

**Proposed for Historic Designation**  
**on the**  
**Philadelphia Register of Historic Places**



Looking Southeast. Source: Oscar Beisert.

**Green Hill Market House**  
**Incorporated 1859**  
**Completed December 1861**  
also known as  
**Green Hill Hall, Germania Central Market House, and Germania Hall**  
**1632 W. Poplar Street**  
**Philadelphia, Pennsylvania**

**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: 1632 W Poplar Street  
Postal code: 19130 Councilmanic District: 5

**2. NAME OF HISTORIC RESOURCE**

Historic Name: Green Hill Market House  
Current/Common Name: Green Hill Hall, Germania Central Market House, Germania Hall

**3. TYPE OF HISTORIC RESOURCE**

Building       Structure       Site       Object

**4. PROPERTY INFORMATION**

Occupancy:       occupied       vacant       under construction       unknown  
Current use: \_\_\_\_\_

**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 1859 to 1876

Date(s) of construction and/or alteration: 1859-61

Architect, engineer, and/or designer: Unknown

Builder, contractor, and/or artisan: Unknown

Original owner: Green Hill Market Company

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 The Keeping Society of Philadelphia Date 2/20/2018

Name with Title Oscar Beisert Email keeper@KeepingPhiladelphia.org

Street Address 1315 Walnut St Telephone 717-602-5002

City, State, and Postal Code Philadelphia, PA 19107

Nominator  is  is not the property owner.

**PHC USE ONLY**

Date of Receipt: February 23, 2018

Correct-Complete  Incorrect-Incomplete Date: March 16, 2018

Date of Notice Issuance: March 16, 2018

Property Owner at Time of Notice

Name: Church of the Living God, The Pillar + Ground Truth

Address: P.O. Box 30121

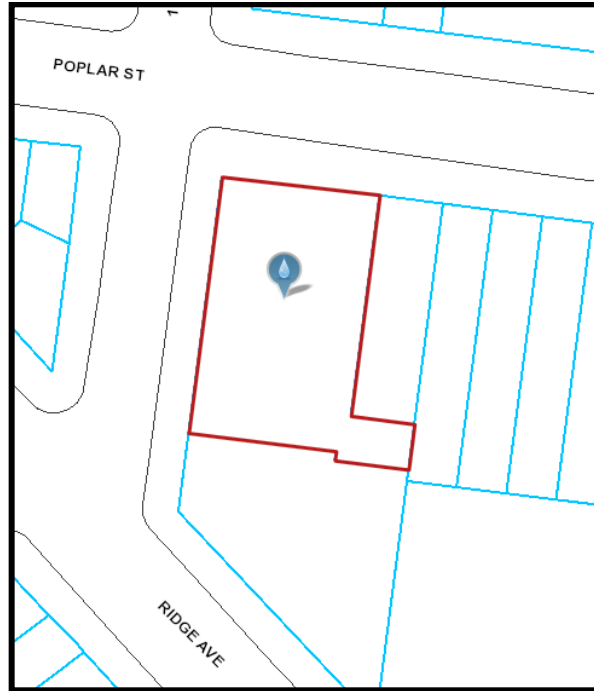
City: Philadelphia State: PA Postal Code: 19103

Date(s) Reviewed by the Committee on Historic Designation: 4/18/2018

Date(s) Reviewed by the Historical Commission: 5/11/2018

Date of Final Action: 5/11/2018

Designated  Rejected



Proposed boundary of the subject designation (in red).  
Source: Philadelphia Water.

## 5. BOUNDARY DESCRIPTION

The parcel and building portion subject to this nomination is limited to the following boundaries:

Beginning at the southeast corner of W. Poplar and N. Seventeenth Streets, thence extending eastward along the south side of W. Poplar Street fifty-seven feet; thence extending southward parallel with said Seventeenth Street, along the west side line of ground now or late of Gilbert S. Hutchins, eighty feet; thence extending eastward parallel with said W. Poplar Street twenty-three feet; thence extending southward along the east side line of a three foot wide alley leading southward into Ogden Street sixteen feet; thence extending westward crossing said alley twenty-six feet, eight inches; thence extending northward three feet, four inches; thence extending westward fifty-three feet, four inches to the east line of said Seventeenth Street and thence northward along the same ninety-two feet, eight inches to the place of beginning.

BEING known as 1632 W. Poplar Street. The property is known as Philadelphia Department of Records Plan 007N100128 and under Office of Property Assessment Account No. 152324700.



Looking southeast at the primary and east elevations. Source: Oscar Beisert.

## 6. PHYSICAL DESCRIPTION

The former Green Hill Market House is an impressive three-story building of load-bearing, brick masonry construction in a rectangular form. Built to accommodate attached structures at the east and south elevations, this corner building has two articulated elevations of pressed brick. The primary, north elevation faces onto W. Poplar Street and the side west elevation faces onto N. 17<sup>th</sup> Street. The Green Hill Market Company appears to have started construction in 1859, at which time the firm was clearly influenced by an aesthetic taste derivative of the *Rundbogenstil*, which was an architectural ideology and style employed in the design of many nineteenth-century buildings in Philadelphia and beyond.

Overall, the primary and west elevations are evocative of the *Rundbogenstil* due to the following characteristics: fenestrations of round-arched apertures, including both doors and windows; a flat and symmetrical composition; red brick (now painted and covered in stucco); brick pilasters and horizontal bands forming grids; elaborate brick corbelling, including corbel tables; and molded surrounds articulating the round-arched openings.



Looking southeast at the first floor of the primary and east elevations.

Source: Richard Gonzalez via Hidden City Philadelphia.





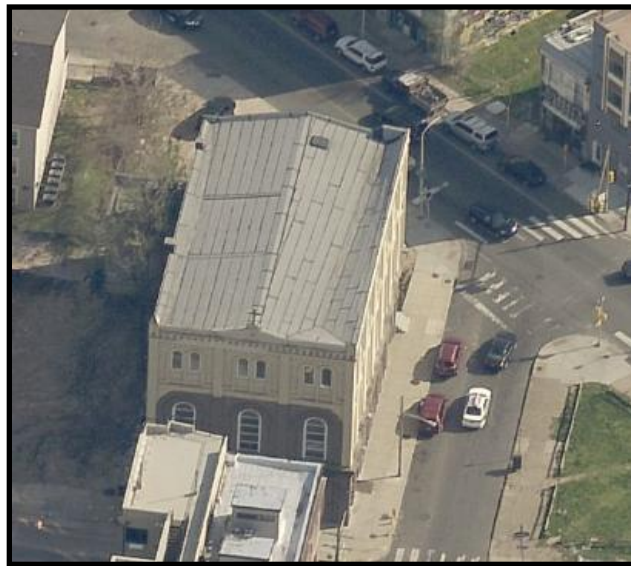
Looking south at the second and third floor façade of the primary elevation from the building opposite.  
Source: Oscar Beisert.

From the ground floor to the uppermost cornice line, four symmetrically placed, brick pilasters articulate the three bays that define the composition of the primary elevation. Both the primary and west elevations feature a surround at the ground floor that appears to include a projecting cornice between the first and second floors. Both the cornice and the brickwork are clad in tinted stucco tooled to simulate rubble stone.<sup>1</sup> The first floor of the primary elevation features three full length, round-arched doorways that have been infilled, only the center of which features a modern double door. Despite the stucco-clad first floor, recessed panels and other features within the brickwork are visible between the round-arched apertures. The name of the current occupant and owner, “Church of the Living God” is inscribed above the doorway in large letters. The second floor repeats the first floor fenestration with the use of three round-arched apertures, featuring modern windows that are set within a tiered recession of three continuous archivolts and jambs articulated in brick. Hood moldings define the round-arched sections of the windows. The same stucco work is present in this portion of the façade; however, the brickwork beneath is more clearly visible in this section. The second and third floors are delineated by additional brickwork in the form of horizontal bands that intersect with the pilasters place the apertures within a grid. These projecting bands are supported by tiers of brick corbeling. The third floor retains the three bay configuration, but with pairs of smaller round-arched windows that are set off by spandrels consisting of brick panels. The round-arched apertures are also delineated by brick architraves that project from the flat façade and return to the window opening through a recession of brick archivolts and jambs. The grid is completed at the height of the third floor with an upper horizontal band set off by

<sup>1</sup> This change was likely completed about twenty to thirty years ago.

elaborate brick corbelling in the form of dentils. The entire building features a projecting brick cornice, created by corbeling to emulate dentils. A low parapet rises above the cornice featuring typical period details within the brickwork.

The west elevation is similar in design and treatment, being divided into seven bays by eight brick pilasters. The cornice at the first floor and the horizontal bands at the second and third floors intersect with the pilasters to form a grid. The ground floor fenestration is composed of single round-arched apertures at each end, flanking the five central, segmental-arched openings. The second floor features seven round-arched apertures that are of like size. Defined by the same projecting architraves or moldings, the second-floor windows are also set within a recession of brick archivolt and jambs. Aside from being narrower than the windows of the primary elevation, the five central apertures are flanked and set off by windows at each end that are divided in two by spandrels. The third floor is divided into seven bays, featuring seven windows. Like the primary elevation, the fenestration at this level features smaller, single round-arched windows that are set off by spandrels. The horizontal bands at the second and third floors as well as the upper cornice are also continued from the primary elevation.



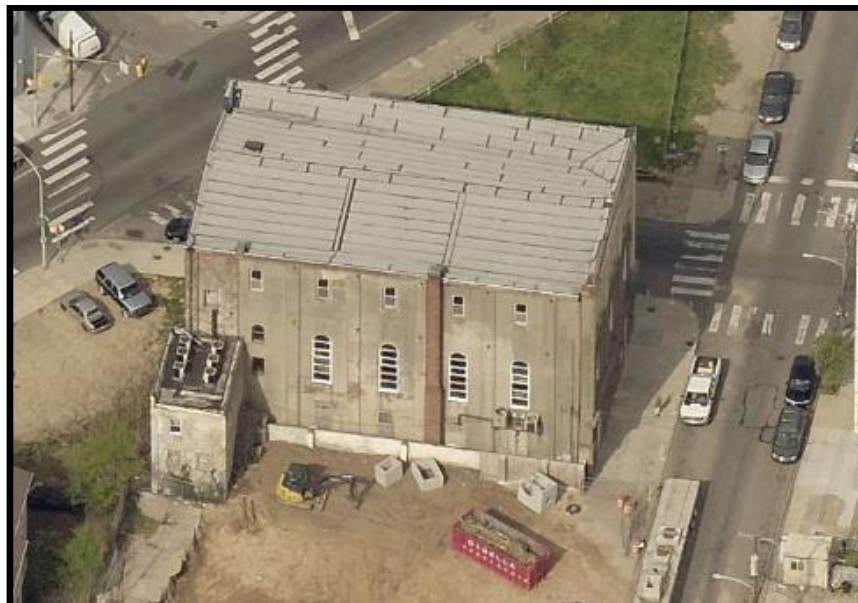
Looking south at the W. Poplar Street elevation.

Source: Pictometry, City of Philadelphia.

With only a slight pitch, the roof is defined by a very low-slung gable front. The south, rear elevation is entirely clad in stucco. The side, east elevation appears to be finished in some sections in stucco and the same light colored paint. This elevation also features seven openings per floor that are divided by pilasters. While the arrangement may be similar to that of N. 17<sup>th</sup> Street, this elevation is decidedly not finished in the same manner as the street-facing elevations. A single pilaster, perhaps doubling as the chimney stack, is also notable, as it is unpainted and appears to be red brick.



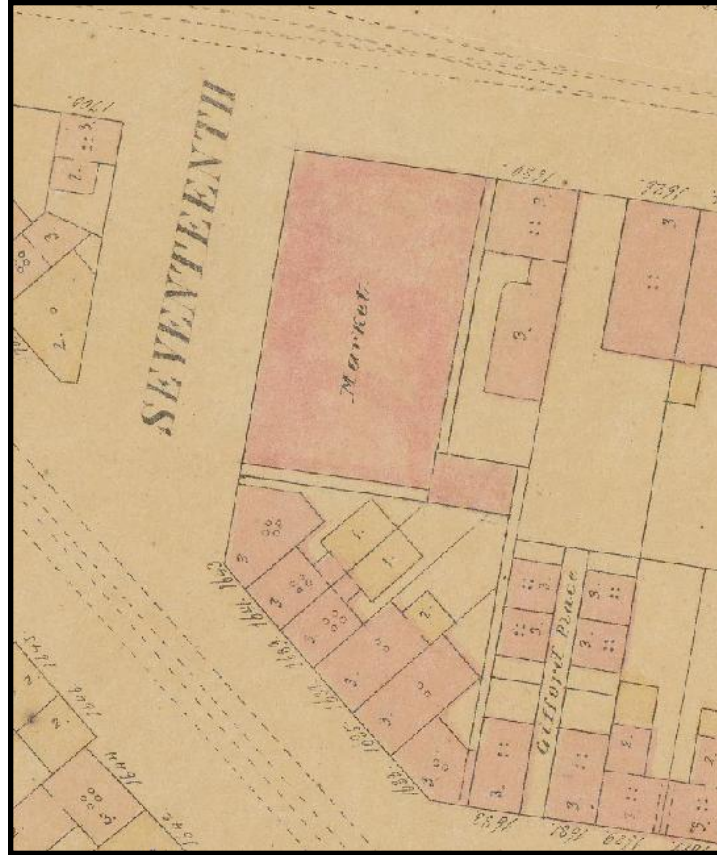
Looking east at the N. 17<sup>th</sup> Street elevation.  
Source: Pictometry, City of Philadelphia.



Looking west at the side, east elevation.  
Source: Pictometry, City of Philadelphia.

At the rear of the east-facing elevation is a small two-story wing that is original to the building. This portion of the building features what appears to be a flat roof.





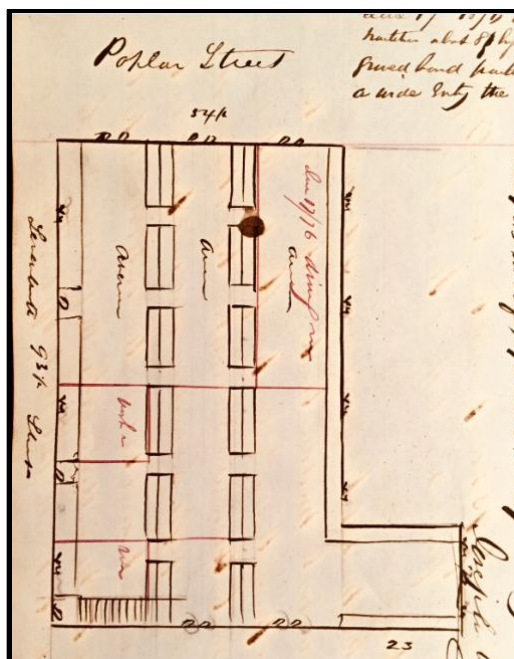
Detail of Hexamer & Locher, *Maps of the City of Philadelphia, 1858-1860*, showing the subject building, labeled “Market,” at 1632 W. Poplar Street. Source: Greater Philadelphia GeoHistory Network.

## 7. STATEMENT OF SIGNIFICANCE

The former Green Hill Market House at 1632 W. Poplar Street is a significant historic resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. The building satisfies the following Criteria for Designation according to Section 14–1004 of the Philadelphia Code:

- (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;*
- (c) *Reflects the environment in an era characterized by a distinctive architectural style;*
- (d) *Embodies distinguishing characteristics of an architectural style or engineering specimen;*
- (j) *Exemplifies the cultural, political, economic, social, or historical heritage of the community.*

The Period of Significance for aforementioned Criteria as related to this building is 1859 to 1876.



First floor plan of the Green Hill Market House, showing the layout of the avenues and the stalls. Source: Insurance Survey No. 35158, the Franklin Fire Insurance Company. Canceled Fire Insurance Surveys. Source: the Historical Society of Pennsylvania.

## CRITERIA A & J

The Green Hill Market House was established by the incorporation of the Green Hill Market Company, being one of thirteen private market house companies incorporated by the laws of the Commonwealth of Pennsylvania in 1859.<sup>2</sup> Located at 1632 Poplar Street, the subject building was constructed between 1859 and 1861 at the southeast corner of N. Seventeenth and W. Poplar Streets.<sup>34</sup>

In the age before grocery stores and refrigeration, public markets played a significant role in the daily lives of most people—especially in a dense industrial city like Philadelphia. Prior to the 1850s, almost all of the established and recognized public markets in Philadelphia were owned and managed by the municipal government; served the oldest and densest parts of the city; and were limited to open street and curb markets. Sheds constituted the primary market facility type. Demolished in 1859, the largest market place in the city were the sheds that stood in the center of Market Street (then known as High Street), some of which dated to the colonial period.<sup>5</sup>

Referred to by Architectural Historian Helen Tangires in her book *Public Markets and Civic Culture in Nineteenth Century America* as the “Market House Company Mania in Philadelphia,” the largest number of private market house companies were established in

<sup>2</sup> *Laws of the Commonwealth of Pennsylvania*. (Harrisburg, 1859). Source: Google Books.

<sup>3</sup> “A New Market House.” *The Philadelphia Inquirer* (Philadelphia: 23 December 1861), p. 8.

<sup>4</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America*. (Baltimore and London: The Johns Hopkins University Press, 2003), pp. 108-10.

<sup>5</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America*. (Baltimore and London: The Johns Hopkins University Press, 2003), pp. 95-102.

1859. While several of these private market house companies served Center City locations with impressive market houses, others were geographically distributed, like the subject building, in neighborhoods that were densely populated and/or undergoing residential, commercial and industrial development. With the removal of the sheds in Market Street and the incorporation of thirteen private market house companies in 1859, the construction and operation of enclosed market houses that were geographically dispersed led to a significant cultural, economic, and social evolution of Philadelphia's local "market place."<sup>6</sup>

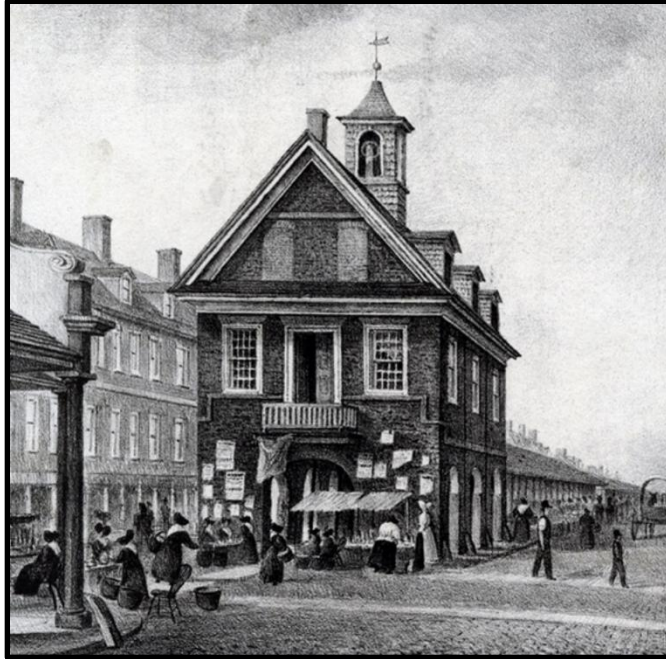
Between 1860 and 1876, thirteen private market house companies grew to nearly thirty. The locations chosen for these companies and their market houses was no doubt a reaction and/or speculation on the physical development of the newly consolidated City of Philadelphia. Of the thirteen incorporated in 1859, only two appear to be extant, including the Green Hill Market House. And of those incorporated between 1860 and 1876, it appears that only four of the survive, including the Green Hill Market House.

Beyond its burden as a rare survivor to represent the larger development of market house companies in Philadelphia, the Green Hill Market House also exemplifies a building type that while relatively common in other major cities was relatively uncommon by Philadelphia standards in 1859. This building type is one that had a cultural, economic, and social impact on the city at-large and its neighborhoods. Completed by December 1861, the subject building offered public market space comprised of sixty-six stalls on the first floor, including a meat market. While our most common perception of public market house buildings is largely limited to impressive municipal buildings, market houses in small towns and neighborhoods of larger cities were often multi-purpose buildings. In Philadelphia, several of the said thirteen market house companies devised and designed buildings to serve multiple purposes. Likewise, in addition to market stalls, the Green Hill Market House included the second-floor Green Hill Hall, "a large and beautiful hall, to be used for balls, parties," political, social and religious events and meetings, and third-floor rooms for societies, lodges, and various meetings of public and private character.<sup>7</sup>

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<sup>6</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America*. (Baltimore and London: The Johns Hopkins University Press, 2003), pp. 108-10.

<sup>7</sup> "A New Market House." *The Philadelphia Inquirer* (Philadelphia: 23 December 1861), p. 8.



William L. Breton. *N. E. View of the Old Court House in Market St. Philada.* (Philadelphia: Lehman & Duval lithrs., 1837). Lithograph. Source: the Library Company of Philadelphia.

### **Historic Context: the Development of Market House Companies and the Establishment of Enclosed Market Houses in Philadelphia**

Prior to the 1850s, public market facilities in Philadelphia were owned by the municipal government and were primarily limited to street and curb markets. In 1709, Philadelphia's first "market-house" was authorized and built adjacent to the court house, standing in the middle of Market Street (then High Street), west of Second. These largely open market structures eventually extended down the center of Market Street as far west as Sixteenth Street.<sup>8</sup> Physically, these market facilities consisted of one- and two-story headhouses that hosted long, one-story sheds of various styles. Market sheds were largely open to the elements, some having the option to winterize, likely using sashes to enclose the structure. While the largest of these public market facilities was located on Market Street, this type of public market was also known in many parts of the city, continuing at other locations long after the 1850s.<sup>9</sup> Other types of market facilities included curb markets and enclosed market houses. However, the primary market place was Market Street, which was actually named High Street until 1858. The timing of the name change was ironic considering that most of the sheds would be removed the next year.<sup>10</sup>

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<sup>8</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America.* (Baltimore and London: The Johns Hopkins University Press, 2003), pp. 95-98.

<sup>9</sup> For many years the "City Coporation" would maintain ownership of the following "Street Markets": South Second Street, middle of the street from Pine to South Street; North Second Street, or Northern Liberties, Fairmount Avenue to Poplar Street; Callowhill Street, from Fourth to Seventh Streets; Spring Garden Street, from Marshall to Twelfth Street; Girard Avenue, east from Hancock to Third, from Lawrence to Eighth, from Tenth to Twelfth; Bainbridge Street, from Third street to Fifth; and Wharton, Moyamensing road, from Prime to Wharton Street

<sup>10</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America.* (Baltimore and London: The Johns Hopkins University Press, 2003), p. 98.





Appearing as an open shed that was later enclosed, this photograph depicts “The Old Market House,” Callowhill and New Market Streets. The photograph was likely taken in the mid- to third quarter of the nineteenth century. Source: the Castner Collection, the Free Library of Philadelphia.



Looking east from 6<sup>th</sup> Street at the market sheds in the center of Market Street. This photograph was likely taken in the late 1850s. Source: the Castner Collection, the Free Library of Philadelphia.

The decade of the 1850s witnessed Philadelphia’s greatest period of population growth to date. The city’s population of roughly 121,376 nearly quadrupled to 565,529,

*Green Hill Market House, 1632 W. Poplar Street, Philadelphia, Pennsylvania  
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representing a 365% rise.<sup>11</sup> This incredible population wave required Philadelphia to not only enlarge its housing capacity, but also to improve its overall infrastructure. Part of its archaic infrastructure was the system of municipal public markets. Well known in other American cities, enclosed market houses were not common in Philadelphia until various circumstances and pressures compounded to abandon the public market sheds in Market Street. Removal of the market sheds in Market Street was a topic of great debate and controversy in Philadelphia for many years. The factors at play were various private and presumably public interests, including a right-of-way for rail lines in place of the market sheds at the center of the street. Legislation throughout the 1850s called clearing away the markets.<sup>12</sup> The law ignited several lawsuits, petitions, and public outcry, but ultimately the sheds were removed in 1859.<sup>13</sup> The facilities, despite their historic importance and various physical pros and cons, had in the end proved insufficient for a city that was undergoing tremendous growth.<sup>14</sup>

New buildings for private market house companies were constructed on several occasions throughout the 1850s; however, the final year of the decade saw the most new construction of market houses in the history of Philadelphia. While originally slated to be constructed by the city, all of the market houses were commissioned by private companies. In fact, the Commonwealth of Pennsylvania incorporated thirteen private market house companies in 1859, including: the Delaware Avenue Market Company, the Eastern Market Company, the Western Market Company, the Franklin Market Company, the Fairmount Market Company, the Farmers' Market Company, the Northern Market Company, the Green Hill Market Company, the Union Market Company, the Germantown Market Company, the Manayunk Market Company, and the South-western Market Company.<sup>15</sup>

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<sup>11</sup> Seventh Census of the United States, 1850; (National Archives Microfilm Publication M432, 1009 rolls); Records of the Bureau of the Census, Record Group 29; National Archives, Washington, D.C.; and Eighth Census of the United States, 1860; (National Archives Microfilm Publication M653, 1,438 rolls); Records of the Bureau of the Census, Record Group 29; National Archives, Washington, D.C.; National Archives and Records Administration, n.d.

<sup>12</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America*. (Baltimore and London: The Johns Hopkins University Press, 2003), p. 98.

<sup>13</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America*. (Baltimore and London: The Johns Hopkins University Press, 2003), pp. 102-04.

<sup>14</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America*. (Baltimore and London: The Johns Hopkins University Press, 2003), pp. 98, 108-10.

<sup>15</sup> *Report of the Auditor General on the finances of the Commonwealth of Pennsylvania*. (Harrisburg: 1858-1859).



Fairmount Market House, Spring Garden and Twenty-second Streets.  
Photograph taken c. 1870s. Source: Phillyhistory.org.

Market house companies commissioned the design and construction of “spacious market-house buildings, perfectly ventilated and arranged, large, solid, and costly” all across the city.<sup>16</sup> By 1862, the following markets companies had been incorporated by the Commonwealth of Pennsylvania:

Act to Incorporate in 1853:

Broad Street Market House (Demolished)<sup>17</sup>

Act to Incorporate in 1859:

Delaware Avenue Market Company, extending from Dock to Water Streets (Demolished)

Eastern Market Company, Fifth and Merchant Streets (Demolished)<sup>18</sup>

Fairmount Market Company, Spring Garden and Twenty-second Streets (Demolished)

Farmers’ Market Company, Market to Filbert Streets above Eleventh (Demolished)

Franklin Market Company, Tenth and Marble Streets (Demolished)<sup>19</sup>

Germantown Market Company, Germantown Avenue, below Coulter Street (Demolished)

Green Hill Market Company, N. Seventeenth and W. Poplar Streets (Extant)

Manayunk Market Company, Main and Cotton Streets (Extant)

Mantua Hall and Market Company, Haverford and Thirty-sixth Streets (Demolished)

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<sup>16</sup> Thompson Westcott. *The Official Guide Book to Philadelphia* (Philadelphia: Porter and Coates, 1876), p. 71.

<sup>17</sup> “Hall and Market Companies,” *A Digest of Titles of Corporations Chartered by the Legislature of Pennsylvania, Between the Years 1700 and 1873*. (J. Campbell & Son, 1874), pp. 252-63.

<sup>18</sup> The Eastern Market Company was later incorporated as the Fifth Street Market Company in 1867. Source: “Fifth Street Market, Late Eastern Market,” *The Evening Telegraph*. (Philadelphia: 26 June 1867), p. 5.

<sup>19</sup> The Franklin Market House was later located at Market and Twelfth Streets (Demolished).

Northern Market Company, North of Market Street and east of Broad Street (Demolished)

South-Western Market Company, Nineteenth and Market Streets (Demolished)

Union Market Company, Second Street to St. John, below Callowhill (Demolished)

Western Market Company, Sixteenth and Market Streets (Demolished).<sup>20</sup>

Act to Incorporate in 1860:

N. Second Street Market Company, Vine Street, between Second, and Third (Demolished)

Farmers' Western Market Company, Market and Twenty-first Streets (NW) (Demolished)

Robert Morris Hall & Market Co., Catherine Street btwn Seventh & Eighth (Demolished)<sup>21</sup>

West Philadelphia Market Company, Market and Fortieth Streets (Extant)<sup>22</sup>

Act to Incorporate in 1861:

North-Eastern Market Company, Delaware Avenue, below Columbia (Demolished)

Philadelphia Market Company, Thirteenth and Market Streets (Demolished)<sup>23</sup>

While incorporation papers cannot be located, the Avenue Market Company appears to have been located on Fairmount or Ridge Avenue, west of Broad Street though the precise location is unknown. Despite the large number of market houses that came to fruition between 1859 and 1862, the trend continued. The following market house companies were incorporated between 1864 and 1868:

Act to Incorporate in 1864:

Kater Market Company, South Street (S) between Fifteenth and Sixteenth (Demolished)

Twelfth Street Market Company, Twelfth and Market Streets (Demolished)

Act to Incorporate in 1865:

Farmers' Union Market of Philadelphia, Market and Seventeenth Streets (Demolished)

Act to Incorporate in 1868:

United Hall, Market, Co-operative Company of Germantown (Location/Status Unknown)

Roughly ten years after the Green Hill Market House underwent construction, most of these companies had completed market houses, which is evident in the listings of *Smith's Hand-book and Guide in Philadelphia*. The *Hand-book and Guide* also reflects municipal versus private market facilities in the city as of 1869.<sup>24</sup> There were then roughly ten

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<sup>20</sup> *McElroy's Philadelphia City Directory for 1862*. (Philadelphia: E.C. & J. Biddle & Co., 1862), p. 887.

<sup>21</sup> The Robert Morris Hall and Market Company was likely later renamed the Farmers and Butchers' Market House between Christian and Catherine Streets, between Seventh and Eighth.

<sup>22</sup> The West Philadelphia Market Company was incorporated as the Twenty-Fourth Ward Market Company in 1868, which also included the West Philadelphia Hall and Market Company as well.

<sup>23</sup> The Philadelphia Market Company was later located at 30<sup>th</sup> and Market Street. That structure is also no longer extant.

<sup>24</sup> *Smith's Hand-book and Guide in Philadelphia*. (Philadelphia: G. Delp, 1869), pp. 24-25.



official markets owned and operated by the city, which were primarily street and curb markets.<sup>25</sup>

Between 1870 and 1876 several more private market house companies were established in Philadelphia, including the following:

Act to Incorporate in 1870:

Lincoln Market Company of Phila, (Demolished), Broad Street and Fairmount Avenue.

Act to Incorporate between 1871-1876:

Callowhill Market Company, Callowhill Street, Sixteenth to Seventeenth (Demolished)<sup>26</sup>

Centennial Market Company, Twenty-third and South Streets (Possibly Extant)

Central Market Co., Market Street, between Sixteenth and Seventeenth (Demolished)<sup>27</sup>

Columbia Avenue Market Company, Columbia Avenue and Twelfth Street (Demolished)

Frankford Market House, Ruan Street, between Frankford Avenue and Paul (Demolished)

Federal Market Company, Seventeenth and Federal Streets (Demolished)

Kensington Market Company, Kensington Avenue, near Fifth and Sixth (Demolished)

Norris Street Market House, Norris Street, near the PRR Depot (Likely Demolished),

Northern Liberties Market Co., Delaware Avenue and Callowhill Street (Demolished)

Oxford Street Market House, Oxford and Twentieth Streets (Demolished)

People's Market Company, Pine Street near Nineteenth (Demolished)

Ridge Avenue Farmers' Market House, Ridge Avenue below Girard (Demolished)

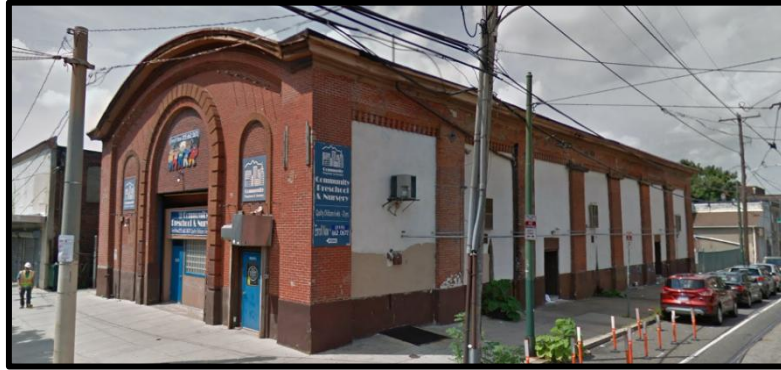


<sup>25</sup> *Smith's Hand-book and Guide in Philadelphia*. (Philadelphia: G. Delp, 1869), pp. 24-25.

<sup>26</sup> Later known as the Continental Market House.

<sup>27</sup> The Central Market Company may be a new incorporation of the Farmers' Union Market Company.

The photograph above appears to be the former Columbia Avenue Market House, while in use as Christian Hope Church, on the north side of Cecil B. Moore Avenue, west of Twelfth Street. Now the site of a large parking lot, the design of the building was also influenced by the *Rundbogenstil* movement. Source: Phillyhistory.org.

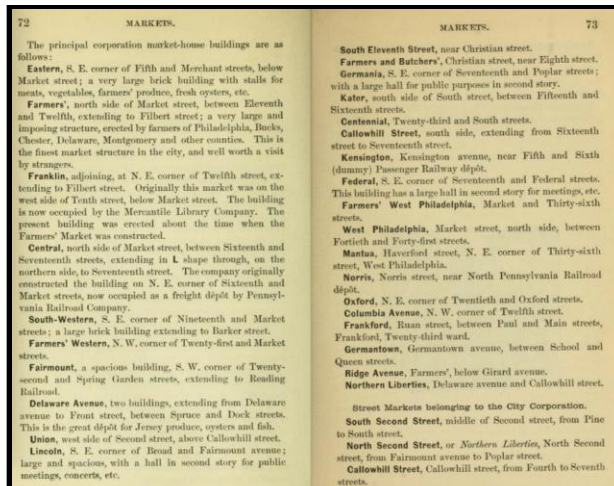


An intact section of the West Philadelphia Market House reflects its public use and also incorporates characteristics of the *Rundbogenstil*. Source: Google Earth.

The mania for privately-owned public market houses that is known to have occurred between 1859 and 1862 was merely the inauguration of a larger movement.<sup>28</sup> By the time of the Centennial Exhibition there were nearly thirty “principal corporation market-house” buildings, including the Green Hill Market House. A comparison between the 1869 and 1876 directories shows that of those market houses had been built by the time of the Centennial Exhibition: Callowhill Market House, the Centennial Market House, the Central Market House, Columbia Avenue Market House, Fairmount Market House, Farmers and Butchers’ Market House, the Market House of the Farmers’ West Philadelphia, Federal Market House, Frankford Market House, Franklin Market House, Kensington Market House, Lincoln Market House, Mantua Market House, Northern Liberties Market House, Norris Street Market House, Oxford Street Market House, People’s Market House, West Philadelphia Market House, Union Market House, and South Eleventh Street Market House. A more indepth study could reveal that additional market houses were opened and closed between 1869 and 1876, but that task is beyond the scope of this work.

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<sup>28</sup> Helen Tangires. *Public Markets and Civic Culture in Nineteenth Century America*. (Baltimore and London: The Johns Hopkins University Press, 2003), p. 95.



Detail from Thompson Westcott. *The Official Guide Book to Philadelphia* (Philadelphia: Porter and Coates, 1876), pp. 72-73. Source: Hathi Trust.



Detail of Baist's *Property Atlas of the City of Philadelphia, Penna., complete in one volume*, 1888, showing the subject building, then labeled "Market Ho. & Hall" at 1632 W. Poplar Street. Source: Greater Philadelphia GeoHistory Network.

### Historic Context: Green Hill Market House—later Germania Central Market House

The Green Hill Market House, later known as the Germania Central Market House, was established with the incorporation of the Green Hill Market Company in 1859 by the Commonwealth of Pennsylvania.<sup>29</sup> The incorporation was subject to No. 391, AN ACT, "To incorporate the Green Hill Market Company" that was passed by the Senate and the House of Representatives of the Commonwealth of Pennsylvania and finally signed into law on April 6, 1859 by Governor William F. Packer. The original stock holders at the time of incorporation included: Bayard Robinson, G.B. Hutchins, John Cassidy, John L.

<sup>29</sup> Laws of the Commonwealth of Pennsylvania. (Harrisburg, 1859). Source: Google Books.

Schaeffer, John Welsh, Samuel Miller, Charles Peters, Thomas Fagan, James Harper, Thomas C. Steele, James Johnson, John H. Getz, George F. Keyser, Charles S. Wayne, Isaac Ashmead, James Peters, George W. Simmons, John F. Beatty, and W.J. Phillips.<sup>30</sup>

According to the “Act” that incorporated the company, the purpose was as follows:

That the object and purpose of the said corporation shall be to erect and maintain suitable building or buildings and stalls, with all things necessary for the use thereof, at the southeast corner of Seventeenth and Poplar streets, of the city of Philadelphia, the same to be appropriated and used as a public market house, for the sale and vending of meats and vegetables, and all other kinds of victuals and provisions whatever, as the board of managers may deem proper....<sup>31</sup>

Like the Green Hill Presbyterian Church before it, the Green Hill Market Company was named after the locality that it was incorporated to serve. Long before undergoing its primary development, the neighborhood, later known as Francisville, was part of William Penn’s Springettsbury Manor, 1,230 acres of which was sold to Jonathan Dickinson (c.1663-1722) in 1718. The next year Richard Hill (c. 1667-1729) bought 202 acres from Dickinson “northeast of Fairmount and east of Wisahickon Road [Ridge Avenue] to develop his country seat, Green Hill.” In its early days Green Hill consisted of a “message and capital plantation,” which would later be entirely improved “when it belonged to Samuel Meredith, Esq.”<sup>32</sup> Nevertheless, the estate remained known as Green Hill, and that name would live on even after tremendous urban development took place in the nineteenth century.

Located at 1632 W. Poplar Street, the subject building was constructed by the company at the southeast corner of N. Seventeenth and W. Poplar Streets between 1859 and 1861. After incorporation, the Green Hill Market Company made the following announcement in the *Public Ledger* on May 25, 1859:

*Green Hill Market.*—A new market house, on a large scale, has been projected to be located at the S.E. corner of Poplar and Seventeenth sts., which will be called the “Green Hill Market.” The company was chartered by the late Legislature. They have since organized and opened books of subscription for the stock, and have prepared a draft or plan of the proposed structure. It will be of pressed brick, 78 feet front on Poplar street by 96 feet on Seventeenth street, and have a cartway on the east side, being approached on three sides. The building will be two stories high. The first floor will contain 75 stalls, fronting on five avenues, running north and south, and will be 20 feet high, from floor to ceiling. The second story will have a main room, 53 by 92 feet, with ceiling 39

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<sup>30</sup> Laws of the Commonwealth of Pennsylvania. (Harrisburg, 1859). Source: Google Books.

<sup>31</sup> Laws of the Commonwealth of Pennsylvania. (Harrisburg, 1859). Source: Google Books.

<sup>32</sup> Mark E. Reinberger and Elizabeth McLean. *The Philadelphia Country House: Architecture and Landscape in Colonial America*. (JHU Press, 6 November 2015), p. 64.



feet high, which will be fitted up as a meeting and ball room, having refreshment and dressing-rooms attached. The front will be on Poplar Street, where it will be handsomely ornamented with tasteful designs in brickwork, with heavy cornice.<sup>33</sup>

Obviously, after this announcement in May 1859, the plans changed; ultimately, the building would be three stories in height, measuring 54 feet in width on W. Poplar Street and 93 feet on N. Seventeenth Street; and there would be 66 stalls on three avenues, etc.<sup>34</sup> Many of the other details, however, came to fruition. The announcement also discussed the need for the market house:

The neighborhood is thickly settled, being near the intersection of Seventeenth and Ridge avenue, and there are no markets nearer than Girard Avenue or Spring Garden streets markets, a considerable distance off.<sup>35</sup>

Construction may have been stalled by a lack of subscriptions and stock sales; however, the “New Market House” was “almost completed” by December 11, 1861. The announcement gave further insight regarding the lack of a market place in the area:

The stalls have been erected and the residents of the neighborhood anxiously await the opening.<sup>36</sup>

Another blurb was published in *The Philadelphia Inquirer* on December 23, 1861, announcing the completion of the market house. Inspection of the market house was to occur the following Saturday, and selling the week after that. The market house opened with 66 stalls in the first floor; a beautiful hall in the second floor for balls and events; and rooms for societies, lodges, etc. on the third floor.<sup>37</sup> Another announcement, titled “New Market Houses,” was published in *The Philadelphia Inquirer* on December 30, 1861, mentioning the new Delaware Avenue Market House and the Green Hill Market House.<sup>38</sup>

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<sup>33</sup> “Green Hill Market,” *Public Ledger*. (Philadelphia: 25 May 1859), p. 1.

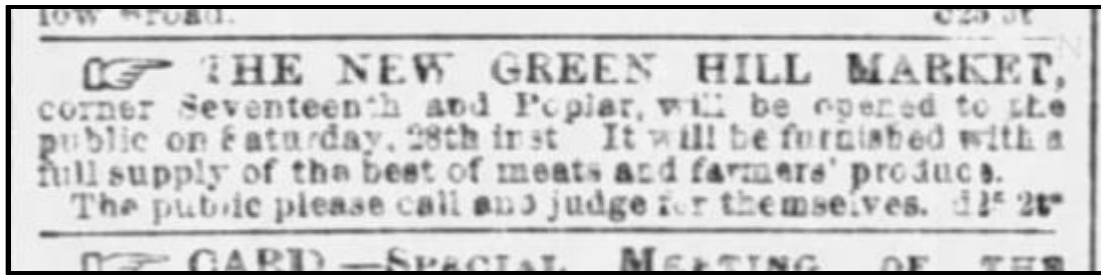
<sup>34</sup> Insurance Survey No. 35158, the Franklin Fire Insurance Company. Canceled Fire Insurance Surveys. Source: the Historical Society of Pennsylvania.

<sup>35</sup> “Green Hill Market,” *Public Ledger*. (Philadelphia: 25 May 1859), p. 1.

<sup>36</sup> Announcement: “The New Market House at Seven-,” *The Philadelphia Inquirer*. (Philadelphia: 11 December 1861), p. 2.

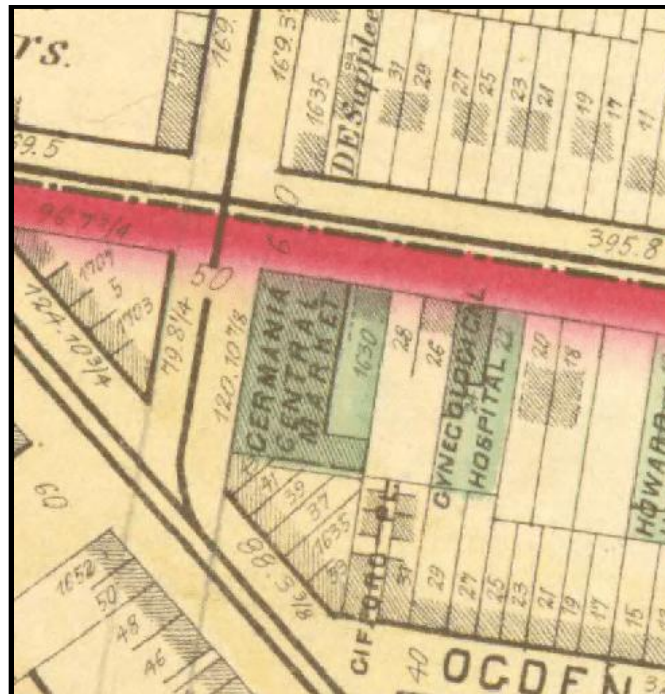
<sup>37</sup> Announcement: “A New Market House.” *The Philadelphia Inquirer*. (Philadelphia: 23 December 1861), p. 8.

<sup>38</sup> Announcement: “New Market Houses.” *The Philadelphia Inquirer*. (Philadelphia: 30 December 1861), p. 8.



Advertisement: "The New Green Hill Market." *The Philadelphia Inquirer* (Philadelphia: 25 December 1861), p. 5.

The Green Hill Market House appears to have operated from its opening in December 1861 through the late 1880s. The market house was listed in the city directories starting in 1862, and was referenced with the other "Market Companies" in *Smith's Hand-book* in 1869 and *The Official Guide Book to Philadelphia* in 1876.<sup>39</sup> Listed in *McElroy's Philadelphia City Directory* for 1862 were the following initial tenants of the Green Hill Market Company: Theodore A. Haas, butcher, occupying stalls 59 and 60; Henry Hess; butcher, occupying stall 24; Author Jarvis, selling produce out of stalls 1 and 2; Frederick Koch, butcher, occupying stall 64; George B. Lowry, also selling produce, at stall 53; and T.H. Uber, butcher, occupying stall 63.<sup>40</sup> These early tenants represent the principal products sold in this and other public market houses across the city.

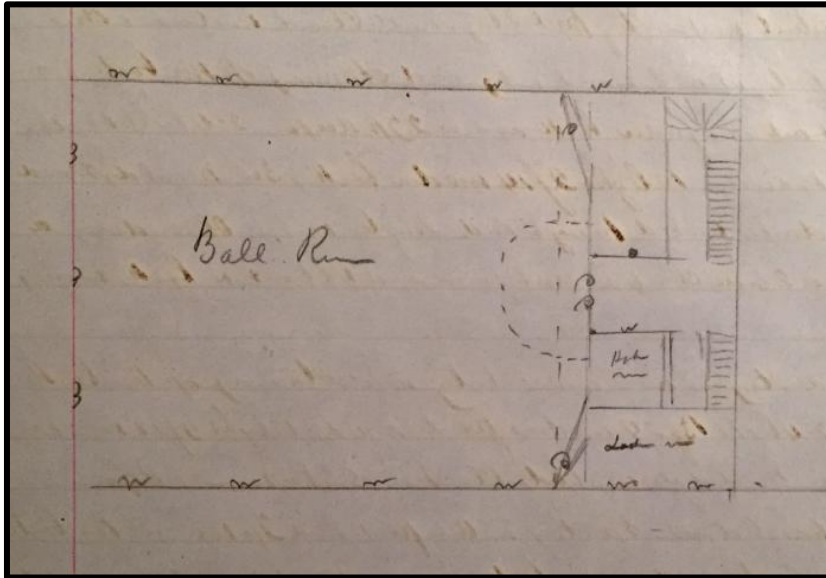


Detail of Plate X, G.M. Hopkins, *City Atlas of Philadelphia, Vol. 6*, 1875 showing the subject building, then known as the "Germania Central Market" at 1632 Poplar Street. Source: Greater Philadelphia GeoHistory Network.

<sup>39</sup> *McElroy's Philadelphia City Directory for 1862*. (Philadelphia: E.C. & J. Biddle & Co., 1862), p. 887.

<sup>40</sup> *McElroy's Philadelphia City Directory for 1862*. (Philadelphia: E.C. & J. Biddle & Co., 1862), pp. 262, 296, 329, and 399.

In the early 1870s the market house was known interchangeably as the Green Hill Market House and the Germania Market House. Eventually, the building was known simply as the Germania Market House. After the opening of the Ridge Avenue Farmers Market in 1875, the market house certainly did less business, but would remain open and in use through 1887. Extensive newspaper evidence exists to substantiate this claim and some examples have been presented, footnoted, and are below in this nomination.



Second floor plan—the “Ball Room”—of the Green Hill Hall. Source: Insurance Survey No. 35158, the Franklin Fire Insurance Company. Canceled Fire Insurance Surveys. Source: the Historical Society of Pennsylvania.

### **Historic Context: Green Hill Hall—Later Known as Germania Hall**

The second floor of the building was rented for balls, parties, public meetings, etc. and was known as Green Hill Hall.<sup>41</sup> Numerous newspaper articles, announcements, and blurbs reference use of the hall for various purposes including both private and public events.<sup>42</sup> Like the market house’s name, in the early 1870s, the name Green Hill Hall and Germania Hall appear to have been used interchangeably, which is evident for several years. See Appendix B for several newspaper advertisements and announcements that illustrate the popularity of the building and the types of events that were held in its upper stories over the years.

<sup>41</sup> Advertisement: “To Let, For Balls, Parties, Public,” *The Philadelphia Inquirer*. (Philadelphia: 12 October 1865), p. 6.

<sup>42</sup> *The Evening Telegraph* (Philadelphia: 3 November 1864), p. 1.

### **Additional History: 1889-Current**

About 1889, Gilbert L. Parker purchased the building and moved his Northwest Storage and Trust Company into the space. The storage business operated on the site from that time until about 1900. After that the building was used for various purposes until the mid-twentieth century when it was converted for use as a church. In 1973, the current occupant, the Church of the Living God, The Pillar and Ground of the Truth, Which He Purchased With His Own Blood, Inc. purchased the building and it has been used as a worship space by that congregation to date.<sup>43</sup> The building may have additional historical significance after its use as a market house and hall, but that is beyond the scope of this work.

### **CRITERIA C & D**

Featuring two principal elevations of round-arched apertures set within brick grids of pilasters and horizontal bands, the Green Hill Market House is an important local example of the *Rundbogenstil* (or Romanesque Revival style) as interpreted and articulated in the local vernacular language. Like many commercial and industrial buildings in nineteenth-century Philadelphia, the Green Hill Market House was constructed for utilitarian purposes, but employed elements of style that can be largely classified as *Rundbogenstil*, also adhering to the ideals of the “undecorated style,” as well as the American Round-Arched Style.

In addition, and as previously stated, enclosed markets were not part of Philadelphia’s history like they were in other cities. And those enclosed market houses that were constructed tended to be large, low-rise buildings. Even once enclosed markets became part of the local built environment, the subject building also diverged from the local norm in terms of its compact, three-story rectangular form. The subject building emulates the form and scale of well-known market houses such as Brick Market at Newport, Rhode Island, designed by Peter Harrison, dating to 1761-1762; the market house at Providence, Rhode Island, designed by Joseph Brown and Stephen Hopkins, architects, dating to 1773; and the market house at Oswego, New York, a larger building, but with less ornamentation.<sup>44</sup>

### **The Architectural Style of the Green Hill Market House**

The Green Hill Market House was designed to serve multiple purposes including public market space comprised of sixty-six stalls on the first floor for vendors; “a large and beautiful hall, to be used for balls, parties, etc.” on the second floor; and rooms for societies, lodges, and etc. on the third floor.<sup>45</sup> High profile landmarks that introduced buildings that were significant in a neighborhood—like the Green Hill Market House—are the Staatsbibliothek in Munich; the Astor Library in New York City; the American Academy of Music in Philadelphia; and numerous market houses serving the largest base of customers, such as the Western Market House, formerly at Sixteenth and Market

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<sup>43</sup> Grolart. “Green Hill Lives!” Hidden City Philadelphia. Published online on 18 March 2013. <<https://hiddencityphila.org/2013/03/green-hill-lives/>> Accessed 14 February 2018.

<sup>44</sup> Helen Tangires. *Public Markets*. (Washington, D.C.: Library of Congress, 2008), pp. 146-47.

<sup>45</sup> “A New Market House.” *The Philadelphia Inquirer* (Philadelphia: 23 December 1861), p. 8.

Streets, also in Philadelphia. While the subject building is not the grand gesture that is found in buildings like the Academy of Music and/or any of the large market houses built after 1854 on Market Street, the overall form and style of the Green Hill Market House adheres to the basic principles of the *Rundbogenstil*.

- Fenestrations and/or façades of round-arched apertures—including both doors and windows;
- Flat façades and symmetrical compositions;
- Red brick and locally available stone;
- Façades included brick and stone pilasters and horizontal bands forming grids;
- Elaborate brick corbelling, especially corbel tables; and
- Molded surrounds emphasizes arched door and window openings.

Later buildings, due to the evolution of the style in the 1850s and 1860s, included:

- Windows set off by projecting archivolts with dentils; and
- Windows employing the segmental arch; and
- Polychrome patterned brick.

While the Green Hill Market House has had some insensitive “improvements,” including the application of stucco on the ground and second floors, and the replacement of doors and windows, the numerous features referenced above are still evident in the extant building. The subject building represents an era characterized by the *Rundbogenstil*, and is a unique representative of that distinctive architectural style. This distinction is also true of the building as a representative utilitarian architecture in the Philadelphia region and beyond, which was influenced by the *Rundbogenstil*, as it evolved into the American Round-arched and the Neo-Romanesque.

### **Historic Context: Architectural Style for Utilitarian Buildings**

Sir William Fairbairn contended that mill engineers made their first aesthetic improvements to such buildings by advancing their designs beyond “brick boxes.” Fairbairn himself designed a mill in 1827 that was “without architectural pretension,” but also stylized the building beyond the brick box that was required. Fairbairn used pilasters and a cornice to enhance the appearance of a mill, which was an application later seen in many American commercial and industrial buildings. Later, G.D. Dempsey, a British engineer noted that by the 1850s he and his fellows had mastered the “undecorated style,” which he considered appropriate for industrial buildings.<sup>46</sup> The “undecorated style” was employed on many Philadelphia buildings related to industry. Meanwhile, the “undecorated style was influenced considerably by the Germanic architectural movements of the day, the primary movement being the *Rundbogenstil*.

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<sup>46</sup> Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (New York: Oxford University Press, 1999), pp. 209-213.



**Historic Context: The Round-Arched Style: the *Neuromanik* (Neo-Romanesque), the Neo-Classical, and the *Rundbogenstil* in Germany**

The Round-Arched style is one that is rooted in different architectural movements of nineteenth century Germany—I. The *Neuromanik* or the Neo-Romanesque, II. The Neo-Classical, and III. The *Rundbogenstil*, a specific direction of the Round-Arched style.<sup>47</sup>

**Historic Context: The *Neuromanik* (Neo-Romanesque).** The first direction that may be generalized as being the *Rundbogenstil* is the *Neuromanik* or Neo-Romanesque, which was an architectural movement inspired by historians Albrecht Mann and Michael Bringmann by local efforts to preserve historic ruins in the Rhineland between 1812 and 1825. As the nineteenth century progressed, the *Neuromanik* or Neo-Romanesque was also known as the Romanesque Revival in America and Lombard or Norman in England.<sup>48</sup> In 1812, the Romanesque ruins of the demolished Martinskirche were incorporated into the Sebastianskapelle in Bonn-Popelsdorf. Another preservation project occurred in 1825 with the incorporation of an eighteenth-century tower into a new octagonal building designed by Ferdinand Nebel. In the second half of the nineteenth century the *Neuromanik* evolved into the *dogmatischer Historismus*. The evolution involved the architectural ideology of archeological correctness and the revival of specific historic epochs made possible by the improved knowledge of medieval history. Later, Kaiser Wilhelm deliberately commissioned buildings with architectural characteristics of the Middle Ages.<sup>49</sup>

**Historic Context: The Neo-Classic.** The second direction that may be generalized as part of the *Rundbogenstil* is the Neo-Classic style, which was a movement that emphasized elements of the Round-Arched style and the Classical tradition. Two architects were the early practitioners of the Neo-Classic. In Munich, Leo von Klenze focused on classical traditionalism in Round-Arched buildings. The first building he designed was the Alte Pinakothek, built between 1826 and 1836, in Munich.<sup>50</sup> The Kriegsministerium, built in 1824 in Munich was the second.<sup>51</sup> Another architect of the early period was Georg Möller, an architect in Darmstadt. He too was a classical traditionalist, as related to the Round-Arched style.<sup>52</sup> Both Klenze and Möller believed in “absolute perfection and tectonic truth [as related to] Greek architecture.”<sup>53</sup>

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<sup>47</sup> Kathleen Curran. “The German *Rundbogenstil* and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988), pp. 351-373.

<sup>48</sup> André Meyer, *Neugotik und Neuromanik in der Schweiz: Die Kirchenarchitektur des 19. Jahrhunderts* (Zürich: Verlag Berichthaus, 1973).

<sup>49</sup> Annah Krieg, “The Walls of the Confession: Neo-Romanesque Architecture, Nationalism, and Religious Identify in the Kaiserreich” (phd diss., University of Pittsburgh, 2010), pp. 60-72.

<sup>50</sup> Reinhold Baumstark, *Die Alte Pinakothek, München* (Munich: C.H. Beck, 2002), pp. 12, 22-42.

<sup>51</sup> Adrian von Buttlar, *Leo von Klenze: Führer zu seinen Bauten* (Berlin: Deutscher Kunstverlag, 2015), pp. 100-120.

<sup>52</sup> Georg Möller, *An Essay on the Origin and Progress of Gothic Architecture, Traced In and Deduced From the Ancient Edifices of Germany, With References to those of England, etc. From the Eighth to the Sixteenth Centuries* (London: Priestley and Weale, 1824), pp. 134-143.

<sup>53</sup> Kathleen Curran. “The German *Rundbogenstil* and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988), pp. 351-373.

**Historic Context: The *Rundbogenstil*.** Heinrich Hübsch introduced the term *Rundbogenstil* in his essay, *In welchem Style sollen wir bauen?* (In Which Style Should We Build) in 1828, an essay that discussed the theory of the *Rundbogenstil*. Referred to as the “historical round-arched architecture,” the *Rundbogenstil* developed as a flexible but distinctive architectural style with the ability to accommodate tastes of the period, including the aesthetic whims of Bavarian and Prussian rulers.<sup>54</sup>

In Germany, the *Rundbogenstil* flourished for about four decades, starting in the 1820s through the 1860s and 1870s.<sup>55</sup>

To view Romanesque architecture as embodying this synthesis and to forge a successful new style from it was a thoroughly German ideological notion. The 19<sup>th</sup>-century *Rundbogenstil* represented an improvement or purification of forms gleaned from the historical *Rundbogenstil*, that is, round-arched architecture from the Early Christian to the Romanesque period (with some quattrocento elements), whose zenith was believed to have occurred during the Romanesque period.<sup>56</sup>

The moral justification for the *Rundbogenstil* to follow Romanesque principals was that the Romanesque period was interrupted by the Gothic and that, in a sense, the continuation of the Romanesque is entirely appropriate, as compared to the Gothic and the Grecian styles.<sup>57</sup>

The style lies in the middle between the two extremes of the antique and medieval direction; thus it may presently be worth the most serious consideration....<sup>58</sup>

A greater center of the *Rundbogenstil* was in Munich where Friedrich von Gärtner was a professor at the Academy of Architecture in about 1820. Gärtner was perhaps the greatest German practitioner of the *Rundbogenstil* and its principal advocate in Munich. Gärtner designed the Ludwigskirche in Munich, a white, twin-towered limestone building in “the purest Byzantine style.”<sup>59</sup> It featured characteristics commonly associated with the *Rundbogenstil*: bifurcated windows, arcuated corbel tables, and Lombardian banding. The building combined the styles of the German *Rundbogenstil* and North Italian

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<sup>54</sup> Heinrich Hübsch, *In welchem Style [sic] sollen wir bauen?* (Karlsruhe: Chr. Fr. Müller, 1828).

<sup>55</sup> Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), pp. 1-34.

<sup>56</sup> Kathleen Curran. “The German *Rundbogenstil* and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988), pp. 351-373.

<sup>57</sup> Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), pp. 1-34.

<sup>58</sup> Kathleen Curran. “The German *Rundbogenstil* and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988), pp. 351-373.

<sup>59</sup> Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), pp. ix, 40-42.

Romanesque. While the Round-Arched style was the central focus, the building also retained medieval elements. Just down the street from the Ludwigskirche on the Ludwigstrasse in Munich, Gärtner designed another important building, the Staatsbibliothek in Munich. Aside from its incredible commitment to the Round-Arched style, the design employed exposed brick, which was considered a modern experiment at the time. The *Rundbogenstil* embraced the idea of exposed brick—in this case red. This “raw building” type was seen by idealists as the “more truthful way” to build. Because the design for the Staatsbibliothek employed so many elements of the movement, it is said to be the first comprehensive example of the *Rundbogenstil* in a public building.<sup>60</sup>

In Karlsruhe, the *Rundbogenstil* emerged through the work of Heinrich Hübsch in the 1830s. Between 1834 and 1837, St. Cyriakus was constructed in Bulach. The church was comprised of “finely dressed” sandstone on the exterior, which proved inexpensive to use. The structure of the building involved a barrel vault method, which also contributed to the interior appearance.

St. Cyriakus embodied Hübsch’s modernized Romanesque in its technological updating and its exploitation of traditional materials and building techniques to accommodate nineteenth-century requirements. Yet Hübsch might have applied his technological innovations and choice of building materials to the Gothic style. His preference for the Romanesque was therefore partly an expression of aesthetic bias.<sup>61</sup>

Berlin also served as an early locality of the *Rundbogenstil*. In fact, as early as 1810, Karl Friedrich Schinkel’s writings contained disjointed characteristics of the *Rundbogenstil*. One of Schinkel’s buildings was the reconstruction of the Petrikirche. This house of worship was commissioned for a parish in Cölln, a suburb of Berlin. This project too involved the incorporation of the ruined (but usable) walls of an older religious building.<sup>62</sup>

The *Rundbogenstil* was better understood and refined by Carl Alexander Heideloff (1789-1865), German architect, in his book *Der kleine Byzantiner* in 1857. Heideloff referred to the *Rundbogenstil* as being Byzantine, as well as “neo-Greek, Old Gothic (pre-Gothic), Frankish, Saxon, Norman and Carolingian style,” reflecting the struggle to establish proper terminology.<sup>63</sup>

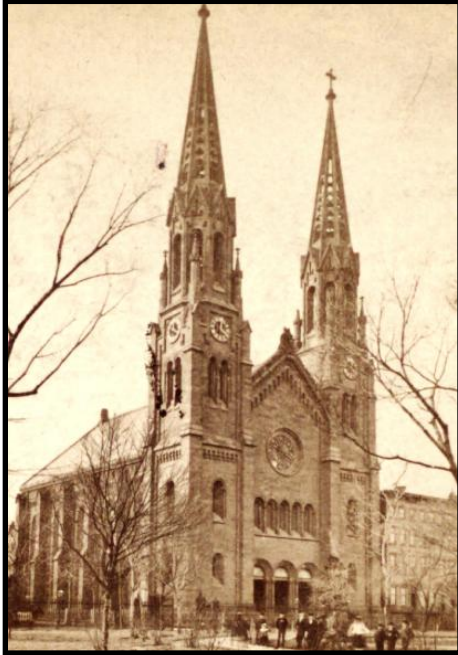
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<sup>60</sup> Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), pp. 1-34, 51.

<sup>61</sup> Kathleen Curran. “The German Rundbogenstil and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988), pp. 351-373.

<sup>62</sup> Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), pp. 110-115.

<sup>63</sup> Andrea Knop, *Carl Alexander Heideloff und sein romantisches Architekturprogramm: Monographie und Werkkatalog* (Nürnberg: Stadtarchiv Nürnberg, 2009), pp. 19, 460, 473.



Left: St. George's Protestant Episcopal Church, Manhattan. Courtesy the New York Public Library.  
Right: The Ludwigskirche, Munich, ca. 2000s. Courtesy Wikipedia.com. Note: the similar architectural forms of the *Rundbogenstil*, as well as the use of different stone types.

### **Historic Context: The *Rundbogenstil* or Round-Arched Style in America**

The *Rundbogenstil* began to physically emerge in America in the 1840s through the arrival of the German-immigrant architect and his learned American contemporaries. However, the term *Rundbogenstil* itself was not in use nor does it appear to have proliferated at any time on this side of the Atlantic. Instead, it was an important forbearer of what became the American Round-Arched style—or just the Round-Arched style. In its day, the terms associated with the *Rundbogenstil* in America included Anglo-Norman, Byzantine—labeling some of the purest of our specimen, Lombard, Norman, Romanesque, and some others. Before the incredible Henry Hobson Richardson there was the perceptive Carroll L. V. Meeks, an historian who essentially identified that a Germanic influence of architectural characteristics was at the core of our emerging Romanesque revival.<sup>64</sup>

Represented as Byzantine in the architectural speak of the day, two of the most famous American buildings influenced by the *Rundbogenstil* were built in New York City in the 1840s. Built between 1846 and 1848, St. George's Protestant Episcopal Church, Manhattan bears a striking resemblance to the Ludwigskirche in Munich—both are twin-towered stone edifices said to be “in the purified Byzantine style.” The architects were Blesch & Eidlitz. The exterior was the product of Otto Blesch (also known as Charles Blesch). Blesch was a German immigrant in New York City who had studied with Friedrich von Gärtner at the Academy of Architecture in Germany. His partner Leopold Eidlitz, an architect with great talent but less formal education was responsible for the

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<sup>64</sup> Kathleen Curran. “The German Rundbogenstil and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988), pp. 351-373.

interior.<sup>65</sup> While the buildings were constructed of different materials, they shared many stylistic details of the *Rundbogenstil*—biforiated windows, arcuated corbel tables, and Lombardian banding, to name a few features. There were differences beyond the stone type—in fact, the structure of the building was not of the *Rundbogenstil* ideology, being far less complex and impressive. A similar example was the Fifth Avenue Baptist Church (destroyed), another large twin-towered building. The house of worship was completed in 1856 with a Romanesque brownstone façade and a large rose window in the gable. The architect was Henry Engelbert, a little known German immigrant, was inspired by Soller’s Michaelskirche in Berlin. This church too was inspired by the *Rundbogenstil*, but also deviated in terms of its structural prowess as related to the German ideology.<sup>66</sup>

A more modest example also in Manhattan, the Astor Library, built between 1849 and 1853, appears to have been at least partly inspired by the Staatsbibliothek in Munich. The library was designed by one of New York City’s best-known German architects, Alexander Saeltzer, also an immigrant. Saeltzer had studied at the Bauakademie in Berlin. A direct connection to Schinkel appears to be probable, yet speculative. However, a relative who emigrated with him from Germany, Edward Saeltzer, studied with Gärtner at the Academy of Architecture in Berlin.<sup>67</sup>

Philadelphia was in many ways both conservative and peculiar in the evolution of its built environment. Nevertheless, the city was home to high style examples of the *Rundbogenstil*, as well as many more specimens of the local vernacular as influenced by the larger movement. These vernacular examples are derivative of the *Rundbogenstil* as applied to utilitarian buildings, adhering to the ideals of the aforementioned “undecorated style” and being interpreted on a basic level as the American Round-Arched style. This was especially attractive to Philadelphians, since these styles called for the employment of local materials—especially brick.<sup>68</sup>

Gustav Runge appears to have just arrived in Philadelphia when he was commissioned to design a five-story Round-Arched brown stone pile for Bunn & Raiguel, merchants in dry goods.<sup>69</sup> The building, which still stands at 135 N. 3<sup>rd</sup> Street, was built between 1851 and 1853.<sup>70</sup> However, it is clear that Runge’s patrons desired a façade entirely of stone, as Philadelphians, unlike Germans, had long since been comfortable with exposed brick.<sup>71</sup>

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<sup>65</sup> Kathryn E. Holiday, *Leopold Eidlitz: Architecture and Idealism in the Gilded Age* (New York: W.W. Norton & Company, 2008), pp. 33-34.

<sup>66</sup> Kathleen Curran. “The German Rundbogenstil and Reflections on the American Round-Arched Style,” *The Journal of the Society of Architectural Historians*, 47 (1988), pp. 351-373.

<sup>67</sup> Kathleen Curran, *The Romanesque Revival: Religion, Politics, and Transitional Exchange* (University Park, Pennsylvania: Pennsylvania State University Press, 2003), pp. 232-235.

<sup>68</sup> Michael J. Lewis, “The Rundbogenstil, The German Architect and America” (typescript draft for a paper to be presented at the University of Pennsylvania, undated); photocopy in Runge biography file, Athenæum of Philadelphia.

<sup>69</sup> Insurance Survey No. S08716, the Philadelphia Contributionship. Canceled Fire Insurance Surveys. Source: the Historical Society of Pennsylvania

<sup>70</sup> Ralph Chiumenti, *The Cast-Iron Architecture of Philadelphia’s Old City* (Philadelphia: Old City Civic Association of Philadelphia, 1975), pl. 50, 51B.

<sup>71</sup> Roger W. Moss, *Philadelphia Victorian: The Building of the Athenæum* (Philadelphia: The Athenæum of Philadelphia, 1998) 65.; and Rudolf Stein, *Klassizismus und Romantik in der Baukunst*. (Bremen: 1965).





The American Academy of Music, Philadelphia. Ca. 1970s. Courtesy the Library of Congress.

Runge went on to briefly partner with fellow-architect Napoleon LeBrun (1821-1901) for two years, 1855 to 1857. LeBrun & Runge competed to design the American Academy of Music, which still stands at 232-246 S. Broad Street, and they won first prize. The red brick and brownstone Round-Arched edifice was a low slung load-bearing pile, spanning seven bays. Called Neo-Baroque, the concert hall represents stylistic antecedents that are no doubt of the *Rundbogenstil* ideology, but in its Neo-Classical interpretation.<sup>72</sup> These two examples, designed by Runge, were just the tip of the iceberg in a city with a largely forgotten German population.

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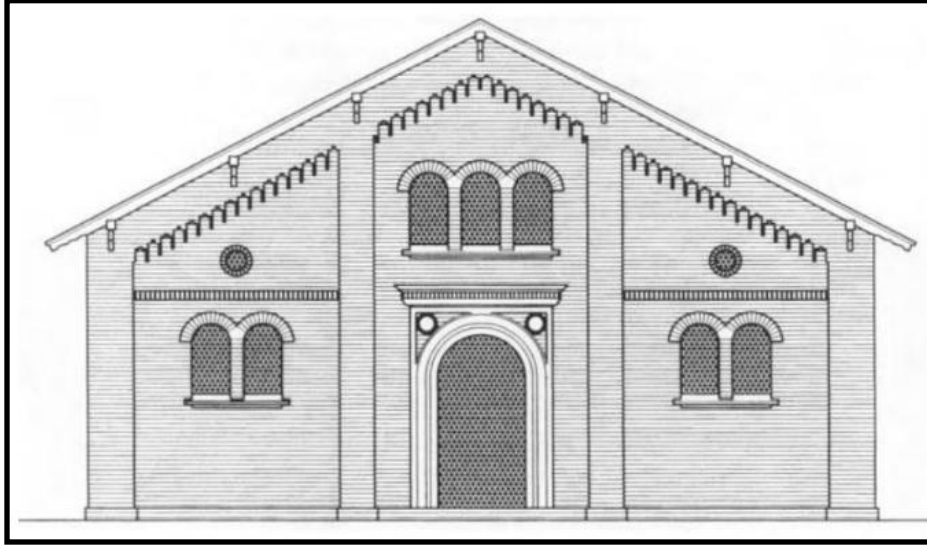
<sup>72</sup> HABS No. PA-1491, the American Academy of Music, 232-246 South Broad Street, Philadelphia, Philadelphia County, PA. Found in the Library of Congress.



Perhaps the first private market house company to complete its market house, this photograph shows the Western Market House at Sixteenth and Market Streets, as it appeared in 1859. Source: the Castner Collection, the Free Library of Philadelphia.

**Historic Context: The *Rundbogenstil*, the Round-Arched and the Neo-Romanesque in Utilitarian Buildings of Philadelphia**

In the third and, particularly, the fourth quarters of the nineteenth century, German pattern books began promoting the *Rundbogenstil*, using terms like Byzantine, Neo-Romanesque, and Romanesque, associated with a modest but attractive aesthetic appearance. These pattern books included designs for brick and stone industrial and utilitarian buildings. The design shown below depicts a façade that adheres to the *Rundbogenstil* on a particularly modest scale.



Industrial Building Design shown in a German pattern book in 1883. Note: though it is not as grand, this building has a similar brickwork to the subject building. Source: *The Works*.

As previously discussed, the distinctive characteristics of the *Rundbogenstil* included, but were not limited to round-arched windows and doors with molded surrounds, flat facades with symmetrical compositions, and elaborate brick corbelling (see page 23 for a more extensive description).

The industrial building shown above has a fenestration of round-arched apertures—both windows and doors; a flat façade with a generally symmetrical composition; an indication that brick (likely red) and potentially local stone will be employed; vertical and horizontal bands of brick forming an almost grid-like appearance to the façade; elaborate brick corbelling; etc.



The “Fifth St. Market,” more formally known as the Eastern Market House at Fifth and Merchant Streets, as it appeared in the 1860s. Source: the Castner Collection, the Free Library of Philadelphia.



The Farmers Market House at 12<sup>th</sup> and Market Streets. Source: the Castner Collection, the Free Library of Philadelphia.

Utilitarian building and facilities in Philadelphia took this to new levels, starting with a base *Rundbogenstil* design and applying additional Neo-Romanesque, Romanesque, Queen Anne, and other stylistic motifs to the overall work. While far larger and grander than those built in neighborhoods, the market houses constructed in the center of the city employed the *Rundbogenstil*, and are high style examples of the influence this movement had on American buildings, including market houses. In 1869, *Smith's Hand-Book and Guide in Philadelphia* describes the new market houses as follows:

The façade of some of these buildings are very elegant, while their construction and general arrangement is well designed for the convenience of seller and buyer.<sup>73</sup>

The Western Market House at Sixteenth and Market Streets is perhaps the earliest example of the market house that employed characteristics of the *Rundbogenstil*. Completed by 1859, the building had many of the hallmarks of the *Rundbogenstil* with prominent round-arched apertures, vertical bands, and brick corbeling at every level. Later market houses, including the Eastern Market House at Fifth and Merchant Streets, and the Farmers Market House at Twelfth and Market Streets consisted of large, essentially, two-story structures with red brick facades and stone trimmings; impressive brick corbeling; and fenestration punctuated by various styles of round-arched apertures.<sup>74</sup>

The Lincoln Market House, erected in 1871, was smaller than the massive Market Street buildings, and, while more subdued, retained elements of the *Rundbogenstil* in its red brick and stone with the aforementioned stylistic elements.



The Lincoln Market House, erected in 1871.  
Source: the Castner Collection, the Free Library of Philadelphia.

<sup>73</sup> Smith's Hand-book and Guide in Philadelphia. (Philadelphia : G. Delp, 1869), pp. 25-26.

<sup>74</sup>Mary Feitz, "The Jewel of Brewerytown: Past, Present at The Poth Brewery" (masters' theses, University of Pennsylvania, 2015), 22-25.



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Appendix A: Insurance Survey No. 35158, the Franklin Fire Insurance Company.  
Canceled Fire Insurance Surveys. Source: the Historical Society of  
Pennsylvania.

35158 Survey made November 27<sup>th</sup> 1867 for John D. Lankencaw

35158 A Three story Brick Building with two story brick wing building  
7500 occupied as a Market House, Ball Room, Lecture Room and  
412 Society and School Rooms, situate on the South East Corner  
of 4 of Poplar and Seventeenth Streets, in the City of Philadelphia,  
\$7500 insured do.

Dimensions 54 ft front by 93 ft deep and wing building 17 ft 23  
ft deep, local window frames on both streets, and lined  
panes in the end;

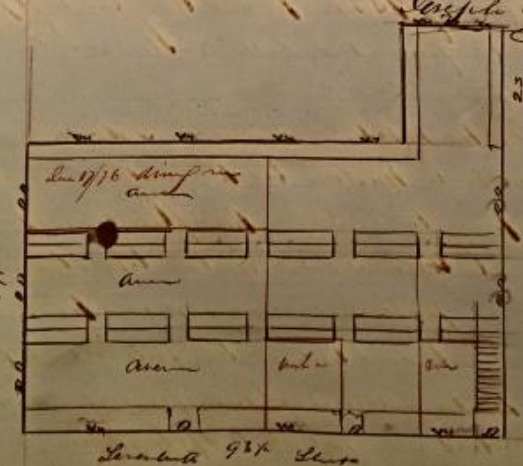
The first story is the Market house and is in 3 divisions or  
Avenues 12 stalls in each middle block, and on each  
side block, Yellow pine stalls, Yellow pine floor boards,  
cedar ceiling in each Avenue, 3 circular top down  
up into dash doors fixed on rollers and in 2 parts each.  
42 lights of glass in each and wire on the outside to protect,  
no dash in the top part, 2 down up with folding dash  
door on Seventeenth Street with 12 lights of glass and wire on the

Page one of Insurance Survey No. 35158, the Franklin Fire Insurance Company. Canceled Fire Insurance  
Surveys. Source: the Historical Society of Pennsylvania.



outside and hand, 2 doors, back, 4-24 light 11/17 windows on the  
 East side, water lined with plumed boarding 2 ft high above the stairs,  
 16 ft story; the wing has 2-14 light 12/12 windows 3 door frames  
 with panel door to it.  
 The second story is in one large Hall with Stairway and Anti  
 room of the South End, the large Room has 4-8 light 22/37 windows  
 Each side plastered joints, Corner beads, bond tiles and fascia to  
 them 3 windows front, 12 in dubel washboard, 20 ft 6 in story,  
 4 Anti room and an Orchestra; a small front gallery or Orchestra  
 12 ft wide, panel door 1-4 light circular top window in the East Anti  
 room square faced panel door, 9 ft 6 in story, 1 window on the other room  
 and 1-4 light 16/18 window a flight of straight stairs to the Ladies dressing  
 room, and a flight window in it, water closet, a small room and  
 a passage way to the orchestra, a passage way to the Hall with folding  
 panel door, the wing building has 2-12 light 12/18 windows, 4 in  
 moulding, washboard, zinc, water closet & 4 light window, lined under  
 pane of panel shutters 10 ft story and used for a Bar Room for the Ball room,  
 The third story is in 2 rooms with a small Anti room to each, Anti  
 room and Stairway at South East a square faced panel door, 8 in moulding  
 washboard, 12 ft story, 2-14 light 11/18 windows in South End and 2 water  
 closets in Stairway to circular head window front and 1 circular top  
 window in each side plumed bond joint Corn, tiles and fascia.  
 The Roof is Double pitched, faced roof, wood dome & cornice, all  
 ironed and de-tallature on both sides, trunk rafters framed with  
 Lead feet in roof, plain Stairs from story to story,  
 Corridor to Hickman's Shop.

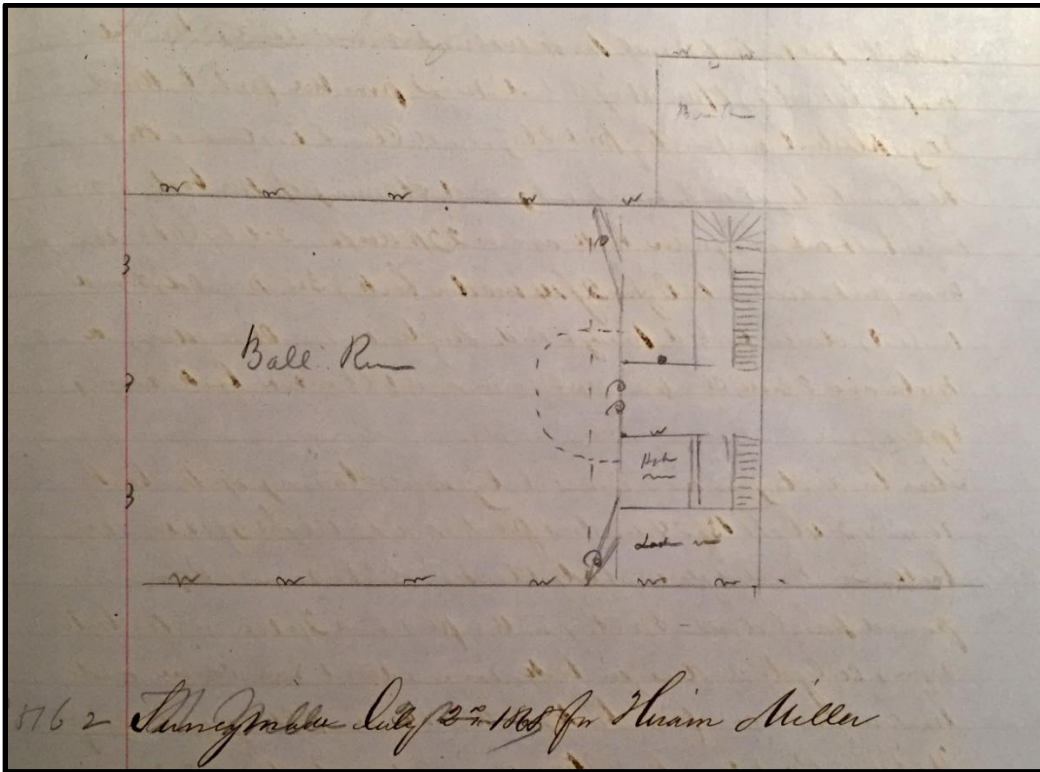
Dec 17<sup>th</sup> 1876 a drawing has been furnished of the exterior front of the building and a plan of the building showing the location of the building on the lot and the location of the building on the lot and the location of the building on the lot.



John D. Longman  
 by his attorney in fact  
 Geo. Argeant.

Page two of Insurance Survey No. 35158, the Franklin Fire Insurance Company. Canceled Fire Insurance Surveys. Source: the Historical Society of Pennsylvania.





Page three of Insurance Survey No. 35158, the Franklin Fire Insurance Company. Canceled Fire Insurance Surveys. Source: the Historical Society of Pennsylvania.

## Appendix B: Green Hill Market House Advertisements

 **TO LET, FOR BALLS, PARTIES, PUBLIC**  
Meetings, Societies and Market Stalls, the spacious and elegant Hall at the Southeast corner of Seventeenth and Poplar streets, known as Green Hill Hall.  
Also, two spacious Rooms, with ante-chambers, suitable for Odd Fellows' and other Societies, over Green Hill Hall.  
Notice to Butchers, Farmers, Truckers and Dealers.  
—Stalls to let in Green Hill Market, southeast corner of Seventeenth and Poplar streets, Fifteenth Ward. Apply to the Janitor, on the premises.


Advertisement: "To Let, For Balls, Parties, Public," *The Philadelphia Inquirer*. (Philadelphia: 12 October 1865), p. 6.

**F**IRST GRAND ANNUAL BALL.—VETERANS OF  
Camp Cadwallader intend giving a grand Annual Ball at the Green Hill Hall, SEVENTEENTH and POPLAR, on FRIDAY EVENING, April 15, 1864. Price of tickets, 50 cents. By order of C. H. WILLIS, Sec'y.  
Come one, come all Veterans.

Advertisement: "First Grand Annual Ball," *The Philadelphia Inquirer*. (Philadelphia: 13 April 1864), p. 8.

 **STRAWBERRY FESTIVAL AT GREEN**  
Hill Hall, SEVENTEENTH and POPLAR Streets  
Thursday evening, June 9th. Addresses and Music. For benefit of Nineteenth Street M. E. Church. Tickets to be had of the society, or at door of Hall.

Advertisement: "Strawberry Festival at Green.." *The Philadelphia Inquirer*. (Philadelphia: 9 June 1864), p. 3.

 **COUNCIL No. 9 U. L. A., TWENTIETH**  
Ward, will meet at the Hall, SEVENTEENTH and POPLAR Streets, on Tuesday Evening, August 8th, at 8 o'clock, to hear a lecture from Brother RONEY, of Council No. 1.

Advertisement: "Special Notices," *The Philadelphia Inquirer*. (Philadelphia: 7 August 1865), p. 5.


Office of the Company No. 413 $\frac{1}{2}$  Arch street.

GREEN HILL HALL, at the corner of Seventeenth and Poplar streets, is well located for a Market, and liberal terms will be made by the Janitor to such butchers, farmers and truckers as may desire to occupy the stalls. There are on the upper floor of the building two very handsome rooms, with ante-chambers, suitable for meetings of societies.

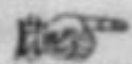
The spacious Hall on the second floor is elegantly frescoed and fitted up in splendid style. It will accommodate nearly two thousand persons. It is a fine room for balls, parties or public meetings.

Advertisement: "Green Hill Hall," *The Philadelphia Inquirer*. (Philadelphia: 2 September 1865), p. 4.

preached on last Sabbath. All are invited.

 THE REV. J. B. TOMBES, PASTOR OF the North Baptist Church, will preach in Green Hill Hall, S. E. cor. of SEVENTEENTH and POPLAR Streets, to-morrow afternoon, Sept. 24, at  $\frac{1}{2}$  to 4 o'clock. Seats Free. All cordially invited. Sunday School at 2 o'clock, P. M.

Advertisement: "The Rev. J.B. Tombes, Pastor of..." *The Philadelphia Inquirer*. (Philadelphia: 23 September 1865), p. 5.

 REV. S. H. GIESEY WILL PREACH AT Green Hill Hall, S. E. corner of SEVENTEENTH and POPLAR Streets, to-morrow afternoon at 3 $\frac{1}{2}$  o'clock. Seats free. All cordially invited. Sunday School at 2 o'clock P. M.

Advertisement: "Rev. S.H. Giesey Will Preach At..." *The Philadelphia Inquirer*. (Philadelphia: 10 February 1866), p. 5.

THE ILLUMINATED MIRROR OF EGYPT AND THE HOLY LAND.—This beautiful Panorama will be exhibited in Green Hill Hall, corner of Seventeenth and Poplar streets, on Monday evening, October 28. Adults' tickets, 25 cents; children, 15 cents.

Advertisement: "The Illuminated Mirror of Egypt and the Holy Land." *The Philadelphia Inquirer*. (Philadelphia: 26 October 1867), p. 4.

**POLITICAL.**

**THE CITIZENS OF THE FOURTH**  
 Congressional District, without distinction of party, favorable to the election of General WILLIAM B. THOMAS, at the ensuing election, to represent the Fourth Congressional District in Congress, are requested to meet at Green Hill Hall, SEVENTEENTH and POPLAR Streets, on FRIDAY EVENING, 24th instant, at 8 o'clock.

JOHN T. BAILY,  
 HENRY R. HUNSEEKER,  
 COL. A. R. GRIFFITHS,  
 GEORGE G. PEIRIE,  
 WILLIAM BRICE,  
 SAMUEL GINGRICH,  
 CHARLES F. ABBOTT,  
 LAMBERT THOMAS,  
 W. J. HANNA,  
 EDWARD D. STOKES,  
 EDWARD E. JONES,  
 S. N. WINSLOW,  
 B. E. MALONE, Committee.

6 23 2t

Advertisement: "Political." *The Evening Telegraph*. (Philadelphia: 24 June 1870), p. 4.

**FIFTEENTH WARD**

REPUBLICAN MASS MEETING.

THE FRIENDS OF A PROTECTIVE TARIFF AND OF AN ECONOMICAL ADMINISTRATION,

RALLY! RALLY!


AT GERMANIA HALL,  
 SEVENTEENTH and POPLAR Streets,  
 On FRIDAY EVENING, September 23,  
 At 8 o'clock.

The following eminent spokesmen will address the meeting:—

HON. WILLIAM D. KELLEY,  
 GOV. JOHN W. GEARY,  
 HON. WILLIAM B. MANN.

By order of Committee on Meetings. 9 22 2t

Advertisement: "Fifteenth Ward," *The Evening Telegraph*. (Philadelphia: 22 September 1870), p. 4.


**SECOND UNIVERSALIST**  
 Church, Germania Hall, SEVENTEENTH  
 and POPLAR Streets, Rev. M. BALLOU, Pastor.—  
 Services at 10:45 A. M. and 7:45 P. M. To-morrow  
 evening, Rev. Dr. RYDER, of St. Paul's Church,  
 Chicago, preaches. A Fair for the benefit of the  
 Church will open in the new Church, on MASTER  
 Street, above Sixteenth, on Monday evening, 27th  
 inst., to continue one week.

Advertisement: "Religious Notices." *The Philadelphia Inquirer*. (Philadelphia: 18 November 1871), p. 4.

**FIFTEENTH WARD.**  
 GERMANIA HALL—SEVENTEENTH AND POP-  
 LAR STREETS.  
**THURSDAY EVENING.**  
 SPEAKERS:  
 Hon. JAMES POLLOCK,  
 Hon. WILLIAM E. LITTLETON,  
 Col. E. W. C. GREENE,  
 W. H. RUDDIMAN, Esq.,  
 MOSES A. DROPSIE, Esq.,  
 Hon. J. W. M. NEWLIN.

Advertisement: "Fifteenth Ward." *The Philadelphia Inquirer*. (Philadelphia: 5 February 1874), p. 5.

**HAYES AND VICTORY**  
**GRAND**  
**REPUBLICAN**  
**MASS MEETING,**  
**IN THE FIFTEENTH WARD**  
**ON TUESDAY EVENING,**  
**October 24, at 8 o'clock,**  
 IN  
**GERMANIA HALL,**  
 Cor. Seventeenth & Poplar Sts.  
 The distinguished and eloquent United States Senator  
 from ARKANSAS,  
**GEN. POWELL CLAYTON,**  
 Will address the meeting on the issues of the present  
 campaign and the condition of the Southern States.  
 Addresses will also be delivered by the  
 Hon. WILLIAM D. KELLEY,  
 Col. WILLIAM B. MANN,  
 Col. WILLIAM McMICHAEL,  
 Col. ALEX. P. COLESBERRY,  
 W. H. RUDDIMAN, Esq.,  
 JAMES B. RONEY, Esq.  
 BY ORDER OF THE  
 Union Republican Executive Committee  
 of the Fifteenth Ward.  
 CHARLES N. MANN, President,  
 HARVEY G. BUTLER, Secretary.  
 N. B.—All Republican Campaign Clubs are earnestly  
 invited to attend.

Advertisement: "Special Notices." *The Philadelphia Inquirer*. (Philadelphia: 24 October 1876), p. 5.



Hall; Joshua K. Hughes.  
CONGRESSIONAL.  
First district—Mechanics' Hall, No. 930 South  
Sixth street; John W. Gallagher.  
Second district—Southwest corner of Broad street  
and Penn Square; W. L. Garrett.  
Third district—Odd Fellows' Hall, Third and  
Brown streets; William McMullin.  
Fourth district—Germania Hall, Seventeenth and  
Poplar streets; Richard C. Lloyd.  
Fifth district—Town Hall, Germantown; John  
Childs.  
SENATORIAL.

Advertisement: "Congressional." *The Philadelphia Inquirer*. (Philadelphia: 23 September 1880), p. 2.