

PHILADELPHIA REGISTER OF
HISTORIC PLACES

FOR PHC USE ONLY

RECEIVED

DATE ENTERED

11 October 2000

TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1. NAME

HISTORIC

Spring Garden Historic District

AND/OR COMMON

2. LOCATION

STREET AND NUMBER

Various.

3. CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

PUBLIC ACQUISITION

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

IN PROCESS

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

BEING CONSIDERED

NO

MILITARY

OTHER:

4. OWNER OF PROPERTY

NAME

STREET AND NUMBER

CITY, TOWN

STATE

ZIP CODE

5. GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

See Continuation Sheet

6. REPRESENTATION IN EXISTING SURVEYS

TITLE

National Register of Historic Places

DATE

FEDERAL STATE LOCAL

DEPOSITORY FOR SURVEY RECORDS

National Park Service

CITY, TOWN

Washington

STATE

D.C.

7. DESCRIPTION

CONDITION

- | | |
|--|---------------------------------------|
| <input type="checkbox"/> EXCELLENT | <input type="checkbox"/> DETERIORATED |
| <input checked="" type="checkbox"/> GOOD | <input type="checkbox"/> RUINS |
| <input type="checkbox"/> FAIR | <input type="checkbox"/> UNEXPOSED |

CHECK ONE

- | |
|------------------------------------|
| <input type="checkbox"/> UNALTERED |
| <input type="checkbox"/> ALTERED |

CHECK ONE

- | |
|---|
| <input type="checkbox"/> ORIGINAL SITE |
| <input type="checkbox"/> MOVED DATE _____ |

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

See Continuation Sheet

8. SIGNIFICANCE

PERIOD

- PREHISTORIC
 - 1601-1700
 - 1701-1800
 - 1801-1850
 - 1851-1900
 - 1901-1950
 - 1951-
- ARCHEOLOGY-
PREHISTORIC
 - ARCHEOLOGY-
HISTORIC
 - AGRICULTURE
 - ARCHITECTURE
 - ART
 - COMMERCE
 - COMMUNICATIONS

AREAS OF SIGNIFICANCE - CHECK AND JUSTIFY BELOW

- COMMUNITY PLANNING
- CONSERVATION
- ECONOMICS
- EDUCATION
- ENGINEERING
- EXPLORATION/
SETTLEMENT
- INDUSTRY
- INVENTION
- LANDSCAPE
- ARCHITECTURE
- LAW
- LITERATURE
- MILITARY
- MUSIC
- PHILOSOPHY
- POLITICS/
GOVERNMENT
- RELIGION
- SCIENCE
- SCULPTURE
- SOCIAL/HUMANITARIAN
- THEATER
- TRANSPORTATION
- OTHER (Specify) _____

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

See Continuation Sheet

9. MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheet

10. FORM PREPARED BY

NAME/TITLE

Sheryl Jaslow

ORGANIZATION

Powers & Company, Inc.

STREET AND NUMBER

2230 Mt. Vernon Street

CITY OR TOWN

Philadelphia

DATE

4/7/00

TELEPHONE

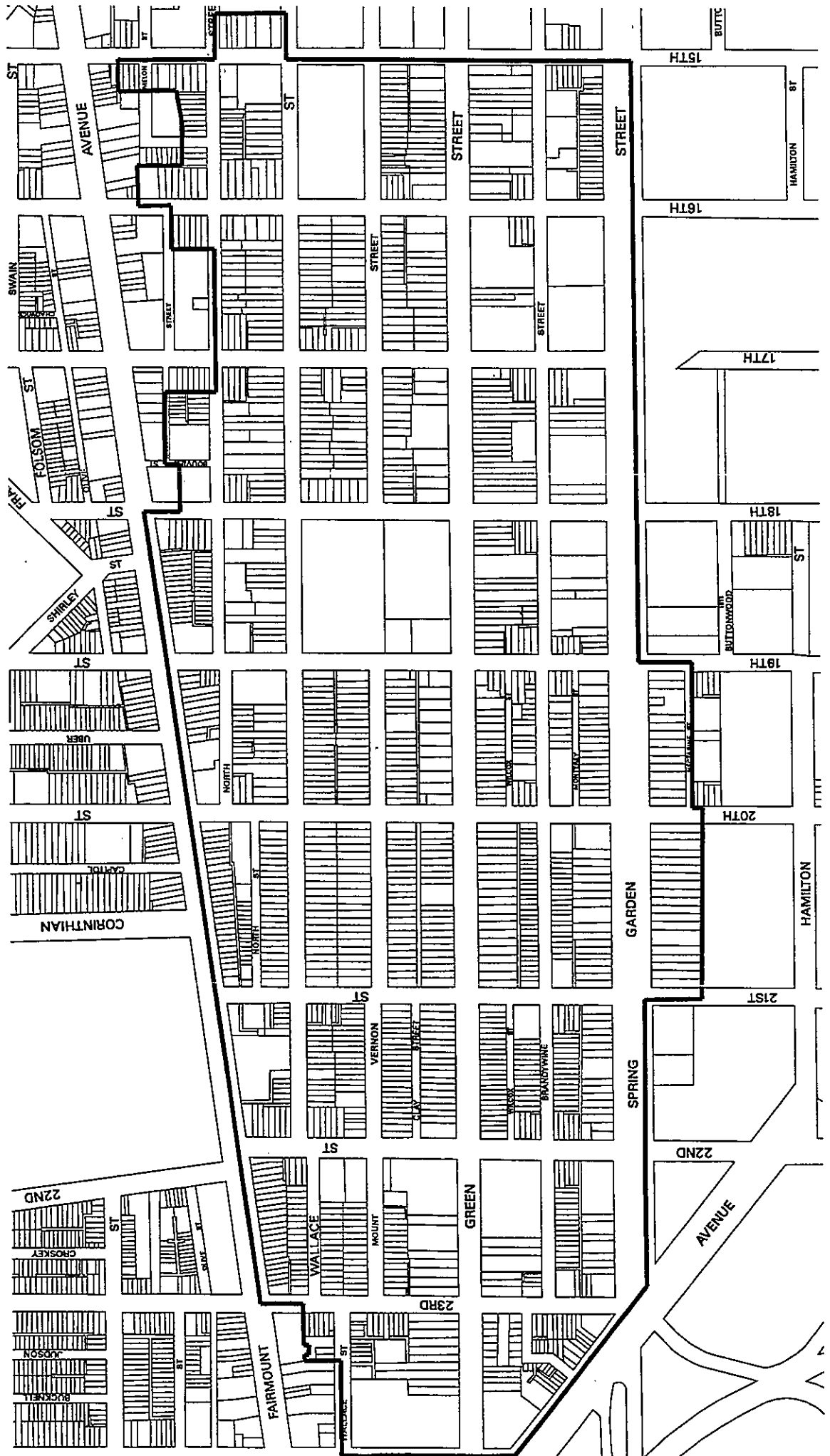
215-236-9006

STATE

PA

SPRING GARDEN HISTORIC DISTRICT

11 October 2000



One inch = 400 feet

VERBAL BOUNDARY DESCRIPTION

Beginning at the point where the east curb line of N. 24th Street intersects with the south curb line of Wallace Street, running east along the south curb line of Wallace Street and crossing Wallace Street at the west property line of 2315 Wallace Street; thence continuing north to the north property line of 2315 Wallace Street and continuing along the north property lines of 2309-2315 Wallace Street and along the north property line of 644 N. 23rd Street; thence crossing N. 23rd Street to the point where the east curb line of N. 23rd Street intersects with the north curb line of Wallace Street; thence continuing along the east curb line of Wallace Street to the south curb line of Fairmount Avenue; thence running east along the south curb line of Fairmount Avenue to the west curb line of N. 18th Street; thence continuing south to the south property line of 638 N. 18th Street, thence crossing N. 18th Street and continuing along the north property line of 625-637 N. 18th Street; thence east to the east curb line of Bouvier Street; thence north to the south curb line of Melon Street; thence east to the west curb line of N. 17th Street; thence South to the north curb line of North Street; thence east to the west property line of 617-627 North Street; thence north to the south curb line of Melon Street; thence east to the east curb line of N. 16th Street; thence north to the north property line of 655-659 N. 16th Street; thence east along the north property line of 655-659 N. 16th Street; thence along the east property lines of 645-653 N. 16th Street; thence continuing east along the north property lines of 1529-1531 North Street and then crossing Sydenham Street and continuing east along the north property lines of 1511-1525 North Street; thence continuing north along the west property lines of 662-668 N. 15th Street to the south curb line of Melon Street; thence east to the west curb line of N. 15th Street; thence south to the south curb line of North Street; thence east to the east property line of 655 N. 15th Street; thence south to the north curb line of Wallace Street; thence west to the west curb line of N. 15th Street; thence south to the north curb line of Spring Garden Street; thence west to the west curb line of N. 19th Street; thence south to the south property line of 1900 Spring Garden Street, thence west to the west curb line of N. 20th Street; thence south to the south property line of 2000 Spring Garden Street; thence west to the east curb line of N. 21st Street; thence north to the north curb line of Spring Garden Street; thence west to the northeastern curb line of Pennsylvania Avenue; thence northwest to the east curb line of N. 24th Street; thence north to the point of beginning.

ARCHITECTURAL DESCRIPTION

The Spring Garden Historic District is a residential neighborhood bounded by Fairmount Avenue to the north, Spring Garden Street to the south, N. 15th Street to the east and N. 24th Street to the west. The neighborhood contains a great quantity of intact speculative housing and many significant examples of late nineteenth century period architecture. The area is gently sloped to the north, with numerous street trees, terraced garden plots lining many blocks along Green Street, and a centrally located large community garden and playground.

Before 1850 this neighborhood operated as farmland and contained only a handful of buildings and a few institutional buildings long since demolished. Large scale residential development of the Spring Garden Historic District occurred in two phases between 1850 and 1930. In the first phase of construction, from 1850 to 1876, speculative developers purchased large tracts of land and constructed houses for individual sale, the majority of which now constitute the Spring Garden Historic District. The Italianate style prevailed during this period. As open lots filled, speculative housing slowed by the end of this phase. In the second phase, from 1877 to 1930, nouveau riche industrialists commissioned architects to design new residences and remodeled existing houses in the popular Victorian architectural styles of the period to reflect their newly acquired wealth. The architectural styles of this later period include Second Empire, Queen Anne, Richardsonian Romanesque, Beaux Arts, Italian Renaissance and other period revival styles. In general, the erection of institutional and commercial buildings paralleled the residential construction trend in the Spring Garden Historic District. Of the approximately 1,400 buildings presently within the boundaries of the District, nearly half of the total was erected by 1860. Building slowed during the Civil War, but picked up rapidly afterwards, with three-quarters of the total buildings completed by 1875. At the close of the nineteenth century, the construction of the Spring Garden Historic District was nearly complete, at nearly 88 percent of the total. Today, the district has many of the terraces remaining with numerous street-trees providing shade. The sidewalks generally are of concrete and the streets have asphalt paving and curbs of concrete, bluestone and granite. Non-historic highway cobra lights provide illumination.

Pre-1850s Buildings

The Spring Garden Historic District experienced little development before 1850. Slow development of the Spring Garden neighborhood resulted from the relatively long distance from the City's business core along the Delaware River and lack of expedient and affordable transportation to and from this area. In addition, the land was privately owned, split between the adjoining estates of Bush Hill east of Nineteenth Street, and the Morrisville Estate west of Nineteenth Street. Largely serving as farmland, both estates possessed manor houses located just outside of the Spring Garden Historic District's boundaries.

The Historic District contains only four buildings that were built before 1850: 2129-2135 Wallace Street. Built in 1825 in the Federal style, the rowhouses are contemporaneous with the Eastern State Penitentiary on Fairmount Avenue, built from 1829-35. Although all of these buildings have been remodeled over the years, Number 2129 Wallace Street has been altered substantially in the late twentieth century.

Residential Development 1850-1876

Builders and developers purchased farmland in the Spring Garden Historic District from the descendents of the Morrisville Estate in 1813 and from descendents of the Bush Hill Estate in 1827. Speculative housing, however, did not begin until the mid-1850s, coinciding with the establishment of the horse-drawn streetcar service to this area in 1858.¹

From the mid 1850s through the 1870s, the Italianate style flourished in the Spring Garden Historic District, with its grand scale and rich ornament that sharply contrasted from the restrained Federal and Greek Revival rowhouses of previous decades. The Italianate style is the most common architectural style found in the Historic District, with more than three-quarters of the total number of buildings in the district designed in this style. Derived from Renaissance examples, the typical features of the Italianate style include a rusticated basement, embellished window and door surrounds, paneled double-leaf doors, elaborate bracketed cornices and arched and rounded forms. Established in England as part of the Picturesque movement and prevalent in New York in the late 1840s, the Italianate style gained in popularity in the 1850s and 1860s, representing a reaction to formal classical ideals in art and architecture.² This period, characterized by industrial development, social upheaval, and rapid accumulation of wealth, typically found its expression with bold forms and lavish ornament. Although many of the Italianate houses in the neighborhood contain these features, some of the formal Italianate elements are missing, such as beltcourses, quoining and elaborate hoods over the windows and doors. New York Italianates were executed typically in brownstone, but Philadelphia maintained its red brick tradition, relying on traditional materials with marble details, and the readily available masonry products.

The developer houses, which embody the vast majority of housing stock at nearly 80 percent, stand as semi-detached houses or rowhouses, typically three-stories in height and two-bays in width. Red brick constitutes the primary building material, accented by white marble entrance surrounds, lintels and sills, watertables, and steps. The bracketed wooden cornices found throughout the neighborhood unify the streetscapes. Original cast ironwork survives on many buildings primarily in the form of cellar grilles and rear access gates. The early developers of the Spring Garden neighborhood assembled nearly-uniform Italianate rows or twins along the front property line with protruding stoops throughout the neighborhood, thus creating a monumental effect, an important theme in the Italianate style. In addition, these Italianate rowhouses were several feet taller than the earlier Georgian and Federal rowhouses, creating a higher basement, taller ceilings, and occasionally an additional floor.³

Technological advances in the building industry during the 1840s and 1850s greatly influenced the details applied to these buildings, both inside and out. By the 1850s, machine-made ironwork, in the form of railings, fences and gates, was widely available through local ironworks. Machines also assisted in the creation of intricately detailed elements such as carved marble, fine woodwork, and elaborate plaster ornamentation, making these items readily affordable.

¹ Howard Gillette, Jr., "The emergence of the Modern Metropolis: Philadelphia in the Age of its Consolidation" in *The Divided Metropolis: Social and Spatial Dimensions in Philadelphia, 1820-1840* William W. Cutler, III and Howard Gillette, eds. (Westport, CT: Greenwood Press, 1979), 6.

² Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), 214.

³ The floor levels vary between the front and rear of the houses, creating flexibility in interior planning. There were generally two large reception rooms, a formal parlor on the first floor and one for the family on the second floor rear. The spacious, high-ceilinged rooms were outfitted typically with painted pine woodwork, paneled doors, yellow pine floors, and white Italian marble mantels.

Before this time, only the wealthiest could afford such opulent details. Indoor plumbing, central heating, and gas lighting, all available by this time, provided physical comfort to homeowners.

Builders Oliver Parry and Nathaniel Randolph constructed hundreds of houses in the neighborhood in the mid 1850s, many of which stand on Green Street and Mount Vernon Streets.⁴ Hiram Miller, a local builder, constructed several houses on the 2300 block of Green Street in the mid-1850s, and a few on the 600 block of N. 23rd Street in 1866. Josiah Haines, another local builder, constructed several groups of houses in the mid-1850s, including houses at 1715-19 Green Street and 2303-05 Green Street, and several houses on the north side of the 2000 block of Wallace Street.⁵ Other minor developers include: Elihu Demott, builder of several houses in the early 1860s on the north side of the 2000 block of Wallace Street; Cyrus Cadwallader, lumber factory owner at Fairmount and Delaware Avenues, built several houses on the 2000 block of Green Street in the early 1860s; and Samuel Coulson constructed ten houses at 2128-2138 Green Street in 1854. Charles W. Budd, local carpenter and builder, built several upscale marble Second Empire residences at 1711, 1713, 1715 and 1717 Spring Garden Street in 1875, the latter of which John B. Stetson, of hat-making fame, built as his residence in 1878. Clayton Haines, bricklayer, constructed several houses, including 2232 Green Street in 1856.⁶

Arch-headed doorways, often accented with additional ornament, remain the most common Italianate feature of the rowhouse façades in the Spring Garden Historic District. Marble surrounds adorn the entrances with elaborately carved, decorative, marble keystones. Arch-headed double-leaf doors, or the more frequent square-headed double-leaf doors with an arched transom, often contain heavily molded panels at the lower part of each leaf and glazing on the upper half, although many do not have glazing. The profusion of arched and rounded elements reflects the fashion for circular forms, which was indicative of the Romantic Movement of the period.

Arched, segmental arched and square openings adorned with marble sills and lintels distinguish the windows throughout the Historic District. Tall first floor windows, often approaching floor level, are representative of the Italianate style. An example of these windows can be found at 2101 Green Street, a three-story with mansard, two-bay, Italianate constructed in 1861. A few examples, like 2119, 2121, 2123, and 2125 Green Street (built from 1860 to 1865), exhibit full-width cast iron balconettes or railings in front of these tall windows, supported by wide marble sill shelves. In the late 1840s and 1850s, advancing technologies permitted the mass production of larger panes of glass; thus, the Italianate builders favored the use of 4/4 or 2/2 sash on primary elevations, whereas the less expensive 6/6 sash continued to be used on secondary elevations.

The boldly protruding and bracketed cornices found throughout the Spring Garden Historic District illustrate the Italianate style. Typically wooden, features of the cornices include square, pierced, or scroll brackets and often sub-brackets. Large acanthus-faced consoles often terminate the ends of the cornice for each unit. The cornices provide a unifying element along the streetscape and distinguish the Italianate from the modest molded cornices found in the earlier Greek Revival style.

⁴ The Parry and Randolph houses are located at 1500, 1504 and 1528 Green Street, several on the north side of the 1600 block; 1709-1713 Green Street; 2100 to 2118, 2140-2148 Green Street; and 2102-2144 Mount Vernon Street.

⁵ Haines built these houses in 1856 after purchasing property from Nathaniel Randolph. Philadelphia Historic Commission file for 2001-2049 Wallace Street and chains of title.

⁶ Fire insurance surveys have provided the names of the original speculative builders.

The Italianate villa style architecture is rare in the Historic District, with only four examples standing within its boundaries. Modeled after informal country farmhouses, Italianate villa-type houses feature low-pitched hipped roofs, overhanging wide eaves, and a tower or cupola.⁷ In the Spring Garden Historic District, two pairs of large semi-detached residences exhibit the Italianate villa form: 505 and 507-509 N. 21st Street, built in 1855; and 2222 and 2224-26 Green Street, built in 1866.⁸

A few significant Italianates in the neighborhood were built as "terrace houses," located on the south side of the Green Street between 15th and 17th Streets: 1506, 1508, 1510, 1512, 1514 Green Street and 1624, 1626, and 1628 Green Street. Designed and planned by architect Samuel Sloan and partner John Stewart in early 1853, each of these grand rowhouses features a front grass plot, many of which are enclosed with "handsome ornamented iron railings."⁹ Sloan was a leader in the picturesque garden and terrace movement of the period. These four-story houses are clad with marble ashlar façades on the first story and scored stucco to resemble stone above. The footprints of the houses, as drawn on Hexamer and Locher's *Maps of the City of Philadelphia* (1859) are substantially larger than other houses in the neighborhood, with deep eaves. Many other houses throughout Green and Spring Garden Streets feature front garden plots, continuing the "terrace concept" throughout the Spring Garden Historic District.

Residential Buildings 1877-1930

The revival styles typify many of the residential buildings constructed in the neighborhood between 1877 and 1930. During this period, architects designed new houses and new facades in high-spirited, unrestrained styles that varied from the perennial tradition for classical rowhouse architecture, such as the Greek Revival and the Italianate. The houses expressed the individuality and exuberance in design sought by the newly rich industrialists that moved into the area. These individually designed houses are located primarily on Green and Spring Garden Streets.

The Spring Garden Historic District contains representatives of virtually all revival styles of the late nineteenth century, including Second Empire, Queen Anne, Gothic, Beaux Arts, Renaissance Revival, and Romanesque. In many instances, homeowners updated the facades of existing speculative houses of the 1850s and 1860s with new features and materials. The wealthy industrialists who were building houses in the Historic District in these latter decades commissioned architects who had mastered notable versions of such styles, particularly the Queen Anne and Romanesque. These architects included the firms of Hazelhurst and Huckel, Willis G. Hale, James Windrim and Frank Watson. The 2200 and 2300 blocks of Green Street contain a notable assemblage of these unique houses.

Throughout the last quarter of the nineteenth century, the Second Empire style remained the most common variation on the Italianate style. Inspired by the elegance and sophistication of Second Empire France, elements of the style found in the Spring Garden neighborhood include

⁷ Virginia and Lee McAlester, 212.

⁸ The pair of rowhouses at 2224-26 Green Street were built for Franklin Evans, a cloth importer and merchant according to a 1866 Franklin Fire Insurance Policy.

⁹ *Public Ledger* clipping with hand-written date of 2/24/1853 found in Poulson's Scrap Books, 7: 137, Library Company of Philadelphia.

mansard roofs (double pitched hipped roofs), decorative brackets under the eaves, dormer windows on the steeply-pitched lower portion of the roofs, hooded windows and paired entry doors.¹⁰ Second Empire elements not found in the Spring Garden neighborhood include quoining, cresting along the roof line, cupolas and towers, and polychromed slate roofs. Although the Second Empire style proliferated in other parts of Philadelphia in the 1870s through the 1890s, only a small percentage of new Second Empire style houses were constructed in the Historic District during this period by a few of the wealthier residents, such as hat manufacturer John Stetson. The costly rich ornament, materials, and elaborate ironwork elements were beyond the means of middle class residents of the Spring Garden neighborhood. Good examples of the Second Empire style are located at 1530 and 1532 Green Street; and a group at 1711, 1713, 1715, and 1717 (the John Stetson Residence) Spring Garden Street, all constructed in 1878 by Charles Budd, builder.¹¹

Instead of rebuilding in the Second Empire style, many homeowners opted to retrofit existing Italianates with Second Empire elements, namely the mansard roof. Found throughout the Spring Garden Historic District, these roof additions were installed above the Italianate cornices, providing additional living space.

Less than thirty houses in the Spring Garden Historic District were built in the Queen Anne style, a style known for its irregular roof shapes, cut-away bay windows, asymmetrical facades, multiplicity of textures and materials and wrap-around porches.¹² Named by English architect Richard Norman Shaw, the style relied on late Medieval prototypes. In the United States, the Queen Anne style was popular from 1880 to 1910. The high expense of materials and decorative elements of the Queen Anne style were only affordable to a wealthier clientele. This, and the unique appearance of these showy houses, appealed to the nouveau riche members of society who were eager to display their newly acquired wealth. The individuality that could be attained by the Queen Anne style provided a sharp contrast to the repetitive Italianate rows.

Built on tight city lots, the Queen Anne houses in the Spring Garden Historic District are commonly found as attached and corner dwellings instead of freestanding houses as found in suburban and rural areas. Brick remained the primary building material, unlike the frame and shingled Queen Anne house found across the nation. In addition, because of space constriction, the large wrap-around porches were not employed, favoring instead elaborate porticos and entrance surrounds that conform to existing houses. While the Italianate arched openings were not entirely abandoned, they were coupled with steeply pitched gables and dormers.

An outstanding example of the Queen Anne style is located at 1533 Green Street, a corner residence built in 1885 for Bernard Feustmann who was a manufacturer of millinery goods.¹³ The Queen Anne style characteristics include an asymmetrical façade, decorative patterned brownstone and brick details, a second story turret, a corbelled brick cornice with terra cotta medallions and brick molds and patterned brick chimneys on the west elevation. The Fleisher House, located at 2223 Green Street, is an example of a Queen Anne style house with Eastlake-inspired elements. Morris Fleisher, a successful clothing merchant, hired architect

¹⁰ Virginia and Lee McAlester, 241-243.

¹¹ Philadelphia Historical Commission files.

¹² Virginia and Lee McAlester, 262-63.

¹³ Franklin Fire Insurance Survey, 1885, for Bernard Feustmann.

Willis Hale in 1880 to design the two-bay, three-story house.¹⁴ It is adorned with exuberant polychromatic brick, marble, terra cotta and encaustic tile. Decorative molded brick pilasters frame the window openings. The cornice features a wide geometric frieze, a series of paired brackets, and a pressed metal cove molding. The patterning found throughout the facade was modeled after the philosophy of late nineteenth century designer Charles Eastlake, who promoted flat ornamentation on his furniture designs.

The Richardsonian Romanesque style accounts for twenty houses in the Spring Garden Historic District. This style was based on the designs of architect Henry Hobson Richardson who worked in this style in the early 1880s. The style, popular nationally from 1880 to 1900 (concurrent with the Queen Anne style) is characterized by heavy, rusticated dark masonry, massive arches, round-arched doorways and windows, and the use of heavily carved floral ornament.¹⁵ The Richardsonian Romanesque style shares many of the same forms and elements as the Queen Anne style, such as asymmetrical massing in a variety of materials with varying colors and textures and vigorously applied ornament. The majority of the Richardsonian Romanesque houses in the Spring Garden neighborhood contain a few rusticated elements of the style rather than the complete ensemble. None of the houses in the neighborhood display the low-slung Syrian arch that is a signature feature of the style.

The Hoffer Residence at 2113 Green Street is an outstanding example of the Richardsonian Romanesque style. The architecture firm of Hazelhurst and Huckel designed the Hoffer Residence in 1897 for David Hoffer, the successful butcher shop owner.¹⁶ The house displays a Romanesque brownstone façade, with a heavy, rough-cut brownstone watertable up to the first-story sills. An elaborate carved brownstone band caps the watertable, followed by wide arched window openings with brownstone voussoirs on the first story and front entrance openings and large brownstone hoods over the second story windows. A wide, overhanging pressed metal cornice with shell and fan ornaments crowns the top of the building. A large pedimented tripartite dormer ornaments the mansard roof. Number 2013 Spring Garden Street is another example of Hazelhurst and Huckel's work, a brownstone Romanesque rowhouse designed in 1887 for gentleman Robert Carson.¹⁷

In addition to entirely new façades, many homeowners altered facades in the Richardsonian Romanesque style, including elements such as rusticated brownstone voussoirs above the windows and rough-cut brownstone watertables. Numbers 2109 and 2111 Green Street are two good examples of Italianates that have been refaced with brownstone ashlar, with rough-cut brownstone above the windows.

Eight houses in the Spring Garden Historic District exhibit the Italian Renaissance style. Prevalent from 1890 to 1935, the Italian Renaissance style incorporated details from Italian buildings of the Renaissance period. An outstanding example of the Italian Renaissance Revival style is the Kemble/Bergdoll House, located at 2201 Green Street and designed by architect James Windrim in 1889 for bank president William Kemble.¹⁸ This large, freestanding brownstone mansion is one of the finest houses of its period in the City. Set back from the street and on a raised grade, the exterior displays a richly ornamented brownstone frieze and carvings with floral, garland and cherub motifs, stained glass, and pressed copper ornament. A

¹⁴ *Philadelphia Real Estate Record and Builder's Guide* and Pennsylvania Historic Resource Survey Form.

¹⁵ Virginia and Lee McAlester, 300-302.

¹⁶ Chain of title, Philadelphia Historical Commission files, and Pennsylvania Historic Resource Survey Form.

¹⁷ Chain of title from Philadelphia Historical Commission Files, Philadelphia City Directory for 1887.

¹⁸ *Philadelphia Real Estate Record and Builder's Guide* for 1889.

brownstone portico supported by brownstone composite columns distinguishes the entranceway, with a balconette above. A denticulated and carved brownstone cornice with modillions crowns the house. Other fine examples of the Italian Renaissance style include: 1710 Green Street, a three-story, two-bay brownstone by architect Willis Hale constructed in 1891;¹⁹ 2114 Green Street, a three-story, two-bay rowhouse by the architecture firm Hazelhurst and Huckel;²⁰ 2215 Green Street built in 1886 for William S. Tryon, manager of family brass foundry;²¹ and 2220 Green Street erected in 1885.²²

A few architects working in the Spring Garden Historic District selected the Beaux Arts style for new residences during this period. The Beaux Arts style, popular in the United States from 1890 to 1930, was a sophisticated formal style that incorporated aspects of the Renaissance classical period. These elements consist of elaborate classical columns, cornices and balustrades, low-relief carvings with leaf and floral motifs, decorative garlands, shields, a variety of stone finishes and typically a stone facade.²³ Unlike the typical Beaux Arts examples with limestone façades, those built in the Spring Garden neighborhood feature brownstone and brick with terra cotta friezes and details.

Number 1736 Green Street, designed by architect Willis Hale in 1891,²⁴ illustrates the important elements of the Beaux Arts style, with the terra cotta frieze adorned with garlands and the arched entrance opening framed by a brownstone hood and decorative Classical pilasters. Rusticated brownstone dominates the façade on the first story with Roman brick above. Built the same year by the same architect, Number 1708 Green Street is another good example of the Beaux Arts style.²⁵

The Historic District contains a small percentage of houses built in a variety of late nineteenth century, eclectic, period revival styles, the majority of which are located on Green Street. The period revival styles include the Moorish Revival style, the High Victorian Gothic, the Venetian Gothic style, the Neo Grec style and the Flemish Renaissance style, and were employed during the last quarter of the nineteenth century. These styles borrowed specific elements from buildings of various Medieval and Renaissance cultures. Several houses in the neighborhood exhibit combinations of all of these styles. Two examples of the Moorish Revival style are located at 2144 and 2146 Green Street (both with 1892 façades).²⁶ Five High Victorian Gothic examples built from the early 1880s to 1890 can be found at 1919 and 2227 Green Street, and 2008, 2010 and 2024 Spring Garden Street. A singular example of the Venetian Gothic style with a façade of ashlar limestone and Roman brick stands at 1738 Green Street, with the façade dating to c. 1885. Two examples of the Neo Grec style can be found at 2309-11 Green Street, both built in 1888.²⁷ Two significant examples of the Flemish Renaissance style were designed by architect Frank Watson in 1901: 1734 Green, for patron Charles O. Beaumont, part owner of a coppersmith factory; and 554 N. 18th Street for George Allen.²⁸

¹⁹ Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects: 1700-1930* (Boston: GK Hall and Company, 1985), 326.

²⁰ Campbell Collection Scrapbook, 73:265 at the Historical Society of Pennsylvania; Philadelphia City Directories.

²¹ Pennsylvania Historic Resource Survey Form.

²² Pennsylvania Historic Resource Survey Form.

²³ Virginia and Lee McAlester, 378-381.

²⁴ Pennsylvania Historic Resource Survey Form for 1736 Green Street.

²⁵ Tatman and Moss, 326.

²⁶ Franklin Fire Insurance policies for 2144 and 2146 Green Street.

²⁷ Pennsylvania Historic Resource Survey Form for 2309-11 Green Street.

²⁸ Tatman and Moss, 836.

Brownstone distinguishes many of the houses in the neighborhood dating from the 1877 to 1930 period. Considered a more sophisticated building material than brick, brownstone's smooth surface visually united the houses along the street, calling attention to elaborately detailed doorways and window ornaments. Brownstone fronted buildings often contained stringcourses, adding a strong horizontal line to the façade. Examples of brownstone facades can be found on the rowhouses of 645-59 N. 22nd Street. Built in 1886 in the Neo Grec style, this collection of buildings display brownstone stoops, tooled brownstone watertables, brownstone beltcourses, incised brownstone hoods over the windows, brownstone sills, and crowned with pressed metal cornices.

Many of the Spring Garden neighborhood residents opted to reface existing buildings rather than finance entirely new construction. The resulting facades displayed the current architectural style and materials, such as brownstone. Number 1901 Green Street is an excellent example of this practice, where an existing five-bay Italianate, constructed originally by Edwin Randolph as a speculative rowhouse, was updated with a brownstone façade for Joseph Martin, in 1881.²⁹ Numerous other examples display later brownstone accents that replaced the existing marble lintels, sills, watertables, and stoops of the earlier Italianates.

Support Buildings (Religious/Commercial/Institutional Buildings)

In addition to the residential structures, the Spring Garden Historic District contains a number of residential support buildings such as carriage houses, stables, churches, institutions, and commercial buildings. These buildings blend into the residential streetscape and continue the scale, material, and style of the surrounding residential development.

Carriage houses and horse stables occupy the eastern blocks of Brandywine Street, between N. 15th and N. 20th Streets. The carriage houses, built to serve the residents of Spring Garden and Green Streets, stand typically two stories in height and three bays in width, with wide carriage doors on the first story and hayloft doors above. The buildings reflected the same style and materials as the main house, but on a reduced scale. The existence of both entrance doors and carriage doors on the ground level indicate the presence of housing on the upper floors for the working classes and servants. The use of the carriage houses and stables has changed since construction. These buildings served as garages in the early and mid-twentieth century and have been largely converted into housing. The Bush Hill Livery Stable located at 625 N. 18th Street, built in 1895, has been recently converted into apartments.

Built of stone in the Romanesque and Gothic styles, the religious buildings of the Spring Garden Historic District reflect the popular styles employed by architects of religious structures during the latter half of the nineteenth century. In most cases, churches in the Historic District assume prominent corner sites with tall spires that provide a visual termination to the residential rows, such as the Enon Baptist Church at 1825-33 Green Street. Originally named the Alexander Presbyterian Church in 1859, this building serves as a good example of the Romanesque style with Gothic Revival accents.³⁰ The form of the church, a monumental two-story, four-bay building, is essentially Romanesque, built of rough-cut ashlar schist laid in irregular courses. A three-story square bell tower sits at the southwest corner adjacent to a front gabled middle section and a smaller gabled section at the eastern end. Barrel-vaulted

²⁹ Philadelphia City Directories from 1866, 1870, 1875, 1880, 1881, and Franklin Fire insurance surveys from 1875, 1881.

³⁰ Partners for Sacred Places database.

schist surrounds the main entrances on both sides of the bell tower. The entrances are accented with stone gabled hoods and quatrefoil designs. Tracery windows on the south (front), west, and north (rear) elevations offer Gothic detailing.

The United Church of Christ at 1520-28 Green Street provides another good example of the Romanesque style with Norman details. Constructed of random-coursed ashlar brownstone, celebrated Philadelphia architect Stephen Button designed this building as a Lutheran church in 1859.³¹ Towers at each end flank the central barrel-vaulted central section. Arched entrance openings pierce the envelope of the building at the middle and end of each tower. Corinthian columns and carved shell moldings embellish the central entrance. Arched monumental windows spanning the second and third stories with a rondelle in the central barrel vault provide light to the interior.

Other significant examples of the Romanesque style executed in brownstone include: the Greater Canaan Church of God in Christ, originally known as the United Methodist Church, at 2001-2007 Spring Garden Street built of brownstone in 1859-64;³² and St. Andrew's Lithuanian Roman Catholic Church, originally St. Matthias Episcopal Church, at 1901-13 Wallace Street, a monumental three-story, four-bay brownstone church with a five-story bell tower designed by architect Benjamin Price in 1872.³³ Noteworthy features of St. Andrew's include a massive gabled brownstone entrance portico supported by stylized Doric engaged columns, alternating brownstone and limestone window surrounds, and arched window openings.

A limestone Romanesque style church, St. Francis Xavier Roman Catholic Church, stands at 2323-31 Green Street. Architect E.F. Durang designed the two-story, five-bay building in 1894.³⁴ The church features a four-story bell tower at the southwest corner, limestone beltcourses and quoining, compound round-arched portals flanked by dwarf polished granite engaged columns, and a large rosette tracery window above the main entrance with a compound surround and accent pilasters. Copper-topped minarets crown the corners of the bell tower.

The Highway Tabernacle Church, originally the Fifth Baptist Church, at the northwest corner of 18th and Spring Garden Streets endures as a significant example of a Gothic style church in the Spring Garden Historic District. Built of random-coursed ashlar brownstone in 1864 by architect Alfred Biles,³⁵ this one-story building contains a four-story corner entrance tower with a slate spire, Gothic arched windows throughout, and brownstone buttresses. Also built in the Gothic style is the Chapel building of the Roman Catholic Chapel of Divine Love and Convent of Divine Love complex at the 2200-18 Green Street. In 1914, architect Paul Monaghan designed the granite chapel, with its Gothic arched window openings and tracery windows. A large granite addition greatly enlarged the original chapel in 1964.³⁶

Many of the institutional buildings of the Spring Garden Historic District are concentrated along Spring Garden Street, with the Masterman School and the Colonnade Apartments sited on the 1600 block. Built in 1932 as the Wills Eye Hospital, the Colonnade Apartments, a brick Neoclassical building at 1601-23 Spring Garden Street, derives its current name from a grand

³¹ Tatman and Moss, 123. Within the list of Button's body of work, this church is denoted as "Lutheran Church, at 15th and Green Streets," with no known date.

³² Chain of Title; Franklin Fire Insurance policy; *Philadelphia Real Estate Record and Builder's Guide*.

³³ Philadelphia Historical Commission files for 1901-13 Wallace Street; Chain of title.

³⁴ Tatman and Moss, 232.

³⁵ The present pastor of this church noted that Alfred Biles was the architect of this church.

³⁶ Datestone on building confirms original architect and addition.

Doric colonnade.³⁷ Standing seven stories high and thirteen bays wide, the building is organized formally and symmetrically, with a middle section flanked by projecting pavilions at each end. Neoclassical features consist of a limestone entablature, visually supported by two-story pilasters that continues around the building and window openings accented with brick jack arches and limestone keystones.

Adjacent to the Colonnade Apartments stands the Julia Reynolds Masterman Public High School, originally the Philadelphia High School for Girls, at 1625-45 Spring Garden Street. Constructed in 1932-33, Philadelphia School District's architect, Irwin Catharine, devised a Neoclassical style design for the school.³⁸ The U-shaped, four-story, eleven-bay, brick building, is typical of period school buildings with a formal, symmetrical arrangement and classical details. These details, executed in limestone, include a central limestone colonnade in conjunction with a modillioned pediment with Classical details, limestone pilasters at each three-bay end section topped by urns, brick jack arches with limestone keystones, and a denticulated and modillioned limestone cornice.

Another significant school built in the Classical style is the Franklin Learning Center at 620-638 N. 15th Street. Philadelphia's School District architect Henry de Coursey Richards designed this school, known as William Penn High School for Girls originally, in the Classical/Georgian Revival style in 1908-09.³⁹ Constructed a few decades earlier than Masterman, this building features the same symmetrical façade, with raised limestone keystones and sills, limestone beltcourses, a two-story limestone colonnade in the central block with a Greek key design carved into the base. The wide limestone entablature incorporates a limestone frieze, modillions, and Classical details.

The Fairmount Firehouse at 2130 Fairmount Avenue, now known as Jack's Firehouse restaurant, is a significant example of Georgian Revival architecture applied to firehouse design. In 1904, architect Philip Johnson created a formal, symmetrical design using Flemish bond brick, granite quoining and beltcourses, and a center segmental arch entrance opening accented by granite voussoirs.⁴⁰ A granite entablature crowns the building with a molded cornice, a frieze, and a dentil molding above the frieze. The pedimented roof with its denticulated granite cornice is also representative of the Georgian Revival style.

The commercial buildings of the Spring Garden Historic District are located primarily along Fairmount Avenue and on the corner lots of the numbered streets. These mixed-use buildings contain first-floor storefronts and apartment space above. The commercial buildings continue the scale, materials, rhythm, and details of the residential buildings and blend into the streetscape. The storefronts of the late nineteenth century were designed typically with large plate glass windows and a central recessed shop entrance, which allowed for deep show windows. An additional entrance adjacent to the storefront provided access to the apartments. When located on corner lots, the first floor commercial spaces are accessed typically through a recessed corner entrance. Generally, a bold, bracketed cornice that repeats the Italianate elements of the main cornice distinguishes the storefronts.

As is typical with commercial architecture, the storefronts have been altered over the years, although a number of buildings have retained their original storefront details and design. The

³⁷ National Register Nomination Form for Wills Eye Hospital, nominated in 1984.

³⁸ National Register Nomination Form for Philadelphia Public Schools Theme Resources.

³⁹ National Register Nomination Form for Philadelphia Public Schools Theme Resources.

⁴⁰ Tatman and Moss, 419.

Italianate rowhouse at 2026 Fairmount Avenue, built in 1867, is a significant example of an intact Italianate storefront. The three-story, two-bay, brick rowhouse has two squared entrances, one single-leaf paneled door to the living quarters above and one double-leaf, half-glazed door with a paneled base and a two-light transom to the store. A projecting storefront bay window with ten large lights, and an elaborate Italianate cornice above the window with scrolled brackets and panels adorns the first story. The storefront located at 1914 Fairmount Avenue offers another good example of the Italianate style. Built in 1875, this three-story, two-bay, brick rowhouse also exhibits two entrances, one to the residence above and one to the storefront. The storefront features an ornate wood cornice with scrolled brackets and Italianate carvings, and a large plate glass storefront window on the first story with a two-light transom above. Another intact Italianate storefront is located at 532 N. 22nd Street (a.k.a. 2200 Brandywine Street). The storefront of 2100 Mt. Vernon Street provides a good example of a 1855 Parry & Randolph Italianate brick rowhouse modified with a late-nineteenth century storefront. Notable features of the storefront include a center entrance with large storefront windows on either side, a massive wood cornice with ornately carved brackets, pierced panels, and a paneled and scalloped frieze.

Conclusion

The buildings in the Spring Garden Historic District represent the major architectural styles of the latter half of the nineteenth and the early twentieth centuries and include notable examples designed by some of Philadelphia's most prominent architects of the period. Sloan and Stewart's Italianate houses built in 1853 represent the earliest terrace housing in the Historic District. The Historic District retains an outstanding collection of mid-nineteenth century speculative rowhouses designed in the fashionable Italianate style. The individually designed structures of the Historic District, constructed at the end of the nineteenth century and beginning of the twentieth century, showcase an impressive array of eclectic architectural styles. In general, the buildings retain their integrity and as a collection demonstrate the characteristics intrinsic to residential, commercial, and institutional architecture of the period.

HISTORICAL SIGNIFICANCE

Introduction

Located to the east of Philadelphia's Fairmount Park and just north of the Benjamin Franklin Parkway, The Spring Garden neighborhood meets several criteria for designation as a local historic district in Philadelphia according to the Philadelphia Preservation Code 14-2007(5)(a, c, d, e, h, j). Beginning in the 1850s and built over the next eighty years, the Spring Garden Historic District possesses (a) significant character and value representing the mid-to late nineteenth century development of Philadelphia following its inclusion into the City boundaries by the Act of Consolidation of 1854. The Spring Garden Historic District reflects (c) the impact of industrialization and the demographic growth of the City from 1850 to 1930. The buildings in the Historic District embody (d) the distinguishing characteristics of several architectural styles, including the Italianate style, and several period revival styles of the late nineteenth century. The District also represents (e) the work of several important architects with some of the earliest Italianate houses built in the District designed by Sloan and Stewart, and late-nineteenth century architects such as Hazelhurst and Huckel, Willis Hale, Frank Watson, and James Windrim. Terraced gardens and garden plots on Green and Spring Garden Streets form (h) a familiar visual feature of the neighborhood, with one of the earliest examples of terraces in Philadelphia. Finally, the architecture of the Historic District is reflective of (j) the growing middle class citizens who were not accepted in the established social circles of the Rittenhouse Square area. This group of middle class citizens of varied backgrounds is exemplified by the great quantities of intact speculative Italianate style housing during the Ante-bellum period, and by the opulent architectural expressions of status of the nouveau riche in the late-nineteenth century.

Large-scale residential development in the Historic District occurred in two phases between 1850 and 1930. In the first phase, from 1850 and 1876, developers purchased large tracts of land and constructed speculative houses for individual sale. The early residents consisted of middle class merchants, businessmen, factory owners and shop owners, artisans and professionals, and a working class contingency of servants, coachmen, and laborers. This mixed group was attracted to the new developments outside of the congestion of the older sections of the city, yet convenient to the abundant industrial and manufacturing jobs to the south of the Spring Garden neighborhood.¹

Speculative development slowed after the Civil War and continued to decline during the last quarter of the nineteenth century as the remaining lots were infilled. From 1877 to 1930, newly wealthy industrialists and manufacturers erected larger houses in the latest fashionable styles on the open parcels, demolished existing houses for new construction or refaced existing houses. The most in vogue building materials were employed, such as brownstone and marble.

The eventual layout of the lots and streets in the Spring Garden area continued the grid established by William Penn and Thomas Holme, with the streets in direct alignment to those of the older sections of the City. The east-west streets served as the primary thoroughfares, containing deeper lots than the north-south numbered streets. Fairmount Avenue remained the exception, with a pronounced southwest axis.

¹ Sam Bass Warner, *The Private City* (Philadelphia: University of Pennsylvania Press, 1968, 1987 2nd edition), pp. 65-67. Warner discusses at length the evolution of the middle class from the artisan/shopkeeping group.

Early Planning

The area encompassing the Spring Garden Historic District was originally part of the Northern Liberties, a vast area immediately north of the City spanning the land between the Delaware and Schuylkill Rivers, north to Frankford and Wingohocking Creeks, and present-day Roberts Avenue and City Avenue. William Penn claimed a large parcel as his own just north of the City boundaries for his manor, named Springettsbury. The manor house on Springettsbury Farm, built for Thomas Penn in c. 1736, stood at approximately N. 20th and Spring Garden Streets, but fire destroyed the house shortly after the Revolution.²

As the land of Springettsbury transferred from the Penn family, the original purchasers established modest country estates with orchards, meadows, and farms. The present Spring Garden Historic District encompasses two earlier estates: the "Bush Hill" estate, a large tract of land located east of N. 19th Street; and "The Hills," later known as the Morrisville tract, to the west of N. 19th Street.

"Bush Hill" belonged to Andrew Hamilton, eminent attorney, and designer of Independence Hall. Hamilton developed "Bush Hill" into one of the most prominent country seats of the eighteenth century in North Philadelphia. The land associated with the house consisted of 153 acres that spanned approximately from 12th to 19th Streets and Vine Street north to Fairmount Avenue.³ The country house, built in 1740, stood at what is now Buttonwood Street between 17th and 18th Streets, south of the Spring Garden Historic District.⁴ With Andrew Hamilton's death only a year after completion of his manor house, the land passed to his son, James.⁵ Vice-President John Adams occupied the manor house in the early 1790s, and, in 1793, it became a hospital during the yellow fever epidemic.⁶ After a fire gutted the house in 1808, private owners converted the house into an oilcloth factory, and it continued to serve as such until its demolition in the early 1870s.⁷ After the dissolution of the Hamilton estate in 1814, the land surrounding the manor house was divided into blocks following the City's grid plan and dispersed among family members.⁸ The family members in turn typically subdivided their large blocks of land into marketable parcels to sell to speculative builders.⁹

In 1788, John Penn, Jr., sold Springettsbury Farm to Robert Morris, on which he established his country estate known as "The Hills" on land west of the Bush Hill estate. The Hills extended from N. 21st to N. 25th Streets near Callowhill Street and Morris Street (later known as Spring Garden Street).¹⁰ Morris was one of the founders of the Bank of Pennsylvania, merchant, and

² Joseph Jackson, *Encyclopedia of Philadelphia*, (Harrisburg, PA, 1931-33), II, 1101 and John Watson, *Watson's Annals of Philadelphia*, Volume 1 1830, Volume 2 1850, Volume 3 edited by Willis Hazzard, 1877 (Philadelphia), p. 478.

³ Jackson, *Encyclopedia of Philadelphia*, II, p. 354.

⁴ Jackson, *Encyclopedia of Philadelphia*, II, p. 355.

⁵ Andrew Hamilton's other son, Andrew, Jr. inherited the Woodlands in West Philadelphia upon his father's death.

⁶ Richard Webster, *Philadelphia Preserved* (Philadelphia: Temple University Press, 1976), p. 283.

⁷ Webster, p. 284, lists the date of demolition as 1871 while Jackson, p. 356, lists 1875.

⁸ The distribution of the land to the Hamilton family heirs as illustrated in *Plan of Bush-Hill Estate As surveyed and Divided into Squares for Thomas Cadwalader, Esq. and Others*, Map originally drawn by Robert Brooke, 1814, compiled and Drawn from the Original Conveyances in 1824 by Joseph H. Siddall.

⁹ The Bush Hill Estate was known as "the old hanging ground" and as a "popular training place on parade days" as noted in an *Evening Bulletin* clipping, dated May 30, 1855, included in Poulson's Scrap Book, 4: 47, Library Company of Philadelphia. The area also became a place where the Fourth of July was celebrated, as noted in *Evening Bulletin* dated May 19, 1855, included in Poulson's Scrap Book, 4: 17, Library Company of Philadelphia.

¹⁰ William Bucke Campbell, AM, *Old Towns and Districts of Philadelphia* (Philadelphia: City History Society of Philadelphia, 1942), p. 101.

financier of the Revolution. After Morris's death in 1806, the proprietors of his land named the tract "Morrisville." In 1813, the tract was surveyed, laid out in lots, and offered at auction.¹¹

Early Development

In 1813, the official "District of Spring Garden" was parceled out of the County of Philadelphia in response to increased population in the area north of the City. The District of Spring Garden extended initially west from 6th Street to Broad Street and north from Vine Street to Coates Street, now known as Fairmount Avenue. Fourteen years later, in 1827, the District of Spring Garden boundaries were extended to include the area west from Broad Street to the Schuylkill River and from Vine Street to 200 feet north of Poplar Street. Ward Three of the District of Spring Garden encompassed the entire area west of Broad Street.

Speculative developers purchased many lots of the former Bush Hill Estate from Mary Ann Hamilton in 1827; the land was subdivided subsequently into smaller lots, and sold. A map documenting this sale, the "Plan of Bush-Hill Estate" from 1827, notes all of the lot owners.¹² Several names appear repeatedly: partners Oliver Parry and Nathaniel Randolph, Hiram Miller, and Josiah Haines. Nearly thirty years later, these developers would provide the majority of housing for the future Spring Garden Historic District.

Separation of the District of Spring Garden into four wards ensued in 1833. Ward Three covered the present Spring Garden Historic District, extending from Broad Street to the Schuylkill and from Vine Street to 200 feet north of Poplar Street. At this time, the Board of Commissioners of the District of Spring Garden resolved several issues concerning city planning. A digest of recent laws and ordinances from a Commissioners' meeting held on January 7, 1833, proudly discussed the improvements during the past twenty years, including: the paving of streets, culverting for sewage, the introduction of running water supplied by the Schuylkill via the Fairmount Water Works, and the extension of police regulations among other items. Spring Garden Street, formerly known as Morris Street, and Fairmount Avenue were intentionally planned as wider thoroughways to "afford sites for market houses, and to give freer passage to increasing currents of trade, and to rail roads."¹³ Indeed, such a market house, known as the Fairmount Market, supplied fresh goods just outside the Historic District at the southwest corner of N. 22nd and Spring Garden Streets in the 1850s, and functioned as a market until the 1920s.¹⁴ In 1844, the Spring Garden Water Works was created to supply the residents with running water at a fair rate.¹⁵

¹¹ A contiguous 43-acre tract was transferred to Henry Platt upon which he built Lemon Hill. William Bucke Campbell, AM, *Old Towns and Districts of Philadelphia* (Philadelphia: City History Society of Philadelphia, 1942), p. 101. There is contradictory evidence in regard to the size of the estate; Jackson, p. 902, indicates that the estate spanned from 22nd to 25th Streets whereas the 1814 survey of Bush Hill and the 1828 map indicate that the estate spanned west from 19th Street.

¹² *Plan of Bush-Hill Estate As surveyed and Divided into Squares, Shewing the share allotted to Mary Ann Hamilton, in the Partition of said Estate*, map dated March 31, 1827 by Joseph H. Siddall, Historical Society of Pennsylvania.

¹³ Eli K. Price, solicitor of the Corporation, *A Digest of the Acts of Assembly and of the Ordinances of the Inhabitants and Commissioners of the District of Spring Garden, for the Government of that District* (Philadelphia: City of Philadelphia, 1833), pp. v-vi. According to this document, Spring Garden Street from Broad to Fairmount streets was planned to be 100 feet wide; Fairmount Avenue from Broad Street to the Schuylkill River was planned to be 80 feet wide; Broad Street was to continue the same width as that in the City at 113 feet in breadth.

¹⁴ The Fairmount Market was converted into garages in the 1920s. Map research confirms the existence of the Fairmount Market, but not much is known about it.

¹⁵ Warner, p. 108. Warner notes that Spring Garden residents requested a reservoir to supply water to the hills of the area, but were refused; rates did not drop for these patrons, forcing the legislation to build their own water works.

In 1846, the Commissioners divided the District of Spring Garden into seven wards.¹⁶ Wards Six and Seven covered the entire Historic District, with Ward Six extending from Broad Street to N. 19th Street, and Ward Seven extending from N. 19th Street to the Schuylkill River.¹⁷

Mid to Late Nineteenth Century Development

In the mid-1850s, the City of Philadelphia experienced radical physical and social changes to its fabric. With the hope of providing increased unity and centralization of power, in 1854 the City consolidated the District of Spring Garden and other outlying districts into its boundaries in the Act of Consolidation. At this time, the Thirteenth, Fourteenth, and Fifteenth Wards were created from the original District of Spring Garden. The Fifteenth Ward included the present-day boundaries of the Spring Garden Historic District and extended west from Broad Street to the Schuylkill River and north from Vine to Poplar Streets.

The Act of Consolidation spurred rapid growth of the “last relatively undeveloped areas” in the outlying areas of Philadelphia, but still near the City’s center.¹⁸ Along with areas in West and South Philadelphia and Frankford, the Spring Garden Historic District witnessed a boom in population following the Consolidation of 1854. Upper-middle and middle class families left the downtown and migrated northwest to the Spring Garden Historic District area and west across the Schuylkill River to West Philadelphia. With the anticipation of expanded transportation and City services, the population increased 85 percent from 1850 to 1860.¹⁹

Improved transportation in the form of the horse-drawn streetcar followed this wave of middle class migration to the outlying areas. Although the omnibus, a modest horse-drawn carriage, provided transportation in the city core as early as 1831, few could afford this glorified stagecoach service and the routes were limited.²⁰ In 1858, horse-drawn streetcars began transportation to and from North Philadelphia,²¹ about the same time that the majority of speculative rowhouses were sold in the Spring Garden Historic District.²² In 1859, a transportation hub known as the Green and Coates Street Railway Stable, located just outside of the Spring Garden Historic District at N. 24th Street and Fairmount Avenue, provided a railroad stable and car depot. Wealthier citizens could afford their own transportation in the form of horse-drawn carriages. In the Spring Garden neighborhood, carriage houses for horse-

¹⁶ John Daly and Allen Weinburg, *Genealogy of Philadelphia County Subdivision* (Philadelphia: City of Philadelphia, 1968). Daly and Weinburg’s work is one of the most important sources for district/ward genealogies and contains important population statistics.

¹⁷ Howard Gillette, Jr., “The Emergence of the Modern Metropolis: Philadelphia in the Age of its Consolidation” in William W. Cutler, III and Howard Gillette, eds., *The Divided Metropolis: Social and Spatial Dimensions in Philadelphia, 1820-1840* (Westport, CT: Greenwood Press, 1979), p. 6. The redistribution of the wards in the District followed devastating riots in the City between Philadelphia natives and the various immigrants groups in 1844. In an attempt to cope with the effects of social and economic change, city planners created new ward divisions following the riots to accommodate the various ethnic concentrations. In the District of Spring Garden, an enclave along the Schuylkill River was reserved as the Irish area in the District. As this area falls outside the boundaries of the Spring Garden Historic District, the rearrangement of the wards had little, if any, effect on the residential development of the Spring Garden Historic District.

¹⁸ Howard Gillette, Jr., “The Emergence of the Modern Metropolis: Philadelphia in the Age of its Consolidation” in *The Divided Metropolis*, p. 14. The transition of Philadelphia to a modern metropolis is clearly outlined by Cutler and Gillette. By 1870, the outlying districts had secured the best housing, according to David R. Johnson, “Crime Patterns in Philadelphia, 1840-70” in *The Peoples of Philadelphia, A History of Ethnic Groups and Lower-Class Life, 1790-1940*, Allen F. Davis and Mark H. Haller, eds. (Philadelphia: Temple University Press, 1973), p. 90.

¹⁹ Daly and Weinburg, 97 and 99. From 1850 to 1860 the population expanded from 17,289 to 32,091. During the ensuing four decades, the population steadily rose, peaking in 1890 (52,705).

²⁰ William W. Cutler, III, “The Persistent Dualism” in *The Divided Metropolis*, p. 251.

²¹ William W. Cutler, III, “The Persistent Dualism” in *The Divided Metropolis*, p. 251.

²² The sale of buildings corresponds with the date of insurance policies drawn up for the speculative developers. Insurance policies consulted at the Historical Society of Pennsylvania, Philadelphia.