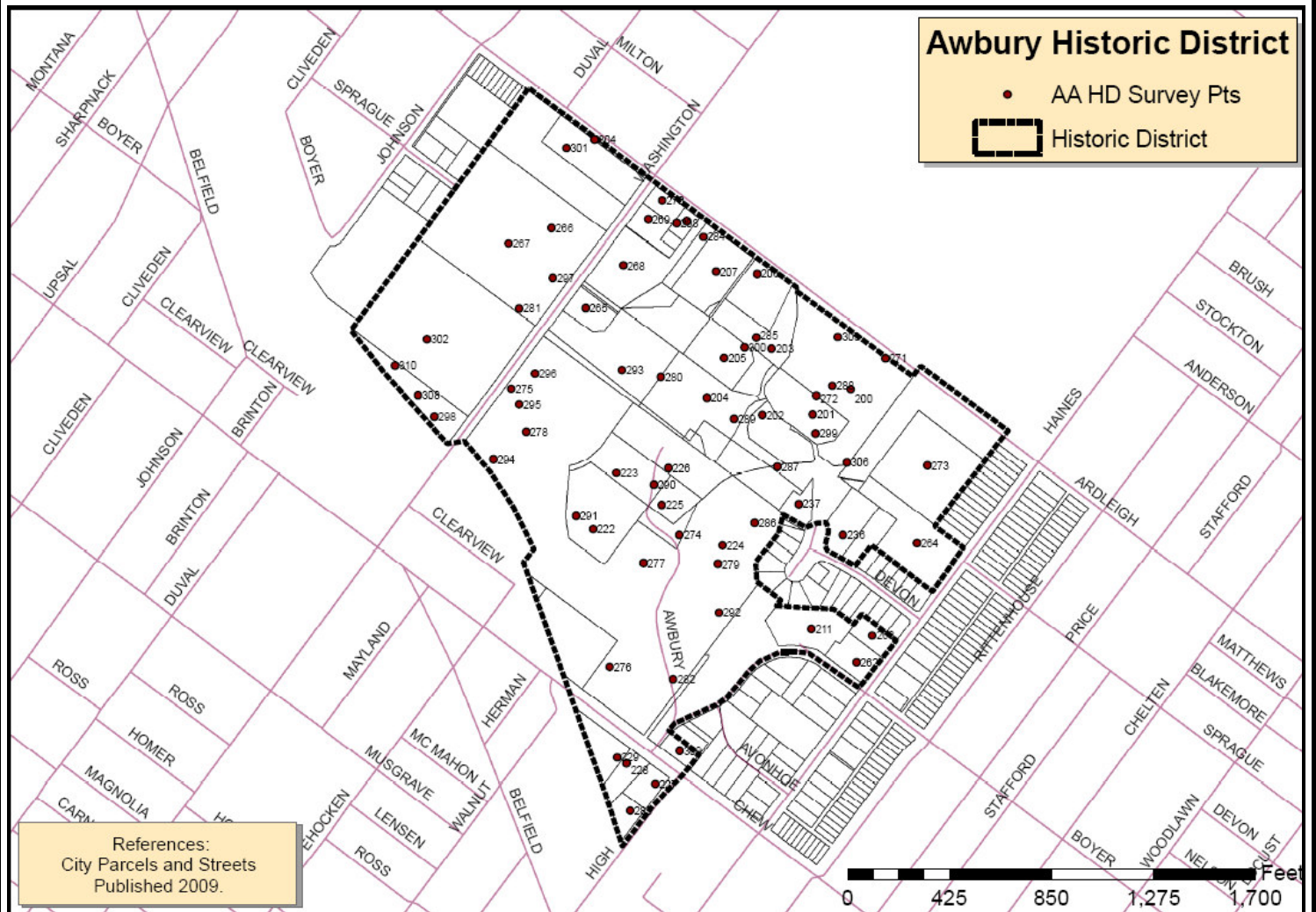
Name with Title _____ Email _____
Organization Preservation Alliance of Greater Philadelphia Date July 8, 2008
Street Address 1616 Walnut St. Suite 1620 Telephone 215-546-1146
City, State, and Postal Code Philadelphia, PA 19103

PHC USE ONLY

Date of Receipt: _____
 Correct-Complete Incorrect-Incomplete Date: _____
Date of Preliminary Eligibility: _____
Date of Notice Issuance: _____
Date(s) Reviewed by the Committee on Historic Designation: _____
Date(s) Reviewed by the Historical Commission: _____
Date of Final Action: _____
 Designated Rejected

3. Boundary Description

Beginning at the northwest corner of Ardleigh Street and E. Washington Lane, the boundary moves southeast along Ardleigh Street to the rear property lines of the homes on the northwestern corner of Ardleigh and E. Haines Streets; then travels southwest along the rear of properties of E. Haines Street; then travels along the eastern, southern, and western property lines of 999 E. Haines street; then travels southwest to Devon Place; then travels along Devon Place and the front property lines of 5913-23, and 5925-31 Devon Places; then travels north to the rear property lines of the houses on Devon Place; then travels southwest, then south, and then southeast along the rear of the properties along Devon Place to E. Haines Street; then travels southwest along E. Haines Street to the northern corner of Avonhoe Road; then travels north and west along Avonhoe Road to the northeast corner of the property at 6060 Avonhoe road; then travels along the eastern and southern property lines of 6060 Avonhoe Road and comes to Chew Avenue; then travels southwest on High Street until it reaches the SEPTA R7 Railroad line; then travels along the eastern edge of the railroad line, crosses Washington Lane, and reaches the northwestern corner of the Awbury Arboretum property line; then travels northeast along the rear of the properties of the 900 and 1000 block of E. Washington Lane to Ardleigh Street; then travels southeast along Ardleigh Street to the point of origin.



4. Description¹

The Awbury Historic District consists of the designed landscapes, buildings, and sites of the Cope extended family enclave in the East Germantown section of the city of Philadelphia. This includes the entire Awbury Arboretum, which takes up the majority of the land area of the District, and adjacent properties developed and occupied by Henry Cope (1793-1865), son and successor to prominent Philadelphia Orthodox Quaker merchant Thomas Pym Cope (1768-1854), his near relatives, and his descendants. The District is bounded roughly by the R7 SEPTA Chestnut Hill East rail line, Chew Avenue, Haines Street, Ardleigh Street, and the Arboretum property line northwest of Washington Lane.

The District is generally distinguished by a picturesque irregularity in the relationship of houses, roads, and landscape that was typical of the area from the mid 19th century to the early 20th century. Awbury is visually distinct from the densely-built urban blocks that surround it on three sides, and from the level, open landscape of the city park² to the northeast. The District retains historic integrity in all its twenty-seven significant buildings and one contributing building. These are detached (one semi-detached), masonry dwellings and secondary buildings, generally large in scale, built by successive generations of the Cope family in Gothic Revival, Italian Villa, Queen Anne, Tudor Revival, Shingle Style, and finally Colonial Revival styles between 1849 and 1922. These buildings are sited to stand at a moderate distance from each other, and most were built in loose clusters that relate to the internal typography of the District.

The District also retains historic integrity in its thirty-five significant landscape features, many of which were designed by important landscape gardeners and landscape architects of the 19th and early 20th centuries.

Significant Structures. The first three houses built for the Cope extended family form a large, roughly triangular cluster in the southeastern third of the District and are the core of the original family "compound." The first of these was the John Smith & Mary Cope Haines House and Carriage House, 1849-50, (5913-23 and 5925-31 Devon Place). It was followed shortly by the Henry & Rachel Reeve Cope House, 1852-3, (6100-02 Ardleigh Street), which was named "Awbury," for the family's ancestral home in the town of Avebury, in Wiltshire, England. Subsequently, a villa was built for Francis Cope, Henry's son, and his wife Anna Stewardson Brown, the Francis Cope House, 1860-62, (900-38 E. Washington Lane a.k.a. 1 Awbury Road). These first three houses were all constructed of native stone, Wissahickon schist, probably quarried nearby, and are outstanding examples of country house styles of the 1840's, 1850s and 1860s. The restraint of their decorative detail derives from the Quaker aesthetic. The first two, the John Smith Haines House and the Henry Cope House, share several details of construction and ornament: both have a principal, southeast facing, gabled volume with attached secondary volumes and open wood porches with full-height windows behind them, ashlar-cut masonry on the symmetrical, main facades, bracketed roofs, 6-over-6 fenestration, and gabled dormers with simplified Gothic Revival detail. The Francis Cope House is a variation on these themes: the principal, southwest-facing volume is ornamented by a central wall gable with decorative braces, the masonry is cut and laid in random ashlar, the fenestration is both segmental-arch and rectilinear, and the decorative detail is generally more elaborate, and is a mix of Italianate and Gothic Revival styles.

All three houses and their secondary buildings retain integrity, with their original fenestration and most of their original trim and porches. The Henry Cope House has lost its original front porch, revealing a segmental arch behind its former position, but its side porches with ogee-arch detail survive. The John Smith Haines House was altered in 1890 by the addition of a wing to the northwest in the same material and details.³ A number of the secondary buildings of these first three houses also survive with much of the decorative detail of their original construction. The Haines Carriage House and Stable, retains its central cupola, decorative barge boards, and fenestration, and is an unusual survivor of its type, although its original carriage shed has been enclosed. The Double Tenant House, 1852-53 (6190 Ardleigh Street) also retains most of its original exterior woodwork. The Henry Cope Carriage House, 1852-53 (6106 Ardleigh Street) also survives. It was altered for residential use, probably in the 1950's, and retains most of its original exterior features. The cow shed behind the Henry Cope Carriage House survives with integrity, retaining most of its original frame structure and decoration. The former Henry Cope ice house site, on the northeast side of the Henry Cope House, consists of masonry

¹ Information is taken from the Awbury Historic District National Register nomination and Sellers, Mark R. and Gay Johnson, *The Historic Houses of Awbury*, Philadelphia, Awbury Arboretum Association, 2008.

² Awbury Park, found on the northeast side of Ardleigh Street, is a part of the Fairmount Park system.

³ E.C.Zubrinski, *The (Other) Haines Residence, Then And Now*, Germantown Crier, vol. 55, no.1 (2005).

remains above ground and a depression corresponding to the former building's interior. The board-and-batten carriage shed of the Francis Cope House also survives with integrity, though with later alterations.

Succeeding generations of the family continued to build houses after the deaths of Henry Cope and John Haines. Most of the family residential development occurred to the north and south of the original cluster in areas under the control of Henry Cope's sons, Francis and Thomas II (the latter occupied the Henry Cope House after their father's death). The houses of this second period of development were built for the daughters of Francis Cope and their husbands. The first two of these were designed by Addison Hutton: the Jonathan & Rachel Cope Evans House, 1872, (5 Awbury Road) and the Alexis T. & Elizabeth Cope House, 1882-3, (1010 E. Washington Lane). A third house, since demolished, was designed by Addison Hutton and built circa 1877-80 for Thomas P. Cope II's daughter Eleanor and her husband George Emlen Sr. at 6200 Ardleigh Street, on the site of the present, non-contributing Bethesda Court Building. The final houses for this generation were the Francis Cope Double House, 1885-6, (6012 and 6014 Chew Avenue) and the William Draper Lewis House, ca. 1892-3, (2 Awbury Road), all designed by Cope & Stewardson.

These five surviving buildings reflect the changes in architectural taste in the decades following the Civil War. The Jonathan & Rachel Cope Evans House, 1872, shares the Wissahickon schist, segmental-arch openings, and simplified Gothic decoration of the houses of the previous generation, but its plan, unlike those of the earlier buildings, is more pronouncedly picturesque in its asymmetry. The Alexis T. & Elizabeth Cope House, 1882-3, and the Francis Cope Double House, 1885-6, demonstrate the fully developed eclectic Queen Anne style, with varied surface materials (including stone, shingle, and brick), multi-light windows, and decoratively shaped, corbelled chimneys. Finally, the William Draper Lewis House, 1892-3, marks an esthetic shift to more simplified surfaces and the lighter proportions of the shingle style.

In this period, the family holdings were expanded by the 1885 purchase of property northwest of Washington Lane by Caroline E. Cope (1840-1944), Henry Cope's niece.⁴ The former Unruh-Garretson House,⁵ 1793, (1011 E. Washington Lane) on this property was added to and renovated by Carl A. Ziegler in 1921, adding a Colonial Revival addition to an eighteenth-century house and adding a farmer's cottage to the northwest, the Caroline E. Cope Cottage, 1921, (945 E. Washington Lane). The land use in significant parts of this portion of the District was agricultural and has recently been returned to cultivation. Areas surrounding the houses were also landscaped as gardens, particularly in the twentieth century under the direction of landscape architects Harrison, Mertz and Emlen. Current community gardens on the northern portion of the site as well as organic co-op farming in the area closer to the SEPTA R7 line recall its historic, small-scale agricultural use.

Houses of the succeeding generations of the family were grouped to form loose clusters near earlier buildings owned by their parents or grandparents. The land surrounding the demolished George Emlen Sr. House (6200 Ardleigh Street) became the site of the most intensive developments, beginning in 1909 with the Alfred G. & Mary Scattergood House, Brockie & Hastings, (6120 Ardleigh Street) to the south. This was followed by the George Emlen II House, 1911, (1030 E. Washington Lane), the Alfred Cope and Samuel Emlen Development House, 1914, (1034 E. Washington Lane), and Sharpless Ewing House, 1911, (6230 Ardleigh Street) to the north, at the corner of Ardleigh Street and Washington Lane, and the Samuel Haines Emlen II House, circa 1911 (937 E. Haines Street), and the Jean Smith House, 1914 (940 E. Washington Lane). The final house of this group was the Shippen & Esther Lewis House, 1921, (6108 Ardleigh Street) built to the north of the Alfred G. Scattergood House.

A smaller cluster was created to the west of the Jonathan Evans House: the Rachel Cope Evans and Algernon Evans Houses, Carl Ziegler, 1922, (3 and 4 Awbury Road). All of these houses, along with the renovations to the Caroline E. Cope House and the Caroline Cope Cottage, were built in a simplified version of the Colonial Revival style, looking to vernacular traditions of Pennsylvania in the seventeenth and eighteenth centuries. The Alfred G. Scattergood House, 1909, built on a grander scale, demonstrates the link between Tudor Revival and this vernacular version of the Colonial Revival in the early decades of the twentieth century.

In the southeastern most portion of the District, in the area that corresponds to the property holdings of John Haines, family development was limited to the William M. C. Kimber House, 1914, (Edmund Gilchrist (999 E. Haines Street)). The Kimber House, which faces northeast, continues many of the details of earlier buildings in the District: the use of local stone, the predominance of gabled roof forms, and a relative simplicity of ornamental

⁴ Deeds in the Awbury Arboretum archives.

⁵ Hereinafter referred to as the Caroline E. Cope House.

detail. Its leaded casement windows and limestone trim around the first floor windows indicate the popular Cotswold style of the period, a specialty of Gilchrist and an early example of his work. The property to the southwest of the Haines and Kimber Houses was developed as a denser residential area for purchasers outside the family beginning in 1910. These are not included in the District.

Another principal significant site is the publicly accessible land of the Awbury Arboretum, which was developed between 1916 and 1940 from the agricultural areas, designed landscape and gardens surrounding the houses in the District. The Arboretum takes up the majority of the land area of the District, concentrated in its south, west, and northwest portions and in its eastern corner. Both the Arboretum and the private landscape between houses outside of the Arboretum is made up of open lawn area, separated by mixed woodlands and shrubs, with ponds in the west-facing meadow near the intersection of E. Washington Lane and the SEPTA R7 railroad line. Infill has occurred along E. Haines Street, on Devon Place and Avonhoe Road. The homes on these streets were built after the period of significance, when portions of the original Cope family land were sold and developed and therefore not included in the District.

There are three sites with archeological potential known to be associated with Cope family occupation in the District: the Henry Cope Ice House site, part of 6100-02 Ardleigh Street; and the Caroline Cope Stable/Garage site at 1011 East Washington Lane. The third is McNabbtown, a triangular level field bordered by remnants of stone walls and steps which replaced a short street of wood frame row houses built for factory workers in the 19th century, owned by a man named McNabb. This property was purchased by the Cope family in 1916 and became part of the original grant to the City Parks Association for the Arboretum, and the buildings were demolished shortly thereafter.⁶ None have had any archeological investigation, but the potential for archeological resources exists.

Contributing Sites/Buildings. The stable/garage at 6000R Chew Avenue originally served the Harold Evans House at 6000 Chew Avenue and therefore contributes to the District. 6060 Avonhoe Road is a separate parcel, but is owned and maintained by the Arboretum as part of the Arboretum and contributes to the District

Landscape and Landscape Features. In the mid to late 19th century when the original three houses were constructed, there were three principal landscape types evident at Awbury.

1. The first type; farming, dominated the area before the family purchases and continued in a more abbreviated form in what was known as the "Paramore Farm" and included small pastures and fields. This area, sloping toward the railroad and watercourse, now consists principally of open meadow framed by trees around a pond.
2. The second landscape type transformed the relatively treeless fields around the houses into a park-like, picturesque landscape consisting of extensive lawns and copses of trees and shrubs arranged to frame views toward the south and the Delaware River several miles to the east (no longer visible due to later development).
3. Private flower and vegetable gardening in close proximity to the homes constitutes the third type of landscape. An extensive flower garden was developed in the area to the north, south, and east of the Henry Cope House, beginning in the earliest period of Cope occupation. Box bushes that survive in this area are likely remnants of some period of this garden. The area near the Haines House, now occupied by later homes on Devon Place, was the site of a large vegetable as well as an ornamental garden.⁷

The landscape character of the District was established in the 19th century and became the inspiration for the Awbury Arboretum at the beginning of the 20th century.⁸ The landscape has retained considerable integrity, though it should be noted that the tree canopy at Awbury has matured and grown considerably denser and higher than was found in the mid 19th century.

⁶ Arthur W. Cowell, "General Plan and Scheme of Botanical Arrangement," original of revised plan, May 1919, Awbury Archives. McNabbtown was the intended site of a rose garden designed by Cowell.

⁷ See Veronica Aplenc, "Cultural Landscape Inventory, Part 1: Site History, Existing Conditions and Analysis, Recommendations for the Master Plan and Beyond of The Awbury Arboretum," 1997, 65.

⁸ See generally, Libby, Valencia, Awbury Arboretum, A Quaker Legacy Sustaining an Urban Community, conference proceedings 6th National Forum on Historic Preservation, Goucher College, Baltimore, March 2009.

The most immediately recognizable landscape feature of the District is the lawn to the south of the Francis Cope House; a large expanse of rolling terrain (approximately eight acres), with vistas to the south and west between copses of mature trees. This feature was probably originally developed by Thomas P. Cope II and the landscape gardener William Saunders, and subsequently by the landscape architect Arthur W. Cowell under the City Parks Association.

The Beech Hollow is shown on Cowell's 1919 plan⁹ for the Arboretum and probably incorporated a preexisting south west facing hillside. Similarly, the watercourse and ponds were part of natural stream which was developed by Cowell, together with Harrison Mertz and Emlen, into a picturesque serpentine stream with stone trim and single slab stone bridges reminiscent of those found in Wiltshire, England near Avebury.

The 1930s saw the construction of substantial stone walls built under the Works Progress Administration (WPA) that survive in the District. Between 1934 and 1938, walls were erected on the perimeter of the District, including the barn-dashed walls along Ardleigh Street. A portion of this wall along Ardleigh Street encloses a garden, now named the "Secret Garden," the design of which is attributed to Margaret Cope in the 19th century. The garden, now used as an educational space for school children as well as bird watching and meditation, contains walking paths and the remnants of a box allee.

The Sylvia H. Evans Woodland Garden is a shade garden, planted in the early 1940s by Sylvia H. Evans. Mature beeches tower over dense groundcover and a variety of bulbs and spring ephemerals. It is located on private land shared by the Rachel Cope Evans House, the Jonathan Evans House and the Algernon Evans House. It is bordered on the northwest side by large yews and is an example of the shared land use by the Cope family which continues to characterize the District.

Haines Field, in the eastern corner of the District, is a square field with evenly spaced specimen trees. The western boundary is the WPA era stone wall of the "Secret Garden." The design is attributed to several Haines family members during the 19th century and was re-developed in the 1950s by the City Parks Association.

Other significant landscape features include the 3-rail post and pipe fence erected in 1916, when the Arboretum was created, to delineate private property belonging to the Cope family. Remnants of this fence remain in areas along Cope Lane and in various places throughout the District. The Moveable English Panel Fence was used to segregate grazing animals from crops in the 19th and 20th century and Cope family history indicates it was imported from England. Sections of this fence can be found along the SEPTA parking lot and in the northwest tract.

Condition of the Historic Resources. The physical integrity of the historic resources in the District is high overall, with minimal alterations or changes to contributing buildings and generally good condition predominating, and minimal changes to the landscape since the establishment of the Awbury Arboretum in 1916. There have been some minor losses in the form of missing portions of original porches on the Henry Cope House, the Jonathan & Rachel Cope Evans House, and the removal of a small, rear porch from the Francis Cope House, but in no case has there been complete loss of these features. The only historic building whose integrity has been lost to alteration is the small electric car garage for the Shippen Lewis House. Additionally, the double tenant house at 6190 Ardleigh Street, completed in 1853, has a large addition completed in 1970. This addition nearly doubles the footprint of the original house, but left three of four facades untouched. The Henry Cope Carriage House has had a board and batten addition in the rear which is consistent with the construction of the sheds originally found on the sides of the house.

Non-Contributing Resources. The Eric & Gay Johnson House, built 1956, (6110 Ardleigh Street) sits in one of the historic building clusters near the Henry Cope House. This house is non-contributing by virtue of its date, but its scale, style, materials, and details harmonize well with the historic buildings. The Bethesda Court Building (6200 Ardleigh Street) differs in scale, period, and style from the District's significant buildings, but a buffer zone of trees surrounding its property separates it from historic resources, and its position at the District's perimeter renders it relatively unobtrusive despite its size. The buildings at 6015 Avonhoe Road and 901-13 E. Haines Street can also be considered unobtrusive.

⁹ See Aplenc.

Awbury Arboretum Historic District Inventory List

Property	Historic Name	Year Built	Resource Type	Classification
6100-02 ARDLEIGH ST	Henry and Rachel Reeve Cope House, "Awbury"	1853	Building	Significant
6100-02 ARDLEIGH ST/ICE HOUSE SITE	Ice House, ("Awbury")		Site	Significant
6100-02 ARDLEIGH ST/IRON GATE	Iron Gate with Granite Posts		Structure	Significant
6106 ARDLEIGH ST	Awbury Henry Cope Carriage House	1852	Building	Significant
6106 ARDLEIGH ST/COW SHED	Awbury Henry Cope Cow Shed		Building	Significant
6108 ARDLEIGH ST	Shippen and Esther Emlen Lewis House	1921	Building	Significant
6108 ARDLEIGH ST/GARAGE	Electric Car Garage	1921	Building	Non-Contributing
6110 ARDLEIGH ST	Eric and Gay Johnson House	1956	Building	Non-Contributing
6120 ARDLEIGH ST	Alfred G. and Mary Emlen Scattergood House	1909	Building	Significant
6190 ARDLEIGH ST	Awbury Servants' House	1852	Building	Significant
6200 ARDLEIGH ST	Bethesda Court	1964	Building	Non-Contributing
6220 ARDLEIGH ST	Masonry Garage - Artist's Studio		Building	Non-Contributing
6230 ARDLEIGH ST	J.M. Sharpless Ewing House	1911	Building	Significant
6230 ARDLEIGH ST/ARTIST STUDIO	Artist's Studio, J.M. Sharpless-Ewing House	1917	Building	Significant
6015 AVONHOE RD		1865	Building	Non-Contributing
6060 AVONHOE RD			Site	Contributing
2 AWBURY RD	William Draper Lewis House	1893	Building	Significant
2 AWBURY RD/FORMAL GARDEN	The Formal Garden at the William Draper Lewis House	1900	Site	Significant
3 AWURY RD	Anna C. Evans House	1922	Building	Significant
4 AWBURY RD	Algernon Evans House	1922	Building	Significant
5 AWBURY RD	Jonathan & Rachel Cope Evans House	1872	Building	Significant
6000 CHEW AVE	Harold Evans House	1914	Building	Significant
6000 R CHEW AVE			Building	Contributing
6012 CHEW AVE	Cope/Evans Double House	1887	Building	Significant
6014 CHEW AVE	Cope/Evans Double House	1887	Building	Significant
5913-23 DEVON PL	John Smith and Mary Cope Haines House	1849	Building	Significant
5925-31 DEVON PL	John Smith and Mary Cope Haines Stable and Shed	1849	Building	Significant
901-13 E HAINES ST			Building	Non-Contributing
901 E HAINES ST UNIT A			Site	Non-Contributing
937 E HAINES ST	Samuel II and Marion Hartshorne Haines Emlen House	1911	Building	Significant
999 E HAINES ST	William M. Cope and Elizabeth H. Haines Kimber House	1914	Building	Significant
900-38 E WASHINGTON LA	Francis Cope House	1862	Building	Significant
900-38 E WASHINGTON LA/AWBURY AR	Awbury Arboretum	1916	Site	Significant
900-30 E WASHINGTON LA/McNABBTO	McNabtown		Site	Significant
900-38 E WASHINGTON LA/BEECH HOL	Beech Hollow	1860	Site	Significant
900-38 E WASHINGTON LA/WATERCOU	Meadow, Watercourse, and Pond	1916	Site	Significant
900-38 E WASHINGTON LA/FRANCIS CO	Francis Cope House Lawn		Site	Significant

Property	Historic Name	Year Built	Resource Type	Classification
900-38 E WASHINGTON LA/CARRIAGE S	Francis Cope House Carriage Shed		Building	Significant
900-38 E WASHINGTON LA/COPE LANE	Cope Lane		Site	Significant
900-38 E WASHINGTON LA/ENGLISH LA	English Landscape		Site	Significant
900-38 E WASHINGTON LA/LOWER PON	Lower Pond	1916	Site	Significant
900-38 E WASHINGTON LA/UPPER PON	Upper Pond		Site	Significant
900-38 E WASHINGTON LA/WETLAND G	Wetland Bog Garden		Site	Significant
901 E WASHINGTON LA	Organic Garden		Site	Significant
940 E WASHINGTON LA	Jean Smith, later Joshua C. and Edith Smith House	1914	Building	Significant
945 E WASHINGTON LA	Caroline E. Cope Farmer's Cottage	1921	Building	Significant
1010 E WASHINGTON LA	Alexis T. & Elizabeth Cope House	1882	Building	Significant
1011 E WASHINGTON LA	Caroline Elizabeth Cope Farm House	1793	Building	Significant
1011 E WASHINGTON LA/BARN SITE	Caroline Cope Stable/Garage site		Site	Significant
1011 E WASHINGTON LA/WATERCOURS	Watercourse and Lost Pond on the NW Side of Washingto		Site	Significant
1030 E WASHINGTON LA	George Williams II and Eleanor C. Emlen House	1911	Building	Significant
1034 E WASHINGTON LA	Arthur Cope and Samuel Emlen Development House	1914	Building	Significant
SECRET GARDEN	Henry Cope Secret Garden		Site	Significant
WPA STONE WALL (SECRET GARDEN)	WPA Stone Wall		Structure	Significant
HAINES FIELD	Haines Field		Site	Significant
1916 PIPE RAILS	The 1916 Pipe Fence	1916	Structure	Significant
WASHINGTON LANE STONE WALL	Stone Wall, Southwest of E Washington Lane		Structure	Significant
FAMILY PATHS	Family Estate Paths		Site	Significant
MARGARET COPE GARDEN	Margaret Cope Garden		Site	Significant
WEEPING BEECH GROVE	Weeping Beech Grove	1909	Site	Significant
WOODLAND GARDEN	The Sylvia H. Evans Woodland Garden	1940	Site	Significant
THE MEADOW	The Meadow		Site	Significant
ENGLISH PANEL FENCE	Moveable English Panel Fence		Object	Significant
COMMUNITY GARDENS	Community Gardens		Site	Significant
PLAYHOUSE SITE	Thatched Roof Playhouse	1860	Site	Significant
WPA STONE WALL(COMMUNITY GARDE			Structure	Significant
SECRET GARDEN GATE	Secret Garden Gate		Structure	Significant
HOBBO JUNGLE	Hobo Jungle	1930	Site	Non-Contributing
WPA STONE WALL(ORGANIC GARDENS)			Structure	Significant

6. Statement of Significance¹⁰

The Awbury Historic District is significant under criterion (a) as an important part of the development of the Germantown section of the city in the mid- to late-nineteenth century and early twentieth century. It is also significant under criterion (e) for its high concentration of buildings and landscapes by designers significant both regionally and nationally. Beyond the substantial merit of these individual design features, Awbury's significance is derived from its integration of buildings and landscape and its identity as a perceived whole created by an extended family group with shared design, planning and conservation interests. Additionally, the District is significant under criterion (g) due to its inclusion of a publicly-accessible, early twentieth century arboretum. And finally, the District is significant under criterion (i) for its potential to yield important archeological information. The Awbury Historic District's period of significance begins with the first Cope family occupation of the land in 1849 and concludes with the end of the historic period of development of the Awbury Arboretum in 1940.

Criterion A: *The historic resource 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.*

Awbury's extended family enclave began with the establishment of contiguous country seat estates in the mid-nineteenth century. The John S. Haines (1820-1886) tract, purchased in 1849, was followed closely by Henry Cope's (1793-1865) acquisition of adjacent land beginning in 1852, after his daughter Mary's (1819-1890) marriage to Haines in 1850.¹¹ The Awbury Historic District resides on portions of these lands.

Haines's property corresponds to roughly one quarter of the District on the southeast side, northwest of Haines Street. His land originally extended beyond the National Historic District boundaries in that direction, but much of it was sold for development beginning in the early twentieth century. These non-family development zones are not included in this local historic district nomination.

The central portion of the District, extending from the Haines property northwest to Washington Lane, corresponds to land acquired by Henry Cope. "Awbury" was the name given to the house and land, referring to the Cope family's ancestral home in the village of Avebury in Wiltshire, England. As the nineteenth century progressed, the name came to indicate the entire enclave, not just Cope's dwelling. John Haines' and Henry Cope's tracts were augmented with purchases made by Henry Cope's son Francis (1821-1909) to the south and southwest later in the nineteenth century. The family enclave was expanded again in 1885 when Caroline E. Cope, Henry's niece, purchased the land on the northwest side of Washington Lane.

Cope extended family development of the property from the mid-nineteenth to the early twentieth century consisted of two principal activities: the construction of single houses and secondary buildings and the establishment of gardens and agricultural areas between and around the houses. These "large, open areas were held in common—there were no fences—and privacy was obtained through the placement of planting."¹² These open areas would later become quite distinctive in the increasingly dense and suburbanized Germantown neighborhood.

At the time of the purchase of the Haines and Cope properties at mid-nineteenth century this part of Philadelphia was in transition. Due to its higher elevation relative to what is now the commercial district of the city, Germantown had been utilized as a summer retreat since the eighteenth century. In fact, the Cope family

¹⁰ Information is taken from the Awbury Historic District National Register nomination.

¹¹ Cope began purchasing land in April 1852, acquired more property in 1854, 1856, 1859, and 1861. See Awbury Arboretum archives and Henry Cope Will, 1865, City of Philadelphia Will Book 56, 1.

¹² Francis Joseph Stokes, Jr., *Stokes Cope Emlen Evans, Genealogical Charts of Four Closely Associated Germantown Families, 1682-1982* (Philadelphia, 1982), note 3b.

had habitually retreated to Germantown in the summers before the creation of Awbury.¹³ The Haines family, whose primary seat was Wyck on Germantown Avenue at West Walnut Lane, had been among a group of wealthy landholders who had occupied the area more permanently, along with the smaller farms and mills that took advantage of the watercourses in the vicinity. By the mid-nineteenth century, however, significant changes in the development pattern had begun, thanks to improved transportation.

The arrival of one of the two branches of the Philadelphia, Germantown, and Norristown Railroad in 1832 began a period in which more and more citizens would retreat to the area in the summers. This change was accelerated by the extension of the railroad from central Germantown northward to Chestnut Hill between 1852 and 1854. The line extension, located at the western edge of the District, allowed men like Henry Cope to commute to the city for business much more easily.¹⁴ Increased transportation access began to erode the distinction between country estates and suburban properties in Germantown and in the areas of the city to the north and west.

Due to the rapidly changing environment in and around Germantown, the Cope family felt an increasing need to ensure the protection of their semi-rural estate's natural habitat and special design features. As a result, the Cope family created the publicly-accessible Awbury Arboretum in 1916 through the donation of property and funds to the City Parks Association, a private organization in which a number of Cope extended family members were involved. The development of the Arboretum, based in part on the designs of landscape architect Arthur W. Cowell, continued until 1940 and included the addition of the former "McNabtown," an area of post-Civil War, working-class, immigrant rental housing, just east of the railroad line and west of Awbury Road.¹⁵ Since that time, the Arboretum has functioned continuously as a public park, an educational center and an enclave of private, historic, single-family homes.

The Cope and Haines families' early land planning strategies, as well as the subsequent creation of the public Awbury Arboretum, have had a significant impact on the development pattern and aesthetics of this section of Germantown. In contrast to its asphalt-paved, densely built surroundings, the Arboretum stands as a large, green oasis within what would otherwise be a typical, turn-of-the-century, semi-urban setting. The lasting existence of so much of the original Awbury properties, despite decades of development pressure and changes in private ownership, demonstrates the commitment of the community to preserve the Arboretum as a public green space and to keep the unique character of the neighborhood intact. Additionally, the neighborhood's connection to the expansion of the railroad lines strengthens its significance under criterion (a) as part of the early suburban development pattern of the City of Philadelphia.

Criterion E: *The historic resource 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.*

The role of important designers at Awbury has been abundantly documented, beginning with the house and stable for John S. Haines in 1849 by Thomas U. Walter (1804-1887), one of the dominant figures in the American Greek Revival movement and the architect of the U.S. Capitol in 1850. Although he is arguably best known for his neo-classical work, he was equally adept at other mid-century styles, including Gothic and Italianate, as the Haines House demonstrates. It is not certain how Walter came by this particular commission, but as a member of the Philadelphia elite, Haines would have been familiar with Walter's work and reputation. Along with his public commissions, which are arguably his best known and include his work at Girard College, Walter's designs for country estates and suburban villas, such as Nicholas Biddle's property Andalusia on the Delaware

¹³ See Harrison, ed., 12.

¹⁴ Germantown and other outlying areas of the surrounding counties were consolidated the same year into the city of Philadelphia.

¹⁵ Once the Cope family acquired McNabtown, the structures were demolished.

River (1834-6), were also significant and influential. Walter worked on several other Germantown projects, including the massive, now-demolished mansion "Phil-Ellena" on Germantown Avenue at Gorgas Lane for George W. Carpenter. He also designed the surviving "Ivy Lodge" at 29 East Penn Street for John Jay Smith, built the same year as the Haines House and on a similar scale.¹⁶ Both the Haines House and the accompanying Carriage House are substantial examples of Walter's residential work from this period.

The Henry Cope House, located at 6100-02 Ardleigh Street, is a substantial, porch-fronted villa constructed by carpenter Nathan Smedley, a purported member of the Society of Friends.¹⁷ Before the projecting addition was completed on the earlier Haines House's southwest façade, the two houses bore many similarities, including the four-bay façade facing southwest, the four chimneys placed symmetrically on the northwest and southeast facades, the wraparound porch, the cross-gabled dormers, and the cut stone walls. Also like the Haines House, the Henry Cope House is oriented to the southeast to take advantage of the view that extended as far as the Delaware River and into New Jersey; the property was presumably chosen by Haines and Cope to take advantage of this view feature, a convention of country estates since the eighteenth century.¹⁸ Based on these parallels and the absence of a professional architect, it can be reasonably assumed that the Henry Cope House was designed as a near copy of the Haines House.

The prominent Philadelphia firm of Yarnall & Cooper designed and built the Francis Cope House, located at 900-38 E. Washington Avenue, between 1860 and 1862. Like many of their contemporaries, Hibberd Yarnall and Joseph Cooper straddled two professions, both architectural design and physical construction, and were responsible for a number of important buildings in the region, including the original Cooper Hospital in Camden, New Jersey.¹⁹ Although they appear as carpenters and builders in the Philadelphia city directories from the period, this project, as well as many others, demonstrates their capabilities as designers. The commission for the Francis Cope House probably came to them, like Smedley's for the Henry Cope House, because they were members of the Society of Friends. Likewise, the firm's prior commission to design the first purpose-built faculty housing on the Haverford College campus was awarded in part for this association. Both Henry and Francis Cope were also involved in the Haverford College project.²⁰

All three of these main houses are substantial by contemporary standards, reflecting the prosperity of the Quaker merchants and landowners who created them. Their relative simplicity of detail reflects both the tenets of Quaker simplicity to which their original owners subscribed and the notion of rural retirement common in the period.

The houses built in the 1870s, 1880s, and 1890s also reflect the Quaker-centric, yet sophisticated design sensibilities of the residents of Awbury. The Jonathan & Rachel Cope Evans House (1872) and the Alexis T. & Elizabeth Cope House (1882-1823) were the work of Addison Hutton (1834-1916), another Orthodox Friend and one of the most important architects in the Philadelphia region in the last quarter of the nineteenth century.

¹⁶ Smith was the prime mover in the creation of Laurel Hill Cemetery, and a descendant of James Logan (1674-1751), William Penn's Proprietary Agent, and a crucial figure in Philadelphia and Pennsylvania culture and politics in the first half of the eighteenth century.

¹⁷ Smedley appears in Philadelphia City directories as a carpenter; the family name is one that is associated with Orthodox Quakers.

¹⁸ Several family reminiscences note the importance of this view. See Eliza Cope Harrison, ed., *Awbury Memories, Recollections of Elizabeth Stewardson Cope, 1848-1937 and Margaret Cope, 1856-1948* (Philadelphia: Awbury Arboretum Association, 1994).

¹⁹ On the firm, see Sandra Tatman and Roger Moss, *Biographical Dictionary of Philadelphia Architects* (Boston: G.K. Hall, 1985), 891.

²⁰ Payments to Yarnall and Cooper for the Awbury commission are found in the Francis R. Cope Receipt ledger, Box 38B, Cope Collection, Historical Society of Pennsylvania, Philadelphia. The Haverford House is now known by its address, 9 College Lane. Documentation on the commission can be found in the Board of Managers' Meeting Minutes, Quaker Collection, Haverford College. A number of Awbury residents and other Cope family members were prominent members of the Board of Managers' at Haverford, including Henry Cope. Francis Cope was President of the Alumni Association for a number of terms in the 1850s and 1860s.

Although a substantial number of his commissions were from his fellow Quakers, including Barclay Hall at Haverford College in 1876, Hutton worked for a wide range of institutional and private clients in the region.²¹

Walter Cope (1860-1902) of the nationally significant firm Cope & Stewardson was the grandson of Awbury founder Henry Cope and lived near Awbury for a portion of his life. After working in Addison Hutton's office, Cope established a partnership with John Stewardson (1858-1896) in 1885 and began designing his own projects within Awbury. The Cope/Evans Double House on Chew Avenue from 1885 was thus among his firm's earliest commissions. Another significant house in the Awbury District by Cope and Stewardson is the William Draper Lewis House (1892-1893). This house was designed in the period in which the firm had begun some of their most important work, including buildings at Bryn Mawr College and at the University of Pennsylvania.

After the turn of the twentieth century, family members continued to pursue their design interests by hiring important regional architects and landscape architects. In contrast to previous generations, however, the designers they chose were no longer exclusively members of the Society of Friends. For example, Alfred G. Scattergood hired Brockie & Hastings to design his house in 1909. Arthur Brockie (1875-1946) was a Germantown native and had worked in the office of Cope & Stewardson. Brockie's work, both in partnership with Theodore Hastings (1876-1950) and alone, included a substantial number of domestic commissions in Germantown and nearby Chestnut Hill. This was also the case for the other architects who worked at Awbury in the period before World War II, including Edmund B. Gilchrist, Duhring, Okie & Ziegler and Carl A. Ziegler independently. These architects, along with Robert Rhodes McGoodwin, were also the shapers of the George Woodward developments in the Chestnut Hill National Historic District. Due to the presence of the same designers, Awbury possesses a density of architect-designed residences in a suburban, park-like setting similar to the Chestnut Hill District, although the Chestnut Hill District is larger in area. As such, the hallmarks of the architects' work in the Chestnut Hill District are also present in the resources at Awbury. In particular, Chestnut Hill's simplified historical styles which linked English Cotswold traditions with American colonial motifs and the modern planning methods applied to both individual dwellings and to the greater relationship of these dwellings to each other, streetscape and open space are also evident at Awbury. For example, Gilchrist's Kimber House at Awbury is an early, rich example of his Cotswold style. Additionally, Duhring, Okie and Ziegler's Francis Cope House and Stable at 6000 Chew Ave. and Ziegler's Algernon Evans and Rachel Cope Evans Houses each demonstrate a mastery of similar, regional colonial detail.

In addition to the work of talented architectural designers and builders, the Awbury Historic District has also benefited from the work of a number of important landscape architects and designers. An extraordinary concentration of landscape gardeners and nurserymen lived and worked in the Germantown area in the mid-nineteenth century, including the well-known Thomas Meehan, whose own property was a short distance to the northwest of Awbury. Meehan formed a partnership with fellow British immigrant and Kew-trained gardener William Saunders (1822-1900), who had arrived in Germantown in 1848. Much of the original garden design at Awbury was the work of Saunders, who practiced and lived in Germantown between 1848 and 1862. Saunders' account records indicate that he worked at Awbury in particular between 1856 and 1859.²²

Like so many landscape designers of the period, Saunders' name is relatively unknown, although his work was national in scope and significance.²³ He began his career in the United States working for Johns Hopkins in Baltimore at his estate Clifton Park. While in Philadelphia, he competed unsuccessfully for the design of Fairmount Park.²⁴ It was this work that probably led to his 1862 appointment as a horticulturist in the U.S.

²¹ See Tatman and Moss.

²² Noted Germantown horticulturalist Edwin Jellett believed Awbury was the only surviving example of Saunders work in Germantown. Jellett, Edwin C. *Gardens and Gardeners of Germantown*. Philadelphia: Site and Relic Society of Germantown, 1914, 300.

²³ For a period biography of Saunders, see *The National Cyclopaedia of American Biography* 10 (1900; facsimile reprint: Ann Arbor, Michigan: University Microfilms, 1967): 409.

²⁴ See William Saunders, *Design for Fairmount Park* (Philadelphia, 1859).

Department of Agriculture in Washington, D.C. In this position he was responsible for laying out parks and gardens in the capitol city. He was also the designer of a number of rural cemeteries, including the National Cemetery at Gettysburg. Like the Laurel Hill Cemetery National Historic Landmark in Philadelphia originally designed by John Notman, the Awbury Historic District is a rare resource documenting a professional, nineteenth century landscape by a known, important designer. Despite the obvious differences between a burying ground and a residential development, Awbury and Laurel Hill are similar, because they both encompass important built resources organized within a designed landscape setting.

Although no plan drawing for Saunders' scheme survives, family members recalled his importance in forming the landscape at Awbury in the latter half of the nineteenth century.²⁵ It has been reasonably assumed based on the existing features of the Awbury landscape that his design consisted of the elements of landscape gardening in the period: lawns interwoven with groves of trees and shrubs; curvilinear drives and walks connecting the early houses to each other and to features of the garden; and flower beds and garden structures near the houses.²⁶ Plantings were undoubtedly arranged to frame vistas, particularly that of the far distance toward the city and the Delaware River, which is no longer visible.

Saunders' work was known to have included extensive excavating to accomplish his design goals. For example, he was likely responsible for creating the picturesque, undulating terrain to the south and west of the Francis Cope House, now known as the "Great Lawn." He is also thought to have designed the serpentine path and drive system that partially survives in the lanes in the District. The designer also supplied box bushes for edging, trees; including sugar maples, hemlock and spruce, as well as asparagus and grape vines.²⁷

Important landscape designers continued to work at Awbury in the period before the Second World War, both as part of the arboretum development and in garden areas around individual houses not included in the Arboretum. Arthur Westcott Cowell (1879-1958), who later organized the Department of Landscape Architecture at Pennsylvania State University, was a key figure in the development of the Arboretum from its earliest phases, and continued to work there at least through 1930.²⁸ The focus of his work was to create a didactic collection that would represent botanic genera in different sections of the Arboretum.²⁹ Parts of his scheme were carried out, although in a somewhat modified form as seen in existing trees and shrubs.³⁰ Perhaps the most notable example of Cowell's work at Awbury is the Beech Hollow (1916), a landscape of descending lawn toward Station Road, surrounded by large European Beech trees. The designer also reworked some of the landscape features designed earlier by William Saunders, such as the English Lawn.

In establishing the Arboretum landscape, Cowell worked on at least one occasion in collaboration with the landscape firm of Harrison, Mertz & Emlen. Arthur Cope Emlen (1882-1941), a member of the firm, was also an Awbury resident. The firm's notable body of work included projects for important institutional and private clients in the Philadelphia region and beyond, including Bryn Mawr and Haverford Colleges, Henry Francis Du Pont and the artist Violet Oakley. Within the Arboretum itself Harrison, Mertz & Emlen created the pond and watercourse along Washington Lane next to the meadow. The firm also carried out designs for private landholders at Awbury in the period before 1933. These included a naturalistic concrete pond with plantings completed for Caroline E. Cope, garden work for Alfred G. Scattergood near his house³¹ and the formal garden at the William Draper Lewis House.

²⁵ See Harrison, 15, and Jellett, 329.

²⁶ A series of unpaved pathways connecting various homes was created by Cope family members in the 19th and early 20th centuries that still survive today; these are listed as significant landscape features.

²⁷ William Saunders Cash book, Carl A. Kroch Library, Cornell University Library, Ithaca, NY.

²⁸ See Veronica Aplenc, "Cultural Landscape Inventory, Part 1: Site History, Existing Conditions and Analysis, Recommendations for the Master Plan and Beyond of The Awbury Arboretum," 1997.

²⁹ See Aplenc, 51.

³⁰ See Aplenc, 54-5.

³¹ See Harrison, Mertz and Emlen, Inc., *Presenting the Work of Harrison, Mertz and Emlen, Inc.* (Philadelphia, 1933), passim.

The final landscape designer to work at Awbury in forming the arboretum was Thomas Sears (1880-1966). He was involved in the 1940s, although it is unclear how much of Sears' ambitious plans were carried out.³² Sears began his career in the offices of Olmsted Brothers Landscape Architects and first came to Philadelphia to work on the firm's projects in the area. He went on to establish an independent practice in New England, which he eventually moved back to Philadelphia. His notable projects included the restoration of Pennsbury Manor and the amphitheater at Swarthmore College, as well as some private gardens.

The well-documented presence of so many prominent landscape designers and architects within the District makes it a truly unique place. The fact that so many of these designers worked in collaboration within this setting makes it even more outstanding. As a result, Awbury has become more than just a landscaped park or an enclave of private estates; it is an impressive collection of significant architectural and landscape resources within an integrated, designed setting, and it is therefore eligible for listing on the Philadelphia Register of Historic Places under criterion (e).

Criterion G: *The historic resource 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.*

The Awbury Historic District's significance under criterion (g) has its roots in the Haines and Cope early estates. Family reminiscences indicate that through the nineteenth and early twentieth centuries, the Haines and contiguous Cope properties functioned as an extended family compound. In fact, they went beyond this characterization to function as a small, "garden city" suburb.³³ Germantown historian Edwin C. Jellet effectively articulated the Awbury whole in the early twentieth century: "[it] is one of the largest, one of the finest and on account of its family life, the most interesting of many home estates. It is like a great park, abounding with walks, drives, rare shrubs, trees, and richly stored gardens. ... [Of] all the experiments in so-named community life, to me 'Awbury' is the most practical and beautiful."³⁴ The progressive thinking of those conducting this "experiment" led to innovative planning for its future in the early twentieth century and the creation of the Awbury Arboretum. The vehicle through which this occurred was the City Parks Association (CPA), a private organization founded in 1888 in which a number of Awbury residents were prominent, including Arthur Emlen, Francis Cope, Jr., Harold Evans, and William Draper Lewis.³⁵ Oral tradition identifies Lewis, Dean of the University of Pennsylvania Law School, as one of the prime movers in creating the arboretum. His motivations were preserving the open space that is so crucial to the District, providing public educational opportunities and creating a wildlife conservation area.

The first step toward establishing the arboretum occurred when Caroline E. Cope, the cousin of William Draper Lewis' wife and one of his clients, wrote to the CPA in 1916 expressing her interest in establishing a publicly-accessible site for plant study and a refuge for migratory birds. Donations of property and funds from other family members followed. Eventually, both the Francis Cope House and the Henry Cope House, as well as the majority of the land area of the District, were included in the Arboretum.³⁶ In the creation of a public arboretum from a private, landscaped, Quaker-owned property, Awbury parallels the genesis of the Morris Arboretum of the University of Pennsylvania, now part of the Compton and Bloomfield National Historic District. Like the Morris Arboretum, Awbury preserves the character of its nineteenth century landscape beginnings and is accessible to the public. In the Morris Arboretum, however, the main residence was demolished, whereas the historic building resources at Awbury have been preserved intact to document the family's history and the

³² Delta Group, "Awbury Arboretum Master Plan" (Philadelphia, 1998), Appendix B, Section E.

³³ See Harrison, ed.

³⁴ Jellett, 329.

³⁵ See Jefferson Moak, draft National Register Nomination for Awbury, Awbury Archives. It should be noted that the public park tradition in the Cope family went back to Thomas Pym Cope, Henry Cope's father, who had been important in the creation of Fairmount Park.

³⁶ The Henry Cope House was later returned to private property, as well as the Caroline E. Cope House at 1011 E. Washington Lane, and the Caroline E. Cope Cottage at 945 E. Washington Lane.

architectural heritage of the region.

The City Parks Association, which helped to establish some 30 parks in the Philadelphia region, became the trustee of the Awbury Arboretum at its beginning in 1916. The first director of the Arboretum Howard S. Kneedler, a son-in-law of William Draper Lewis and a resident of Awbury, was appointed in 1933, so the control of Awbury remained largely in the hands of residents under the guise of the Awbury Arboretum Committee of the City Parks Association.³⁷ While there were few, if any, major physical changes in the District after World War II, one major institutional change did occur. Over time, unrest among the residents developed regarding the CPA management of the Arboretum, and residents' increasing concerns led to an important institutional shift in 1988, when the current operator of the site, the Awbury Arboretum Association, took over and established its headquarters in the Francis Cope House. The site is now run by a professional director and staff with a governing board made up of residents of the District and neighboring community and other interested experts. As both inclusive of and directly related to a prominent public park which should be preserved, the resources at Awbury merit listing as a cohesive District under criterion (g).

Criterion I: *The historic resource has yielded, or may be likely to yield, information important in pre-history or history.*

The Awbury Historic District contains a number of sites with potential archeological significance, including McNabtown by the SEPTA tracks, the spring house ruins at the Caroline E. Cope House, the ice house ruins at the Henry Cope House, and the Caroline E. Cope barn/garage ruins. As a former block of late nineteenth century immigrant housing, the McNabtown site has great potential to yield archeological information. The Cope family demolished the structures on the site shortly after they acquired the land in the early twentieth century; however, the land is still preserved as a large, flat, depressed area with several surviving stone walls and a set of stone steps. It has been speculated that the soil excavated during the construction of the arboretum pond was used in the leveling of McNabtown.

The other three sites with potential archeological significance are all ruins sites containing the remains of former utility structures. The spring house site still contains three stone foundation/retaining walls; the ice house site includes stone rubble remnants denoting the perimeter of the former ice house building; and the barn/garage site still retains some of its rubble masonry walls and interior plaster work. It is believed that some of the stone from the barn/garage was used in the construction of the WPA walls along Ardleigh Street and the north side of Haines Field. These ruins sites each have the potential to provide archeological evidence about the families who inhabited the area and about how they lived and worked. As such, the Awbury Historic District is eligible to be listed under criterion (i.)

Conclusion

From its inception in the mid-nineteenth century as adjacent country seats, to its development into an "experiment in community life," and finally to its transformation into a public arboretum, the Awbury Historic District has retained its character, integrity and significance, while evolving into a truly remarkable place. Evidence of a unique pattern of suburban development, sophisticated and important design work, forward-thinking conservation planning for public use, and potentially significant archeological sites are all present within the District. As a result, Awbury is eligible for listing on the Philadelphia Register of Historic Places under criteria (a), (e), (g), and (i).

³⁷ Aplenc, 49.

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