

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

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

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

Street address: 1164 S Broad Street

Postal code: 19146 Councilmanic District: 2nd

2. NAME OF HISTORIC RESOURCE

Historic Name: David Garrison Residence

Current/Common Name: St. Rita's Rectory

3. TYPE OF HISTORIC RESOURCE

☒ Building ☐ Structure ☐ Site ☐ Object

4. PROPERTY INFORMATION

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Rectory

5. BOUNDARY DESCRIPTION

See attached.

6. DESCRIPTION

See attached.

7. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1883 to 1884

Date(s) of construction and/or alteration: 1883-4

Architect, engineer, and/or designer: Willis G. Hale (attributed)

Builder, contractor, and/or artisan: _____

Original owner: David Garrison

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

- ☐ (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- ☐ (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- ☐ (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- ☒ (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- ☒ (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- ☐ (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- ☐ (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- ☐ (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- ☐ (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- ☒ (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

See attached.

9. NOMINATOR

Organization Philadelphia Historical Commission staff Date 9/10/2018

Name with Title Laura DiPasquale, Hist. Pres. Planner Email laura.dipasquale@phila.gov

Street Address 1515 Arch St, 13th Floor Telephone 215-686-7660

City, State, and Postal Code Philadelphia, PA 19102

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt: 9/10/2018

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 9/12/2018

Date of Notice Issuance: 9/14/2018

Property Owner at Time of Notice

Name: Brothers of the Order of the Hermits of St. Augustine

Address: 1166 S Broad Street

City: Philadelphia State: PA Postal Code: 19146

Date(s) Reviewed by the Committee on Historic Designation: 12/12/2018

Date(s) Reviewed by the Historical Commission: 1/11/2019

Date of Final Action: 1/11/2019, D, E, J

☒ Designated ☐ Rejected

3/12/18

5. BOUNDARY DESCRIPTION

Beginning at a point on the west side of Broad Street at the distance of 132 feet, 10 inches northward from the north side of Federal Street, thence extending northward along the said Broad Street 24 feet, 10 inches to a point, thence on a line running northward 77 degrees, 15 minutes west, 219 feet nine inches to the east line of a certain 20 feet wide street or court running southward into the said Federal Street, thence southward along the east line of the said court parallel with Broad Street 20 feet six inches to a point, thence eastward 220 feet to the west line of Broad Street and the place of beginning.

OPA Account #: 365001105

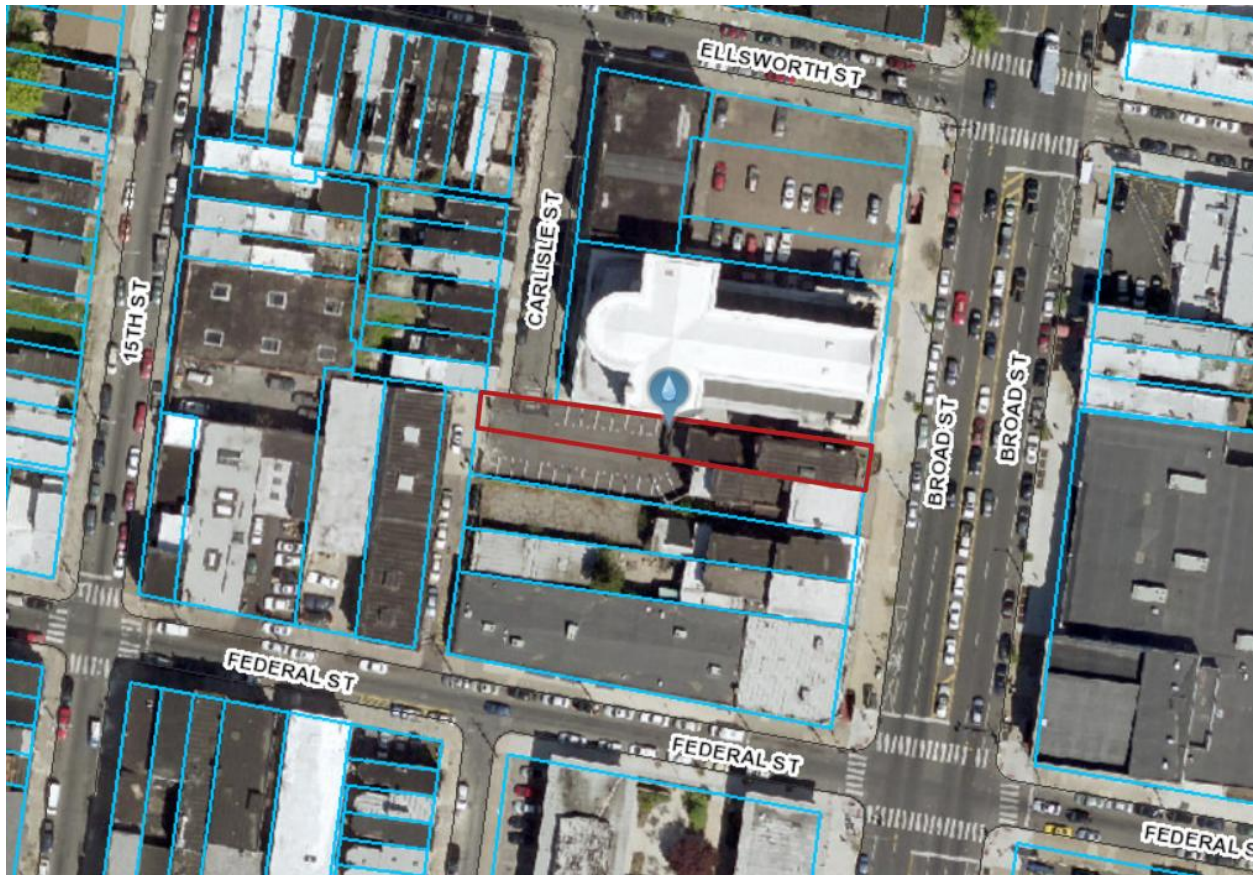


Figure 1: The boundary of the property proposed for designation is outlined in red. Source: Philadelphia Water Department.

6. DESCRIPTION

Built in 1883 on a design by Willis G. Hale, 1164 S Broad Street is a semidetached urban residence, set back from the sidewalk approximately 12 feet, in line with the facades of the other buildings along the block. The front property line is delineated from the sidewalk by a brownstone curb. The main block of the primarily red-brick building features a brownstone front façade and a mansarded fourth floor. A two-story rear ell features a hipped roof. A one-story frame addition spans the width of the rear ell. The house shares a party wall along its south elevation, and is separated from St. Rita's Catholic Church to the north by an approximately nine-foot wide walkway, six feet of which fall within the bounds of this property. The walkway is spanned by an elaborate metal gate.

(All photos taken by Philadelphia Historical Commission staff in May 2018 unless otherwise noted)



Figure 2: 1164 S Broad Street. View southwest from S Broad Street. Source: Cyclomedia, 2015.



Figure 3: Birdseye views of 1164 S Broad Street, which is immediately adjacent to St. Rita of Cascia Church. Left: View of property, looking west. Right: View of rear of property, looking east.



Figure 4: 1164 S Broad Street.

East (front, S Broad Street) Elevation



Figure 5: East elevation along S Broad Street. Source: Cyclomedia, 2015.

The front façade of the building, which faces east along S Broad Street, is clad in brownstone of varying textures. The base of the building is finished in rusticated brownstone and the upper floors in ashlar brownstone. A small garden, enclosed by an original wrought/cast iron fence, creates a buffer between the house and the public sidewalk. The house is raised on a basement; two basement windows with wrought iron grills face into the garden area. The house is accessed via brownstone steps flanked by brownstone cheek walls, which terminate on posts. The walls are capped by wrought iron railings that attach to the posts and the main door surround at the top of the steps. The door surround is highly decorative. It is square with an exaggerated key stone. The jambs have tooled and carved panels on their outer plane. The decoration alternates between bands of carved stylized floral ornament and solid panels with a tooled finish. The key stone is carved with a stylized floral design. The lintel over the door is finished by a carved cresting decoration. The wood front door, original to the house, is highly unusual. The door has two panels, a solid panel below and a glassed panel above. The solid panel has a raised carved panel with a stylized floral design. A small panel with carved square accents separates the lower panel from the glassed panel above. The glassed panel is treated with an angled design that intersects a square grid from the middle of the left rail to the bottom left corner of the glassed panel. This angled area has an undivided sheet of glass. To the right of the main entrance of the house there is a powerful arched window. The window is centered on the elevation and directly above the two basement windows noted earlier. The arch springs from the top course of rusticated stone. The arch has

exaggerated voussoirs that protrude beyond the plane of the arch in an alternating design. Each protruding voussoir is carved with stylized floral motives. The flat section of the arch is decorated with a contiguous vine design framed by two bands that delineate the outer edges of the arch. There is a tripartite window with transom in the arch. The center window is fixed, and the flanking windows are operable. The operable windows are one-over-one double-hung windows. The transom is unusual. It is divided by two square panes that align with the fixed window below. These square panes are in turn flanked by stained-glass panes that follow the contour of the arch. The stained-glass has a floral design. The wall area above the arch is flat ashlar brownstone. A beltcourse separates the ground and second floors. The corner of the property is chamfered at the second floor. This chamfer carries through to the mansard. The second floor has three bays; two windows on the front façade and one window in the chamfered corner. The sills of the windows align with the beltcourse. The windows are framed with masonry surrounds. All three windows are square and the masonry surrounds are square as well. The surrounds follow a simplified design of the main door surround. The window surrounds have exaggerated keystones with a carved stylized floral design. The windows are non-original aluminum replacements. They have a built-down insert at the top and are one-over-one double-hung windows. The wall of the second floor is a flat ashlar brownstone. A beltcourse separates the second and third floors. A single arched window is located in the center of the third floor. The window has a small decorative ledge supported by a bracket. The bracket and the ledge overlap the beltcourse. The ledge follows the profile of the beltcourse mouldings. It is capped by a simple iron railing. The arched window surround is a simplified version of the arched window at ground floor; only the keystone is carved with a stylized floral design. The window in the arch is a one-over-one double-hung window surrounded by fixed panes that follow the contour of the arch. The chamfered corner has a window with a carved masonry surround. The surround has the same treatment as the surrounds of the square-top windows in the second floor. The fourth floor is a mansard. It has a simple bracketed cornice. The mansard has a centered wide dormer. The dormer is an extension of the fourth floor and it is clad in masonry. The mansard wraps around the sides of the dormer. The dormer has two windows and it is topped by a shed roof supported by brackets. The corner of the mansard is chamfered in the same angle and fashion as the second and third floors. The corner has a single dormer, also topped with a shed roof supported by brackets. The mansard is finished with a ribbed metal roof.



Figure 6: Details of front façade.





Figure 7: Details of the upper floors of the front façade. The windows in the top floor and second floor have been replaced. The second floor windows have been slightly built down within the original masonry opening.



Figure 8: Original wrought railings are extant along the stairs and around the front garden.

North Elevation



Figure 9: The north elevation faces St. Rita's Church and is visible from the public right-of-way along a nine-foot wide passageway between the buildings. Character-defining features of the façade include decorative brickwork, three-sided metal bay window, elaborate brick chimney, ribbed metal mansard roof, and shed dormer windows.

The north elevation of the property faces Saint Rita's Church. The ashlar brownstone found on the front façade turns the corner, but does not extend down the length of the wall. The rest of the north elevation is clad in red brick. The beltcourses that delineate the floors on the front façade return the corner and are expressed along this elevation in simple brick bands. The elevation is accented by a chimney stack that is expressed on the entire height of the wall. The chimney is stack is located towards the northeast corner of the property. The chimney pierces the mansard and terminates above the roof with a brick and stone cap. There is a single arched window on the second floor directly west of the chimney stack. A two-story metal bay is found at the second and third floors. The bay is three-sided. It is blank on the north side and fenestrated on the east and west sides with single windows. Both openings have one-over-one double-hung windows. The mansard story carries the same dormer design as found in the chamfered corner. There are a total of four dormers that extend the length of the mansard. There are windows at the second and third floors beyond the metal bay. Those windows are mostly blocked from view.

West (rear) Elevation

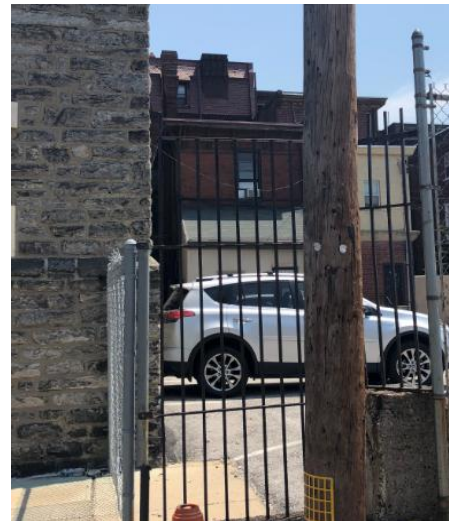


Figure 10: S. Carlisle Street dead-ends into the westernmost part of the parcel, which is occupied by a surface parking lot. The rear of the building is visible from the very end of S. Carlisle Street. While the shape of the mansard roof continues along the rear of the main block, the material changes to a scalloped slate.

The west elevation faces a long surface parking lot, which occupies the remainder of the parcel, into which S. Carlisle Street dead-ends, limiting the visibility of the rear of the property from the public right-of-way. The rear of the main block features a scalloped slate mansard roof punctured by a wide, truncated, brick chimney and shed dormer window. A two-story brick rear ell with a shallow hipped roof, prominent brick chimney, and bracketed cornice appends the rear of the main block. The ell has a one-story non-original stucco frame addition.

Earlier Photographs



Figure 11: Photograph of the property in 1963. Note the original Queen Anne style windows in the dormers. Source: Philadelphia Historical Commission.



Figure 12: 1963 photographs of the property. Source: Philadelphia Historical Commission.

7. SIGNIFICANCE

The building at 1164 S Broad Street is historically significant and should be listed individually on the Philadelphia Register of Historic Places. Pursuant to Section 14-1004(1) of the Philadelphia Code, the property satisfies Criteria for Designation D, E, and J. The property:

(D) Embodies distinguishing characteristics of an architectural style or engineering specimen; and,

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

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

Constructed in 1883 for manufacturer David Garrison, whose Hall & Garrison's interior decorations factory was located on the nearby industrial corridor of Washington Avenue, the property at 1164 S Broad Street exemplifies the development of South Philadelphia during the Gilded Age, satisfying Criterion J. Attributed to Willis G. Hale, one of Philadelphia's most accomplished architects of the late nineteenth century (Criterion E), the house is an outstanding example of Hale's exuberant domestic designs for Philadelphia's Victorian elite and a masterful example of Victorian eclecticism (Criterion D).

Criterion J: Exemplifies the cultural, political, economic, social or historical heritage of the community

1164 S Broad Street is located in the former township of Moyamensing, an area which was physically and commercially tied to the City of Philadelphia through the mid-nineteenth century, yet remained politically separate until the Act of Consolidation in 1854. From an early date, development in Philadelphia County was heavily concentrated along the Delaware River, but most of the land to the south and west along the Schuylkill River was sparsely settled and instead occupied by large estates.

The introduction of railroads to South Philadelphia in the 1830s spurred industrial growth in the area. Chartered in 1831, the Southwark Rail-Road constructed tracks in 1835 along Broad Street from South Street to Washington Avenue, then known as Prime Street, and then east along Washington Avenue to the Delaware River. Also chartered in 1831, the Philadelphia and Delaware County Rail-Road Company merged with several other lines to become the Philadelphia, Wilmington & Baltimore Railroad (PW&B) in 1836. In December 1838, the PW&B completed its Schuylkill River bridge at Grays Ferry, allowing trains to run from downtown Philadelphia to downtown Baltimore, with the only break in the tracks at the Susquehanna River, where a ferry transported the rail cars. The PW&B tracks in South Philadelphia ran from the bridge at the Schuylkill along Grays Ferry Avenue and Washington Avenue to Broad Street. Access to rail transportation opened the corridor along Washington and Grays Ferry Avenues to industrial development, and by the 1870s, coal and lumber yards lined Washington Avenue, with spurs tying directly into the PW&B tracks.¹ Various other industries including chemical works, woolen mills, scrap iron factories, pork packing facilities, saw and planing mill, and Hall & Garrison's interior decorations factory filled in alongside the coal and lumber yards.²

¹ Ron Hoess, "Washington Avenue: A Representative Example of Philadelphia's Industrial Past, Background History," PhillyHistory Blog, September 13, 2010, accessed August 31, 2018, <https://www.phillyhistory.org/blog/index.php/2009/12/washington-avenue-a-representative-example-of-philadelphias-industrial-past-background-history/>.

² Washington Avenue Historic District National Register Nomination, 1981. Available online: http://www.dot7.state.pa.us/CRGIS_Attachments/SiteResource/H083505_01H.pdf

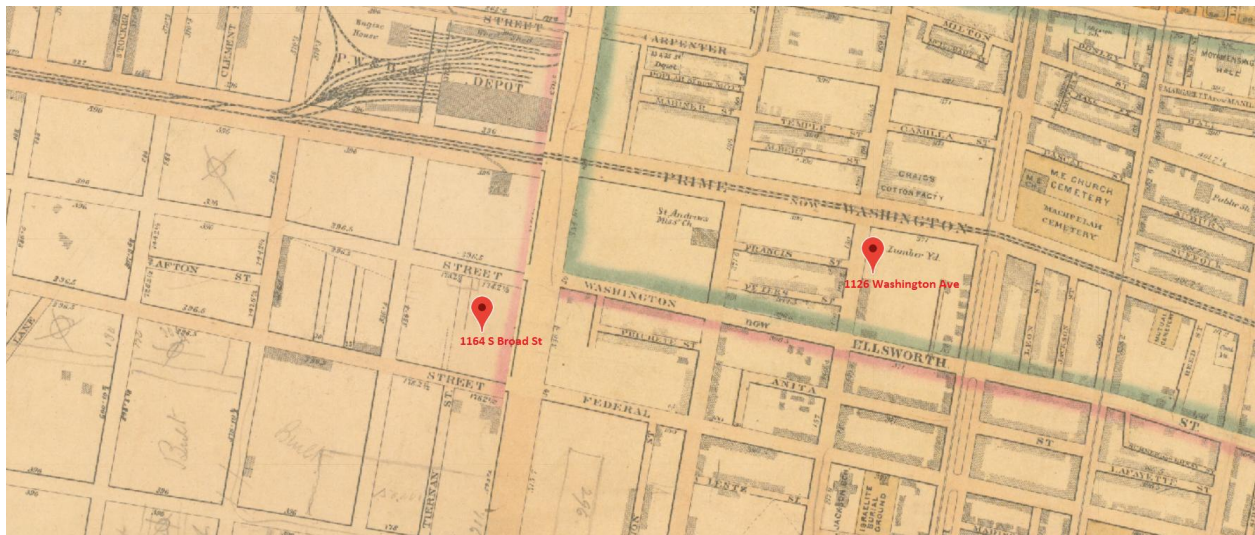


Figure 13: Detail from Samuel Smedley's 1862 Atlas of Philadelphia showing the future locations of David Garrison's home at 1164 S Broad Street and Hall & Garrison's factory at 1126 Washington Avenue. By this point, development had started to push west from the Delaware River, but had not yet substantially crossed west of Broad Street or south of Christian Street, with the exception of the PW&B Railroad Depot and a few neighboring blocks. Source: Greater Philadelphia GeoHistory Network.

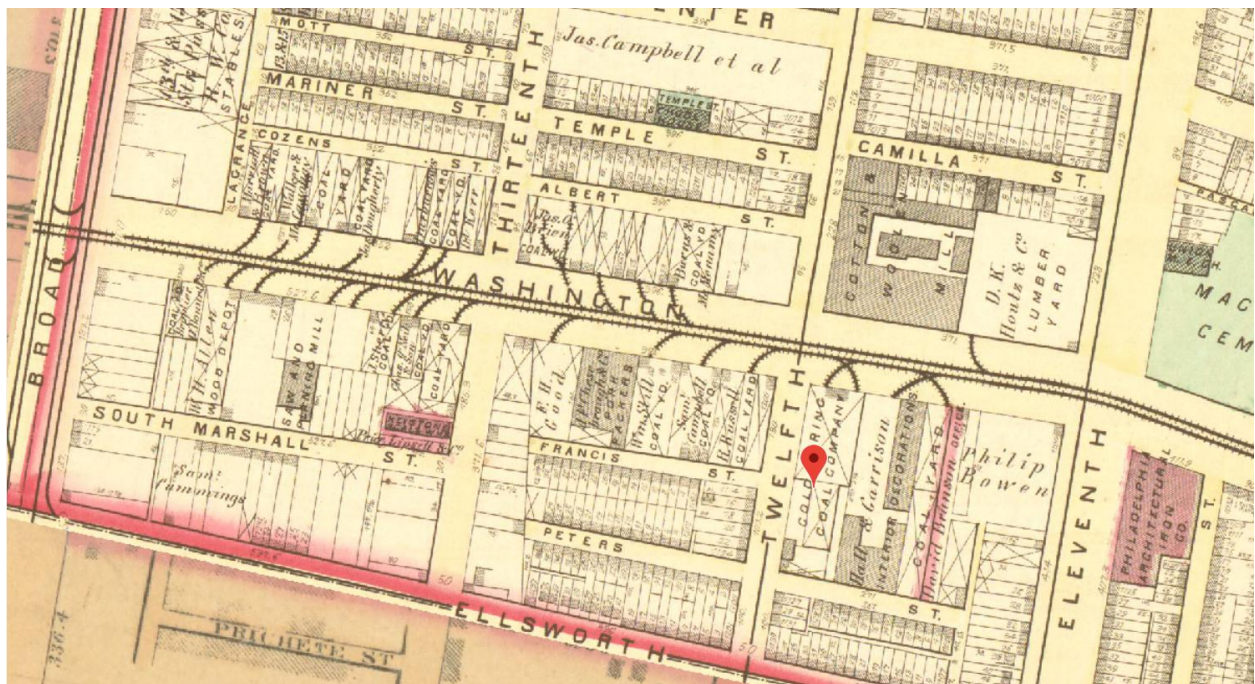


Figure 14: Detail of G.M. Hopkins' 1875 Philadelphia Atlas showing the location of Hall & Garrison's interior decorations factory and the other industrial facilities (particularly coal yards) that directly accessed the PW&B tracks along Washington Avenue. Source: PhilaGeoHistory Network.

Residential development followed, and over the second half of the nineteenth century, the street grid and rowhouses spread relentlessly southward and westward across acres and acres that had been meadow and marsh in South Philadelphia. Philadelphia as a whole witnessed a population boom after the Civil War brought on by a rapid influx of immigrants, the migration of freed slaves northward, and the general movement in the country from an agrarian to an industrial economy. The population of South Philadelphia grew significantly every decade during this period, from 103,399 in 1860, to 132,641 in 1870, to 172,944 in 1880, to 218,506 in 1890, to 282,057 in 1900, to 336,134 in 1910, to 375,755 in 1920, when it peaked. By the 1880s, development in South Philadelphia had pushed southward to Wolf Street east of Broad. West of Broad, development was slower, with rowhouse construction limited to

about Morris Street east of 21st Street and Wharton east of 25th Street. Residential enclaves for workers also rimmed the chemical plants on Grays Ferry Avenue and the Gas Works at 28th Street and Passyunk Avenue. By 1901, development had pushed as far south as Oregon Avenue at Broad Street.

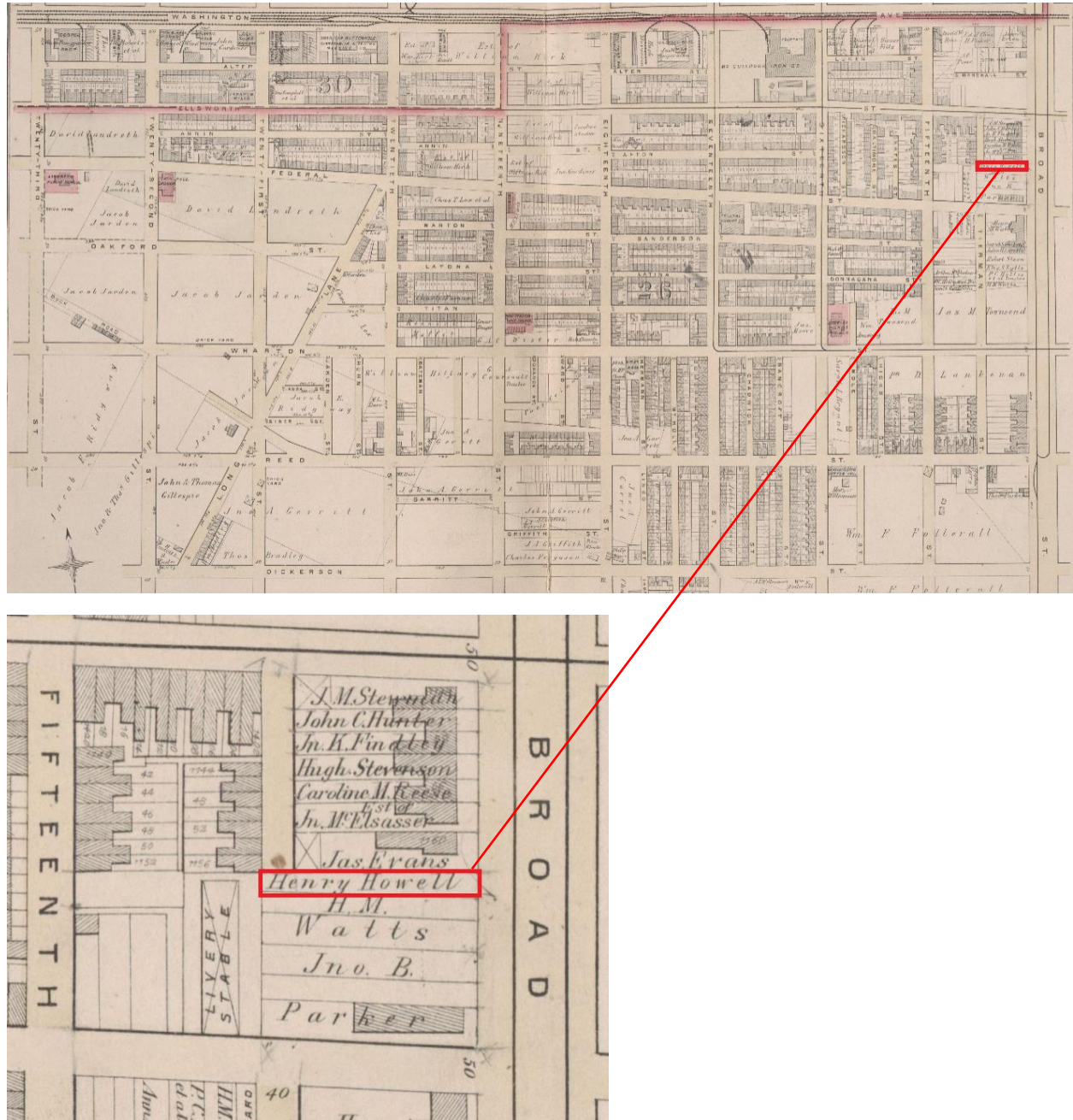


Figure 15: Detail of 1876 atlas showing increasing development west of Broad Street, but still fairly limited development along Broad Street itself south of Washington Avenue. The parcel at 1164 S Broad Street was owned by Henry Howell, but not yet developed upon. Source: G.M. Hopkins' City Atlas of Philadelphia, 1st, 26th and 30th Wards, Vol. 5. Free Library of Philadelphia, Digital Collections.

While worker's housing filled in Philadelphia's smaller streets, many of the city's *nouveau riche* industrialists, lawyers, doctors, politicians, newspaper publishers, and clergy, made wealthy by Philadelphia's position as the "workshop of the world," sought more prominent properties, constructing grand row and twin houses along South Broad Street.³ Designed by some of the era's most prominent

³ E. Digby Baltzell, *Philadelphia Gentlemen: The Making of a National Upper Class* (Glencoe, IL: The Free Press, 1958).

architects, these elegant homes of brick and brownstone with elaborate bays and ornamentation constitute an encyclopedia of Late Victorian styles. Located on the west side of Broad Street, just south of Washington Avenue, the property at 1164 S Broad Street followed the trajectory of the development of this part of Philadelphia. An undeveloped parcel until the construction of the existing house in 1883, the lot was laid out by 1866 and changed hands several times as development increased around it (see Figure 15).⁴ In June of 1883, Henry Howell sold the undeveloped parcel to David Garrison, a partner in Hall & Garrison's interior decorations factory on Washington Avenue.⁵

Established around 1860 on the 900 block of N 3rd Street, Hall & Garrison were "pioneers in the picture frame and moulding business" in the United States during a time in which elaborate wood interior decorations came into vogue.⁶ Considered "about the only firm in the country prepared to execute large orders at short notice," Hall & Garrison relocated to 1126 Washington Avenue in 1872, after their first factory burned to the ground and their rebuilt facility on 3rd Street proved too small to handle their escalating workload.⁷ Their Washington Avenue plant, "said to be the most extensive in the country," flourished, expanding numerous times to accommodate their continued business growth (see Figure 16 and Appendix 1).⁸ Between the 1870s and 1890s, they completed contracts for numerous residential, commercial, hotel, and institutional buildings, including the Mary J. Drexel Home in Philadelphia, the Navy Department Building in Washington DC, the Charleston Custom House, the Dover Post Office, and the Belgravia hotel in New York City. One of their most notable commissions was for the majority of the millwork and other furnishings in Philadelphia's City Hall.⁹ Their execution of a Frank Furness design for a wooden picture for the Philadelphia exhibit of the Paris exposition was widely praised for its craftsmanship, and their products shipped internationally, including to as far away as Russia.¹⁰



Figure 16: Circa 1900 photograph of Hall & Garrison's Washington Avenue factory. The fifth-floor with mansard roof was added in 1883. Source: Warren-Ehret Company photographs albums (Accession 2002.251), Audiovisual Collections and Digital Initiatives Department, Hagley Museum and Library, Wilmington, DE 19807.

With his business booming, founder David Garrison was able to purchase a highly-visible property along the chic South Broad Street, and approximately three blocks from his Washington Avenue factory, in June of 1883. Garrison is believed to have hired the services of Willis G. Hale to design the new town house for his family.^{11,12} Given his firm's position at the forefront of the "vast improvement in popular

⁴ The property was purchased by Caleb Cope in 1866 and then by Henry Howell in 1868. Philadelphia Department of Records, Deed Series JTO, Book 97, Page 455.

⁵ Philadelphia Department of Records, Deed Series JOD, Book 133, Page 159.

⁶ *The Philadelphia Inquirer*, 11 April 1896, p. 11.

⁷ *Ibid.*

⁸ *The Times* (Philadelphia), 11 April 1896, p. 2.

⁹ *Harrisburg Telegraph*, 7 March 1878, p. 1.

¹⁰ "Philadelphia Viewbook," Library Company of Philadelphia Digital Collections, , accessed August 27, 2018, <https://digital.librarycompany.org/islandora/object/digitool:122747#page/13/mode/1up>

¹¹ Building permits prior to July 1889 in Philadelphia have been lost, but Edward Teitelman and Richard W. Longstreth's *Architecture in Philadelphia: A Guide*. Cambridge: MIT Press, 1974., p. 180 attributes the design of 1164 S Broad Street to Hale, and construction of a building for David Garrison by Hale was reported in *American Architect and Building News* in 1884.

taste” in the last quarter of the nineteenth century which, “brought about the furnishing of residences in fancy wood,” and his familiarity with the detailed works of architects such as Frank Furness, Garrison’s selection of one of Philadelphia’s most avant-garde architects is logical.¹³ Hale’s idiosyncratic design for the exterior of the Garrison home recalls the intricacy of interior furnishings produced by Garrison’s firm, and is a masterful example of the eclecticism so prevalent in the last two decades of the nineteenth century.



Figure 17: Detail of G.W. Bromley’s 1895 *Atlas of Philadelphia* showing the locations of David Garrison’s house at 1164 S Broad Street and Hall & Garrison’s factory at 1124 Washington Avenue. Source: PhilaGeoHistory Network.

Garrison’s fortune was relatively short-lived, however. In 1896, newspapers reported that Hall & Garrison was in financial trouble, despite being “one of the oldest and most successful in their line of business,” whose woodwork was “unsurpassed by any firm in the country.”¹⁴ As a result of their financial difficulties, which were attributed to the “stringency of the money market and inability to make collections,” Hall & Garrison were forced to assign the deeds for several of their properties to state Senator John C. Grady for the benefit for their creditors.¹⁵ That same year, Garrison’s wife Josephine passed away, and by 1900, Garrison had foreclosed upon his S Broad Street house, which was then sold at Sheriff’s sale (see Appendix 2).¹⁶ The house was purchased by Charles W. Soulas, a German immigrant and restaurateur, who lived there with his family until 1918, when he sold it to the Brothers of the Order of the Hermits of St. Augustine for use as the Rectory for St. Rita of Cascia Roman Catholic Church (constructed in 1907), a purpose for which it is still used one hundred years later.¹⁷ It is a testament to the church’s stewardship that the building is in near-original condition and still conveys Willis Hale’s remarkable design.

¹² According to his wife’s obituary, Garrison and his family also had a country home at Prospect Hill Farm in Orange, NY. *The Philadelphia Inquirer*, 8 December 1896, p. 15.

¹³ *The Philadelphia Inquirer*, 11 April 1896, p. 11.

¹⁴ *The Times* (Philadelphia), 13 February 1896, p. 4.

¹⁵ *St. Louis Post-Dispatch*, 10 April 1896, p. 5.

¹⁶ Garrison himself passed away in 1903 at the home of his stepson, David K. Davis, at 2144 S Broad Street. *The Philadelphia Inquirer*, 16 February 1903, p. 2.

¹⁷ *Boyd’s Blue Book*, 1906, page 170; 1910 Federal Census; Philadelphia Department of Records, Property Transfer Sheets, parcel # 8S02-0079

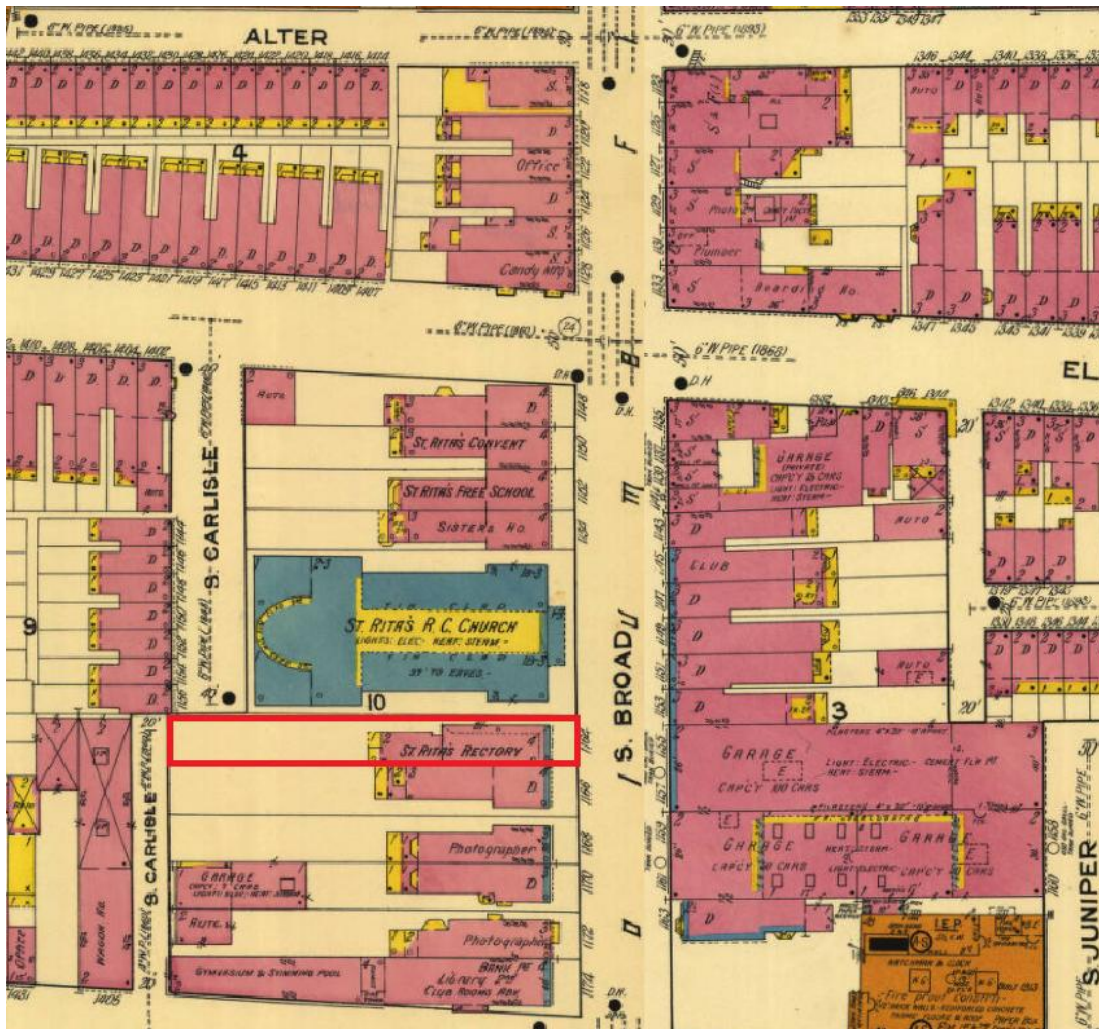


Figure 18: 1918 insurance map showing St. Rita's purchase of 1164 S Broad Street for use as its rectory. The church also converted several of the rowhouses to the north into the convent and school. This map also shows the increasingly commercial character of the street. Source: PennState University Libraries, Insurance Maps of Philadelphia, Pennsylvania, Vol. 6, sheet 538 and Vol. 5 sheet 422.



Figure 19: 1932 photograph of S Broad Street (1164, far left). Source: Philadelphia Department of Records.

Criterion E: Willis G. Hale

Born in 1848 in Seneca Falls, New York, Willis Gaylord Hale was raised and schooled at a number of locations in central New York. Unable to join the Union Army during the Civil War because of his youth, Hale eventually began studying architecture, first in Buffalo and later in Rochester. Upon his arrival in Philadelphia in the mid-to-late 1860s, he worked in the office of Samuel Sloan, a local architect most noted for his standard-setting institutional buildings and grandiose residential buildings. Subsequently, he worked in John McArthur's office while the firm was planning Philadelphia's new City Hall.¹⁸

A well-known aesthete and collector, Hale accumulated a valuable architectural library, along with a large collection of stringed musical instruments. Gregarious and well-regarded, at different points in his life he was a member of the Philadelphia Art Club, the Utopian Club, the Historical Society of Pennsylvania, the Penn Club, the National Free Art League, the Iona Boat Club, the Masonic Fraternity, the Athletic Club of the Schuylkill Navy, the Fairmount Park Art Association, and the Philadelphia Chapter of the A.I.A. Hale also became an associate member of the National A.I.A.¹⁹

Hale's heavy, complicated design style drew heavily on the work of Frank Furness. In his own time, Hale was criticized by some for what was deemed to be his inadequate training and undue willingness to cater to the whims and excesses of his gauche *nouveau-riche* clients. He was targeted with an "Architectural Aberrations" column in the *Architectural Record* for the alleged bad taste of his designs, but his best work was forward-thinking and anticipated the Art Nouveau and Style 1900 movements that subsequently came to the fore in Europe.²⁰

Hale married into the locally-prominent Weightman family and built up an impressive resume of clients, becoming by the 1880s the principal architect for Philadelphia's burgeoning population of *nouveau-riche*



Figure 20: Circa 1895 photograph of the Peter A.B. Widener mansion at the corner of N. Broad Street and Girard Avenue, designed by Willis Hale in 1886.
Source: Philadelphia Historical Commission files.

industrialists and businessmen. From the 1870s through the 1890s Hale received important commissions for wealthy clients along North Broad Street, including William Elkins, William Weightman, and street car magnate, real estate developer, and philanthropist Peter A.B. Widener. Widener epitomized the aesthetic ideals and social aspirations of the North Broad Street elites, and the extraordinary mansion that Hale designed for him in 1886 set the standard for social climbers citywide (Figure 20).

Other significant Hale projects for the *nouveau riche* include the extravagant, flamboyant house for Morris Fleisher at 2223 Green Street (1880) (Figure 22) and the more restrained house for Benjamin Fleisher at 2301 Green Street (1890). Widener, Elkins, and Weightman developed speculative rows of houses in new neighborhoods serviced by their trolleys in North Philadelphia, and Hale worked on those development projects as well. Excellent examples include the speculative rows of the 1880s on the 1500-block of N. 17th Street (Figure 21), the 1700 block of Jefferson Street, and the 2300 block of Thompson Street .

¹⁸ Sandra L. Tatman and Roger W. Moss, *Biographical Dictionary of Philadelphia Architects: 1700-1930*. Boston: G.K. Hall & Co., 1985, page 325.

¹⁹ James Foss, "Willis Gaylord Hale and Philadelphia's Rebellion of the Picturesque – 1880-1890" (master's thesis, The Pennsylvania State University, n.d.), 7-8.

²⁰ *Architectural Record*, v.3, p.207-210, Oct.-Dec., 1893.



Figure 21: Speculative houses on the 1500 block of N 17th Street, designed by Hale in 1886, show a strong link to his design of the Garrison house from 1893. The end house on the row (right), since demolished, presents the most analogous comparison. Source: Cyclomedia, 2018 (left); Philadelphia Historical Commission files (right).

Hale is also noted for his numerous bank and other commercial buildings. The Keystone National Bank at 1326-1328 Chestnut Street (1887) and the Quaker City National Bank at 713-721 Chestnut Street (1888) are excellent surviving examples. He also designed apartment buildings such as the Lorraine Hotel on N. Broad Street, and the Bingham Hotel on the 1200 block of Arch Street, and smaller hotel projects, including the Augusta Hotel Company's apartment house at 16th and Spruce Streets, an annex on the Bingham Hotel. Hale was also commissioned to work on W.C. Daly's Park Central Hotel in Hartford, Connecticut.

Criterion D: Victorian Eclecticism

Hale was a major practitioner of the popular late-nineteenth century eclectic idiom, a design concept that allowed architects and other designers to borrow freely from different architectural styles and forms and to incorporate them into idiosyncratic designs. Hale's designs were greatly original and the design for 1164 S Broad Street is one of his most outstanding domestic creations. Prior to the Garrison commission, Hale had mostly designed commercial buildings, with one noteworthy exception, the Morris Fleisher house at 2223 Green Street from 1880. The design of the Morris house bears little influence on the 1883 design for the Garrison house. The design of the Garrison house, however, is closely linked to his subsequent domestic work of the late 1880s. It greatly influenced the design for the speculative row on the 1500 block of N. 17th Street, built in 1886, three years after designing the subject property. Hale employed many of the same features found in the Garrison house, such as the exaggerated arched windows, chamfered corners and use of rusticated and ashlar brownstone masonry. The speculative row on N.



Figure 22: Morris Fleisher house at 2223 Green Street, designed by Hale in 1880. Source: Cyclomedia, 2018.

17th Street is recognized as one of the most outstanding upper-middle-class residential rows built in lower north Philadelphia. By the 1890s, Hale had moved away from exuberant eclecticism and embraced a more restrained classicism. This change is noticeable in his 1895 design for industrialist John Strafford on N. Broad Street. Hale's design for the Garrison house at 1164 S Broad Street is an important residential commission from his early career. It reflects Hale's mastery of complex and eclectic design vocabulary, which he practiced throughout the decade of the 1880s.

Conclusion

The David Garrison house at 1164 S Broad Street possesses high artistic value and historical significance. Constructed during the Gilded Age for one of Philadelphia's nouveau riche manufacturers, it is an outstanding example of Victorian eclecticism and a remarkably intact landmark on S Broad Street. The house is an important example of Hale's architectural evolution, and a pivotal commission that influenced his domestic designs throughout the decade of the 1880s. The David Garrison residence meets Criteria for Designation D, E, and J of Section 14-1004 of the Philadelphia Code and should be listed on the Philadelphia Register of Historic Places.

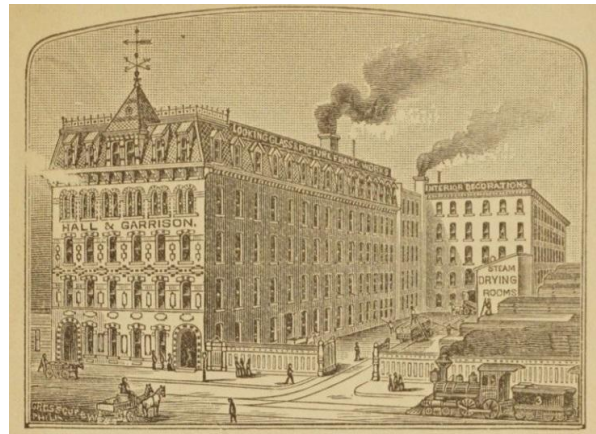
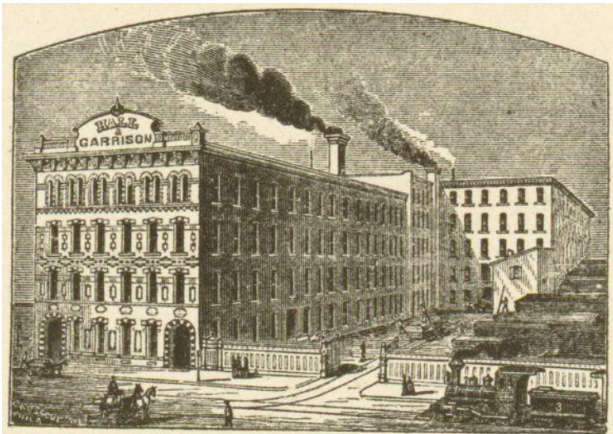


Figure 23: 1931 photograph of S Broad Street. Source: Philadelphia Department of Records.

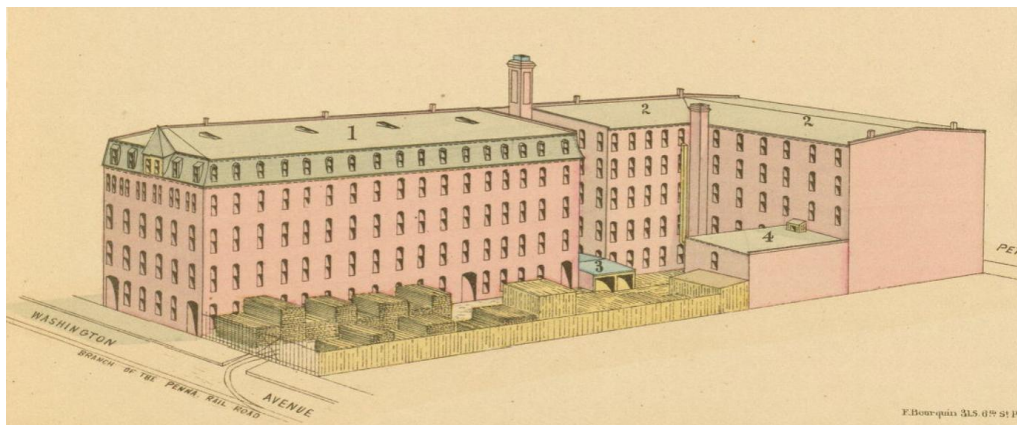


Figure 24: Present day view. Source: Cyclomedia.

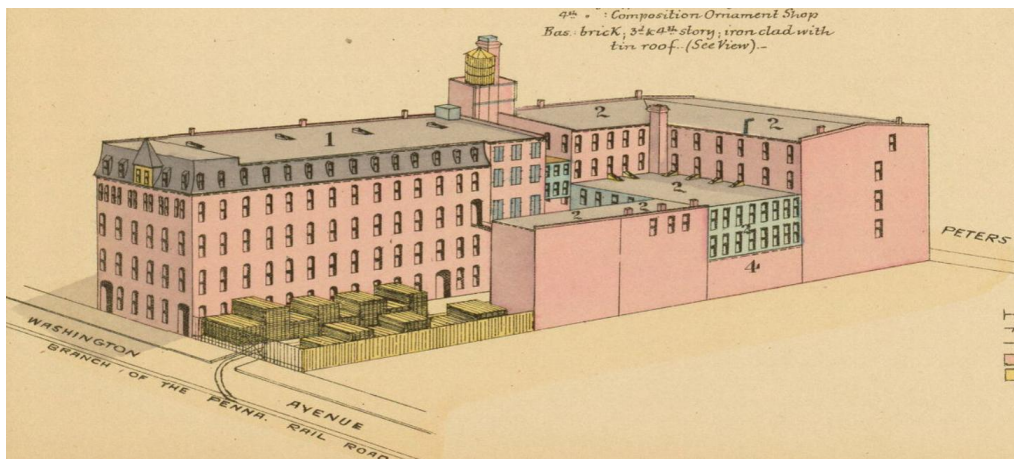
APPENDIX 1: Hall & Garrison Looking Glass and Picture Frames Manufactory



Left: Rendering from the 1873 Hexamer General Survey, Vol. 8, for Hall & Garrison Looking Glass and Picture Frames Manufactory. The survey notes that the company employed 125 hands (80 men and 45 boys), but that that number would increase. Source: Free Library of Philadelphia Map Collection. Right: 1886 postcard showing Hall & Garrison's fifth-floor addition with mansard roof. Source: Ebay.



Above: Rendering from the 1882 Hexamer General Survey, Vol. 18, for Hall & Garrison Looking Glass and Picture Frames Manufactory. The survey notes that the company now employed 300 hands, more than double the number nine years earlier. A fifth-floor mansarded addition had been added by this time. Source: Free Library of Philadelphia Map Collection.



Above: Rendering from the 1892 Hexamer General Survey, Vol. 18, for Hall & Garrison Looking Glass and Picture Frames Manufactory. The survey notes that additions were made in 1883 and 1891. Source: Free Library of Philadelphia Map Collection.

APPENDIX 2: Newspaper Clippings

**PICTURE FRAME
MAKERS ASSIGN**

**THE BIG FIRM OF HALL & GARRISON
FORCED TO THE WALL**

QUARTER OF A MILLION IN DEBT

Hall & Garrison, Manufacturers of Picture Frames and Moulding, Made an Assignment to Senator John C. Grady Yesterday for the Benefit of Their Creditors — There Were No Preferences, and the Assets Will, It is Expected, Exceed the Liabilities, Which Are Said to be About \$250,000. The Assignment Was a Surprise to Many, as the Firm Was One of the Oldest and Most Successful in Their Line of Business. Many Hands Many be Thrown Out of Work.

The firm of Hall & Garrison, which for many years has been well and favorably known throughout the country, made an assignment yesterday to Senator John C. Grady, for the benefit of its creditors, without preference. David Garrison, George C. Reukauff and Edward B. Stagers are the members of the firm, which for a long time was one of the most successful in the manufacture of picture frames and fancy woodwork. The liabilities are said to be about \$250,000, and it is believed that the assets, with careful handling, will exceed that sum.

The deed of assignment conveys considerable real estate, including a large lot of ground and a building on the northeast side of Germantown avenue, southeast of Union avenue, Twenty-second ward; a lot and buildings on the north side of Washington avenue, east of Broad street; a lot and building on the south side of Washington avenue, east of Twelfth street; two lots and buildings on Gratz street, west side, below Susquehanna avenue, and two lots and buildings Nos. 1222 and 1224 Everett street.

MRS. GARRISON DEAD

She Was the Wife of a Well-Known Business Man.

After a lingering illness Mrs. Josephine E. Garrison, wife of David Garrison, of Hall & Garrison, and only daughter of Elizabeth and the late Daniel A. Hall, died at her town residence, No. 1164 South Broad street, on Sunday evening. Mrs. Garrison was stricken with heart failure in August last, while at their country home, Prospect Hill Farm, Orange, N. Y. Prompt and skillful medical aid revived her, but the relief was only temporary.

Her desire to be taken to her home in this city was intense and the railroad officials placed a special car at Mr. Garrison's disposal. In this she was tenderly brought back, the Pennsylvania Railroad officials, at Jersey City, holding a fast express train back fifteen minutes in order that the special car could be attached. Upon arriving here everything possible to alleviate her sufferings was done, but without avail, the end coming on Sunday evening.

Many Thrown Out of Work.

The firm's factory is located on Washington avenue below Twelfth street, and there over three hundred hands are employed. It is probable that for a time, at any rate, work will be discontinued and the workmen will be thrown out of employment. Just what the future of the firm will be it is not known. Senator Grady could not say yesterday whether it will be able to get upon its feet after liquidating its debts or not. He will make an investigation into its affairs immediately and study the business carefully before taking steps in his position as assignee.

Hall & Garrison have fitted up over seventy rooms in the City Hall with furniture and mouldings. Recently a contract was entered into with Allen B. Rorke to fit up forty more of the rooms and it is a question whether or not it will be able to carry out this plan. The failure created considerable surprise at the offices of the Public Building Commission, and as the firm had always been prompt in the payment of its bills the firms with which it did business were also startled at the announcement.

The Firm's History.

Just after the opening of the late war the firm of Hall & Garrison was founded and in 1862 a plant was established on Third street above Poplar, where, as the firm were practically pioneers in that business in this country they built up a large, lucrative trade. They supplied the principal retail dealers in the country with picture frames, but in 1865 they met with misfortune in the shape of fire. The big factory building was burned to the ground and there was not one dollar's insurance either upon the stock or building.

Undaunted by this trying experience the firm started in anew. The factory was rebuilt and the business progressed and increased until 1872 when the factory was found to be too small, and the firm removed to Washington avenue below Twelfth street, where they built and equipped their own plant, which is said to be the most extensive in the country. In the meantime the senior member of the firm, Mr. Hall, died and Mr. Garrison took in Mr. Reukauff, who was then engaged in the retail business, as a partner. Later Edward B. Stagers was admitted to an interest.

The firm's business continued to grow, but recently it became hard to make collections and the stringency of the money market prevented the borrowing of sufficient money from the banks to tide them over their difficulties. They had always met all obligations promptly and were unused to the embarrassment of being confronted with demands which they could not meet, so rather than continue they determined to liquidate, and the assignment followed.

Left: 1896 newspaper article noting Hall & Garrison's financial troubles. Source: *The Times (Philadelphia)*, 11 April 1896, p. 2.

Left: 1896 newspaper article noting the death of David Garrison's wife, Josephine, at their home on S Broad Street. Source: *The Philadelphia Inquirer*, 8 December 1896, p. 15.

DAVID GARRISON DEAD

Was a Pioneer Picture Frame Maker in This City

David Garrison, a well-known business man, died early yesterday morning, at the home of his stepson, David K. Davis, 2144 South Broad street, in his 71st year. Mr. Garrison was born in Orange county, N. Y., and in early life was engaged in business as a cotton weaver. He came to Philadelphia in 1860 and was for years associated with Daniel A. Hall, then a prominent builder and contractor.

Later he engaged in the manufacture of picture frames, in which business he was a pioneer in this city. He also furnished most of the mill work in the City Hall and other large operations. Four years ago he met with reverses and retired from business. He had been in poor health for the past year, and on Friday he had an attack of paralysis, from which, on account of his age, he was unable to rally and died yesterday. He was a member of Covenant Lodge, F. and A. M., and is survived by two sons, Henry D. and Fletcher H. Garrison.

Left: 1903 newspaper announcing David Garrison's death. Source: *The Philadelphia Inquirer*, 16 February 1903, p. 2.

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