

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. 24<sup>th</sup> 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. 23<sup>rd</sup> Street; thence crossing N. 23<sup>rd</sup> Street to the point where the east curb line of N. 23<sup>rd</sup> 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. 18<sup>th</sup> Street; thence continuing south to the south property line of 638 N. 18<sup>th</sup> Street, thence crossing N. 18<sup>th</sup> Street and continuing along the north property line of 625-637 N. 18<sup>th</sup> 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. 17<sup>th</sup> 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. 16<sup>th</sup> Street; thence north to the north property line of 655-659 N. 16<sup>th</sup> Street; thence east along the north property line of 655-659 N. 16<sup>th</sup> Street; thence along the east property lines of 645-653 N. 16<sup>th</sup> 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. 15<sup>th</sup> Street to the south curb line of Melon Street; thence east to the west curb line of N. 15<sup>th</sup> Street; thence south to the south curb line of North Street; thence east to the east property line of 655 N. 15<sup>th</sup> Street; thence south to the north curb line of Wallace Street; thence west to the west curb line of N. 15<sup>th</sup> Street; thence south to the north curb line of Spring Garden Street; thence west to the west curb line of N. 19<sup>th</sup> Street; thence south to the south property line of 1900 Spring Garden Street, thence west to the west curb line of N. 20<sup>th</sup> Street; thence south to the south property line of 2000 Spring Garden Street; thence west to the east curb line of N. 21<sup>st</sup> 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. 24<sup>th</sup> 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. 15<sup>th</sup> Street to the east and N. 24<sup>th</sup> 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.<sup>1</sup>

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.<sup>2</sup> 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.<sup>3</sup>

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.

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<sup>1</sup> 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.

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

<sup>3</sup> 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.<sup>4</sup> 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. 23<sup>rd</sup> 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.<sup>5</sup> 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.<sup>6</sup>

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.

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<sup>4</sup> 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.

<sup>5</sup> 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.

<sup>6</sup> 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.<sup>7</sup> In the Spring Garden Historic District, two pairs of large semi-detached residences exhibit the Italianate villa form: 505 and 507-509 N. 21<sup>st</sup> Street, built in 1855; and 2222 and 2224-26 Green Street, built in 1866.<sup>8</sup>

A few significant Italianates in the neighborhood were built as "terrace houses," located on the south side of the Green Street between 15<sup>th</sup> and 17<sup>th</sup> 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."<sup>9</sup> 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

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<sup>7</sup> Virginia and Lee McAlester, 212.

<sup>8</sup> 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.

<sup>9</sup> *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.<sup>10</sup> 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.<sup>11</sup>

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.<sup>12</sup> 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.<sup>13</sup> 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

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<sup>10</sup> Virginia and Lee McAlester, 241-243.

<sup>11</sup> Philadelphia Historical Commission files.

<sup>12</sup> Virginia and Lee McAlester, 262-63.

<sup>13</sup> Franklin Fire Insurance Survey, 1885, for Bernard Feustmann.

Willis Hale in 1880 to design the two-bay, three-story house.<sup>14</sup> 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.<sup>15</sup> 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.<sup>16</sup> 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.<sup>17</sup>

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.<sup>18</sup> 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

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

<sup>15</sup> Virginia and Lee McAlester, 300-302.

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

<sup>17</sup> Chain of title from Philadelphia Historical Commission Files, Philadelphia City Directory for 1887.

<sup>18</sup> *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;<sup>19</sup> 2114 Green Street, a three-story, two-bay rowhouse by the architecture firm Hazelhurst and Huckel;<sup>20</sup> 2215 Green Street built in 1886 for William S. Tryon, manager of family brass foundry;<sup>21</sup> and 2220 Green Street erected in 1885.<sup>22</sup>

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.<sup>23</sup> 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,<sup>24</sup> 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.<sup>25</sup>

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).<sup>26</sup> 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.<sup>27</sup> 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. 18<sup>th</sup> Street for George Allen.<sup>28</sup>

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

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

<sup>21</sup> Pennsylvania Historic Resource Survey Form.

<sup>22</sup> Pennsylvania Historic Resource Survey Form.

<sup>23</sup> Virginia and Lee McAlester, 378-381.

<sup>24</sup> Pennsylvania Historic Resource Survey Form for 1736 Green Street.

<sup>25</sup> Tatman and Moss, 326.

<sup>26</sup> Franklin Fire Insurance policies for 2144 and 2146 Green Street.

<sup>27</sup> Pennsylvania Historic Resource Survey Form for 2309-11 Green Street.

<sup>28</sup> 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. 22<sup>nd</sup> 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.<sup>29</sup> 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. 15<sup>th</sup> and N. 20<sup>th</sup> 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. 18<sup>th</sup> 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.<sup>30</sup> 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

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

<sup>30</sup> 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.<sup>31</sup> 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;<sup>32</sup> 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.<sup>33</sup> 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.<sup>34</sup> 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 18<sup>th</sup> 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,<sup>35</sup> 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.<sup>36</sup>

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

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

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

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

<sup>34</sup> Tatman and Moss, 232.

<sup>35</sup> The present pastor of this church noted that Alfred Biles was the architect of this church.

<sup>36</sup> Datestone on building confirms original architect and addition.

Doric colonnade.<sup>37</sup> 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.<sup>38</sup> 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. 15<sup>th</sup> 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.<sup>39</sup> 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.<sup>40</sup> 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

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<sup>37</sup> National Register Nomination Form for Wills Eye Hospital, nominated in 1984.

<sup>38</sup> National Register Nomination Form for Philadelphia Public Schools Theme Resources.

<sup>39</sup> National Register Nomination Form for Philadelphia Public Schools Theme Resources.

<sup>40</sup> 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. 22<sup>nd</sup> 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.<sup>1</sup>

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.

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<sup>1</sup> Sam Bass Warner, *The Private City* (Philadelphia: University of Pennsylvania Press, 1968, 1987 2<sup>nd</sup> 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. 20<sup>th</sup> and Spring Garden Streets, but fire destroyed the house shortly after the Revolution.<sup>2</sup>

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. 19<sup>th</sup> Street; and "The Hills," later known as the Morrisville tract, to the west of N. 19<sup>th</sup> 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 12<sup>th</sup> to 19<sup>th</sup> Streets and Vine Street north to Fairmount Avenue.<sup>3</sup> The country house, built in 1740, stood at what is now Buttonwood Street between 17<sup>th</sup> and 18<sup>th</sup> Streets, south of the Spring Garden Historic District.<sup>4</sup> With Andrew Hamilton's death only a year after completion of his manor house, the land passed to his son, James.<sup>5</sup> Vice-President John Adams occupied the manor house in the early 1790s, and, in 1793, it became a hospital during the yellow fever epidemic.<sup>6</sup> 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.<sup>7</sup> 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.<sup>8</sup> The family members in turn typically subdivided their large blocks of land into marketable parcels to sell to speculative builders.<sup>9</sup>

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. 21<sup>st</sup> to N. 25<sup>th</sup> Streets near Callowhill Street and Morris Street (later known as Spring Garden Street).<sup>10</sup> Morris was one of the founders of the Bank of Pennsylvania, merchant, and

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<sup>2</sup> 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.

<sup>3</sup> Jackson, *Encyclopedia of Philadelphia*, II, p. 354.

<sup>4</sup> Jackson, *Encyclopedia of Philadelphia*, II, p. 355.

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

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

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

<sup>8</sup> 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.

<sup>9</sup> 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.

<sup>10</sup> 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.<sup>11</sup>

### 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 6<sup>th</sup> 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.<sup>12</sup> 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."<sup>13</sup> Indeed, such a market house, known as the Fairmount Market, supplied fresh goods just outside the Historic District at the southwest corner of N. 22<sup>nd</sup> and Spring Garden Streets in the 1850s, and functioned as a market until the 1920s.<sup>14</sup> In 1844, the Spring Garden Water Works was created to supply the residents with running water at a fair rate.<sup>15</sup>

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<sup>11</sup> 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 22<sup>nd</sup> to 25<sup>th</sup> Streets whereas the 1814 survey of Bush Hill and the 1828 map indicate that the estate spanned west from 19<sup>th</sup> Street.

<sup>12</sup> *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.

<sup>13</sup> 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.

<sup>14</sup> 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.

<sup>15</sup> 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.<sup>16</sup> Wards Six and Seven covered the entire Historic District, with Ward Six extending from Broad Street to N. 19<sup>th</sup> Street, and Ward Seven extending from N. 19<sup>th</sup> Street to the Schuylkill River.<sup>17</sup>

### 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.<sup>18</sup> 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.<sup>19</sup>

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.<sup>20</sup> In 1858, horse-drawn streetcars began transportation to and from North Philadelphia,<sup>21</sup> about the same time that the majority of speculative rowhouses were sold in the Spring Garden Historic District.<sup>22</sup> 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. 24<sup>th</sup> 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-

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<sup>16</sup> 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.

<sup>17</sup> 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.

<sup>18</sup> 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.

<sup>19</sup> 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).

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

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

<sup>22</sup> 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.

drawn carriages occupy the eastern blocks of Brandywine Street, between N. 16<sup>th</sup> and N. 20<sup>th</sup> Streets, backing the more prominent residences built on Green and Spring Garden Streets. The widely adopted electric streetcar replaced the horse-drawn cars in the 1890s, offering economical and expeditious daily commuting to Center City.

The horse-drawn streetcar routes networked throughout the entire Spring Garden neighborhood, as illustrated by the Samuel L. Smedley 1863 *Atlas of the City of Philadelphia*. East-west routes travelled along Green Street between Broad and 22<sup>nd</sup> Street and along Fairmount Avenue, with north-south routes on N. 15<sup>th</sup>, N. 17<sup>th</sup> and N. 19<sup>th</sup> Streets. Additional routes offered transportation along Spring Garden Street, Wallace Street, and N. 16<sup>th</sup>, N. 22<sup>nd</sup> and N. 23<sup>rd</sup> Streets by 1875.<sup>23</sup>

Many of the new residents of the Spring Garden neighborhood made their livelihood by working for or owning local factories and industries. After the Civil War, Philadelphia matured into one of the country's greatest manufacturing cities.<sup>24</sup> The establishment of the Philadelphia and Reading Railroad in the early 1850s provided the catalyst for industrial development to the immediate south of the Spring Garden Historic District, alongside the tracks of the Philadelphia and Reading Railroad (south of Spring Garden Street). A railroad freight spur ran west from the wharves on the Delaware River along Pennsylvania Avenue (parallel to Spring Garden Street) and crossed Spring Garden Street at N. 23<sup>rd</sup> Street. Notable industries of the area include: the Bush Hill Iron Works (16<sup>th</sup> and Spring Garden Streets) in 1859, William Sellers & Company Machine Tools and Iron Works (16<sup>th</sup> and Buttonwood Streets), William Wood Co. Woolen and Cotton Mills in 1875 (22<sup>nd</sup> and Spring Garden Streets), and numerous coal yards and small machine shops.<sup>25</sup> In addition to these manufactories, a proliferation of lumber yards existed along the west side of Broad Street from Spring Garden to North Streets; these manufactories continued well into the late nineteenth century.<sup>26</sup>

The largest manufacturer near the Spring Garden Historic District was Matthias Baldwin's locomotive works.<sup>27</sup> Founded in 1831, Baldwin became America's foremost manufacturer of locomotives, and by 1838, produced forty-five percent of the nation's locomotives.<sup>28</sup> In less than fifty years, the Baldwin Locomotive Works expanded north to Spring Garden Street and west to N. 18<sup>th</sup> Street from its original site at Broad and Hamilton Streets, covering a total of 19 acres.<sup>29</sup> According to the 1866 business directory, several other locomotive engine builders were located just outside the Spring Garden neighborhood: Matthews & Moore at 16<sup>th</sup> and Buttonwood Streets; Morgan, Orr & Co. at 1219 Callowhill; and Richard Morris and Son at 17<sup>th</sup> and Spring Garden Streets. Baldwin Locomotive Works eventually acquired many of these competing businesses.

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<sup>23</sup> G.M. Hopkins, CE, *City Atlas of Philadelphia by Wards*. Vol. 6. (Philadelphia, 1875).

<sup>24</sup> Dorothy Gondos Beers, "The Centennial City 1865-1876" in *Philadelphia A 300-Year History* (New York: W.W. Norton Company, 1982), p. 430.

<sup>25</sup> According to the 1866 Philadelphia Business Directory, many coal dealers were located just south of the Spring Garden neighborhood centered at Broad and Callowhill Streets. Several cotton and woolen good manufacturers operated close to the corner of N. 21<sup>st</sup> Street and Pennsylvania Avenue. Other industries and businesses in the immediate area ran the full gamut of services: car wheel manufactories, carpet dealers, carpenters, carriage and coach makers, a drug mill at 15<sup>th</sup> and Hamilton, plumbers and gas fitters and sash, blind and door makers.

<sup>26</sup> Ernest Hexamer and William Locher's 1859 Map for the Fifteenth Ward, *Maps of the City of Philadelphia*. Vol. 6 (Philadelphia, 1859).

<sup>27</sup> E. Digby Baltzell, *Philadelphia Gentlemen, the Making of a National Upper Class* (Glencoe, 1958), p. 111.

<sup>28</sup> Nicholas B. Wainwright "The Age of Nicholas Biddle 125-1841" in *Philadelphia A 300-Year History* (New York: W.W. Norton Company, 1982), p. 276.

<sup>29</sup> The company moved to Eddystone in 1925. In the late 1930s, the City demolished the Baldwin buildings to build the Benjamin Franklin Parkway. Baltzell, p. 112.

The proliferation of industries to the south of the Spring Garden neighborhood required workers and managers to live nearby. The vast majority of industrial workers found accommodations on the narrow lots and dense housing in and around these industries. The Hopkins *Map of the Fifteenth Ward* from 1875 shows small, compacted lots to the south of Spring Garden Street on Hamilton, Callowhill, Carlton and Wood Streets, between Broad and N. 23<sup>rd</sup> Streets. Similarly, the smaller lots in the Spring Garden neighborhood found on Wilcox, Brandywine, Clay and some of the numbered streets, supplied economical parcels for servants, coachmen, and industry workers. In contrast to the compact lots for workers, the wider and longer lots in the Spring Garden neighborhood provided comfortable housing for the managers of these industries and associated businesses.

A significant group of terrace houses on the south side of Green Street between N. 15<sup>th</sup> and N. 17<sup>th</sup> Streets represent the first speculative dwellings built in the Spring Garden neighborhood. Leading Philadelphia architect Samuel Sloan and his partner John Stewart were responsible for the design.<sup>30</sup> Appealing to the middle class citizens who were attracted to this area, the notable feature of these houses was a small grass plot, often raised or terraced, in front of each dwelling. The green space symbolized the escape from the congestion of the City, in addition to being an emblem of status. Of the original 88 houses planned, thirty-two were erected, as shown on the 1859 Hexamer and Locher *Map of Philadelphia*, and only eight remain: 1506-14 and 1624-28 Green Street. Samuel Sloan (1815-1884) encouraged gardens and terraces and was a leader in the Picturesque movement. His design books published in the early 1850s are filled with images of country houses, cottages, and villas surrounded by green spaces.<sup>31</sup> This group of terrace houses marks the beginning of Sloan's architectural career and predates Hamilton Terrace (1854) and Woodland Terrace in West Philadelphia (1861-62), where he mastered his philosophies. Sloan's terrace houses became the model for many subsequent houses built along Green and Spring Garden Streets and provide a familiar visual feature of the neighborhood that is a clear departure from Old City, Society Hill and Rittenhouse Square.

Builders and developers capitalized on the sale of speculative housing in the Spring Garden Historic District shortly after the Act of Consolidation in 1854. The spacious row and semi-detached houses, wide sidewalks and generous street widths of the Spring Garden Historic District all emphasized relief from the congestion of Old City and Society Hill. Substantial improvements in technology made the latest comforts in plumbing, central heating, and lighting affordable and attracted new middle income residents. Business partners Oliver Parry and Nathaniel Randolph constructed at least 300 speculative rowhouses throughout the Spring Garden Historic District.<sup>32</sup> The Parry & Randolph houses, built in the mid 1850s, are clustered primarily on Green Street. Parry and Randolph jointly owned a lumber business with two local headquarters: N. 17<sup>th</sup> and Green Streets and Broad and Green Streets.<sup>33</sup> Oliver Parry (1794-1874) and his nephew Nathaniel Randolph (died in 1858) purchased land in the Bush Hill estate

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<sup>30</sup> *Public Ledger* newspaper clipping with hand-written date of 2/24/1853, included in Poulson's Scrap Books, 7: 137, Library Company of Philadelphia. The newspaper documents Sloan's involvement and describes the development: "Six centre buildings will be four stories in height and also the two on each corner, representing a center buildings with wings. . . the balance are to be three stories. The fronts will be of rough brick, coated with stucco, and painted and sanded to represent stone...The entire block will recede ten feet from the street, thus leaving a space for grass plot before each door and the whole to be encased by handsome ornamented railing."

<sup>31</sup> Sloan was undoubtedly influenced by Andrew Jackson Downing, an early advocate of the Picturesque Movement who published pattern books *Cottage Residents* in 1842, and *The Architecture of Country Houses* in 1850.

<sup>32</sup> This information, noted in the Spring Garden National Historic District Nomination Form, has been substantiated with research of the chain of titles and numerous fire insurance policies showing an association with Parry, Randolph, or both.

<sup>33</sup> McElroy's Directory of Philadelphia, 1857.

apartment house on Green Street in 1900; by 1920, nearly all of the houses functioned as rented rooms.<sup>86</sup>

In contrast to Green Street, the residents of Brandywine Street remained solidly working class from 1880 to 1920.<sup>87</sup> Brandywine Street was planned as housing for the working classes from the beginning, and remained true to this purpose during this period.

### Conclusion

In summary, the Spring Garden Historic District reflects the period of Philadelphia's history from 1850 to 1930, during the industrial period of the City's development. In its early development, from the mid 1850s to 1876, speculative developers capitalized on the demand for housing for middle class residents who sought a haven from the crowded older sections of Philadelphia. From 1877 to 1900, the upwardly mobile nouveau riche not socially accepted elsewhere in the City distinguished new houses and facades with lavish ornamentation and brownstone in a variety of exuberant eclectic architectural styles. The boundaries of the Historic District are clear, defined by major routes and institutions, and industry nearby to the south of Spring Garden Street. The outstanding institutions and religious buildings built in the Spring Garden Historic District mirror the social development of the area. Finally, the Spring Garden Historic District harbors the earliest known example of terrace housing in Philadelphia. The inclusion of the terraced front yards was employed along the Green Street and Spring Garden Street and provides a familiar visual feature to this Historic District.

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<sup>86</sup> According to the census of 1880, the residents of the 2000 block of Green Street were middle-class and upper-middle class individuals, many of whom were manufactory owners: one physician, one leather dealer, one wool merchant, one law and collection officer, one wholesale fish merchant, one wholesale grocer, one retail millenary shop owner, one cotton dealer, one treasurer, one fringe manufacturer, one coal commission agent, four males with no occupation listed, three females keeping house, and two female housekeepers. The size of the families ranged from one to eight, with at least one servant in each household, and in many cases two and three servants. The servants were mostly Irish, and a few from Germany. Three households had boarders.

In the census of 1900, the residents of the 2000 block of Green Street had similar professions, including: one lawyer, one physician, one coal merchant, one yarn manufacturer, one minister, two insurance brokers, one salesman, one merchandise broker, one insurance agent, two dry goods merchants, one clothing manufacturer, one banker, one bank president, one ice company president, one male associated with city hall, one lithographer, one retired male, four males with no profession listed, four females with no profession listed. Of the houses surveyed, all but two had at least one servant. Three households had boarders, and 2034 Green Street was noted as an apartment house with seven boarders. The servants were mostly of Irish extraction, with a few from Germany and England; four residences had black servants.

The census of 1920 shows a marked difference in the occupations and living arrangements on the 2000 block of Green Street. Nearly all of the residences were subdivided into smaller units, housing as many as fourteen individuals. The boarders' had professional occupations, including physicians, an accountant, a mechanical engineer, several teachers, several clerks, and several salesmen. Only one residence had a servant.

<sup>87</sup> The 1900 block of Brandywine Street in the census of 1880 included 26 households including: eleven coachmen, a foreman in a livery stable, a policeman, a house painter, a house carpenter, a dry goods clerk, two clerks in a post office, a journalist, a laborer, and a dressmaker. Two houses had servants and five houses had boarders. The average size of families ranged from one to eight. The census of 1900 noted the following professions: five coachmen, one driver, three teamsters, one shoemaker, two carpenter, one cooper, two blacksmiths, one barber, one bartender, one grinder, one printer, one professor, one female housekeeper, and two with no professions noted. Only one household had a servant and eight had boarders. By 1920, the professions had not altered considerably, with six laborers (one who worked at Baldwin Locomotive factory), three chauffeurs, one clerk, one policeman, one watchman, one cook, one launderer, two plasterers, one housekeeper. There were no servants and six households with boarders.

in the late 1820s.<sup>34</sup> Parry, a Quaker, was a successful businessman, gentleman, and landholder, with a summer family mansion in New Hope, Pennsylvania. Randolph also was from a prominent Philadelphia heritage, his grandfather being Major Edward Randolph of the Revolutionary War. Oliver Parry's obituary noted that the partnership converted the land of the former Bush Hill estate "of what was once a barren waste of vast gullies into one of the handsomest and most attractive neighborhoods which Philadelphia can boast of at the present day."<sup>35</sup> Other local developers include Hiram Miller, Josiah Haines, Elihu Demott, Charles Budd, Cyrus Cadwallader, Samuel Coulson, and Clayton Haines.<sup>36</sup>

#### Late Nineteenth Century Development, 1877-1900

A frequently used phrase, that no one of consequence lived "north of Market Street," sums up the exclusion of the newly wealthy from the established social circles of Society Hill and Rittenhouse Square. During the last quarter of the nineteenth century, the Spring Garden neighborhood attracted the nouveau riche to this area who sought an alternative to Rittenhouse Square and West Philadelphia. The later arrivals to the Spring Garden neighborhood commissioned elaborate individually designed houses and new facades to illustrate their rise in prosperity. This circle of wealthy industrialists included: the Fleishman family, owners of local successful woolen and yarn manufactories; William Kemble, the president of the People's Bank; John B. Stetson, famous for his hat manufacturing; and S.F. Wittmann, known for his confectionery business.

In the Rittenhouse/Fitler Square Historic District, the elite groups who settled there in the nineteenth century selected architects such as John Notman, Addison Hutton, Frank Furness, George Hewitt, and T.P. Chandler.<sup>37</sup> This group represents the architects of the mid- and late nineteenth century who captured commissions from the old moneyed classes. In the areas north of Market Street, Philadelphia's nouveau riche selected a new generation of architects who were relatively young and often catered to the newly wealthy: Willis G. Hale, Frank Watson, the firm of Hazelhurst and Huckel and the more conservative James H. Windrim. These architects provided idiosyncratic designs for their clients that displayed wealth and confidence. The Spring Garden neighborhood residences of this later period lack the unity and conservatism of those built in Rittenhouse Square at the same time and represents the "outer limits of contemporary taste."<sup>38</sup> The architectural styles favored by this group of architects exhibited the exuberance in such late-nineteenth century eclectic styles as the Second Empire, Queen Anne, Italian Renaissance, and Beaux Arts styles. The architect-designed houses in the Spring Garden neighborhood are easily identifiable by the abundance of ornament and the use of lavish materials such as marble, brownstone, limestone and patterned brick in contrast to the

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<sup>34</sup> Randolph's trustees divided his share of the property following his death in 1858, with Edwin Taylor Randolph managing the business and building additional houses in the Historic District. Additional land on the 2100 block of Mount Vernon Street was acquired in 1853 for \$41,000. Randolph's trustees divided the property following his death in 1858.

<sup>35</sup> "Parry Family Records" (Philadelphia: 1877), pp. 15-16, Historical Society of Pennsylvania. Reprint of obituary in the *Philadelphia Inquirer*, February 1874.

<sup>36</sup> These names repeatedly appear on fire insurance surveys. Historical Society of Pennsylvania and Philadelphia Historical Commission files.

<sup>37</sup> George E. Thomas, "Architectural Patronage and Social Stratification in Philadelphia between 1840 and 1920," in *The Divided Metropolis*, p. 104.

<sup>38</sup> Nomination for Rittenhouse/Fitler Square Residential District in the City of Philadelphia Register of Historic Places, p. 2.

common brick of the Italianate style rowhouses. Ornament often was viewed at the time as the “affirmation of American economic success.”<sup>39</sup>

The architectural firm of Hazelhurst and Huckel received the most commissions for the architect-designed residences in the Historic District,, with at least eleven known residences, (seven of which remain standing). The firm enjoyed a relatively brief but busy existence, founded in 1881 by Edward Hazelhurst and Samuel Huckel, and dissolved in 1900. The firm is best known for its residential design, including Rathalla, Joseph Sinot’s house in Rosemont, PA (now part of Rosemont College). Hazelhurst apprenticed under T.P. Chandler and Frank Furness, both influential architects in Philadelphia.<sup>40</sup> Huckel worked for renowned church architect Benjamin D. Price before joining Hazelhurst in business. The Hazelhurst and Huckel designs in the Spring Garden neighborhood captured the exuberance of the period revival styles, including the Richardsonian Romanesque and Italian Renaissance styles.

James A. Windrim, architect, designed six residences in the Spring Garden Historic District in the mid 1880s and early 1890s. Windrim (1840-1919) established his firm in 1867 after apprenticing under respected Philadelphia architect John Notman. His highly acclaimed designs for the Masonic Temple in the late 1860s and early 1870s afforded him fame and respect. Windrim went on to serve as the Supervising Architect of the U.S. Treasury, a post he held from 1889 to 1891.<sup>41</sup> Windrim’s lavish brownstone Italian Renaissance mansion at 2201 Green Street remains his most significant contribution to the Historic District. Erected in 1888 for William Kemble, the President of the People’s Bank, the construction costs of the house exceeded \$20,000.<sup>42</sup>

Architect Willis G. Hale also endorsed the exuberance of the late nineteenth century period revival styles. Hale received commissions “almost exclusively north of Market Street, beginning in the Green Street section of Spring Garden,” and then further north to Girard Avenue.<sup>43</sup> Hale (1848-1907) worked for the architectural offices of Samuel Sloan and John McArthur before establishing his own practice in 1876. He designed many major office buildings, banks and residences for entrepreneurs in Philadelphia, and has been compared stylistically to Frank Furness.<sup>44</sup> Of all his residential work, Hale is best known for his eclectic design of the P.A.B. Widener Residence, at 1200 N. Broad Street. Clients in Spring Garden Historic District include the Fleisher family, Jewish owners of yarn, cotton, and woolen manufactories.

Architect Frank Watson designed two significant Flemish Renaissance style residences in the Spring Garden Historic District.<sup>45</sup> Watson (1859-1940) was an important designer of churches in Philadelphia during the late nineteenth and early twentieth centuries. Having apprenticed

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<sup>39</sup> George E. Thomas, Jeffrey A. Cohen and Michael J. Lewis, *Frank Furness, The Complete Works* (New York: Princeton Architectural Press, 1991), p. 43.

<sup>40</sup> Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects: 1700-1930* (Boston: GK Hall and Company, 1985), p. 350.

<sup>41</sup> Tatman and Moss, 871. His son later succeeded him as principal of the firm and architect of Girard Estate.

<sup>42</sup> *Philadelphia Real Estate Record and Builder’s Guide*, 13 August 1890, p. 481, as noted in the Pennsylvania Historic Resource Survey Nomination Form for 2201 Green Street, and Tatman and Moss, p. 872. Windrim designed a brownstone carriage house for Kemble the next year at 2204 Mt. Vernon Street in 1889. The house was later sold to brewery magnate Louis Bergdoll in 1891.

<sup>43</sup> George E. Thomas, “Architectural Patronage and Social Stratification in Philadelphia between 1840 and 1920, *The Divided Metropolis*, p. 104.

<sup>44</sup> Tatman and Moss, p. 325.

<sup>45</sup> Tatman and Moss, pp. 835-36. The houses were located at 554 N. 18<sup>th</sup> Street in 1901 and 1734 Green Street during the same year.

under Edwin Durang, a prominent church architect, he established his own practice in 1882. Watson joined with architect Samuel Huckel, of the firm Hazelhurst and Huckel, in 1902.

Carl P. Berger (1873-1947), architect, was hired by Penrose Fleisher, of the Fleisher yarn merchant family, to alter 1901 Spring Garden Street with a marble façade in 1901. Berger, who apprenticed for Hazelhurst and Huckel and other firms before he opened his firm in 1899,<sup>46</sup> was known for his largely German clientele.

### Twentieth Century Development

One of the most significant changes to the Spring Garden Historic District occurred at the beginning of the twentieth century with the construction of the Benjamin Franklin Parkway, to the south of the Historic District. The picturesque Benjamin Franklin Parkway incorporated a greenway connecting City Hall to Fairmount Park and a northwest diagonal route that deviated from the established city grid.<sup>47</sup> A "city beautiful" movement project, this was one of Philadelphia's largest and most controversial undertakings of the period. The project involved the demolition of an entire working-class neighborhood that consisted of modest rowhouses, the Baldwin Locomotive Works, and other smaller industrial structures. This development eliminated the industrial character of the larger Spring Garden community and separated the Spring Garden neighborhood from Center City.

Until World War I, the population in the Spring Garden Historic District remained steady. As the City's population moved further out from the city center, the large single family residences of Spring Garden were divided into apartments. The proximity of the neighborhood to cultural and educational institutions, coupled with the affordability of apartment living, made the Spring Garden Historic District an ideal place for a great cross-section of the City's population.<sup>48</sup> It was in this post World War I era that many Eastern European immigrants settled in the Spring Garden neighborhood.

The downward spiral of the economy during the Depression and the high demand for new housing following World War II profoundly affected the character of the City and the Spring Garden Historic District. Working class residents of the neighborhood lacked funds for building improvements. At the same time, mortgage companies were very reluctant to fund improvements in the Spring Garden Historic District, a practice known as "red-lining" of the neighborhood. These circumstances drove property values down. In the late 1960s, cities along the East Coast, including Philadelphia, experienced renewed interest in the renovation and preservation of historic buildings. In the Spring Garden neighborhood, particularly in the western end, owners began rehabilitating houses, in many cases restoring the buildings to single family dwellings again.

Although home to a great variety of ethnic groups, the neighborhood became the first predominantly Puerto Rican neighborhood in Philadelphia.<sup>49</sup> In the 1970s, local developers created "Spanish Village" on the south side of the 2000 block of Green Street, evidence of the Hispanic presence in the community, particularly in the eastern half of the Spring Garden Historic District.

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<sup>46</sup> Tatman and Moss, p. 58. Many of Berger's commissions reflect his ties to the German community in Philadelphia, including the Fleisher family as German Jews.

<sup>47</sup> Webster, p. 119. The Philadelphia Museum of Art provided the terminus of the northwest axis, built from 1919-1923.

<sup>48</sup> "Spring Garden Historic District, A Walking Tour," Historic Neighborhood Alliance, Philadelphia, 1986.

<sup>49</sup> "Spring Garden Historic District, A Walking Tour," Historic Neighborhood Alliance, Philadelphia, 1986.

### Institutions, Schools, and Civic Buildings

In the nineteenth century, institutional buildings were scarce in the Spring Garden Historic District. Despite the paucity of institutions, in 1833 the Board of Commissioners for the District of Spring Garden outlined the many attractions just outside of the District, including the Water Works along the Schuylkill, the House of Refuge and State Penitentiary and the much anticipated Girard College.<sup>50</sup>

Eastern State Penitentiary, built from 1823 to 1836, remains the most visible institution near the Spring Garden Historic District. The prison stands immediately north of the Historic District at N. 22<sup>nd</sup> Street and Fairmount Avenue. Eleven Building Commissioners selected the site located on the former "Cherry Hill" farm, country seat of John Warner. Architect John Haviland attempted to inspire fear and awe with his Gothic Revival design. The prison plan was revolutionary for the period, housing each prisoner in solitary confinement with sunlight, fresh air, and private exercise yards. Eastern State Penitentiary served as a model for prisons around the world. Although Eastern State Penitentiary looms over the Spring Garden Historic District and has a tremendous physical presence, it actually had little direct impact on its development. Four small dwellings on Wallace Street at 2129-2135, built in or about 1825, are contemporaneous with the prison and possibly offered housing for prison employees.

The earliest institution constructed in the Spring Garden Historic District was the "City Hospital" located at the northwest corner of N. 19<sup>th</sup> and Wallace Streets. This hospital, built in 1810 and razed in 1855, served patients with contagious diseases such as yellow fever.<sup>51</sup> Dr. Joseph W. Anderson installed the Anderson Hospital (first known as the Bush Hill Sanitarium) at 1709-1711 Green Street in 1917. Established in 1914, the Anderson Hospital assumed the name "College of Physio-Therapy" in 1920. Number 1809 Wallace Street served as the American Stomach Hospital from 1906 to 1922.

The Wills Eye Hospital, located in the Historic District at N. 17<sup>th</sup> and Spring Garden Streets, remains significant locally and nationally as first institution devoted to the care of the eye. Wills Eye Hospital, founded in 1832, was named for Quaker merchant James Wills who left the City of Philadelphia an endowment to establish an eye hospital in the 1830s.<sup>52</sup> At the time of construction in 1932, the Wills Eye's Spring Garden building had an innovative interior plan and state-of-the-art equipment for its specialized needs.<sup>53</sup> Architect John T. Windrim provided the inventive design for Wills Eye Hospital. Windrim (1866-1934), the successor to his father's firm, James H. Windrim, became a significant architect of numerous institutional, commercial and municipal buildings in Philadelphia. Windrim's association with Wills Eye Hospital began in 1909 with the construction of a contagious ward building at 19<sup>th</sup> and Race Streets.<sup>54</sup> Windrim's practice also designed monumental buildings such as the Franklin Institute and the Philadelphia Municipal Court.<sup>55</sup>

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<sup>50</sup> 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), p. vii.

<sup>51</sup> The city hospital first appears on the 1828 map by William Allen, *Plan of the City of Philadelphia and Adjoining Districts*, (Philadelphia: H.S. Tanner, 1828); and Jackson, p. 356.

<sup>52</sup> National Register Nomination Form for Wills Eye Hospital, nominated in 1984.

<sup>53</sup> Wills Eye Hospital was renovated into condominiums in the 1970s.

<sup>54</sup> National Register Nomination Form for Wills Eye Hospital, nominated in 1984.

<sup>55</sup> Tatman and Moss, p. 873.

The City of Philadelphia erected the first public school in the Spring Garden Historic District in 1861<sup>56</sup>. The school was initially known as the Fifteenth Ward Grammar School, located on the south side of the 1900 block of Fairmount Avenue. After changing names several times, the City demolished the school sometime after 1922.<sup>57</sup>

Central High School stood just outside the Historic District at southeast corner of Broad and Green Streets. At the time of its construction in 1853, Central High School was the largest public school in the immediate area. The prominent architecture firm of Sloan and Stewart designed the school. In 1902, the City of Philadelphia moved Central High School into new building on the west side of Broad Street at Green Street.<sup>58</sup>

William Penn High School for Girls at 620-38 N. 15<sup>th</sup> Street, now the Franklin Learning Center, was built in 1908 at the northwest corner of 15<sup>th</sup> and Mount Vernon Streets. School architect Henry de Coursey Richards executed the design in the Georgian Revival style. Richards served as the chief designer of Philadelphia schools from 1905 to 1918.<sup>59</sup>

Richards's successor, architect Irwin T. Catharine, is credited with the design of the Classical Revival style Julia Reynolds Masterman High School for Girls at 1625-45 Spring Garden Street. This site was the former home of the Girl's High School built in 1876 and demolished by the City in the 1920s. Catharine, the principal designer of Philadelphia schools from 1918 to 1937, was responsible for adding 104 new school buildings and replacing 37 existing ones throughout Philadelphia. Both Catherine and Richards are credited with the standardization of the exterior architectural styles for schools of the period, offering such popular styles as the Classical Revival, the Colonial and Georgian Revival styles, the Jacobean and Collegiate Gothic styles (by Richards) and the Moderne style (by Catherine).

St. Francis Xavier School remains the only parochial school in the Historic District. Built in 1886, this parochial school was originally located on the south side of the 2300 block of Green Street near the location of the present St. Francis Xavier Convent. The current St. Francis Xavier School was constructed at 24<sup>th</sup> and Wallace Streets in 1923.

Civic institutional architect Philip H. Johnson (1868-1933) designed the Classical Revival Fairmount Firehouse at 2132 Fairmount Avenue in 1904. Johnson served as the City Health Department architect for more than thirty years, designing hundreds of large institutional prisons and medical facilities, as well as the City Hall Annex in 1924 and many other buildings for the City of Philadelphia.<sup>60</sup>

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<sup>56</sup> At the time of Consolidation, a public school stood on the north side of 17<sup>th</sup> and Fairmount Avenue. Custis, John Trevor, *The Public Schools of Philadelphia* (Philadelphia, 1897) p. 309.

<sup>57</sup> By 1875, it was known as the Lincoln Grammar School and on the 1886 and 1895 maps appears as the Lincoln Grammar and Secondary School. On the 1908 and 1922 maps, it is shown as the Lincoln Public School. The school was documented on the following maps: William Allen *Plan of the City of Philadelphia and Adjoining Districts* (Philadelphia: H.S. Tanner, 1828); George W. Bromley and Walter S. *Atlas of the City of Philadelphia*. Vol. 2, Wards 11-15 (Philadelphia: G.W. Bromley & Co.), 1886, 1895, 1908, and 1922; Ernest Hexamer and William Locher, *Maps of the City of Philadelphia*. Vol. 6 (Philadelphia, 1859); G.M. Hopkins, CE, *City Atlas of Philadelphia By Wards*. Vol. 6. (Philadelphia, 1875); Samuel L. Smedley, *Smedley's Atlas of the City of Philadelphia* (Philadelphia: J.B. Lippincott & Co., 1863).

<sup>58</sup> Webster, p. 300. Another school nearby was the Italianate style Spring Garden Institute, constructed in 1851-52 by architects Hoxie and Button, located at 523-25 N. Broad Street. It was demolished in 1972.

<sup>59</sup> National Register Nomination Form for Philadelphia Public Schools Theme Resources.

<sup>60</sup> Tatman and Moss, pp. 418-19.

Three other important influential institutions and public buildings just outside the Spring Garden Historic District included: the Preston Retreat at N. 20<sup>th</sup> and Hamilton Streets; the Beaux Arts U.S. Mint at 16<sup>th</sup> and Spring Garden Streets; and the Spring Garden Free Library at N. 17<sup>th</sup> and Spring Garden Streets. Prominent Philadelphia architect Thomas U. Walter designed the Preston Retreat in 1837.<sup>61</sup> Endowed by private citizens, the Preston Retreat functioned as an obstetric hospital for impoverished women and later as a foster home until it was demolished in 1963. The U.S. Mint, constructed from 1898 to 1901 and designed by architect James Knox Taylor, served as the third mint in Philadelphia and was one of the “finest in the country” at the time.<sup>62</sup> The Community College of Philadelphia acquired the Mint shortly after it was vacated in 1969. The Spring Garden neighborhood’s closest public library branch, the Spring Garden Free Library, received funding for construction from Andrew Carnegie in 1907 and the lot donated from Baldwin Locomotive Company. Architect Horace Trumbauer designed this Collegiate Gothic styled library. The library was closed in 1955 and demolished soon thereafter.<sup>63</sup>

### Religious Buildings

The pattern in the construction of various religious buildings in the Spring Garden area reflects the trends of cultural faith and social class through the years. The first religious buildings, concentrated in the eastern half of the District, served the new managerial middle class who moved this area in the mid-1850s. These residents favored the Methodist, Lutheran, Baptist, and Presbyterian faiths, as evidenced by the variety of denominations present on maps of the period. The heterogeneous character of the cultures was typical of working and middle class neighborhoods like the Spring Garden Historic District, whereas residents of the elite upper class neighborhoods like Rittenhouse Square were more homogeneous.<sup>64</sup> The Methodist, Lutheran, and Baptist denominations outnumbered the Episcopal congregations “six to one” north of Market Street.<sup>65</sup> New Episcopal churches built in the 1840 to 1860 period surrounded the Rittenhouse and West Philadelphia neighborhoods. Following local residential patterns, Lutheran churches “appeared in a band stretching across north central Philadelphia, near the homes of those of German origin.”<sup>66</sup> While Germans were known to have settled in the Spring Garden area in the late nineteenth century, the presence of a Lutheran church in this area suggests that Germans were moving into the area a few decades earlier.

In 1859, Architect Stephen D. Button designed one of the first significant religious buildings in the neighborhood, an Italianate style Lutheran Church originally known as Evangelical Reformed Christ Church, now known as the United Church of Christ, at 1520 Green Street.<sup>67</sup> This church stands adjacent to the Sloan and Stewart Italianate terrace houses built in 1853 as the first housing in the neighborhood. Stephen Button (1813-1897) worked for many years outside Philadelphia, but eventually formed a firm with his brother-in-law Joseph Hoxie from 1848 to 1852 in Philadelphia. After the dissolution with Hoxie, his prolific career continued into

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<sup>61</sup> Webster, p. 285. Stephen Girard endowed Girard College.

<sup>62</sup> Webster, p. 301.

<sup>63</sup> *Evening Bulletin*, 7 March 1907, Campbell Scrapbook, 73: 239 at the Historical Society of Pennsylvania and Katherine Dilworth, “The Branches of the Free Library of Philadelphia,” Drexel Institute of Technology, School of Library Sciences, unpublished research paper (December 1961), p. 16.

<sup>64</sup> George E. Thomas, “Architectural Patronage and Social Stratification in Philadelphia between 1840 and 1920” in *The Divided Metropolis*, p. 97.

<sup>65</sup> Thomas in *The Divided Metropolis*, p. 97. Historian George Thomas states that church affiliation is a reasonable indication of class status, providing strong clues to the ethnic and social makeup of the various districts in the City.

<sup>66</sup> Thomas in *The Divided Metropolis*, p. 97.

<sup>67</sup> Tatman and Moss noted that Button designed an undated Lutheran Church at 15<sup>th</sup> and Green streets, p. 124. The Open Arms Data Base provided by the Partners of Sacred Places gives two dates for the construction of the church: 1859 and possibly 1867.

the 1890s. While Button received several important commissions, including the Spring Garden Institute on the 1300 block of Spring Garden Street in 1851-52, most of his residential clients were middle class with roots in the working class. The middle class clientele commissioned many of the churches he designed. In the 1850s, Button had embraced the "picturesque, eclectic and flexible" Italianate style.<sup>68</sup>

The Methodist Episcopal community constructed three significant churches in the Spring Garden neighborhood in the 1850s and 1860s. The Greek Revival style Hedding Methodist Episcopal Church, now known as Calvary Baptist Church, was built in 1855 at 655 N. 16<sup>th</sup> Street, just south of Fairmount Avenue.<sup>69</sup> An unknown architect designed the brownstone, Romanesque style Spring Garden Street United Methodist Episcopal Church, now the Greater Canaan Church of God in Christ, at 2001-2007 Spring Garden in 1865. Another Methodist church, the brownstone Romanesque St. Matthias Methodist Episcopal Church at 1901 Wallace Street, was built in 1859 by Samuel Sloan, and later significantly expanded in 1872 by architect Benjamin Price.<sup>70</sup> Price worked with builder John Ketcham and mason George Diemer.<sup>71</sup> Price (practicing from 1867 to 1907) was a successful regional architect, known for his Methodist Episcopal and Baptist church projects and his mail-order church designs.<sup>72</sup>

The neighborhood's first Baptist congregation constructed the Fifth Baptist Church at 1801 Spring Garden Street in 1859-64. Architect Alfred Biles designed this elaborate Gothic style church, now known as the Highway Tabernacle Church.<sup>73</sup>

Two Presbyterian churches, both prominently situated on corners, were constructed during the Civil War. The sandstone Romanesque style Alexander Presbyterian Church, now the Enon Baptist Church built in 1861, stands at 1825-31 Green Street near the northeast corner of 19<sup>th</sup> and Green Streets. In 1863, the Olivet Covenant Presbyterian Church at the northwest corner of 22<sup>nd</sup> and Mount Vernon Streets served Presbyterian citizens living in western end of the Spring Garden neighborhood.<sup>74</sup>

The denominations of these early churches remained the same throughout the nineteenth century, indicating a continued middle class, heterogeneous cultural constituency. The only addition to these churches was a Catholic house of worship, St. Francis Xavier Catholic Church, built at the end of the nineteenth century, suggests an infusion of middle class Irish during this period. In 1894, this limestone Romanesque style church was constructed at 2323-31 Green Street. The church bears the signature style of architect Edwin Forrest Durang. Durang (1829-1911) began his practice in the mid-1860s after working for architect John E. Carver, and made his living specializing in ecclesiastical design, especially for the Catholic Church, and became Philadelphia's foremost architect of religious buildings. Another Catholic facility includes the St. Francis Roman Catholic Chapel at 2200-18 Green Street, designed in 1914 by architect Paul Monaghan. Currently known as the Roman Catholic Chapel of Divine Love and Convent of Diving Love, this church complex was enlarged in 1964 and now serves as a cloistered convent.

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<sup>68</sup> Tatman and Moss, p. 122.

<sup>69</sup> The architect of this church remains unknown.

<sup>70</sup> The original St. Matthias has been attributed to architect Samuel Sloan the present members of this church and by Partners for Sacred Places, a non-profit historic preservation group dedicated to religious buildings in Philadelphia.

<sup>71</sup> Philadelphia Historical Commission files.

<sup>72</sup> Tatman and Moss, p. 623.

<sup>73</sup> According to the present church pastor, not much is known about architect Alfred Biles. At the time of construction, Biles was a young man and he was killed shortly afterwards during the Civil War.

<sup>74</sup> When the original Olivet Church burned in the 1940s, the adjacent brownstone High Victorian Gothic church hall, constructed in 1895 by architect Thomas Jamison, became the primary church

By the first third of the twentieth century, many of the original denominations of these churches were replaced by different denominations and ethnic groups. The Catholic faith in this area remained strong well into the twentieth century, but are now represented by the Latino community who settled in the Spring Garden neighborhood in the 1960s. In addition, many Eastern European immigrants relocated to the Spring Garden neighborhood following World War I. The Russian Greek Orthodox church, Our Lady Joy of All in Sorrow at 560 N. 20<sup>th</sup> Street, was originally constructed as a Baptist church; it was purchased by Russian immigrants and changed to a Greek Orthodox church in 1951. In 1942, a Lithuanian Roman Catholic parish purchased St. Mathias Episcopal Church at 1913 Wallace Street. African-American citizens who moved to this area in the mid-twentieth century converted several churches to the Baptist faith, while others continue to function as Methodist Episcopal churches.

Just outside the Historic District, Rodeph Shalom Synagogue, built in 1869, provided a stylish place of worship for many German Jewish citizens living in the Spring Garden Historic District and elsewhere in the City. Rodeph Shalom distinguishes itself as the first Ashkenazic synagogue in the United States. Designed by the firm Fraser, Furness and Hewitt, the exuberant, poly-chromed synagogue remained on the southeast corner of Broad and Green Streets until it was replaced in 1927 with a new Byzantine style synagogue by the architecture firm Simon and Simon.<sup>75</sup>

#### Residents of the Spring Garden Historic District

Like the variety of religious denominations in the Spring Garden Historic District, the early residents of this neighborhood included a heterogeneous mix of successful shop owners and merchants, businessmen, local speculative developers, physicians, artists, coachmen and servants. The early residents likely owned and worked at the factories and industries to the south of Spring Garden Street. In the 1860s and 1870s, many middle class families in the neighborhood employed servants either on a daily or full-time basis. For those families who had the extra income and space, live-in servants and boarders were housed in attics with dormers or in the rear ell. Rowhouses on smaller streets, such as Brandywine, North and Melon Streets, often housed full-time servants, coachman, and drivers employed in the larger houses in the area. Carriage houses also accommodated servants and working class individuals. On Fairmount Avenue, a commercial street, shops occupied the first floors of the row buildings, with the owners residing on the upper floors.

Several of the local builders moved into the Spring Garden neighborhood soon after the speculative rowhouses were completed. According to city directories, lumber merchant and developer Nathaniel Randolph lived with his wife Eliza at 1709 Green Street in 1858, one of the five-bay grand Italianate rowhouses that line the street. Edwin T. Randolph, who continued the family trade following Nathaniel's death in 1858, resided at 1730 Mt. Vernon Street. By 1860, local developers of the Historic District included: Josiah Haines, builder, at 1716 Green Street; his brother Clayton Haines, a bricklayer, at the corner of Green and N. 23<sup>rd</sup> Streets; Hiram Miller, carpenter, at 2211 Green Street; Samuel Coulson, carpenter, at 2134 Green Street.<sup>76</sup>

In addition to these developers, the Spring Garden neighborhood attracted a number of physicians in the early years. Of the twelve physicians listed in the 1866 business directory, half were based on Green Street, suggesting that this particular street with its large and grand houses was suitable for such an esteemed place in society. In this same year, retail druggists

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<sup>75</sup> Tatman and Moss, p. 723.

<sup>76</sup> McElroy's Philadelphia Directory for 1860.

offered apothecary wares on several corners of the Spring Garden neighborhood and surrounding area, including the southwest corner of N. 18<sup>th</sup> Street and Fairmount Avenue, the southwest corner of N. 19<sup>th</sup> and Green Streets and the corner of N. 17<sup>th</sup> and Mt. Vernon Streets. The druggists likely received supplies from the drug mill owned by Thomas Matlack at N. 15<sup>th</sup> and Hamilton Streets just to the south of Spring Garden Street.

Several celebrated nouveau riche Philadelphians dwelled in the Spring Garden Historic District during the latter half of the nineteenth century. Samuel Sharpless Townsend lived at 1723 Wallace Street from 1860 to 1885. Townsend was a partner in Hoopes and Townsend, one of the largest iron works in the City, and known for their innovations in manufacturing.<sup>77</sup> Townsend's Italianate residence is a higher styled version of the Spring Garden Historic District's typical rowhouse with an elaborate side bay. Edward T. Stotesbury inhabited 1515 Mount Vernon Street (now demolished) from 1870 to 1880. Stotesbury was one of the country's wealthiest and most powerful financiers. His father resided at 1603 Green Street (now demolished) and his brother Charles at 1703 Mount Vernon Street.<sup>78</sup> John B. Stetson, famous for his fine hats, built 1717 Spring Garden Street in 1878 and stayed there for ten years. Stetson opened his first factory at 4<sup>th</sup> and Callowhill Streets in 1865. The plant later became the largest hat manufactory, producing 85,000 dozen felt hats a year at its peak.<sup>79</sup> Another successful businessman who also shared a 1700 block address was S.F. Wittmann, confectioner of chocolate fame at 1701 Spring Garden Street.<sup>80</sup> John Pitcairn, Jr., best known for founding Pittsburgh Plate Glass in 1883, occupied 634 N. 16<sup>th</sup> Street (now demolished).<sup>81</sup> His father lived at 1638 Green Street, now demolished, and later at 2008 Spring Garden Street.

The Fleisher family, successful yarn and woolen manufacturers, represents one of many German Jewish families that lived in the Historic District during the late nineteenth century. The 1890 city directory listed twelve members of the Fleisher family living on Green, Wallace and Spring Garden Streets, including Rebecca Fleisher, a physician, at 621 N. 16<sup>th</sup> Street, now demolished. The Spring Garden neighborhood provided close proximity to one of the Fleisher factories at 25<sup>th</sup> and Hamilton Streets, just south of the Historic District.

The Spring Garden neighborhood also provided housing for several famous members of the arts and sciences professions. Thomas Cowperthwaite Eakins lived at 1729 Mount Vernon Street from 1856 to 1916. A student of the Pennsylvania Academy of Fine Arts and the Ecole des Beaux Arts, Eakins remains one of America's foremost realist painters of his time. His residence on Mount Vernon Street was his home and studio from the age of twelve until his death. Susan MacDowell Eakins, his wife, was also a noted painter who lived in the house until her death in 1938.<sup>82</sup> Architect Amos Boyden resided at 2210 Mt. Vernon Street in 1900, according to the 1900 Census. Boyden (1853-1903) opened his own practice in Philadelphia in 1881; he later formed a partnership with James Knox Taylor in 1892. In 1898, Boyden received the appointment Superintendent of Construction under the Supervising Architect of the U.S. Treasury Department, James Knox Taylor. In this capacity, Boyden supervised the construction of the nearby U.S. Mint at 16<sup>th</sup> and Spring Garden Streets, built from 1898 to 1901. Coleman Sellers, an engineer and inventor with many manufacturing patents, lived at 601 N. 18<sup>th</sup> Street from 1856 to 1860. The grandson of Charles Wilson Peale, Sellers possessed a

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<sup>77</sup> Kelly Durost, The Committee to Extend the Spring Garden Historic District, National Register of Historic Places Nomination Form, "Spring Garden Historic District," November 22, 1982.

<sup>78</sup> Durost.

<sup>79</sup> Philadelphia Historical Commission Register of Historic Places nomination form 12-21-1978.

<sup>80</sup> *U.S. Census*, 1880.

<sup>81</sup> Durost.

<sup>82</sup> "Spring Garden Historic District, A Walking Tour," Historic Neighborhood Alliance, Philadelphia, 1986.

large collection of works by his family.<sup>83</sup> His son, Horace Wells Sellers, AIA, was born at this address in 1856 and went on to design the Curtis Institute and The Settlement School, and oversaw the restoration of Independence Hall, Christ Church, and other projects. Ernest Hexamer, the civil engineer responsible for the Hexamer and Locher *Maps of Philadelphia*, made 2317 Green Street his home in 1880.<sup>84</sup>

Two notable anti-slavery spokespersons lived in the Spring Garden neighborhood: The Right Reverend Matthew Simpson and Robert Purvis. The Reverend Mr. Simpson owned number 1807 Mount Vernon Street from 1858 to 1885. Simpson, a notable Methodist bishop, was regarded as an influential orator, preaching eloquently against slavery. An acquaintance of Abraham Lincoln, Simpson spoke in the Capitol, at Lincoln's funeral rite at the White House and at the entombment in Springfield, Illinois.<sup>85</sup> Robert Purvis (1810-1898) lived at 1601 Mount Vernon Street from 1875 until his death, according to city directories. A significant person in the African American community, Purvis directed numerous anti-slavery societies in Philadelphia and was a lecturer, writer, and spokesperson for the antislavery cause. An agent for the Underground Railroad, Purvis reputedly hid slaves at this residence, although this information has not been confirmed.

The U.S. census records of 1880, 1900 and 1920 provide information about the lesser-known residents, as well as demonstrate demographic and socio-economic patterns in the Historic District. Two blocks in particular were selected for study: the 2000 block of Green Street and the 1900 block of Brandywine Street. The Green Street housing stock presently consists of grand three-story Italianate rowhouses built in the 1860s, many with mansard roofs and later brownstone alterations. In contrast, the Brandywine Street buildings are a mix of two-story carriage houses with living quarters, and modest three-story Italianate rowhouses built in the late 1850s and early 1860s.

In general, these blocks exhibited a rapid turnover in occupation and social class from the successful middle class who populated the area beginning in the mid 1850s to a working middle class milieu by the early twentieth century. The large houses on Green Street initially attracted newly wealthy citizens who were not accepted in the established elite social circles of Rittenhouse Square. The greatest change occurred between 1900 and 1920, when the largely middle and upper middle class Green Street residents had all but disappeared from Green Street, leaving houses divided into apartments in their wake. By 1920, the wealthier residents had left Philadelphia for the suburbs that again provided relief from the congestion of the City.

The Green Street residents noted in the census of 1880 were primarily owners of various successful industries; the census of 1900 listed a variety of professions, including bankers, insurance brokers and lawyers. By 1920, the residents on Green Street were solidly working class, with several families now dwelling in a house that originally housed a single family. While the earlier residents could afford to house a servant, this too had changed, as the economic status of the twentieth-century residents did not allow this luxury. The number of servants per household was maintained from 1880 to 1900, with at least one and often two servants per household, but by 1920, only one household on the street had a live-in servant. Both the 1880 and 1900 Census denote a few households with boarders. This trend changed with the first

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<sup>83</sup> Durost.

<sup>84</sup> Gopsill's City Directory, 1880.

<sup>85</sup> Durost.

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