**ADDRESS: 1017 AND 1019 SPRUCE ST**

Proposed Action: Designation

Property Owners: (1017): Megan Blickley; Natasha Mizra and Kamran Tareen; 1017 C Spruce LLC; Denise and Philip J. Driscoll; John Karamatsoukas. (1019): Steven Berk

Nominator: Staff of the Philadelphia Historical Commission

Staff Contact: Kim Chantry, kim.chantry@phila.gov, 215-686-7660

**OVERVIEW:** This nomination proposes to designate the properties at 1017 and 1019 Spruce Street and list them on the Philadelphia Register of Historic Places. The nomination contends that the buildings embody distinguishing characteristics of late Victorian architecture, and include elements of Queen Anne and Anglo-Dutch detailing of the late nineteenth century, satisfying Criteria C and D. The nomination further argues that the buildings were designed in 1888 by architect George C. Mason, Jr. of the noted Philadelphia and Newport, Rhode Island firm George C. Mason & Son, satisfying Criterion E.

**STAFF RECOMMENDATION:** The staff recommends that the nomination demonstrates that the properties at 1017 and 1019 Spruce Street satisfy Criteria for Designation C, D, and E.
1. **ADDRESS OF HISTORIC RESOURCE** *(must comply with an Office of Property Assessment address)*
   - Street address: 1017 Spruce Street
   - Postal code: 19107

2. **NAME OF HISTORIC RESOURCE**
   - Historic Name: 1017 Spruce Street
   - Current/Common Name: 1017 Spruce Street

3. **TYPE OF HISTORIC RESOURCE**
   - Building ☑
   - Structure ☐
   - Site ☐
   - Object ☐

4. **PROPERTY INFORMATION**
   - Condition: ☑ excellent ☐ good ☐ fair ☐ poor ☐ ruins
   - Occupancy: ☑ occupied ☐ vacant ☐ under construction ☐ unknown
   - Current use: Residential condominiums

5. **BOUNDARY DESCRIPTION**
   *Please attach a narrative description and site/plot plan of the resource’s boundaries.*

6. **DESCRIPTION**
   *Please attach a narrative description and photographs of the resource’s physical appearance, site, setting, and surroundings.*

7. **SIGNIFICANCE**
   *Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.*
   - Period of Significance (from year to year): from **1888** to **1888**
   - Date(s) of construction and/or alteration: **1888**
   - Architect, engineer, and/or designer: George C. Mason, Jr., architect
   - Builder, contractor, and/or artisan: A. H. Tourison, builder
   - Original owner: Beauveau Borie
   - 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
Please attach a bibliography.

9. NOMINATOR
Organization: Philadelphia Historical Commission        Date: 13 May 2019
Name with Title: Staff of the Historical Commission        Email: Kim.Chantry@phila.gov
Street Address: 1515 Arch Street, 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: 13 May 2019
☒ Correct-Complete ☐ Incorrect-Incomplete        Date: 14 May 2019
Date of Notice Issuance: 15 May 2019
Property Owner at Time of Notice:
   Name: Multiple condominium owners – see attached
   Address:

City:_______________________________________ State:____ Postal Code:_________
Date(s) Reviewed by the Committee on Historic Designation:____________________________________
Date(s) Reviewed by the Historical Commission:____________________________________________
Date of Final Action:__________________________________________________________
☐ Designated ☐ Rejected
12/7/18
Property Owners at the Time of Notice, 5/15/2019
1017 Spruce Street

1017 SPRUCE ST # A
Megan E Blickley
1017 Spruce St # A
Philadelphia, PA 19107

1017 SPRUCE ST # B
Natasha Mirza and Kamran Tareen
623 Foxfields Rd.
Bryn Mawr, PA 19010

1017 SPRUCE ST # C
1017 C Spruce LLC
165 Stanton Rd.
Flemington, NJ 08822

1017 SPRUCE ST # D
Philip J and Denise Driscoll
38 Van Doren Way
Belle Mead, NJ 08502

1017 SPRUCE ST # E
John Karamatsoukas
1017 Spruce St. # E
Philadelphia, PA 19107
1. ADDRESS OF HISTORIC RESOURCE *(must comply with an Office of Property Assessment address)*
   - Street address: **1019 Spruce Street**
   - Postal code: **19107**

2. NAME OF HISTORIC RESOURCE
   - Historic Name: **1019 Spruce Street**
   - Current/Common Name: **1019 Spruce Street**

3. TYPE OF HISTORIC RESOURCE
   - ☑ Building
   - ☐ Structure
   - ☐ Site
   - ☐ Object

4. PROPERTY INFORMATION
   - Condition: ☑ excellent
   - Occupancy: ☑ occupied
   - Current use: **Residential apartments**

5. BOUNDARY DESCRIPTION
   *Please attach a narrative description and site/plot plan of the resource’s boundaries.*

6. DESCRIPTION
   *Please attach a narrative description and photographs of the resource’s physical appearance, site, setting, and surroundings.*

7. SIGNIFICANCE
   *Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.*
   - Period of Significance (from year to year): from **1888** to **1888**
   - Date(s) of construction and/or alteration: **1888**
   - Architect, engineer, and/or designer: George C. Mason, Jr., architect
   - Builder, contractor, and/or artisan: A. H. Tourison, builder
   - Original owner: Beauveau Borie
   - 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;

☐ (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

Please attach a bibliography.

9. NOMINATOR

Organization: Philadelphia Historical Commission       Date: 13 May 2019

Name with Title: Staff of the Historical Commission   Email: Kim.Chantry@phila.gov

Street Address: 1515 Arch Street, 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: 13 May 2019

☒ Correct-Complete ☐ Incorrect-Incomplete       Date: 14 May 2019

Date of Notice Issuance: 15 May 2019

Property Owner at Time of Notice:

Name: Steven Berk

Address: Penthouse, The Windsor

1700 Benjamin Franklin Parkway

City: Philadelphia       State: PA       Postal Code: 19103

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

Date(s) Reviewed by the Historical Commission:

Date of Final Action:______________________________________________

☒ Designated       ☐ Rejected  12/7/18
5. Boundary Description – 1017 Spruce Street

Figure 1A. 1017 Spruce Street. Base map: Parcel Explorer.

Situate on the North side of Spruce Street at the distance of 17 feet Eastward from the East side of S. Warnock Street. Containing in front or breadth on said Spruce Street 17 feet and extending in depth Northward between lines at right angles with the said Spruce Street 75 feet. **Being No. 1017 Spruce Street.**
5. Boundary Description – 1019 Spruce Street

Situate on the Northeast corner of Spruce Street and S. Warnock Street. Containing in front or breadth on the said Spruce Street 17 feet and extending of that breadth in length or depth Northward along the East side of the said S. Warnock Street 75 feet. **Being No. 1019 Spruce Street.**
6. Physical Description – 1017 and 1019 Spruce Street

1017 and 1019 Spruce Street are a pair of four-story townhouses located on the northeast corner of Spruce Street and S. Warnock Street in the Washington Square West neighborhood of Philadelphia. The surrounding neighborhood consists primarily of dense red brick rowhouses in the Greek Revival style. Each building’s façade is seventeen feet in width. 1019 Spruce Street is on the corner, and as such, the west (side) wall and north (rear) wall are visible from the street.

Figure 2. 1017 and 1019 Spruce Street. March 22, 2017.
South (Primary) Façades

The front facades of these late Victorian Eclectic rowhouses are clad in both brick and stone, and mirror each other in design. The predominant exterior material is red brick laid in a running bond on the second through fourth stories. The first floor is finished in rusticated limestone with large, multi-paned casement windows and seashell hoods over the front doors. The Dutch front entrance doors are medieval in appearance (Figure 4). Each façade has two basement windows cut into the limestone, with steps down to a below-grade entrance to the basement (Figure 5). Similar, but not identical, three-sided pedimented bays pierce the second stories, while pairs of original multi-paned-over-two double-hung sash on both buildings remains intact on the third story. The houses are topped with pitched slate roofs that are screened by vertically-proportioned stepped gables, evoking the Anglo-Dutch style of architecture. These gables each contain one bull’s eye window above two round arch windows, with the original multi-paned-over-two double-hung sash at 1017 Spruce Street.
Figure 3. Primary (South) facades of 1017 and 1019 Spruce Street. May 13, 2019.
Figure 4. Front entrance doors of both properties (left); close-up of seashell hood over the door (right). May 13, 2019.

Figure 5. Below-grade entrance to basement. May 13, 2019.
West (Side) Façade, 1019 Spruce Street

The side of 1019 Spruce Street runs approximately 66 feet along S. Warnock Street. The red brick wall contains multiple windows of various sizes and configurations, in addition to one bay at the second story. Two of the windows at the third story contain the same multi-pane double-hung windows as are found on the front façade.

Figure 6. West (side) façade of 1019 Spruce Street along S. Warnock Street. May 13, 2019.
North (Rear) Façades

The rear walls of 1017 and 1019 Spruce Street are red brick, although the first and second story of 1019 Spruce Street has stucco applied over the brick. 1017 Spruce Street has a bay at both the first and second stories, while 1019 Spruce Street has a bay at just the first story, with double-hung two-over-two windows above.

Figure 7. North (rear) facades of 1017 and 1019 Spruce Street. May 13, 2019.
**Integrity and Alterations**

The facades at 1017 and 1019 Spruce Street retain an impressive degree of integrity. The majority of windows on the front façades appear to be original to the buildings, and the facades appear nearly identical to those shown in George C. Mason, Jr.’s 1890 drawing (Figure 8) and a Department of Records photograph from 1958 (Figure 9).

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**Figure 8.** Detail of “Study for Three Houses on Lot – 50 x 100, Geo. C. Mason & Son, Architects” showing elevation and original floor plans. A note on the drawing states that the kitchen is located in the basement. *The Builder, Decorator and Wood-worker, Vol. XV, No. 4, December 1890.* Available at the Free Library of Philadelphia Parkway location.
Figure 9. 1017 and 1019 Spruce Street in 1958. Source: City of Philadelphia, Department of Records.
Statement of Significance – 1017 and 1019 Spruce Street

1017 and 1019 Spruce Street are significant historic buildings in Philadelphia and should be listed on the Philadelphia Register of Historic Places. Pursuant to Section 14-1004(1) of the Philadelphia Code, the properties satisfy Criteria for Designation C, D, and E. The buildings embody distinguishing characteristics of late Victorian Eclectic architecture, and include elements of Queen Anne and Anglo-Dutch detailing of the late nineteenth century (Criteria C and D). Additionally, architect George C. Mason, Jr. of noted Philadelphia and Newport, Rhode Island firm George C. Mason & Son designed the buildings in 1888 for Beauveau Borie, shortly after Mason Jr. married into the prominent Borie family. Mason lived with his wife in 1017 Spruce Street immediately following construction (Criterion E).

Criteria C and D: The buildings embody distinguishing characteristics of late Victorian Eclectic architecture, and reflect the environment in an era characterized by these highly decorative styles.

The late Victorian period (1850-1910) was a time period in American architecture known for intricate and highly decorative styles such as the Second Empire, Romanesque Revival, Victorian Gothic, Queen Anne, Stick/Eastlake, Shingle, Renaissance Revival, and Chateauesque. All of these styles are often described as Victorian, and indeed many buildings of this era borrowed stylistic elements from several styles, and were not pure examples of any. Such is the case with 1017 and 1019 Spruce Street, where the façade cannot be classified solely as one architectural style, but rather one that employs elements from several styles, including Queen Anne and Anglo-Dutch, and is therefore best described as late Victorian Eclectic.

The late Victorian period was a time of growth and change in America. Advances in building technology made it easier to build more complex and decorative structures. The expanding railroad system allowed building products to be transported across the country at a more reasonable cost. It was an expansive time in American culture and the buildings of this period reflect this. Most Victorian styles look to historic precedents for inspiration, but the architectural designs of the era were not exact replicas of those earlier buildings. The tall, steeply roofed, asymmetrical form of Victorian-era buildings is based on a medieval prototype, with a variety of stylistic details applied. New stylistic trends like the Second Empire style, Queen Anne style, Stick/Eastlake style, Romanesque Revival, Renaissance Revival, and
Chateauesque borrowed from previous styles, but offered new shapes, forms and combinations of decorative features.¹

1017 and 1019 Spruce Street embody distinguishing characteristics of several architectural styles of the late nineteenth century, an era defined by often grandiose stylistic experimentations and juxtapositions. The Queen Anne style uses wall surfaces as primary decorative elements. This is accomplished by avoiding plain flat walls through devices such as bays, towers, overhangs, and wall projections. Queen Anne elements found on this building include decorative brickwork above windows, projecting bays, window sash with small multiple panes of glass, and front gables with decorative brickwork. The prominent Anglo-Dutch features of the façade are the stepped brick gables at the roof, red-brown brickwork of the facades, and double-hung windows with glazing bars in the top sash and a single sheet of glass in the lower sash. All of these elements combine to form the architect-designed façades of 1017 and 1019 Spruce Street.²

**Criterion E:** The buildings were designed by George C. Mason, Jr. of George C. Mason & Son, an architect whose work and interest in the preservation of historic structures has significantly influenced the architectural development of the City, Commonwealth and Nation.

George C. Mason, Jr. (1849-1924) was born in Newport, Rhode Island and was the son of prominent Newport architect, George C. Mason, Sr. (1820-1894). He entered his father’s successful architectural firm at the age of eighteen, and by 1871 he was made a full partner of the firm. Mason Sr. made significant contributions to the history of Newport, including calling for the creation of the Newport Historical Society in 1853, and as the designer for numerous Newport mansions. Unfortunately, his name is found quite frequently as the architect of “Lost Newport” houses on the Preservation Society of Newport County’s website.³ Examples of these losses include By-the-Sea (1860, demolished 1946, now the site of modern homes), and Greystone (1883, demolished 1938, now the site of the visitor parking lot of The Breakers). See Figure 10.

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According to *The Grove Encyclopedia of American Art*, the firm’s designs became more ambitious with Mason Jr. as chief designer. An important Newport collaboration with his father was Edgewater (1869-70) for J. Frederick Kernochan, which was considered to be one of the most elaborately decorated houses on the Cliff Walk (Figure 11). It must have been considered an impressive commission, as it was one of two houses mentioned in a newspaper article announcing the marriage of Mason Jr. to Sarah Borie.⁴

⁴ *The Times*, Sunday, October 10 1886, p. 9. The newspaper announcement refers to Miss Borie as “Lizzie,” however, the 1886 marriage license identifies her as Sarah McKean Borie.
Several years after designing Edgewater, George C. Mason & Son was commissioned to design the Eisenhower House at Fort Adams, Newport (1872-73) for General H. J. Hunt, commandant of Fort Adams. Now a well-preserved late-nineteenth-century dwelling, it is representative of upper-middle-class suburban residences of the period. The best-known resident of the house was Dwight Eisenhower, who lived in it during summer vacations in 1958 and 1960. The house was added to the National Register of Historic Places in 1974 (Figure 12).5

Another Newport collaboration between father and son, the Francis Morris House (1883; Figure 13), employs a unique design element that is also found on 1017 and 1019 Spruce Street: seashell hoods over window and door openings. According to an article announcing the sale of the property for $1.23 million in 2016, “the house reflects a skilled architect unloading his talents with varied embellishments inside and out. Contrasting stylistic elements fit together unexpectedly, joined like a tough puzzle solvable only by a master.” The article goes on to state that George C. Mason & Son designed about 150 houses in Newport alone, although many have been demolished.6

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Mason Jr. married Sarah Borie, a resident of Philadelphia, in 1886 and relocated to Philadelphia. In early 1888, he opened a branch office of George C. Mason & Son at 302 Walnut Street. The same year, Beauveau Borie, the brother of Sarah Borie, purchased 1017 and 1019 Spruce Street, which contained three two-story houses at that time. He may have become aware of the available properties owing to his own residence being just several doors down at 1035 Spruce Street. Beauveau Borie had the two-story houses demolished and work quickly commenced on two new residences at 1017 and 1019 Spruce Street. The Philadelphia Real Estate Record and Builders' Guide in 1888 states “George C. Mason...has finished the plans of two houses for Beauveau Borie, of the Philadelphia Warehouse Company. The fronts will be of limestone and brick, and the interior handsomely fitted up in hard woods, and all the

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7 *Philadelphia Real Estate Record and Builders' Guide*, v. 3, January 30 1888, p. 41.
latest appliances. A. H. Tourison has the contract."\(^8\) Upon completion, Beauveau Borie sold 1017 Spruce Street to Sarah Borie Mason (George Mason Jr.’s wife and Beauveau Borie’s sister) and 1019 Spruce Street to Eleanor Barker, each for a sum of $7,000.\(^9\)

It appears that marrying into the prominent Borie family provided Mason Jr. with some work, as 1017 and 1019 Spruce Street was not the first collaboration between Mason Jr. and Borie. According to its listing on The Art Institute of Chicago’s archival image collection, Chelten (Figure 14) was actually the house of Beauveau Borie, rather than Charles, and the main house was designed by George Mason, Jr. in 1886, rather than Wilson Eyre, Jr. Eyre allegedly only designed the garden and greenhouse. A mention in *York Road, Old and New*, states that Mason Jr. was the architect for Borie’s 1886 rebuilding of the stone dwelling, known as Chelten. The house was demolished circa 1940.\(^10\)

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George C. Mason & Son remained in operation until Mason Sr.’s death in 1894. From 1895 until his own passing in 1924, George C. Mason Jr. practiced independently, taking a special interest in the restoration of historic structures.11

Mason surrounded himself in his professional career by architects that are considered to be extremely significant to Philadelphia’s built environment. For many years he was Secretary of the American Institute of Architects, and in 1897, he was Vice President of the Philadelphia Chapter of the American Institute of Architects, at a time when Wilson Eyre served as President, and Frank Miles Day served as Co-Vice President.12

Mason’s contribution to the architectural profession was through design, restoration, and also as a respected author of books and articles on the profession. Significant new construction projects include the subject buildings, the Delancey School at 1420 Pine Street (1898, now Peirce College, Figure 15), St. Stephen Episcopal Church Parish House at 19 S. 10th Street (1888), and the Borie residence near Rydal

Station (1886; Figure 14). Significant restoration projects in Philadelphia include the Senate Chamber at Congress Hall (1896), Old Swedes’ Church interior (1896; altered to three-aisle plan), and a second restoration of Congress Hall (1901, in collaboration with Walter Cope, Wilson Eyre, Jr., Edgar V. Seeler, and Frank Miles Day).  

Figure 15. 1420 Pine Street, the seven-story school house built for Henry Hobart Brown, to be a private institution known as the Delancey School. Now Peirce College, the building was designed by George C. Mason in 1898.  

Mason Jr. studied Colonial architecture and published many books and articles on the subject. Percy Ash, who wrote Mason’s obituary for the Journal of the American Institute of Architects, characterized him in this way: "While Mr. Mason's buildings showed the work of the refined and painstaking practitioner, a great deal of his time was devoted to the literary side of his profession, where his scholarship and graceful expression found ready outlet." One of the more interesting articles written by Mason Jr., as it relates to 1017 and 1019 Spruce Street, is his 1881 article in The American Architect

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14 The Philadelphia Inquirer, February 8 1898, p. 12
and Building News entitled “Colonial Architecture – II.” In this article, which can be read in its entirety in Appendix A, Mason Jr. discusses the design element of a shell over a front door. He references and illustrates this feature as it was used in the Fairfax House in England (demolished, Figure 16 and Figure 17). He states that the Fairfax House, with its shell ornament over the front entrance doors, is “a very good elevation of so-called Queen Anne.”

Sarah Borie Mason and George C. Mason Jr. relocated permanently to their new home, “Rubblestone,” in Ardmore in 1914. George C. Mason Jr. passed away in 1924 at “Rubblestone.” Sarah Borie Mason passed away in 1944, and her obituary claims that she was the great granddaughter of Thomas McKean, one of the signers of the Declaration of Independence. See Appendix B for additional information on Beauveau Borie and his immediate family.

In conclusion, the buildings at 1017 and 1019 Spruce Street are significant historic buildings in Philadelphia and should be listed on the Philadelphia Register of Historic Places. Pursuant to Section 14-1004(1) of the Philadelphia Code, the properties satisfy Criteria for Designation C, D, and E. The buildings embody distinguishing characteristics of late Victorian Eclectic architecture, and include elements of Queen Anne and Anglo-Dutch detailing of the late nineteenth century, satisfying Criteria C and D. Architect George C. Mason, Jr. of noted Philadelphia and Newport, Rhode Island firm George C. Mason & Son designed the buildings in 1888 for Beauveau Borie, shortly after Mason Jr. married into the prominent Borie family, satisfying Criterion E.

17 The Philadelphia Inquirer, September 13 1914, p. 15.
18 “George C. Mason,” The Philadelphia Inquirer, Wednesday, April 23 1924, p. 25.
19 “Mrs. George C. Mason,” The Philadelphia Inquirer, Wednesday, January 5 1944, p. 15.
8. Bibliography


The Builder, Decorator and Wood-Worker, Vol. XV, No. 4, December 1890. Published at 1305 Arch Street, Philadelphia.

The Times, “The Institute of Architects,” number 3328, Friday, October 24, 1884, p. 1.

COLONIAL ARCHITECTURE. — II.

Let us now follow the various steps in the erection of a colonial mansion of the Ayrault family, located at 3-4 End Street, in the city of Newport, R.I., at the junction of Thames and Anne Streets.

This house was erected in the year 1739, for Daniel Ayrault, Jr., one of the prominent merchants of Newport of that day. He bought the land in 1728 and the house was built to house his family and to be a place of entertainment for his business associates.

The contract and specifications of the house are an interesting document, written in the hand of an educated gentleman. Here is the contract:

Articles of Agreement made and concluded and agreed upon this Day of May in the Twelfth Year of his Majesties Reign George the Second King: —

The same to be finished well and workmanlike or before the last Day of October next ensuing the Date hereof.

The contract and specifications form one paper, in the handwriting of the architect, and will be observed that the phraseology is very similar to that used in contracts at the present day. One peculiarity is particularly worthy of note. It is the use of technical terms, such as "modillion" into "mundillion," "cornice" into "cornish," "dormer" into "dormant," not of recent growth, but has been bequeathed to us through a long line of mechanics. That such corruptions were in general use seems of recent growth, but has been bequeathed to us through a long line of mechanics.

The contract and specifications are a good example of what a typical colonial contract looked like. It includes all the necessary information about the house, from the quantities of materials to the names and addresses of the contractors.

The payments made on the above contract were somewhat peculiar, as compared with modern practice, and show the scarcity of money, although the colonial bills had been very much depreciated in value. The checked-off list of payments had four dates, running from May, 1739, to April, 1741, and amounted with the "extras" to £1,410 2s. 6d. The circulating medium seemed to consist of everything except money, which is only mentioned twice, and then in the shape of notes to the amount of £51. The prices were "good and merchantable goods." Rum takes precedence to the amount of 1,002 gallons; then come calico, calimanco, hardware, mlasses, glass, lumber, and broadcloth. The bills are all accompanied with receipts, sub-orders and vouchers.

The builders were evidently careful and conscientious men. The contract calls for a house 66 feet square. The rooms add up across the front 86 feet. The builder was to be paid the full amount of the contract for the work done. The builders adopted the larger measures on the Front and gave the full size of rooms called for on the plans. The only detail on the exterior that exhibits any attempt at ornamentation is the shell over the front door (Fig. 15). It is boldly carved and supported on cantilevers carved with acanthus-leaves. The hollow shell is leaded. This is a very fine example of so-called Queen Anne. The headlight over the door of the Ayrault house is of small squares of green crown-glass.

A second plan was for the dwelling-house of Ninian Chaloner,
generally employed by the wealthy citizens of the English colonies; and in New York as a somewhat remarkable, he adapted to his work the simplicity of design and for its extraordinary strength and solidity as an order of deposit. It is built of brick with a brownstone basement and an order of white marble of simple character above. The staircase is of brownstone, and more alterations were made in the present University Building at Cambridge than certainly it is an addition which addition. In 1838 the Union Bank at Newport, when which completion was looked upon as a somewhat remarkable he adapted to his work the simplicity of design and for its extraordinary strength and solidity as an order of deposit. It is built of brick with a brownstone basement and an order of white marble of simple character above. The staircase is of brownstone, and more alterations were made in the present University Building at Cambridge than certainly it is an addition which addition.

The public buildings of the colonial period were erected during a period of commercial prosperity, between 1730 and the passage of the Stamp Act and Boston Post Bill. The illustrations here given embrace the Newport City Hall (Fig. 18), Redwood Library (Fig. 19), and Jewish synagogue (Fig. 20), all designed by Harrison, the State House by Munday, and Trinity Church (Fig. 21), the earliest of the three structures. All of these present evidences of the early English work of the time, and estimate the cultivated taste of their projectors, and the skill and professional knowledge of the architects. Without exception they are still in good heart and condition. The lines in some places have become curved where they were once straight, but roofs have become hollowed, and floors settled. But the white-oak frames bid fair to outlive several generations of the more ambitious but slightly constructed editions of ashlar.

Dr. Johnson's shop (Fig. 22) is the sole survivor of a type which once lined Thames Street, Newport. It has been unable to discover the actual structure, but from the details of the dwelling house, it obviously belongs to the period about 1730. The mouldings, finish, etc., are delicate and refined; the curved stair rail put together the quality of Dutch doors and the quality of English in one unctuous hungry wayfarer. The colored bottles of the old doctor have disappeared and have been replaced by a fine commentary on the vanity of attempting a permanent health to man — with suspicious looking pies and indigestible compounds served out to the unwary under the generic name of "lunch."

BRUCE J. TALBERT (1888-1881).

"When a great man, who has engrossed our thoughts, our perceptions, our homage, dies, a gap seems suddenly left in the world, — a void in the material of our own being appears abruptly insensible.

Thus Lord Lytton, in his admiration of genius, and his words are not too eulogistic as applied to the object of this brief memoir. The few who have been sufficiently fortunate to hold him in their school in connection with the authors of his own being, appears abruptly insensible.

The notice ends as follows: "The engravings were executed and printed under the inspection of Asher Benjamin, architect and carver, and Daniel Raynard, architect and stoneworker, authors of the work. Perhaps no work containing an equal number of engravings ever published contained as clear, neat, elegant and useful designs, devoid of that gaudy splendor and colossal mass of work so common in European productions, designed for wealthy and luxurious residences, as are calculated entirely for buildings adapted to the climate and genius of the United States."

The public buildings of the colonial period were erected during a period of commercial prosperity, between 1730 and the passage of the Stamp Act and Boston Post Bill. The illustrations here given embrace the Newport City Hall (Fig. 18), Redwood Library (Fig. 19), and Jewish synagogue (Fig. 20), all designed by Harrison, the State House by Munday, and Trinity Church (Fig. 21), the earliest of the three structures. All of these present evidences of the early English work of the time, and estimate the cultivated taste of their projectors, and the skill and professional knowledge of the architects. Without exception they are still in good heart and condition. The lines in some places have become curved where they were once straight, but roofs have become hollowed, and floors settled. But the white-oak frames bid fair to outlive several generations of the more ambitious but slightly constructed editions of ashlar.

Dr. Johnson's shop (Fig. 22) is the sole survivor of a type which once lined Thames Street, Newport. It has been unable to discover the actual structure, but from the details of the dwelling house, it obviously belongs to the period about 1730. The mouldings, finish, etc., are delicate and refined; the curved stair rail put together the quality of Dutch doors and the quality of English in one unctuous hungry wayfarer. The colored bottles of the old doctor have disappeared and have been replaced by a fine commentary on the vanity of attempting a permanent health to man — with suspicious looking pies and indigestible compounds served out to the unwary under the generic name of "lunch."

BRUCE J. TALBERT (1888-1881).

"When a great man, who has engrossed our thoughts, our perceptions, our homage, dies, a gap seems suddenly left in the world, — a void in the material of our own being appears abruptly insensible.

Thus Lord Lytton, in his admiration of genius, and his words are not too eulogistic as applied to the object of this brief memoir. The few who have been sufficiently fortunate to hold him in their school in connection with the authors of his own being, appears abruptly insensible.

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Appendix B: The Borie Family

According to his obituary in the *Philadelphia Inquirer*, Beauveau Borie was born in Philadelphia in 1846, the son of Mr. and Mrs. Charles L. Borie. He graduated from the University of Pennsylvania in 1865, and entered into the banking and brokerage business of his father the following year. For many years he was a prominent figure in financial circles, both in Philadelphia and in New York. He was Vice President of the Philadelphia Warehouse Company in the 1880s, at the time that he commissioned the properties at 1017 and 1019 Spruce Street. In 1900 he became president of the Philadelphia Stock Exchange. The obituary continues that the Borie family for many years has been identified with the business and social life of Philadelphia, and an uncle of Beauveau Borie, Adolphe Borie, was Secretary of the Navy under President Grant.\(^\text{20}\)

Borie had four sons, one of whom was Charles Louis Borie, Jr. According to the biography from the *American Architects and Buildings Database*, Charles Louis Borie, Jr. (but really II), was born in Philadelphia to Beauveau and Patricia Duffield (Neill) Borie. He attended the University of Pennsylvania in its course in civil engineering, and went on to work in his father's banking enterprise, C. and H. Borie, bill brokers, where he remained until 1902. At that time he joined C. C. Zantzinger in a firm which was formally named Zantzinger & Borie by 1905. The partners were subsequently joined by Milton B. Medary and practiced as Zantzinger, Borie & Medary until Medary's death in 1929. Following Medary's death, the firm reverted to Zantzinger & Borie. Interestingly, Borie served as more than simply a business partner. In a 1915 letter written by C. C. Zantzinger in support of Borie's membership in the AIA, his partner states that it was Borie's idea to site the Philadelphia Museum of Art atop an "acropolis" which would be surrounded by Philadelphia institutions of art instruction.

Charles Louis Borie, Jr., was extremely active in both professional and social organizations. He was a founder of the Mask and Wig Club, a member of the national AIA and T-Square Club, chairman of the Fairmount Park Art Association, and chairman of the Art Commission of the Smithsonian Institution in Washington, DC, among many other endeavors. He was made a Fellow of the AIA in 1915.\(^\text{21}\)
