

**NOMINATION OF HISTORIC DISTRICT  
PHILADELPHIA REGISTER OF HISTORIC PLACES  
PHILADELPHIA HISTORICAL COMMISSION**

**SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM ON CD (MS WORD FORMAT)**

**1. NAME OF HISTORIC DISTRICT**

Carnegie Library Thematic Historic District

**2. LOCATION**

Please attach a map of Philadelphia locating the historic district.

Councilmanic District(s): various

**3. BOUNDARY DESCRIPTION**

Please attach a map of the district and a written description of the boundary.

**4. DESCRIPTION**

Please attach a description of built and natural environments in the district.

**5. INVENTORY**

Please attach an inventory of the district with an entry for every property. All street addresses must coincide with official Office of Property Assessment addresses.

Total number of properties in district: 20

Count buildings with multiple units as one.

Number of properties already on Register/percentage of total: 11 / 55%

Number of significant properties/percentage of total: \_\_\_\_\_ / \_\_\_\_\_

Number of contributing properties/percentage of total: 20 / 100%

Number of non-contributing properties/percentage of total: \_\_\_\_\_ / \_\_\_\_\_

**6. SIGNIFICANCE**

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1905 to 1930

**CRITERIA FOR DESIGNATION:**

The historic district 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.

\* McPherson Square only for Criteria G and I

**7. MAJOR BIBLIOGRAPHICAL REFERENCES**

Please attach a bibliography.

**8. NOMINATOR**

Name with Title: Historical Commission Staff

Email: kim.chantry@phila.gov

Organization: Philadelphia Historical Commission

Date: January 8, 2020

Street Address: 1515 Arch Street, 13<sup>th</sup> Floor

Telephone: 215-686-7660

City, State, and Postal Code: Philadelphia, PA 19102

**PHC USE ONLY**

Date of Receipt: January 8, 2020

Correct-Complete       Incorrect-Incomplete

Date: January 8, 2020

Date of Preliminary Eligibility:

Date of Notice Issuance: January 9, 2020

Date(s) Reviewed by the Committee on Historic Designation: June 2, 2021; rec. Crit. A, D, E, (G,I)

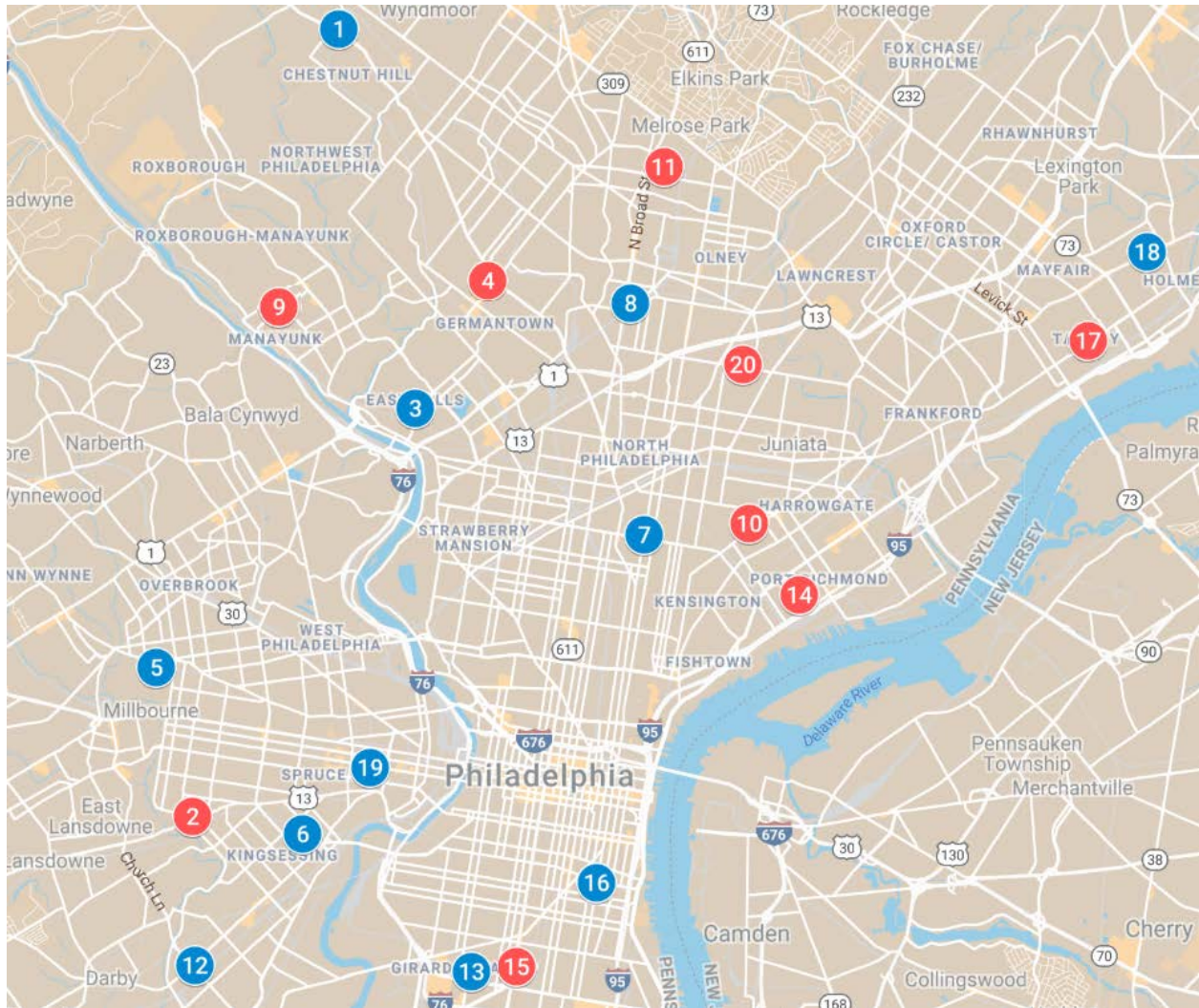
Date(s) Reviewed by the Historical Commission: July 9, 2021

Date of Final Action: July 9, 2021; Criteria A, D, E, plus G & I for McPherson Square branch

Designated       Rejected

## LOCATION

The Carnegie Library Thematic Historic District is comprised of 20 properties distributed throughout Philadelphia. Those in blue are already listed individually on the Philadelphia Register of Historic Places.



1. 8711 Germantown Ave, Chestnut Hill Branch, PRHP: 4/10/2015
2. 5800 Cobbs Creek Parkway, Cobbs Creek Branch
3. 3501 Midvale Avenue, Falls of Schuylkill Branch, PRHP: 11/12/2010
4. 5710-18 Germantown Avenue, Germantown Branch
5. 446-64 N 65<sup>th</sup> Street, Haddington Branch, PRHP: 6/12/2009
6. 4901 Kingsessing Avenue, Kingsessing Branch, PRHP: 6/12/2009
7. 601 W Lehigh Avenue, Lehigh Branch, PRHP: 4/10/2015
8. 1333 Wagner Avenue, Logan Branch, PRHP: 6/12/2009
9. 4525 Fleming Street, Manayunk Branch
10. 601 E Indiana Avenue, McPherson Square Branch
11. 6622 N 12<sup>th</sup> Street, Oak Lane Branch
12. 6942 Woodland Avenue, Paschalville Branch, PRHP: 6/14/2013
13. 1935 W Shunk Street, Passyunk Branch, PRHP: 11/10/1999
14. 2987 Almond Street, Richmond Branch
15. 2407 S Broad Street, South Philadelphia Branch
16. 1108 S 5<sup>th</sup> Street, Southwark Branch, PRHP: 10/13/2017
17. 6742 Torresdale Avenue, Tacony Branch
18. 7720-24 Frankford Avenue, Thomas Holme Branch, PRHP: 6/12/2009
19. 3948-50 Walnut Street, West Philadelphia Branch, PRHP: 4/10/2015
20. 231-37 E Wyoming Avenue, Wyoming Branch



## BOUNDARY DESCRIPTION

Eleven of the 20 properties in the proposed district are already designated as historic, and the boundaries of those designations are unchanged by the district nomination. The intended boundaries of the remaining nine properties follow the tax parcel boundaries (outlined below in orange), unless otherwise noted.

- **5800 Cobbs Creek Parkway, Cobbs Creek Branch**

The Cobbs Creek/Blanche A. Nixon Branch library is unusually sited on a nearly triangular parcel bounded by Cobbs Creek Parkway, Baltimore Avenue, and 59<sup>th</sup> Street.



- **5710-18 Germantown Avenue, Germantown Branch**

The former Germantown Branch is located in Vernon Park (outlined below in orange), which along with Vernon Mansion, was designated as historic in 1956 with a date of 1740-1803. The library, constructed in 1907, was not identified in that early designation. This nomination seeks to explicitly designate the library building (outlined in yellow) within the larger individually-designated parcel.



- **4525 Fleming Street, Manayunk Branch**

The former Manayunk Branch library is situated at a jog in Fleming Street at the intersection of Green Lane, on a parcel bounded by Fleming Street to the southeast and southwest, Dupont Street to the northwest, and the property line of homes to the northeast.



- **601 E Indiana Ave, McPherson Square**

The McPherson Square Branch is located in the center of McPherson Square, which is bounded on the north by E Clearfield Street, the east by F Street, the south by E Indiana Avenue, and the west by E Street. The proposed designation includes both the library building and the park itself.





- **6622 N 12<sup>th</sup> Street, Oak Lane Branch**

The Oak Lane Branch is located at the southwest corner of Oak Lane and N 12<sup>th</sup> Street. The detached library is surrounded by a modest yard.



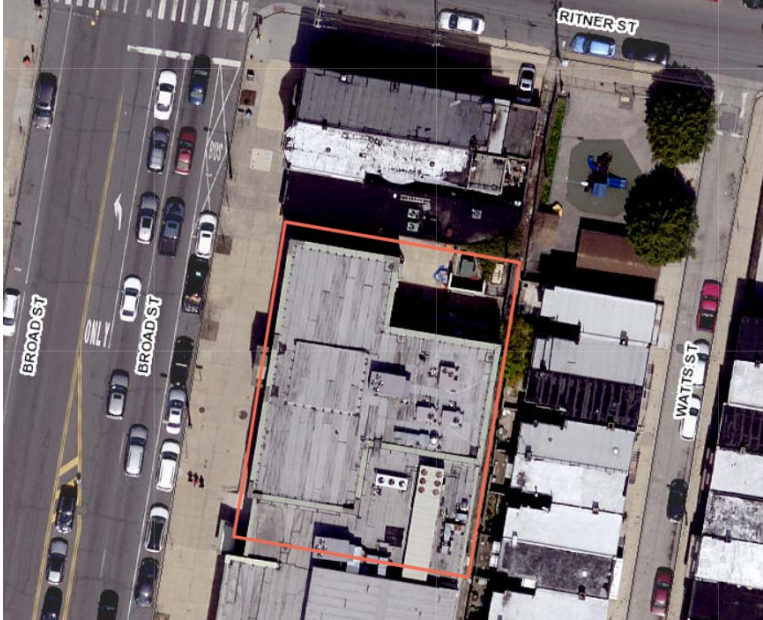
- **2987 Almond Street, Richmond Branch**

Although located on the same OPA parcel as Powers Park, the Richmond Branch library does not have a historic relationship with the park, and is physically separated from it by a fence. The proposed designation boundary (outlined in yellow) follows that fence line to the southwest, Almond Street to the northwest, E Indiana Avenue to the northeast, and Mercer Street to the southwest.



- **2407 S Broad St, South Philadelphia Branch**

The former South Philadelphia Branch is located on a tight urban lot on S Broad Street. Unlike most Carnegie libraries, the building lacks a yard or surrounding green space, fronting directly on the sidewalk, and extending through to the rear property line. The building is set in from the northern property line, and is encapsulated on the south side by a non-historic addition, constructed c. 2000. This addition is to be considered non-contributing.



- **6742 Torresdale Avenue, Tacony Branch**

The Tacony Branch library is situated at the intersection of Torresdale Avenue and Knorr Street, extending along Knorr Street to Marsden Street at the rear. The building is surrounded by a yard. A non-historic addition constructed between 2016-2017 appends the rear.





- **231-37 E Wyoming Avenue, Wyoming Branch**

The Wyoming Branch library is located on a large parcel that includes a recreational facility and ball fields. The library is located at the southeast corner of the parcel, at the northwest corner of the intersection of Wyoming Avenue and B Street. The proposed designation is limited to the library and surrounding yard, which is delineated by a fence line between the yard and the paved basketball and tennis courts to the north, the fence and recreation center to the west, and the fence and street lines along the south and east. The proposed boundary is outlined below in yellow.





## **DESCRIPTION (built and natural environments)**

The Carnegie Library Thematic Historic District is composed of 20 properties scattered throughout Philadelphia's diverse built and natural environments. Constructed to serve the city's various neighborhoods, the environments surrounding the libraries vary, but all are located outside of Center City, in primarily residential areas. The majority of the buildings are detached structures with moderately-sized yards. Some are located adjacent to or within community parks or recreational facilities. A few are located on small, urban lots without surrounding green space.

## **SIGNIFICANCE**

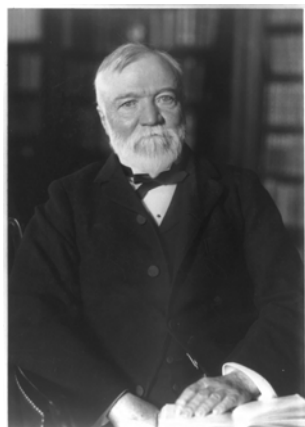
Between 1905 and 1930, the Free Library of Philadelphia constructed 25 branch libraries throughout Philadelphia using a \$1.5 million grant from the Carnegie Corporation. Twenty of the original 25 remain, with the majority still in use as library facilities today. Those buildings, which comprise the Carnegie Library Thematic Historic District, satisfy Criteria for Designation A, D, and E as delineated in Section 14-1004(4) of the Philadelphia Code, the City's historic preservation ordinance. The Carnegie Library Thematic Historic District:

- (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;
- (d) Embodies distinguishing characteristics of an architectural style or specimen;
- (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

Satisfying Criterion A, the district has significant interest or value as part of the City's development, the history of public libraries in the United States and its association with Pittsburgh industrialist Andrew Carnegie. The branch libraries, constructed between 1905 and 1930, were the first purpose-built public libraries in the city of Philadelphia. While each of the libraries is unique, they all embody distinguishing characteristics common of Carnegie-funded libraries, satisfying Criterion D, and were designed by a veritable "who's who" of renowned local architects, including Cope & Stewardson, Frank Miles Day & Brother, John T. Windrim, David Knickerbacker Boyd, Hewitt & Hewitt, and Philip H. Johnson, satisfying Criterion E.

***Criterion A: The district has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth, and Nation and is associated with an important individual: Andrew Carnegie.***

### **Andrew Carnegie's Library Program<sup>1</sup>**



Andrew Carnegie (1835 -1919) was a Scottish-born industrialist, businessman, and a major philanthropist during the Gilded Age, a time of vast industrial and population growth and a marked disparity between wealth and poverty. His family immigrated to the United States when he was 12, his father a victim of the rapid industrialization of Britain's textile industry. The family settled in Allegheny, a suburb of Pittsburgh, Pennsylvania.

As an adult, Carnegie spent more than a decade with the Pennsylvania Railroad before leaving to manage the Keystone Bridge Company, which was replacing wooden bridges with iron ones. By the 1870s he was concentrating on steel manufacturing, ultimately creating the Carnegie Steel Company, which he sold to J.P. Morgan who created U.S. Steel. In 1889, Carnegie wrote "The Gospel of Wealth" in which he proposed that wealthy men should live without extravagance and distribute their riches to benefit the welfare and happiness of the common man. His second essay, "The Best Fields for Philanthropy" recommended seven areas to which the wealthy should donate: universities, libraries, medical centers, public parks, meeting and concert halls, public baths, and churches. Many of the organizations he founded continue their good works to this day, including the Carnegie Corporation of New York, Carnegie Endowment for International Peace, and Carnegie Mellon University in Pittsburgh.

During his youth, while working as a messenger boy, Carnegie met Colonel James Anderson, who every Saturday would open his personal library to any young workers who wanted to borrow a book. Carnegie later said the Colonel "opened the windows through which the light of knowledge streamed" and this generosity set an example Carnegie vowed to follow if given the opportunity and means. Carnegie believed that, with the proper tools and a good work ethic, anyone could be successful and libraries had the power to create an egalitarian society that favored hard work over social privilege. Hence public libraries, as keys to learning and socialization, became the focus of his charitable donations.

With his belief that the wealthy were obligated to give back to society, he set out to spend before his death the entire \$400 million dollars he received through the sale of Carnegie Steel Company. He provided \$40 million dollars for the construction of over 1,600 libraries throughout the United States (Carnegie libraries were built in 46 states) during the late nineteenth and early twentieth centuries (and about 400 more internationally). Certain cities applied for large grants for multiple libraries. The largest of these went to New York City to support the construction of 76 libraries, 56 of which remain in use as libraries today. His second largest grant, \$1.5 million, went to Philadelphia, intended for

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<sup>1</sup> "Andrew Carnegie's Library Program" and "The Carnegie Grant in Philadelphia" and other portions of this nomination are copied, with minor modifications, from the Philadelphia Register of Historic Places nomination for the Logan Free Library of Philadelphia, 1333 Wagner Avenue, nominated by John Gallery, and listed on the Philadelphia Register of Historic Places on June 12, 2009.



construction of 30 libraries, followed by grants to Cleveland (15), Baltimore (14) and Cincinnati (10). These endowments would have a profound effect on the perception of library services as a civic responsibility as well as the development of professional library standards and the evolution of the building type.

### **The Carnegie Grant in Philadelphia**

In January 1903, Carnegie's secretary James Bertram responded to the Free Library of Philadelphia, approving a grant of \$1.5 million to finance the construction of 30 branch libraries. The grant was made explicitly for the construction of public libraries and required as a condition of the grant that the City provide the land for the libraries and funds for their operations. Because of the unusual nature and size of the gift, an act of the State Legislature was required to enable the City to accept the gift. This was followed by an act of City Council in 1904 accepting the gift and its terms.

The libraries were built between 1905 and 1930, with the bulk of them constructed between 1905 and 1917. Owing to rising costs, only 25 libraries were built, of which 16 remain in operation as libraries today. The first Carnegie-funded branch library to be completed in Philadelphia was the West Philadelphia branch; the cornerstone was laid in 1905 and the library opened in June 1906. The last, and the last of all Carnegie libraries built in the United States, was the Wyoming Branch, which opened in 1930.

The libraries were designed by a wide range of Philadelphia architects including such prominent architects as James Windrim, Albert Kelsey and Paul Cret, Cope & Stewardson, Clarence C. Zantzig, Charles Borie, Watson & Huckel, founder of Philadelphia's T-Square Club Lindley Johnson, and more.

Despite the fact that Philadelphia figures quite prominently on the timeline of American library history, it had no purpose-built public libraries prior to the Carnegie endowment. Philadelphia had the nation's first private subscription library, known as the Library Company, founded in 1731. The American Library Association, now the oldest and largest library association in the world, was formed in Philadelphia in 1876. The Free Library was established in 1891 placing Philadelphia among the first American cities to institute a non-subscription public library system to provide educational material and services to a wider array of citizens, particularly the city's burgeoning immigrant population.<sup>2</sup> As Library Board president J.G. Rosengarten stated in 1903, "Proprietary libraries have grown into valuable adjuncts to our other education institutions. None of them, however, serves the public as does the Free Library, providing good reading for our school children, for our industrious adult population, and for the city's useful employees, firemen, and telegraph operators."<sup>3</sup> This civic tradition continues today with the advent of new technologies, providing computer and internet access to those unable to afford it.

Prior to Carnegie funding, the city's 14 branch libraries, each started by interested local communities, were dependent on old mansions, storefronts or back rooms of commercial buildings and civic

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<sup>2</sup> In the early part of the twentieth century, Philadelphia's population experienced its largest numerical increase for any similar period before or since; the number of inhabitants grew by almost one third—from 1.293 million to 1.684 million. Russell Frank Weigley, Editor, *Philadelphia: A 300-Year History* (Barra Foundation Book, New York: W.W. Norton, 1982), 526.

<sup>3</sup> Theodore Wesley Koch, *A Book of Carnegie Libraries* (New York: The H.W. Wilson Company, 1917), 85.

institutions for space. As library board president J.G. Rosengarten pointed out, “The [Carnegie] gift gave welcome relief from the expenses of the rented rooms occupied by the branches and from much of the risk to which the collections were subjected in these temporary quarters.”<sup>4</sup> Even the Central Branch of the Free Library was housed in existing buildings (including City Hall) prior to the completion of its permanent home in 1927. Although contemporaneous with the Carnegie grant in Philadelphia, the Central Branch library was not funded with Carnegie money, as Carnegie chose to focus funding for branch libraries that would better serve working-class residents.

***Criterion D: Embodies distinguishing characteristics of an architectural style or specimen***

Initially Carnegie provided no specifications for architects designing branch libraries funded by his grants. However, there are a few indications that an attempt was made by the Carnegie Fund Committee that implemented the library program to develop standard plans for the branch libraries. Among the most convincing is a reference in the minutes for 1904 to a solicitation made on the part of the Committee to the well-known Philadelphia architectural firm of Hewitt & Hewitt for a plan for an inexpensive library prototype:

Mr. Edmunds [of the Carnegie Committee] reported that he had obtained from Messrs. Stevens and Edmunds, who are both employed in the office of Messrs. Hewitt, a plan showing what kind of building could, in their judgment, be erected for \$30,000, the building to measure 60' x 40' and to be about 45' in height.<sup>5</sup>

The brief specifications outlined are for a building that is generally smaller and certainly less expensive than any of those actually built.

After 1908, Carnegie’s secretary, James Bertram, began requiring that building plans be submitted for review before grant approval. The change came in response to what Bertram viewed as a number of poorly laid out or overly ornate libraries built with Carnegie funds. In 1911, Bertram published his “Notes on the Erection of Library Buildings [sic],” a guide to appropriate library design, with an emphasis on functionality over aesthetics in keeping with the American Library Association’s research and developments in progressive library planning. Bertram’s “Notes” and the requirement would ultimately result in a series of characteristics that would come to distinguish libraries, both Carnegie-funded and not, in Philadelphia and throughout the country through the early decades of the twentieth century.<sup>6</sup>

In his “Notes,” Bertram provided sample floorplans for efficient library layouts, recommending rectangular and square plans with spaces on two levels. Adherence to these floorplans was not required, however, and Bertram and Carnegie recognized that these plans may need to be adapted to suit the needs of the community. As such, they recommended that the back sides of library buildings be flat and largely featureless in order to accommodate expansion. Philadelphia’s architects took immediate advantage of this flexibility, designing the majority of Philadelphia’s Carnegie libraries in a T-

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<sup>4</sup> Ibid.

<sup>5</sup> *Annual Reports of the Library Board*, 14 July 1904.

<sup>6</sup> <https://www.citylab.com/design/2014/10/how-andrew-carnegie-built-the-architecture-of-american-literacy/381953/>



shaped form, with a rectangular main block laid out according to Bertram’s “Notes” and central rear extension. Only one of Philadelphia’s Carnegie libraries, the Southwark Branch, deviated from this form.

The functionality of Bertram’s plans resulted in several other distinguishing characteristics of Carnegie libraries. Elevated basements provided spaces for a lecture room, toilets, staff, and mechanical and janitorial needs, but also resulted in the main public space being accessed by prominent flights of stairs.<sup>7</sup> Bertram advocated for high ceilings and second-level public spaces with open adult and children’s reading rooms and reference spaces, creating spacious interior rooms with natural lighting and ventilation. Bands of windows were placed high on the façade to accommodate built-in bookshelves that lined the interior walls.<sup>8</sup>

Exterior designs were left to the discretion of the architect and community, but Bertram advised that designs should be kept plain and dignified. This primarily resulted in the use of Beaux Arts or Beaux Arts variations of early-twentieth century revival styles such as Italian Renaissance, Classical, or Georgian Revival. Prominent entrances, symmetrical fenestration, and materials of brick and stone were used in keeping with these styles, as well as Bertram’s plans.



<sup>7</sup> <https://www.nps.gov/nr/twhp/wwwlps/lessons/50carnegie/50facts3.htm>

<sup>8</sup> <http://cdn.loc.gov/master/pnp/habshaer/pa/pa4000/pa4074/data/pa4074data.pdf>

***Criterion 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***

The libraries were designed by a wide range of Philadelphia architects including such prominent architects as James Windrim, Albert Kelsey and Paul Cret, Cope & Stewardson, Clarence C. Zantziger, Charles Borie, Watson & Huckel, founder of Philadelphia's T-Square Club Lindley Johnson, and more. Only two architects designed more than one library. The following biographies of the associated architects were written by Sandra L. Tatman and appear on The Athenaeum of Philadelphia's *Philadelphia Architects and Buildings* database, unless otherwise referenced.

**Cope & Stewardson<sup>9</sup>  
Chestnut Hill Branch**

Established by Walter Cope and John Stewardson in 1885, and joined by Emlyn Stewardson in 1887, the firm of Cope & Stewardson survived John Stewardson's 1896 death and became one of the most influential and prolific Philadelphia firms to span from the nineteenth to the twentieth centuries.

After John Stewardson's death, Walter Cope continued as partner in charge of design, with the younger Stewardson responsible for engineering and business matters. After Cope's death in 1902, Emlyn Stewardson maintained the firm name Cope & Stewardson, adding James P. Jamieson as chief designer; however, in 1912 Jamieson and Stewardson parted by mutual consent; and Stewardson closed the firm office in St. Louis, MO, which he had used to oversee the Washington University projects. In 1912 he revised the firm name to Stewardson & Page, with George B. Page installed as partner in charge of design.

While Cope & Stewardson are often chiefly regarded as the major exponents and purveyors of the Collegiate Gothic which swept campuses across the country in the latter part of the nineteenth century and early twentieth centuries, they were equally adept at other styles and other building types. Their earliest important commission was Radnor Hall at Bryn Mawr College (1886), when, ironically, they replaced Cope's mentor Addison Hutton as campus architects. Commissions shortly followed for buildings on the campuses of the University of Pennsylvania, Princeton University, and Washington University in St. Louis, MO. Although these academic buildings were their hallmark, other projects included residential, commercial, institution, and industrial buildings.

As important as their contribution to the architecture of Philadelphia and its environs is the role which Cope & Stewardson played in architectural education. Great numbers of young apprentices and would-be architects passed their days of training in the office, making it a general stopping place for many architects who would later become famous in their own right. In 1923 the annual T-Square club exhibition catalog published a photograph of the Cope & Stewardson office from about 1899.

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<sup>9</sup> Sandra L. Tatman, "Cope & Stewardson (fl. 1885-1912)," *Philadelphia Architects and Buildings*, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/23024](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23024).



## Edmund B. Gilchrist<sup>10</sup>

### Cobbs Creek Branch

Edmund B. Gilchrist was one of that group of early twentieth-century Philadelphia architects who were most successful in the design of residences in the Cotswold, Pennsylvania Farmhouse, and Georgian Revival styles. Along with Mellor & Meigs and Duhring, Okie & Ziegler, Gilchrist capitalized on the pre-Depression boom in residential development and on the desire to construct country houses in the environs of Philadelphia. Words used to describe Gilchrist in a 1931 *Architecture* article by Rayne Adams could have been applied equally to this group of prosperous architects:

"... one may justifiably speculate on how his approach to architecture is made. Metaphorically, its proper time would be not in the glare of mid-day, but at dawn or in the twilight of evening. In some dark pool, surrounded by soft meadows, he discovers, not Pandora's box, but one equally mysterious. And I imagine that he does not hastily bring it to the surface and crack it open; rather he is inclined to stand watching it, imagining what is hidden within it. Perhaps he even goes away without opening the box at all; I am sure, if he does open it, releasing the winged prisoners, he doesn't attempt to bring them down with a gun. He beguiles them -- very likely with a *motif* from Brahms. Even then, he doesn't wish them to become too rapidly familiar; it is best if they remain at a little distance so as not to lose their mystery."

Adams applies romantic words to the design process, creating a lyrical view of a gentleman architect, but his words correspond neatly to the soft-focus images produced by photographer Philip Wallace to illustrate the residences designed by this group. In neither is the labor (or business) of architecture emphasized.

Gilchrist was born in the Germantown neighborhood of Philadelphia to William W. and Susan (Beaman) Gilchrist. His early education came nearby at Germantown Friends School, followed by one year at the Drexel Institute and two years of elective courses at the University of Pennsylvania (described by Gilchrist as "literature, economics, chemistry, geology, etc." in his application for membership in the Philadelphia Chapter of the AIA). Fortunately for the young Gilchrist, his apprenticeship in architecture was served in the offices of two of Philadelphia's leaders in residential design. However, the signature style for each office could not have contrasted more. For one year he worked with Horace Trumbauer, chiefly known for his Beaux-Arts influenced work, both public and residential; and for five years Gilchrist worked for Wilson Eyre. Perhaps since he remained with Eyre for the longer period, it is not surprising that when Gilchrist launched his own firm in 1911, he based much of his own style sense on the English residential precedent which Eyre had successfully propagated in the Philadelphia area.

While most of Gilchrist's work was based on a residential design practice and on clients whom he could have met either through Germantown or family and society connections, he did produce the Unitarian Church in Germantown and, during World War I, worked as an architect for the U.S. Navy's Bureau of Yards and Docks. His interest in housing also went beyond the

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<sup>10</sup> Sandra L. Tatman, "Gilchrist, Edmund Beaman (1885-1953)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/25847](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25847).

clustered residences which he had designed for George Woodward in the St. Martin's area of Philadelphia. During World War I he was also involved in the U.S. Shipping Board's Emergency Fleet Corporation housing under Chief of Production Robert D. Kohn. Later he served on the Committee for Design for President Herbert Hoover's Conference on Home Building and Home Ownership (1932) and submitted a design for the Pennypack Creek Homes project of 1933.

Gilchrist joined the national AIA in 1916 and later served on its Community Planning Committee (1923-26) and its special committee on the economics of site planning and housing (1934/35). He received the annual medal of the Philadelphia Chapter of the AIA in 1924 "for most meritorious work." Upon his retirement in 1943, he resigned from both the national and local organizations of the AIA.

### **Rankin, Kellogg & Crane<sup>11</sup>**

#### **Falls of Schuylkill Branch**

The members of this highly successful firm included John Hall Rankin, Thomas M. Kellogg and Edward A. Crane. Rankin & Kellogg had already experienced some success in gaining government commissions for such buildings as the U.S. Post Office and Federal Building in Indianapolis, IN -- for which they were awarded a silver medal at the Louisiana Purchase Exposition -- but Crane's involvement lent them further credibility where federal projects were concerned. As Rankin, Kellogg & Crane, the firm designed the U.S. Department of Agriculture Building in Washington, D.C., the U.S. Army Supply Depot in San Francisco, CA, and several U.S. Marine Corps buildings in Philadelphia. In addition to the monumental designs required for such federal buildings, however, the firm was capable of producing buildings on a smaller scale, employing styles appropriate to the form, such as that for the Falls of Schuylkill branch of the Philadelphia Free Library system (1917), which is typical of the modified Pennsylvania Farmhouse style commonly used by their contemporaries in Philadelphia. The firm name reverted to Rankin & Kellogg when Crane left for independent practice in 1925, but later was succeeded by Rankin, Kellogg & Doe.

### **Frank Miles Day & Bro.<sup>12</sup>**

#### **Germantown Branch**

This office was established when H. Kent Day joined his already successful brother Frank Miles Day in the architectural firm which the younger Day had already established. The firm name would change again when Charles Z. Klauder entered the office.

During this early period the Day firm relied chiefly upon residential commissions, including the house for artist Violet Oakley, "Cogslea" in the Mt. Airy section of Philadelphia, and other less famous houses on Mermaid Lane and Navajo Street in the Germantown/Mt. Airy neighborhood of Philadelphia. This early period also found the brothers undertaking more public and ambitious projects. They entered, for example, the competition for the Chambers-Wylie Presbyterian Church, but lost to Rankin & Kellogg. They also entered the competition for the

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<sup>11</sup> Sandra L. Tatman, "Rankin, Kellogg & Crane (fl. 1903-1925)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/26078](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/26078).

<sup>12</sup> Sandra L. Tatman, "Frank Miles Day & Bro. (fl. 1893-1911)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/25846](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25846).

Camden County Public Library (New Jersey), but lost to Hale & Morse. This cannot, of course, be a tale of losses only, and the young firm did have some notable successes. In 1906 they designed the Vernon Park Branch of the Free Library in Germantown, and during this early period they also began their interest in the design of academic buildings, an interest which would thrive in later years. In 1894 Frank Miles Day contributed to the design for Houston Hall on the University of Pennsylvania campus. In 1895 he added his expertise to the design of the Free Museum of Science and Art on the University of Pennsylvania campus. In 1905 the brothers designed a new gymnasium for Chestnut Hill Academy, and in 1908 they gained the commission for the freshman dormitories to be built at Princeton University. By the time that Klauder entered the office in 1911, the partners were already well-established as architects with expertise in academic design.

### **Albert Kelsey<sup>13</sup>**

#### **Haddington Branch**

Albert Kelsey became as well-known for his professional activities as for his architectural accomplishments, oftentimes leading to the erroneous assumption that Kelsey completed very few designs on his own. Born in St. Louis, MO, Kelsey was the son of A. Warren and Janeete Care (Washburn) Kelsey. He attended St. Luke's School and graduated from the University of Pennsylvania in 1895. Following an apprenticeship with T. P. Chandler and Cope & Stewardson, as well as experience in the T-Square Club Atelier, Kelsey joined two other architects in the firm of Kennedy, Hays & Kelsey. This firm prospered until 1900, when Hays resigned to serve full-time at the University of Pennsylvania. Kennedy & Kelsey then continued until 1905, when Robert G. Kennedy retired to Scotland. Following Kennedy's retirement, Kelsey worked with Paul P. Cret on the design of the International Bureau of American Republics Building in Washington, D.C.; their collaborative effort won the international competition for the building. Kelsey continued to associate with Cret (as Kelsey & Cret) on architectural competitions until 1909, when both architects began to work independently. Thereafter, Kelsey continued in private practice, winning the competition for Carson College for Orphan Girls in Flourtown, PA, in 1916/17, as well as designing buildings for Chautauqua College in New York. In the environs of Philadelphia Kelsey designed residences and was influential in the planning of the Benjamin Franklin Parkway.

Kelsey's organizational activities brought him more recognition than his designs, however. While active in both the T-Square Club and the Philadelphia Chapter of the AIA, Kelsey also served as president and founder of the Architectural League of America and as president of the Pennsylvania State Association of Architects. In 1904 he was appointed architect of the Model City at the Louisiana Purchase Exposition, and in 1930 he received the decoration of the Commander of the Royal Order of Isabella in recognition of his work as technical adviser to the Pan-American Union in the competition for the Columbus Memorial Lighthouse. He was also a technical advisor to the Philadelphia Housing Association and held memberships in the Sons of the Revolution, the Franklin Inn Club and the University Club.

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<sup>13</sup> Sandra L. Tatman, "Kelsey, Albert (1870-1950)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/25033](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25033).



Grant Simon composed the obituary which appeared in the Journal of the American Institute of Architects (July 1950). In it he characterized Kelsey as a "great and vivid individualist. As an architect, he was more interested in the intangible impressions, if you will, the abstractions of his art, than in their precise and academic forms." This seems a fitting tribute to an architect whose career had begun in the popularity of the revival styles at the turn of the century, but who had lived to see a more abstract modernism applied to the design of buildings.

## **Paul Cret<sup>14</sup>**

### **Haddington Branch**

One of the most influential forces in Philadelphia architecture during the early part of the twentieth century, Paul P. Cret was born in Lyons, France. He first studied at the Ecole des Beaux-Arts of Lyons; and there won the Paris Prize, which enabled him to move to Paris and attend the Ecole there as well as become a member of the Atelier supervised by Pascal. In 1903 when many schools of architecture in the United States were importing teachers from the Ecole, Cret was persuaded to move to Philadelphia and become a Professor of Design at the University of Pennsylvania, arriving in August 1903. Throughout his 34 year tenure, Cret trained many of the students graduating from the University's Department of Architecture and acted as patron of the T-Square Club Atelier; the Beaux-Arts stamp could be seen on the work of those students long after they had graduated and dispersed to various parts of the world.

In 1907 Cret, in partnership with Philadelphian Albert Kelsey, won the first of many national architectural competitions which he would enter, the design of the International Bureau of American Republics in Washington, DC (the Pan American Union). Before the first World War interrupted his career, Cret would participate in several other competitions, including the Robert Fulton Memorial Competition (1909: Third Place), the Perry Memorial Competition (1911: Third Place), and the Indianapolis Public Library (1914: First place, with Zantzinger, Borie & Medary).

Cret was in France when World War I broke out, and he simply remained there in the army for the next five years, returning to Philadelphia when he was discharged. At the end of his time in the service, Mrs. Theodore Roosevelt asked him to design a memorial to her son, Quentin, who had been killed in the War. This was designed in 1919 for a site at Chamery, France. For his work during the war, Cret was awarded the Croix de Guerre and made an officer in the Legion of Honor.

Upon his return from France, Cret was again engaged in an active practice combined with his teaching at the University of Pennsylvania. It was during this time that he designed his first bridge, the Delaware River Bridge in Philadelphia, on which he collaborated with engineer Ralph Modjeski. The 1920s were a thriving time for Cret's work and included work on the Detroit Institute of Arts (with Zantzinger, Borie & Medary), the Frankford War Memorial in Philadelphia, the Barnes Foundation Gallery, Merion, PA, and the Integrity Trust Co.,

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<sup>14</sup> Sandra L. Tatman, "Cret, Paul Philippe (1876-1945)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/22472](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22472).

Philadelphia. He was also called upon to use his planning skills for several major campus plans (Brown University, University of Pennsylvania, and, later, the University of Texas at Austin).

In his capacity as Consulting Architect for the American Battle Monuments Commission from 1923 to 1945, Cret was in a role where he could affect the image of the United States which was projected abroad through the design of memorials, chapels, and cemeteries in honor of the dead of the first World War. He would continue in this capacity until his death and be followed in this position by his student and colleague John F. Harbeson.

Cret's firm flourished until his death. Over the years he designed many memorials, civic and commercial buildings, and, beginning in 1933, even railroad cars. His practice was chiefly non-residential, perhaps because his designs were better suited to the monumentality required by public structures; however, a few residences such as the James M. Cameron residence in Harrisburg, PA (1927) attest to his firm's abilities in that area.

Cret's memberships included the National Academy of Design, National Institute of Arts and Letter, American Philosophical Society, Society of Beaux-Arts Architects, the T-Square Club, the American Institute of Architects, and the French Benevolent Society, among others. His areas of public service included serving as a member of the Art Jury of the City of Philadelphia from its foundation until his death, serving on the National Fine Arts Commission for two terms, and chairing the American Institute of Architects National Committee on War Memorials.

A great number of awards came to Cret in recognition of his contributions to city planning, American architecture, and architectural education. These included the Bok Award (1931), the Gold Medal of the American Institute of Architects (1938), the medal of honor of the Architectural League of New York (1920), the Paris Grand Prix, the Prize of Honor at the 5th Pan American Congress of Architects at Montevideo (with Zantzinger, Borie & Medary), and the Award of Merit of the Pennsylvania Alumni Society. He received honorary degrees from Brown University (Master of Arts, 1929), the University of Pennsylvania (1913), and Harvard University (1940). In addition to his architectural design and city planning work Cret published several articles which described the Beaux-Arts method and reacted to the modernist principles of design.

**Philip H. Johnson<sup>15</sup>**  
**Kingssessing Branch**  
**Wyoming Branch**

For many years Philip H. Johnson served as the architect for the Philadelphia City Department of Public Health and in that position designed a number of hospitals and city health institutions. His controversial appointment to this position was effected by the influence of his brother-in-law, Israel W. Durham, one-time political boss of the 7th Ward in Philadelphia, according to obituaries published at the time of Johnson's death. Through his brother-in-law, Johnson received a contract with the City Health Department which was valid for his lifetime. Although

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<sup>15</sup> Sandra L. Tatman, "Johnson, Philip H. (1868-1933)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/25016](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25016).

several later mayors attempted to break this contract, city courts upheld its validity, enabling Johnson to receive some \$2,000,000 in fees from the municipal treasury during his 30 years of city design. Prior to 1903, Johnson had been employed in the City's Bureau of Engineering and Surveys, but was not well-known as an architect at the time of his appointment to the City's Department of Health. During his long career, Johnson designed such notable hospital complexes as the Philadelphia General Hospital buildings, Philadelphia Hospital for Contagious Diseases at 2nd and Luzerne streets, and several buildings at the Philadelphia Hospital for Mental Diseases at Byberry. In addition to hospitals, Johnson designed City Hall Annex and the Philadelphia Convention Hall.

### **Hewitt & Hewitt<sup>16</sup>**

#### **Lehigh Avenue Branch**

The Hewitt brothers were born in Burlington, New Jersey, and both attended Burlington College. George Hewitt trained with John Notman during a period of high demand for ecclesiastical architecture in the English Gothic Revival style. After Notman's death in 1865, Hewitt joined with John Fraser and Frank Furness, forming Fraser, Furness & Hewitt in 1867. The partnership dissolved in 1871, and Furness & Hewitt continued until 1875, designing the well-known Pennsylvania Academy of Fine Arts among other projects. In 1878, Hewitt joined with his brother, William, to form Hewitt & Hewitt. William Hewitt had received a degree in mechanical engineering from the Polytechnic Institute of Philadelphia in 1865, then immediately enlisted in the Civil War. Before joining his brother's firm, he spent six months in Europe.

The Hewitt brothers' design specialties included large estate-style private residences, churches, commercial buildings and hospital buildings. Much of their design work reflects their interest in English and Scottish architectural forms. Among their better-known designs is the castle-style Drum Moir residence of Henry H. Houston, director of the Pennsylvania Railroad in Chestnut Hill. When Houston decided to develop his Chestnut Hill estate as an upper-class suburb in the 1880s, the Hewitts undertook the planning for the community and designed a number of residences and its principal buildings, including St. Martin-in-the-Fields Episcopal Church, the Wissahickon Inn (now Chestnut Hill Academy), and the first clubhouse for the Philadelphia Cricket Club.<sup>17</sup> In addition to many church and residential commissions, the brothers also designed numerous commercial and public buildings, including the Bellevue-Stratford Hotel, the Philadelphia Bourse, and Hahnemann Medical College and Dispensary. After George's retirement in 1907, junior members of the firm became partners to form Hewitt, Stevens & Paist. William formed various other partnerships over the years, working until his death in 1924 at age 76.

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<sup>16</sup> Benjamin Leech, nominator, "601 W. Lehigh Avenue" nomination to the Philadelphia Register of Historic Places, 2015.



## **John T. Windrim<sup>17</sup>**

### **Logan Branch**

#### **Passyunk Branch**

John Torrey Windrim inherited an illustrious name and architectural firm from his father James Hamilton Windrim. As a businessman and architect, John T. Windrim succeeded his father in a highly lucrative architectural practice based on commercial, public and municipal buildings. Due to the visibility of his projects, Windrim became the best-known Philadelphia practitioner of the classical revival style often designated as Beaux-Arts. Born in Philadelphia the year before his father's successful entry to the important Masonic Temple competition, the younger Windrim gained his architectural training in his father's office beginning in 1882. By 1889, when his father was appointed Supervising Architect of the U. S. Treasury and consequently spent considerable time away from Philadelphia, John T. Windrim began to assume greater responsibility in the firm. When his father accepted an appointment as City Architect in 1892, young Windrim headed the operation of the firm; and from that time until the older architect's death in 1919, it is difficult to separate the fortunes or designs of the two architects. Indeed, given the size of the firm by the 1890s, it is unlikely that either of the Windrims can be credited with individual plans and designs that were issued by the office. Therefore, buildings which were designed in the Windrim firm were most assuredly the work of younger designers, such as W. R. Morton Keast, who succeeded John T. Windrim at his death in 1934. Monumental structures such as the Franklin Institute and the Philadelphia Municipal Court reflected both in their massing and materials the importance of the client, but other buildings, such as those stations created for the Philadelphia Electric Co. or Bell Telephone were utilitarian in nature. John T. Windrim's practice continued the type of project associated with his father, and, unlike many contemporary Philadelphia firms in the twentieth century, was not based on a preponderance of residential commissions.

Like his father, Windrim maintained an active public and professional life. He was a member of the AIA, the Architectural League of New York, the Philadelphia Art Club, the American Institute of Banking, and the Union League. His business interests included serving as president of the Evening Telegraph Co. for two years and as a director of the Provident Trust Co., the Philadelphia Electric Co., and the Susquehanna Power Co.

## **Benjamin Rush Stevens<sup>18</sup>**

### **Manayunk Branch**

Benjamin Rush Stevens appears in the Philadelphia city directories in 1903 as part of the firm of G. W. & W. D. Hewitt; and by 1908 he is partner in Hewitt, Stevens & Paist, with partners William D. Hewitt and Phineas Paist. Some independent projects do appear for Stevens by 1909, and he continues with independent projects at least through 1935. Stevens became a member of the Philadelphia Chapter of the AIA in 1907.

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<sup>17</sup> Sandra L. Tatman, "Windrim, John Torrey (1866-1934)," Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/21563](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21563).

<sup>18</sup> Sandra L. Tatman, "Stevens, Benjamin Rush (fl. c. 1902-1935)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/25421](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25421).

## **Wilson Eyre & McIlvaine<sup>19</sup>**

### **McPherson Square Branch**

Wilson Eyre & McIlvaine is the name of the firm established in 1911 by partners Wilson Eyre and John Gilbert McIlvaine. The name of the firm would be maintained by McIlvaine after Eyre's retirement and, in fact, would continue in use until McIlvaine's death in 1939. Although the much older Wilson Eyre would appear to be the design leader for the firm and certainly has the more recognizable name, especially outside of Philadelphia, John G. McIlvaine would also be responsible for individual projects within the office's repertoire (such as the Arthur M. Ross house in Warrenton, VA).

A prolific firm chiefly known for its residential designs, Wilson Eyre & McIlvaine maintained offices in both Philadelphia and New York City (on Lexington Avenue), which allowed the partners to extend the radius of their influence to Connecticut, Rhode Island, and Maine. As a conduit for English-influenced residential design, the office also became a training ground for younger architects such as Valentine B. Lee and William Heyl Thompson.

## **Ralph E. White<sup>20</sup>**

### **Oak Lane Branch**

Ralph E. White, son of Thomas E. and Emiline (Dunot) White, attended Central High School and received his Certificate in Building Construction from Drexel Institute in 1901, in addition to taking night courses at the Pennsylvania Museum and School of Industrial Arts. He apprenticed with E. F. Durang and by 1901 had launched his own independent firm. Early commissions reported by Philadelphia Real Estate Record and Builders Guide indicate that he began with the church commissions in which Durang would have influenced him: St. Joseph Church, Trenton, NJ (1904), St. Mary Church parochial school, Gay & Conarroe streets, Manayunk, Philadelphia (1907), Hungarian Reform Church parsonage, Phoenixville (1904); however, he soon moved away from these into libraries, designing a branch for the City of Philadelphia at 6614 North 12th Street (1910). At least by 1914 White had begun a series of commissions for clubs, including a caddy house for the Pine Valley Country Club in Summit, NJ (1914), the Seaview Country Club, Absecon, NJ (1915-1916), alterations to Whitemarsh Valley Country Club (1920), a stable for the Devon Horse Show Association (1921), and various designs associated with the Philadelphia Country Club (1926-1928). White became a member of the American Institute of America (AIA) in 1945.

## **Henry C. Richards<sup>21</sup>**

### **Paschalville Branch**

Henry Richards seems to be the least known of the various architects chosen to design Philadelphia branch libraries. As early as 1904 the Carnegie Fund Committee minutes note that "at the suggestion of the Mayor. . . Mr. Richards, of the firm of Wilson

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<sup>19</sup> Sandra L. Tatman, "Wilson Eyre & McIlvaine (fl. 1911-1939)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/21569](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21569).

<sup>20</sup> Sandra L. Tatman, "White, Ralph E. (1886-1948)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/21546](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21546).

<sup>21</sup> *Historic American Buildings Survey*, HABS PA-6761, "Free Library of Philadelphia, Paschalville Branch," <https://cdn.loc.gov/master/pnp/habshaer/pa/pa4000/pa4079/data/pa4079data.pdf>.

Brothers and Richards, should be engaged as one of the architects . . . and the Committee approved of their being appointed." Presumably this is the same "Henry C. Richards of City Hall" later appointed to design the Paschalville Branch. The *Philadelphia Architects and Buildings* database of the Athenaeum of Philadelphia had no biographical information for the H. C. Richards associated with a listing for this branch library. There is a Henry DeCoursey Richards listed as active during this period, mainly as a designer of schools and chief draftsman for the Philadelphia Board of Public Education (from 1906-1919). In spite of the different middle initial, his connection to a city agency could mean that Henry DeCoursey Richards is also the Henry C. Richards who designed the Paschalville Branch.

### **Edward L. Tilton<sup>22</sup>**

#### **Richmond Branch**

Edward L. Tilton (1861-1933) was a Beaux-Arts trained architect who specialized in libraries in an era when many American cities and colleges sought up-to-date and imposing library buildings. He gained practical experience working in the office of McKim, Mead and White, American masters of the Beaux Arts mode and attended the École des Beaux Arts in 1887-1890. Beginning his architectural practice in New York in 1891 with William A. Boring, he designed dozens of libraries during his long career as well as other governmental facilities. Many of these are in the northeastern United States, but there are some in other regions.

### **Charles Louis Borie, Jr.<sup>23</sup>**

#### **South Philadelphia Branch**

C. Louis Borie, Jr. (but really II), was born in Philadelphia to Beauveau and Patricia Duffield (Neill) Borie. In Philadelphia he attended the Faires Classical Institute, entering there in 1881 and leaving in 1884, when he entered St. Paul's School in Concord, NH. After graduation from St. Paul's, young Borie attended the University of Pennsylvania in its course in civil engineering. He did not, however, graduate with the Class of 1892 because he left school following his junior year. His degree, in fact, was conferred on him in 1907 when the University implemented a policy of awarding degrees to those students who had been forced to leave before finishing their intended courses of study.

By 1894 Borie was working in his father's banking enterprise, C. and H. Borie, bill brokers with offices at 121 South 5th Street, 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. Although it would be easy to assume that Borie served as a business partner only in the two firms with which he was associated, that assumption would be misleading. In a letter dated 7 July 1915 and 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"

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<sup>22</sup> Catherine W. Bishir, "Tilton, Edward L. (1861-1933)," North Carolina Architects and Builders, <https://ncarchitects.lib.ncsu.edu/people/P000455>.

<sup>23</sup> Sandra L. Tatman, "Borie, Charles Louis, Jr. (1870-1943)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/24059](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24059).



which would be surrounded by Philadelphia institutions of art instruction. (This letter was discovered in the membership Archives of the American Institute of Architects.) Certainly Borie's training as an engineer would combine with business expertise to the benefit of both architectural firms.

Charles Louis Borie, Jr., was extremely active in both professional and social organizations. As an undergraduate at the University he had been one of the founders of the Mask and Wig Club; later he served on the University's Board of Fine Arts. He became a member of the national AIA in 1908 and was elevated to fellowship status in 1915. He was also a member of the T-Square Club, serving on various committees from 1907 to 1935. In addition, Borie was chair of the Art Commission of the Smithsonian Institution in Washington, DC, and spent one term as an architect member of the National Commission of Fine Arts. During the 1930s he was particularly active in organizational pursuits, including operating as technical advisor to the Philadelphia Housing Authority (1933), contributing to the Pennsylvania State Public Works Advisory Board (1933), and representing the United States at the Eighth International Conference of Design and Applied Arts in Paris (1937). On a more local level Borie served as chairman of the Fairmount Park Art Association.

Borie was made a Fellow of the American Institute of Architects in 1915, at the same time that Warren Powers Laird received that distinction.

### **David Knickerbacker Boyd<sup>24</sup>** **Southwark Branch**

The amazingly industrious D.K. Boyd was one of that group of young Philadelphia architects, including William L. Price and Horace Trumbauer, who began their careers by working for the builders Wendell & Smith developing the northern and western suburbs of the city, but Boyd's career would take him far beyond the reaches of Philadelphia's suburbs; and, more than the others mentioned, he would have an enormous impact on the national profession. Boyd was the son of David Boyd, Jr. and Alida Visscher Knickerbacker Boyd, the descendant of a prominent Dutch family. He attended Friends' Central School, the Rugby Academy for Boys (then at 1415 Locust St.), St. Austin's School (Staten Island) before the Pennsylvania Academy of the Fine Arts (1887-89) and Spring Garden Institute (1889). By 1892 he is listed in the city directories as a draftsman, and by 1894 he had formed a partnership with his younger brother Laurence Visscher Boyd under the name Boyd & Boyd, with offices in the Harrison Building. It appears that the first commissions which the brothers received were for houses being built on speculation by Wendell & Smith in Wayne, Radnor, and St. Davids, suburbs of Philadelphia. When Wendell & Smith expanded their operations to include Overbrook Farms, Narberth, and Pelham, the brothers continued to provide designs for their houses. Often these houses were illustrated in the *Scientific American*, Builders Edition so that the stable of young architects working for Wendell & Smith actually received credit for their work.

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<sup>24</sup> Sandra L. Tatman, "Boyd, David Knickerbacker (1872-1944)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/24077](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24077).

By 1898 the Boyds had decided to operate independently of each other. D.K. Boyd remained in an individual practice until approximately 1914, when the names of younger architects Victor Abel, John Coneys, and Francis A. Gugert begin to appear in the title block of drawings. By 1920 the relationship with Abel and Gugert had been formalized under the name Boyd, Abel, & Gugert. This firm, with various names, lasted until 1935, when Boyd returned to individual practice. By 1931 Boyd could state in his resume that over a period of 35 years in the profession, he had designed, supervised or directed nearly 3,000 buildings, including industrial establishments, office buildings, libraries, churches, schools, residences and housing developments.

Throughout his career Boyd maintained a broad range of activities for various community action groups, including the Philadelphia Fire Prevention Commission, the Housing Corporation of the U.S. Department of Labor, and the War Industries Board in Washington, DC, to name only a few. Beginning in 1920, he also served as consultant to the commission preparing the building code for the State of Pennsylvania, and by 1923 he had become a member of the Board of Directors of the Philadelphia Housing Association.

Service to his professional organizations was also part of Boyd's life. He was a longtime member of the T-Square Club, gaining new membership in 1891 and subsequently serving as treasurer (1893-95) and president (1896/97), later serving on the executive committee (1899/1900) and chairing the membership committee (1904/05). He became a member of the AIA in 1897 and was awarded fellowship status in 1908. He served as secretary for the national AIA in 1914 and vice-president in 1915. As a member of the Philadelphia Chapter of the AIA, he also served as vice-president from 1901 to 1902. Other memberships included: Public Art League, Historical Pageant Association, Sons of the Revolution, Netherlands Society, Merion Cricket Club and the Independence Hall Association.

Boyd's impact on the profession obviously extended beyond Philadelphia, but perhaps his most controversial exchange occurred in the meetings, lectures and publications which led to the City of New York adopting a zoning ordinance to govern the height and massing of the new skyscrapers which were being developed. He, along with Ernest Flagg, was influential in the shaping of that ordinance and was pivotal in the emphasis on limiting the size and controlling the upward shape of the skyscraper. In his New York Times obituary he is credited with "being one of the first to propound the set-back principle in the design of tall buildings . . ."

In 1912 American Stone Trade published a brief biographical sketch of Boyd: "D. Knickerbacker Boyd . . . is one of the best known and most progressive architects . . . in the East . . . none has contributed more largely and more effectively to the development of a high standard of the art which he has chosen for his vocation, in its various phases of beauty, utility and scientific requirement." Although his early architectural practice, like that of many others in Philadelphia, was chiefly limited to residences and residential development, Boyd expanded his field of interest by working tirelessly in the profession and in cultural, historical, and city organizations. Few meetings regarding any sort of building in Philadelphia would not have been graced by his presence; few important decisions were made in the Philadelphia architectural world without

his advice being sought. When he collapsed in his offices in the Harrison Building in February, 1944, he was 72 and still working; he had never retired from his profession.

### **Lindley Johnson<sup>25</sup>**

#### **Tacony Branch**

Lindley Johnson, one of the founders of Philadelphia's T-Square Club, was born in the Germantown neighborhood of Philadelphia, the son of Mary W. and Joseph Warner Johnson. After attending the Lauderbach Academy and Germantown Academy, Johnson enrolled in the nascent architecture program at the University of Pennsylvania in 1873 under the guidance of Thomas Webb Richards. He then studied three years in the Atelier Moyaux in Paris and spent one year in the office of Frank Furness back in Philadelphia before launching his own firm. On his application for membership in the Philadelphia Chapter, AIA, Johnson notes that his practice concentrates on residential design, with a measure of country clubs, hotels, and churches as well. Most of the projects cited in the Philadelphia Real Estate Record and Builders Guide support his residential work; however, Johnson is also credited with several resort hotels in both New Jersey and Virginia. Johnson's work was also associated with the development of Philadelphia's Fairmount Park, where he designed a number of structures, including a music pavilion, guardhouse, and even drinking fountains.

As an Ecole graduate, Johnson was active in the Beaux-Arts Society based in New York City and, according to his membership application for the Philadelphia Chapter, AIA, received a medal for his design for a "Hospital for Tubercular Subjects" in an international exposition held in Washington, DC. In 1891 he applied for the position of U.S. Supervising Architect, to succeed James H. Windrim but was rejected in favor of Willoughby J. Edbrooke of Chicago.

### **Horace Castor<sup>26</sup>**

#### **Thomas Holme Branch**

Horace W. Castor was born in the Frankford neighborhood of Philadelphia. His father, Thomas Elwood Castor, carried on the carriage works which had been begun by grandfather Thomas Castor. His mother was Mary Jane (Rymond) Castor. He received his early education in the Philadelphia public schools, graduating with the first class of Central Manual Training School in June, 1888. Immediately after graduation he entered the office of Frank C. Miller, where he remained through 1891. In that year he established his own firm with a Frankford office and continued to practice alone through 1895, when he joined George R. Stearns in the center city Philadelphia office under the name Stearns & Castor. This firm remained in operation through 1916, when Castor became involved in a controversial entry in the competition for the Masonic Home to be erected in Elizabethtown, PA. As a result, Castor resigned from the AIA, and the firm was dissolved. Castor, however, continued to practice independently on his own and was reinstated in the AIA in 1919.

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<sup>25</sup> Sandra L. Tatman, "Johnson, Lindley (1854-1937)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/25015](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25015).

<sup>26</sup> Sandra L. Tatman, "Castor, Horace William (1870-1966)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/22845](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22845).

The work of Stearns & Castor was characterized by a strong interest in structural engineering on the part of George R. Stearns, leading to several successful industrial, commercial, and hospital designs. Castor's membership in the Masonic Order led to their receiving a number of Masonic projects as well, including the Philadelphia Consistory at Broad and Race streets. It is not surprising, therefore, to find Castor himself replacing that building in 1925 with the new Scottish Rite Temple. Other projects from his long period of independent work include the Maternity Building for the Jewish Hospital at York and Tabor Roads in Philadelphia and a group of buildings for the Commonwealth of Pennsylvania at Pennhurst State School.

Castor held a number of memberships beyond those in the Philadelphia Chapter of the AIA and the national AIA. These included the Illuminating Engineers Society, the Union League, the Historical Society of Pennsylvania, the Pennsylvania Society of the Sons of the Revolution, and the Historical Society of Frankford. Extremely interested in local history, Castor wrote several articles on Frankford in general and on the history of his family in Frankford in particular.

### **Clarence C. Zantzinger<sup>27</sup>**

#### **West Philadelphia Branch**

Clarence C. Zantzinger, son of Alfred and Sarah Crawford (Clark) Zantzinger, was born in Philadelphia, and, after private schooling in Germany, attended St. Paul's School in Concord, NH. He then gained his degree in civil engineering at Yale's Sheffield Scientific School in 1892 and his B.S. in Architecture at the University of Pennsylvania in 1895, but completed his architectural education with two years at the Ecole des Beaux-Arts in Paris, in the ateliers of Blondel and Grisors, receiving his diploma in 1901. After his return to Philadelphia, Zantzinger immediately established his own office and by 1902 was reporting independent commissions in the Philadelphia Real Estate Record and Builders' Guide. By 1905 he and Charles L. Borie, Jr. (another graduate of St. Paul's School) had launched the firm of Zantzinger & Borie, with offices at 251 South 4th Street in Philadelphia. The partners were joined in 1910 by Milton B. Medary, Jr., and the firm name revised to Zantzinger, Borie & Medary. Medary died unexpectedly in 1929, but the office name continued until at least 1932, reverting to Zantzinger & Borie after that point.

Zantzinger joined the AIA in 1903 and was made a fellow in 1911. He worked for many years on the AIA National Committee on Foreign Relations and Education; and, on the local level, he served as president of the Philadelphia Chapter. Zantzinger was, in addition, active in the T-Square Club, serving as director of its atelier and on its education committee. In 1917 Zantzinger was appointed by Pres. Woodrow Wilson to represent the United States on the War Trade Board in Sweden, and he was attached to the U.S. Legation in Stockholm. He further served on the National Capitol Parks and Planning Commission and in Philadelphia as President of the City Parks Association.

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<sup>27</sup> Sandra L. Tatman, "Zantzinger, Clarence Clark (1872-1954)" Philadelphia Architects and Buildings, [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm/23460](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23460).



## **Additional Criteria for Designation, G and I**

### **McPherson Square Branch**

One property, the McPherson Square Branch at 601 E. Indiana Avenue, additionally satisfies Criteria G and I for its historic and current relationship to McPherson Square, which itself holds archaeological potential owing to it being the early homestead of the Webster Family.

(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;

(i) Has yielded, or may be likely to yield, information important in pre-history or history

McPherson Square was the site of the birthplace and residence of John H. Webster, Jr., a civil engineer and surveyor for the City of Philadelphia. Known as Stouton, or the Webster Mansion (Figure 1), the home was constructed as the country estate for Continental Army officer William MacPherson. The Webster family inhabited and farmed the surrounding parkland (Figure 2), now known as McPherson Square, from 1805 until about 1891. According to an 1893 newspaper article outlining the history of the site, during the Revolutionary War, several skirmishes took place at the old mansion, which was evidenced by the plowing up of many bullets in the surrounding fields. After the war, General MacPherson made Stouton his permanent home, and entertained officers there such as Washington and Wayne. The City of Philadelphia acquired the property in 1891 and converted the residence into a library in 1898.<sup>28</sup>

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<sup>28</sup> "Curator's Favorite: Webster Family Photographic Negative Collection," *The Library Company of Philadelphia*, <https://librarycompany.org/2007/04/18/curators-favorite-webster-family-photographic-negative-collection/>; *The Times*, April 16, 1893, p. 23.



Figure 1. John H. Webster, Jr., [Stouton, Webster family residence, Kensington and Indiana Avenues, Philadelphia, Pa.], ca. 1890. Glass plate negative. Source: The Library Company of Philadelphia, Webster Family Photographic Negative Collection, <https://librarycompany.org/2007/04/18/curators-favorite-webster-family-photographic-negative-collection/>.



Figure 2. John H. Webster, Jr., [Men harvesting hay on the Stouton farm, with row homes in the distance, Philadelphia, Pa.], ca. 1890. Glass plate negative. Source: The Library Company of Philadelphia, Webster Family Photographic Negative Collection, <https://librarycompany.org/2007/04/18/curators-favorite-webster-family-photographic-negative-collection/>.

*The following information is taken directly from the Historic American Buildings Survey (HABS PA-6759) of the Free Library of Philadelphia, McPherson Square Branch:*

McPherson Square branch library sits at the center of a city park landscaped with mature trees and formal axial paths that create a geometric pattern of circles and triangles inscribed in a square when viewed from the air. The park is bounded by East Indiana Avenue, E Street, F Street, and East Clearfield Street. The library faces the southeast corner at the intersection of East Indiana, F Street, and Kensington Avenue. The ground slopes downward at this side of the park and the library sits on the hill up a series of staircases and terraces. At the opposite corner on the northwest side of the park, the terrain is nearly level with the surrounding streets. The immediate neighborhood is primarily residential and densely developed with modest two-story rowhouses. Kensington Avenue cuts diagonally across the street grid here and is a low-rise commercial thoroughfare running underneath elevated train tracks.

McPherson Square was the nineteenth Carnegie branch library opened by the Free Library of Philadelphia. The construction contract was awarded by the Free Library Board of Trustees Carnegie Fund Committee on December 9, 1915 and the branch opened to the public on May 25, 1917. Because this branch was built in the middle of an existing city park, the site was acquired by the Free Library trustees much earlier, on April 9, 1904. The McPherson Square branch was designed by the prominent Philadelphia firm of Wilson Eyre & McIlvaine in the form of an elegant domed Palladian villa.

In the interest of moving quickly to open new branch buildings, projects on donated or city-owned property typically were launched first. Later branches were built on a mix of donated and purchased sites to ensure even distribution across the city. At the first meeting of the Carnegie Fund Committee on April 9, 1904, a motion was approved to build a branch library in McPherson Park. As a city-owned site with an existing branch library in a repurposed 1805 house, it was a natural choice for new Carnegie-funded building. In 1891, land and a circa 1805 house, known as Stouton or the Webster Mansion, were sold to the City of Philadelphia by the Webster family for use as a park. The McPherson Square Branch of the Free Library opened in Stouton on July 5, 1898. In 1900 a one-story, 42 by 42-foot addition was added to the house.

In April 1904 the Board of Trustees appointed the firm of Cope and Stewardson architects for the McPherson Square branch, which was to be the fourth Carnegie branch in the system. In November, the Carnegie Fund Committee instructed the architects to choose a location for the library within McPherson Park. Progress on the McPherson Square branch stalled, however, as others moved forward. Almost immediately managers of the City Parks Association raised objections about locating branch libraries and other public facilities in city squares. They felt that it was a dangerous trend to take away open space for buildings and they hoped that the Free Library would reconsider. They recognized that the fact the prior location of branch libraries in existing historic houses in both McPherson Square and Vernon Park (in Germantown) set a precedent for constructing new Carnegie-funded buildings at these sites, although they disagreed with this approach.

Conflict with the surrounding community of Kensington also seems to have delayed progress on this branch. Probably because of the delays, Cope and Stewardson were reassigned to design the Chestnut Hill branch, which was dedicated in January 1909. The large working-class population of textile mill

workers in the immediate neighborhood objected to accepting a gift from Andrew Carnegie due to his anti-labor practices. Another political issue was the exact placement of the library on the site – at the edge or in the center replacing the Webster Mansion. The Aramingo Society of Historical Research urged preservation of the historic house as the only remaining landmark of the neighborhood's former agricultural history. The Free Library Board of Trustees and its Carnegie Fund Committee initially favored siting the new library on the edge of the park along Indiana Avenue or F Street and preservation of the house. The 1905 Annual Report of the Free Library noted:

It is hoped that at no distant time the city may permit the erection of a new branch library building . . . This building could be placed on the edge of McPherson Park, either on Indiana Avenue or on F Street. The present building known as the Webster Mansion need not be removed. If the additions erected by free library are removed, so much of the old mansion remains is preserved, it will make a capital summer resting place for those using the park, and an excellent home for the park janitor, and other purposes of the character.

The 1909 Annual Report again mentions that "by placing a properly equipped Carnegie Building on the edge of the Park, instead of in the centre [sic], much improved service and a great benefit to the public would ensue."

The debate continued to drag on for several years, although by 1910 the Trustees had shifted positions to urge removal of the mansion, although the plan was still to build the new library at the edge of the park. They determined that steep paths required to access the branch in its current location were treacherous, particularly in bad weather. In 1912, some exasperation began to show even in the formal annual report of the library. The report declared it "almost indispensable" that the present building be demolished and a new branch building with "more floor space and better facilities" be erected "at as early a time as can be arranged." The report mentioned awaiting formal approval from the City to replace the Webster Mansion, and carefully noted that the Free Library appreciated being able to use the structure as a branch in the past.

Finally in 1913 plans began to move forward for a new McPherson Square branch library. After lobbying by the McPherson Park Improvement Association, the City Council appropriated \$5,000 for improving the lights, sidewalks and other park fittings in preparation for the new library. Prominent local architect Wilson Eyre, Jr. (1858-1944) was chosen to design the McPherson Square branch library. Eyre's name had been entered into the list of prospective branch library architects in September 1905. The library was designed during his partnership with John Gilbert McIlvaine as the firm of Wilson Eyre and McIlvaine (firm 1911-1939).

In April 1915 the Carnegie Fund Committee recommended that the Board of Trustees allocate \$60,000 each for the next two branches at McPherson Square and Nicetown. At this same meeting a front elevation rendering of the McPherson Square branch was approved by the Committee. Also in 1915, the Webster Mansion was demolished to allow construction of the new library. During construction the branch library was relocated to a rented space on the corner of Kensington Avenue and H Street.<sup>29</sup>

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<sup>29</sup> *Historic American Buildings Survey*, HABS PA-6759, "Free Library of Philadelphia, McPherson Square Branch," <https://cdn.loc.gov/master/pnp/habshaer/pa/pa4000/pa4077/data/pa4077data.pdf>.



The 1982 vigilante-action-crime-drama film *Fighting Back*, starring Tom Skerritt and Patti LuPone, was set in Philadelphia and used McPherson Square as the site of the park brawl.<sup>30</sup>

## Conclusion

The 20 remaining Carnegie-funded Free Library of Philadelphia buildings merit listing on the Philadelphia Register of Historic Places. Satisfying Criterion A, the district has significant interest or value as part of the City's development, the history of public libraries in the United States and its association with Pittsburgh industrialist Andrew Carnegie. The branch libraries, constructed between 1905 and 1930, were the first purpose-built libraries in the city of Philadelphia. While each of the libraries is unique, they all embody distinguishing characteristics common of Carnegie-funded libraries, satisfying Criterion D, and were designed by a veritable "who's who" of renowned local architects, including Cope & Stewardson, Frank Miles Day & Brother, John T. Windrim, David Knickerbacker Boyd, Hewitt & Hewitt, and Philip H. Johnson, satisfying Criterion E. Additionally, the McPherson Square Branch at 601 E. Indiana Avenue satisfies Criteria G and I for its historic and current relationship to McPherson Square, which itself holds archaeological potential owing to it being the early homestead of the Webster Family.

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<sup>30</sup> *Fighting Back* (1982 American Film), [https://en.wikipedia.org/wiki/Fighting\\_Back\\_\(1982\\_American\\_film\)](https://en.wikipedia.org/wiki/Fighting_Back_(1982_American_film)).

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Tatman, Sandra L. Architect biographies from the *American Architects and Buildings* database. [https://www.philadelphiabuildings.org/pab/app/search\\_architect.cfm](https://www.philadelphiabuildings.org/pab/app/search_architect.cfm).

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

8711 Germantown Ave

**Alternate Address:**

**OPA Number:**

784167800

**Individually Listed:**

4/10/2015

**Map Registry Number:**

128N090011

## Historical Data

**Historic Name:**

Chestnut Hill Branch

**Year Built:**

1908

**Current/Alt. Name:**

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Cope and Stewardson

**Historic Function:**

**Builder:**

John S. Cornell & Sons

**Social History:**

Chestnut Hill was the eighth Carnegie branch library built.

**References:**

HABS PA-6750; Free Library Digital Collections Item No: pdcf00047

## Physical Description

**Style:**

Georgian Revival

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 5

**Current Function:**

Library

**Foundation:**

Schist

**Subfunction:**

**Exterior Walls:**

Schist

**Additions/Alterations:**

Rear addition, 1989

**Roof:**

Hipped

**Windows:**

Historic- wood

**Doors:**

Historic- wood

**Ancillary:**

**Other Materials:**

Limestone

**Sidewalk Material:**

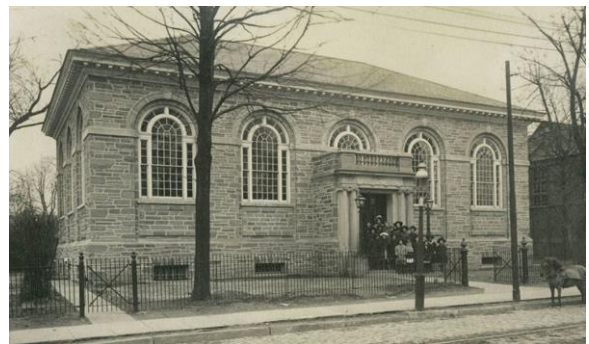
Concrete

**Site Features:**

Iron fence

**Notes:**

Designed by the prominent local firm of Cope and Stewardson using symmetrical, Georgian Revival forms and motifs and the gray random ashlar stone characteristic of local building traditions.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**Chestnut Hill Branch: 8711 Germantown Ave**



Photos taken January 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

5800 Cobbs Creek Parkway

**Alternate Address:**


**OPA Number:**

783097400

**Individually Listed:**

**Map Registry Number:**

025S120004

## *Historical Data*

**Historic Name:**

Cobbs Creek Branch

**Year Built:**

1925

**Current/Alt. Name:**

Blanche A. Nixon Library

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Edmund B. Gilchrist

**Historic Function:**

--

**Builder:**

William R. Dougherty

**Social History:**

The 24th Carnegie library constructed in Philadelphia, Cobbs Creek is unusual in that over half of the construction cost was paid for by funds issued through a city ordinance or collected by local citizens and businessmen, a situation necessitated by the unanticipated decrease in the Carnegie grant funds towards the end of the building campaign, caused by inflation.

**References:**

HABS PA-6751; Free Library Digital Collections Item No: pdcf00061

## *Physical Description*

**Style:**

Stripped Classicism/Streamline Moder

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 9

**Current Function:**

Library

**Foundation:**

Cast stone

**Subfunction:**

--

**Exterior Walls:**

Stucco cement

**Additions/Alterations:**

--

**Roof:**

Flat

**Windows:**

Historic- steel

**Ancillary:**

--

**Doors:**

Non-historic- metal

**Sidewalk Material:**

Concrete

**Other Materials:**

Terra Cotta

**Site Features:**

--

**Notes:**

The Cobbs Creek Branch was designed by Edmund B. Gilchrist who was known for his English-style "Cotswold farmhouse" designs. It is typical of Philadelphia's Carnegie libraries in its T-shaped plan and symmetrical fenestration, but completely atypical in its building materials and architectural styling; rather than the almost formulaic, understated Beaux Arts style and brick construction that came to define Carnegie Libraries nationwide, Cobbs Creek combines elements of stripped-down classicism with streamlined Moderne, and is built of steel and cinder blocks with a facade of stucco cement and terra cotta. The façade has been painted.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**Cobbs Creek Branch: 5000 Cobbs Creek Parkway**



**Photos taken August 2019 by Ben Leech**



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

3501 Midvale Ave

**Alternate Address:**

**OPA Number:**

784249600

**Individually Listed:**

11/12/2010

**Map Registry Number:**

107N190075

## **Historical Data**

**Historic Name:**

Falls of Schuylkill Branch

**Year Built:**

1913

**Current/Alt. Name:**

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Rankin, Kellogg & Crane

**Historic Function:**

**Builder:**

Murphy Quigley Company

The lot was donated to the city by William H. Merrick and the Warden Estate. Prior to the construction of the branch library, Falls of the Schuylkill enjoyed a Free Library deposit station, which was established within a local church in 1901.

**References:**

HABS PA-6764; Free Library Digital Collections Item No: pdcf00083

## **Physical Description**

**Style:**

Tudor Gothic

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:**

Library

**Foundation:**

Schist

**Subfunction:**

**Exterior Walls:**

Schist

**Additions/Alterations:**

**Roof:**

Gable; slate

**Windows:**

Historic- wood

**Ancillary:**

**Doors:**

Historic- wood

**Sidewalk Material:**

Concrete

**Other Materials:**

Limestone

**Site Features:**

Iron fence

**Notes:**

The Falls of the Schuylkill Branch was designed by the well-known architectural firm of Rankin, Kellogg & Crane. It is among the most elaborate of the branch libraries, erected in a Tudor Gothic style rather than the more staid Beaux Arts of most of the other branch libraries. It also differs from the typical branch in that it lacks the rear ell section that results in a T-shaped configuration. Its sloped site allows for a distinctive and easily accessible entry into the basement lecture hall. The steep gabled roof features a prominent copper cupola.



**Classification:**

Contributing

**Survey Date:**

8/6/2019



**Falls of Schuylkill Branch: 3501 Midvale Avenue**



Photos taken August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

5710-18 Germantown Ave

**Alternate Address:**


**OPA Number:**

885719380

**Individually Listed:**

**Map Registry Number:**

049N190075

## Historical Data

**Historic Name:**

Germantown Branch

**Year Built:**

1907

**Current/Alt. Name:**

--

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Frank Miles Day & Bro.

**Historic Function:**

--

**Builder:**

Appleton and Burrell

**Social History:**

Germantown was the fifth Carnegie branch library opened by the Free Library of Philadelphia. Plans for the structure were approved by the Free Library Board of Trustees Carnegie Fund Committee on September 29, 1905 and the branch opened to the public on June 24, 1907. It was located in Vernon Park close to the historic Wister Mansion. The Germantown Branch library was closed in 1978 and its services shifted to the new Northwest Regional Library. The building has been used as a senior citizens center by the non-profit Center in the Park since 1986.

**References:**

HABS PA-6752; Free Library Digital Collections Item No: pdcf00144

## Physical Description

**Style:**

Georgian Revival

**Resource Type:**

Institutional

**Stories:** 1

**Bays:** 5

**Current Function:**

Community Center

**Foundation:**

Schist

**Subfunction:**

--

**Exterior Walls:**

Schist

**Additions/Alterations:**

--

**Roof:**

Hipped- metal

**Windows:**

Historic- wood

**Doors:**

Historic- wood

**Ancillary:**

--

**Other Materials:**

Stone

**Sidewalk Material:**

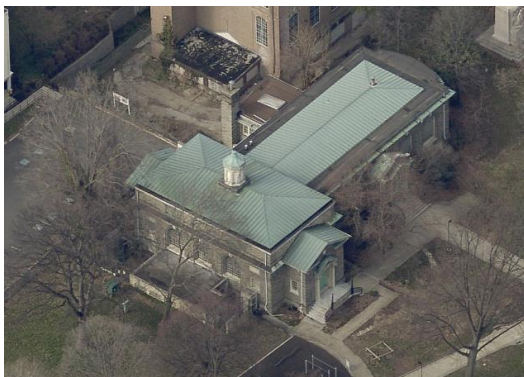
Concrete

**Site Features:**

--

**Notes:**

The Germantown Branch was designed by the well-known Philadelphia architectural firm of Frank Miles Day and Brother. Day used Georgian Revival motifs including the gray random ashlar stone characteristic of local building traditions. It is an asymmetrical structure with a roughly T-shaped footprint that stands one-story high on a low foundation. The main facade presents a long horizontal wing with a slightly taller perpendicular wing on the southeast end. The library entrance was located at the center of the horizontal section; the perpendicular wing housed an auditorium/lecture hall.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**Germantown Branch: 5710-18 Germantown Avenue**



Photos taken May 2019 by Laura DiPasquale

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

446-64 N 65th St

**Alternate Address:**

**OPA Number:**

783798400

**Individually Listed:**

6/12/2009

**Map Registry Number:**

064N040002

## Historical Data

**Historic Name:**

Haddington Branch

**Year Built:**

1915

**Current/Alt. Name:**

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Albert Kelsey and Paul Cret

**Historic Function:**

**Builder:**

Jacob Meyers & Sons Co.

**Social History:**

Haddington was the 18th Carnegie branch library opened by the Free Library of Philadelphia. Plans for the structure were approved by the Free Library Board of Trustees Carnegie Fund Committee on April 4, 1913 and the branch opened to the public on December 3, 1915. It was located on a corner lot donated by Alex Simpson, Jr.. At the time of opening it served a predominantly Italian-American neighborhood in West Philadelphia and the library is still a prominent architectural and institutional presence in an area of two- and three-story residential structures.

**References:**

HABS PA-6753; Free Library Digital Collections Item No: pdcf00188

## Physical Description

**Style:**

Colonial Revival

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 5

**Current Function:**

Library

**Foundation:**

Stone

**Subfunction:**

**Exterior Walls:**

Brick

**Additions/Alterations:**

**Roof:**

Flat

**Windows:**

Non-historic

**Doors:**

Non-historic- wood

**Ancillary:**

**Other Materials:**

Terra Cotta

**Sidewalk Material:**

Concrete

**Site Features:**

Iron fence

**Notes:**

The Haddington Branch was designed by the well-known Philadelphia architect Albert Kelsey in association with nationally prominent Philadelphia architect Paul Cret. It is perhaps the most stylistically inventive of the Colonial Revival branch libraries for its use of polychrome terra cotta by Atlantic Terra Cotta Company in the monumental arch of the entrance pavilion.



**Classification:**

Contributing

**Survey Date:**

8/6/2019



**Haddington Branch: 446-64 N 65<sup>th</sup> Street**



Photos taken August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:** 4901 Kingsessing Ave

**Alternate Address:**

**OPA Number:**

783249500

**Individually Listed:** 6/12/2009

**Map Registry Number:**

027S160010

## Historical Data

**Historic Name:** Kingsessing Branch

**Year Built:** 1919

**Current/Alt. Name:**

**Associated Individual:** Andrew Carnegie

**Hist. Resource Type:** Library

**Architect:** Philip H. Johnson

**Historic Function:**

**Builder:** Frank G. Stewart

**Social History:**

The Kingsessing neighborhood, and thus library, derives its name from the Native American word "ChinCESSing" meaning "bog meadow," that was given to this area along the Schuylkill River by Dutch and Swedish settlers.

## References:

HABS PA-6755; Free Library Digital Collections Item No: pdcf00227

## Physical Description

**Style:** Beaux Arts

**Resource Type:** Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:** Library

**Foundation:** Granite

**Subfunction:**

**Exterior Walls:** Brick

**Additions/Alterations:**

**Roof:** Flat

**Windows:** Historic and non-historic

**Ancillary:**

**Doors:** Non-historic

**Sidewalk Material:** Concrete

**Other Materials:** Limestone

**Site Features:**

## Notes:

Kingsessing Branch was designed by Philip H. Johnson, an architect for the city. This was the first of three branch libraries that he designed; the other two are the Greenwich (no longer extant) and Wyoming branches. The Kingsessing Branch is typical of Philadelphia's Carnegie-funded branch libraries, following the almost formulaic pattern of brick construction, understated Beaux Arts styling, and T-plan configuration that came to define Carnegie Libraries in Philadelphia and nationwide.



**Classification:** Contributing

**Survey Date:** 8/6/2019

**Kingsessing Branch: 4901 Kingsessing Avenue**



Photos taken August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

601 W Lehigh Ave

**Alternate Address:**

**OPA Number:**

785309900

**Individually Listed:**

4/10/2015

**Map Registry Number:**

034N100002

## Historical Data

**Historic Name:**

Lehigh Avenue Branch

**Year Built:**

1906

**Current/Alt. Name:**

Lillian Marrero Library

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Hewitt & Hewitt

**Historic Function:**

**Builder:**

Henderson and Company

**Social History:**

The lot was provided by the city of Philadelphia in recognition of the need to serve the growing, largely immigrant community then populating this area of the city.

## References:

HABS PA-6756; Free Library Digital Collections Item No: pdcf00248

## Physical Description

**Style:**

Beaux Arts

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:**

Library

**Foundation:**

Limestone

**Subfunction:**

**Exterior Walls:**

Terra Cotta

**Additions/Alterations:**

Side addition, 2017

**Roof:**

Hipped; asphalt shingles

**Windows:**

Historic- wood

**Doors:**

Historic- wood

**Ancillary:**

**Other Materials:**

Marble

**Sidewalk Material:**

Concrete

**Site Features:**

Iron fence

**Notes:**

The Lehigh Branch was designed by the well-known Philadelphia architectural firm of Hewitt & Hewitt. It is among the most elaborate of the branch libraries, and at 126' x 60', it is also the largest. While its overall plan and design is quintessential Carnegie library, its size, terra cotta facade, and level of detailing set it apart from most of the Free Library's more understated brick-constructed branch buildings.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**Lehigh Avenue Branch: 601 W Lehigh Avenue**



Photos taken August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

1333 Wagner Ave

**Alternate Address:**

**OPA Number:**

785489800

**Individually Listed:**

6/12/2009

**Map Registry Number:**

128N230098

## Historical Data

**Historic Name:**

Logan Branch

**Year Built:**

1918

**Current/Alt. Name:**

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

John T. Windrim

**Historic Function:**

**Builder:**

Mark & Yardley Company

As early as 1908 there was community interest in having a branch of the Free Library in the Logan neighborhood of Philadelphia. For the next ten years, the Logan Improvement League worked zealously towards establishing a library location. In 1915, Mrs. Philip Garrett, owner of valuable real estate in Logan, offered to donate a portion of the Garrett Estate for a public library.

## References:

HABS PA-4079; Free Library Item No: pdcf00262

## Physical Description

**Style:**

Classical Revival

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:**

Library

**Foundation:**

Brick

**Subfunction:**

**Exterior Walls:**

Brick

**Additions/Alterations:**

Side rear addition and front ADA ramp, 2017

**Roof:**

Flat

**Windows:**

Historic- wood

**Doors:**

Historic- wood

**Ancillary:**

**Other Materials:**

Granite, Limestone

**Sidewalk Material:**

Concrete

**Site Features:**

## Notes:

The Logan Branch was designed by John T. Windrim. Recognized for his successful architectural practice designing commercial, public, and municipal buildings, Windrim had already executed plans for the Passyunk Branch and would go on to design the Nicetown Branch (no longer extant), and to serve on the Library Board. Logan Branch is somewhat more staid and classically inspired than the typical Philadelphia branch library, although it follows the symmetrically arrangement and T-plan that came to define Carnegie libraries in Philadelphia and nationwide. Its less ornate detailing is a consequence of dwindling endowment funds brought on as war-time shortages inflated the cost of building materials and labor.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**Logan Branch: 1333 Wagner Avenue**



Photos taken August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

4525 Fleming St

**Alternate Address:**


**OPA Number:**

881421302

**Individually Listed:**

**Map Registry Number:**

092N210137

## **Historical Data**

**Historic Name:**

Manayunk Branch

**Year Built:**

1908

**Current/Alt. Name:**

--

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Benjamin Rush Stevens

**Historic Function:**

--

**Builder:**

Metzger & Wells

**Social History:**

The land on which the Manayunk Branch library was constructed was donated for this purpose to the City by John F. S. Morris, Esq. The Manayunk Branch served the borough of Manayunk until the 1960s, when it closed, along with the Wissahickon Branch; these branches moved into a new building, merging with the reestablished Roxborough Branch. After it was deaccessioned, it served first as a senior center and is now part of a condominium development.

**References:**

HABS PA-675; Free Library Digital Collections Item No: pdcf00297

## **Physical Description**

**Style:**

Beaux Arts

**Resource Type:**

Condominiums

**Stories:** 1 1/2

**Bays:** 3

**Current Function:**

Multi-unit Residential

**Foundation:**

Terra Cotta

**Subfunction:**

Site work, rooftop dormer addition, 2012-13

**Exterior Walls:**

Brick

**Additions/Alterations:**

**Roof:**

Hipped

**Ancillary:**

**Windows:**

Non-historic

**Sidewalk Material:**

Concrete

**Doors:**

Non-historic

**Site Features:**

Stone wall

**Other Materials:**

Stone

**Notes:**

Manayunk Branch was designed by architect Benjamin Rush Stevens in the Beaux Arts styling and symmetrical T-plan that came to define Carnegie Libraries in Philadelphia as well as nationwide. However, its fine details, massing, and scale make it one of the more elaborate of the Philadelphia branches.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**Manayunk Branch: 4525 Fleming Street**



Photos from April 2018, Cyclomedia



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

601 E Indiana Ave

**Alternate Address:**


**OPA Number:**

786225300

**Individually Listed:**

**Map Registry Number:**

037N090001

## **Historical Data**

**Historic Name:**

McPherson Square Branch

**Year Built:**

1917

**Current/Alt. Name:**

--

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Wilson Eyre & McIlvaine

**Historic Function:**

--

**Builder:**

F.A. Havens & Co.

**Social History:**

The first McPherson Square library opened in 1898 in an old house known as the Webster mansion. The mansion had been the home of three generations of the prominent Webster family from 1805 until 1891, when the home and grounds were sold to the City of Philadelphia for recreational purposes. The square was named for Continental General William MacPherson, the original owner of the Webster mansion. The mansion was demolished in 1915, and the new McPherson Branch library, the 19th Carnegie branch library opened by the Free Library of Philadelphia, opened to the public on May 25, 1917.

**References:**

Philadelphia Real Estate Record and Builders' Guide, v. 30, n. 48, p. 766 (12/1/1915); the Library Company of Philadelphia; HABS PA-6759; Free Library Digital Collections Item No: pdcf00310

## **Physical Description**

**Style:**

Neoclassical

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:**

Library

**Foundation:**

Stone

**Subfunction:**

--

**Exterior Walls:**

Stucco

**Additions/Alterations:**


**Roof:**

Cross-gable; asphalt shingles

**Windows:**

Historic- wood

**Ancillary:**

--

**Doors:**

Non-historic- aluminum

**Sidewalk Material:**

Concrete

**Other Materials:**

Terra Cotta

**Site Features:**

--

**Notes:**

The McPherson Square branch was designed by the prominent Philadelphia firm of Wilson Eyre & McIlvaine in the form of an elegant domed Palladian villa. A dome tops the cross-gabled roof that historically was clad in tile. Security grilles cover the original 8-over-8 windows with a round arch upper sash.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**McPherson Square Branch: 601 E Indiana Avenue**



Photos taken August 2019 by Ben Leech

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

6622 N 12th St

**Alternate Address:**

--	--

**OPA Number:**

785633800

**Individually Listed:**

**Map Registry Number:**

127N230047

## *Historical Data*

**Historic Name:**

Oak Lane Branch

**Year Built:**

1911

**Current/Alt. Name:**

--	--

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Ralph E. White

**Historic Function:**

--	--

**Builder:**

A. Whitehead

**Social History:**

Oak Lane was the 12th Carnegie branch library opened by the Free Library of Philadelphia. Plans for the structure were approved by the Free Library Board of Trustees Carnegie Fund Committee on January 21, 1910 and the branch opened to the public on December 7, 1911.

**References:**

HABS PA-6760; Free Library Digital Collections Item No: pdcf00373

## *Physical Description*

**Style:**

Georgian Revival

**Resource Type:**

Library

**Stories:** 1

**Bays:** 5

**Current Function:**

Library

**Foundation:**

Brick

**Subfunction:**

--	--

**Exterior Walls:**

Brick

**Additions/Alterations:**

--	--

**Roof:**

Flat

**Windows:**

Historic- wood

**Ancillary:**

--	--

**Doors:**

Historic- wood

**Sidewalk Material:**

Concrete

**Other Materials:**

Terra Cotta

**Site Features:**

--	--

**Notes:**

The Oak Lane Branch library features a symmetrical form, a formal axial entrance at the center of the front facade, and Neoclassical decorative details. The library stands on a raised basement. It is essentially T-shaped in plan with a main block facing 12th Street and a rectangular ell extending from the center of the rear facade. An additional entrance pavilion is placed at a 45-degree angle on the facade facing Oak Lane at the junction of main block and ell.



**Classification:**

Contributing

**Survey Date:**

8/6/2019



Oak Lane Branch: 6622 N 12<sup>th</sup> Street



Photos taken August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

6942 Woodland Ave

**Alternate Address:**

**OPA Number:**

783604000

**Individually Listed:**

6/14/2013

**Map Registry Number:**

035S100007

## Historical Data

**Historic Name:**

Paschalville Branch

**Year Built:**

1915

**Current/Alt. Name:**

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Henry C. Richards

**Historic Function:**

**Builder:**

Harry H. Wehmeyer

Paschalville was the 17th Carnegie branch library opened by the Free Library of Philadelphia. Plans for the structure were approved by the Free Library Board of Trustees Carnegie Fund Committee on April 4, 1913 and the branch opened to the public on April 20, 1915.

## References:

HABS PA-6761; Free Library Digital Collections Item No: pdcf00388

## Physical Description

**Style:**

Georgian Revival

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:**

Library

**Foundation:**

Limestone

**Subfunction:**

**Exterior Walls:**

Brick

**Additions/Alterations:**

**Roof:**

Flat

**Windows:**

Historic- wood

**Doors:**

Historic- wood

**Ancillary:**

**Other Materials:**

Terra Cotta

**Sidewalk Material:**

Concrete

**Site Features:**

Iron fence

## Notes:

The Paschalville Branch library is a symmetrical Georgian Revival structure with a formal axial entrance in a monumental pavilion at the center of the front facade. The Georgian Revival appearance is achieved mainly through the decorative details focused on the main entrance, the use of a Flemish bond brick pattern with glazed headers, and Neoclassical limestone cornice and parapet. Except for the projecting entrance pavilion, the plan is a long rectangle facing 70th Street.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**Paschalville Branch: 6942 Woodland Avenue**



**Photos taken August 2019 by Ben Leech**



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

1935 Shunk St

**Alternate Address:**

**OPA Number:**

773744000

**Individually Listed:**

11/10/1999

**Map Registry Number:**

043S240177

## Historical Data

**Historic Name:**

Passyunk Branch

**Year Built:**

1913

**Current/Alt. Name:**

Thomas F. Donatucci, Sr. Library

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

John T. Windrim

**Historic Function:**

**Builder:**

Pomeroy Construction Compa

The lot on which the Passyunk Branch sits was provided to the city of Philadelphia by the estate of national renowned Philadelphia merchant, banker, and philanthropist, Stephan Girard. Girard established a working farm here on what was then the countryside. His former residence stills occupies a plot of land a short distance from the library that serves as a city park.

## References:

HABS PA-6762; Free Library Digital Collections Item No: pdcf00397

## Physical Description

**Style:**

Classical Revival

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:**

Library

**Foundation:**

Brick

**Subfunction:**

**Exterior Walls:**

Brick

**Additions/Alterations:**

**Roof:**

Hipped

**Windows:**

Historic- wood

**Doors:**

Historic- wood

**Ancillary:**

**Other Materials:**

Terra Cotta

**Sidewalk Material:**

Concrete

**Site Features:**

Iron fence

**Notes:**

Passyunk Branch was designed by well-known architect John T. Windrim, who went on to design two more branch library buildings and to serve on the Library Board. It is among the smaller and less elaborate of the libraries, yet it is a classic example of the somewhat staid Beaux Arts form that came to define Carnegie branch libraries. It follows the usual plan to consist of a rectangular main block with a rear ell to create a T-shaped configuration. The Conkling-Armstrong Terra Cotta Company supplied the architectural terra cotta.



**Classification:**

Contributing

**Survey Date:**

8/6/2019



**Passyunk Branch: 1935 Shunk Street**



**Photos taken August 2019 by Ben Leech**

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

2987 Almond St

**Alternate Address:**

**OPA Number:**

786011600

**Individually Listed:**

**Map Registry Number:**

022N200105

## Historical Data

**Historic Name:**

Richmond Branch

**Year Built:**

1910

**Current/Alt. Name:**

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Edward L. Tilton

**Historic Function:**

**Builder:**

Fred A. Havens

Richmond was the 11th Carnegie branch library opened by the Free Library of Philadelphia. The land for the building was donated by Anne W. Penfield, wealthy daughter of chemical manufacturing magnate William Weightman. Plans for the structure were approved by the Free Library Board of Trustees Carnegie Fund Committee on March 20, 1908 and the branch opened to the public on March 15, 1910. At the time of opening the branch served a predominantly Polish-American neighborhood in northeast Philadelphia and the library is still a prominent architectural and institutional presence in an area of two- and three-story residential structures.

## References:

HABS PA-6763; Free Library Digital Collections Item No: pdcf00427

## Physical Description

**Style:**

Collegiate Gothic

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 3

**Current Function:**

Library

**Foundation:**

Limestone

**Subfunction:**

**Exterior Walls:**

Brick

**Additions/Alterations:**

**Roof:**

Gable; tile

**Windows:**

Historic- wood

**Doors:**

Historic- wood

**Ancillary:**

**Other Materials:**

Terra Cotta

**Sidewalk Material:**

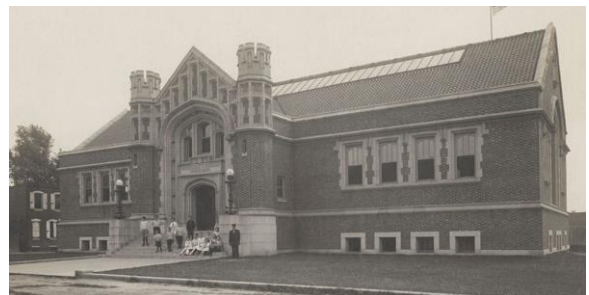
Concrete

**Site Features:**

Iron fence

## Notes:

The Richmond Branch was designed by New York architect Edward L. Tilton. Tilton specialized in Carnegie library design and was frequently recommended by James Bertram, Carnegie's secretary, for library commissions. The building features a symmetrical form, a formal axial entrance at the center of the front facade, and Gothic Revival detailing such as crenellated towers and pointed arch openings. The library is T-shaped in plan with a main block facing Indiana Avenue and a rectangular ell extending from the center of the rear facade. The walls are red brick laid in a Flemish bond with glazed headers. The window and door surrounds are rendered in contrasting white terra cotta.



**Classification:**

Contributing

**Survey Date:**

8/6/2019



**Richmond Branch: 2987 Almond Street**



Photos taken January 2019 by Laura DiPasquale and August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

2407 S Broad St

**Alternate Address:**

**OPA Number:**

781022800

**Individually Listed:**

**Map Registry Number:**

034S120217

## Historical Data

**Historic Name:**

South Philadelphia Branch

**Year Built:**

1914

**Current/Alt. Name:**

Philadelphia Performing Arts Charter S

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Charles Louis Borie Jr.

**Historic Function:**

**Builder:**

**Social History:**

South Philadelphia was the sixteenth Carnegie branch library opened by the Free Library of Philadelphia. Plans for the structure were approved by the Free Library Board of Trustees Carnegie Fund Committee on July 25, 1912 and the branch opened to the public on November 24, 1914. The historic library building was incorporated into a new community center and library in 1997. In 2012, the property became a charter school.

**References:**

HABS PA-6767; Free Library Digital Collections Item No: pdcf00458

## Physical Description

**Style:**

Medieval Revival

**Resource Type:**

Institutional

**Stories:** 1

**Bays:** 7

**Current Function:**

Charter School

**Foundation:**

Brick

**Subfunction:**

**Exterior Walls:**

Brick

**Additions/Alterations:**

Addition, 1997

**Roof:**

Flat

**Windows:**

Historic- wood

**Doors:**

Non-historic- aluminum

**Other Materials:**

Limestone

**Ancillary:**

**Sidewalk Material:**

Concrete

**Site Features:**

**Notes:**

The South Philadelphia Branch was designed by Philadelphia architect Charles Louis Borie, Jr.. Borie's firm, then Zantzinger & Borie, also designed the first Free Library Carnegie branch, West Philadelphia, in 1904-06. The library retains its original appearance on the main facade, but the rear ell has been heavily altered. On the south elevation a new opening connects the former library space with the adjacent 1990s construction.



**Classification:**

Contributing

**Survey Date:**

8/6/2019

**South Philadelphia Branch: 2407 S Broad Street**



Photos taken August 2019 by Ben Leech

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

1108 S 5th St

**Alternate Address:**


**OPA Number:**

771706400

**Individually Listed:**

10/13/2017

**Map Registry Number:**

007S190116

## *Historical Data*

**Historic Name:**

Southwark Branch

**Year Built:**

1912

**Current/Alt. Name:**

--

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

David Knickerbacker Boyd

**Historic Function:**

--

**Builder:**

F.A. Havens & Company

The Southwark Branch, which was the 13th Andrew Carnegie-funded Free Library branch, opened on the NW corner of 5th & Ellsworth Streets, on Nov. 8, 1912. The land for the project was donated by the Young Men's Institute--the lot was initially deemed too small for a branch, but the need was great and there were no other prospects available in the densely-developed working-class neighborhood.

**References:**

HABS PA-6768; Free Library Digital Collections Item No: pdcf00476

## *Physical Description*

**Style:**

Georgian Revival

**Resource Type:**

Institutional

**Stories:** 1 1/2

**Bays:** 3

**Current Function:**

Community Center

**Foundation:**

Limestone

**Subfunction:**

--

**Exterior Walls:**

Brick

**Additions/Alterations:**

--

**Roof:**

Flat

**Windows:**

Non-historic

**Ancillary:**

--

**Doors:**

Non-historic

**Sidewalk Material:**

Concrete

**Other Materials:**

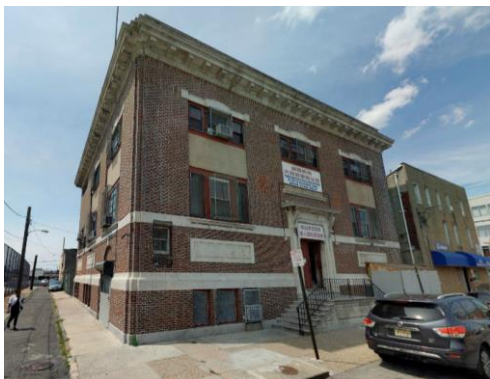
Limestone

**Site Features:**

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**Notes:**

The former Southwark Branch library is a symmetrical Georgian Revival structure with a formal axial entrance at the center of the front facade. The Georgian Revival appearance is achieved mainly through the decorative details focused on the main entrance, the use of dark red brick laid in a Flemish bond pattern with glazed headers, and a heavy limestone cornice with dentils. Unlike most other Philadelphia Carnegie branches, it is nearly square in plan. An interior floor level appears to have been added.



**Classification:**

Contributing



**Survey Date:**

8/6/2019



**Southwark Branch: 1108 S 5<sup>th</sup> Street**



Photos taken August 2019 by Ben Leech

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

**Alternate Address:**

**OPA Number:**

**Individually Listed:**

**Map Registry Number:**

## *Historical Data*

**Historic Name:**

**Year Built:**

**Current/Alt. Name:**

**Associated Individual:**

**Hist. Resource Type:**

**Architect:**

**Historic Function:**

**Builder:**

**Social History:**

While not initially established-but partially funded-by the Disstons, education and social betterment were a key part of their concept of benevolent industrial paternalism. The Tacony Branch Library of the Free Library of Philadelphia both underscored this continued interest as well as the involvement of large turn-of-the-century educational networks centered on the Free Library system in Philadelphia as well as in the national philanthropic work of Andrew Carnegie.

**References:**

HABS PA-6692-H; Free Library Digital Collections Item No: pdcf00142

## *Physical Description*

**Style:**

**Resource Type:**

**Stories:**

**Bays:**

**Current Function:**

**Foundation:**

**Subfunction:**

**Exterior Walls:**

**Additions/Alterations:**

**Roof:**

**Windows:**

**Ancillary:**

**Doors:**

**Sidewalk Material:**

**Other Materials:**

**Site Features:**

**Notes:**

The Tacony Branch library is an early-twentieth-century Beaux Arts structure with a symmetrical form, a formal axial entrance at the center of the front facade, and Georgian Revival detailing such as Flemish bond brick walls with glazed headers. The library stands one-story high on a raised basement of cut limestone blocks. It is T-shaped in plan with a main block facing Torresdale Avenue and a rectangular ell extending from the center of the rear facade. The rear ell has a slightly different architectural character with more Arts and Crafts-inspired features such as open eaves with decorative rafter ends, wood brackets at the rear facing gable, and brick corbelling rather than contrasting limestone or terra cotta trim.



**Classification:**

**Survey Date:**



**Tacony Branch: 6742 Torresdale Avenue**



Photos taken August 2019 by Ben Leech



# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:** 7720-24 Frankford Ave

**Alternate Address:**

**Individually Listed:** 6/12/2009

**OPA Number:**

786152000

**Map Registry Number:**

137N150015

## Historical Data

**Historic Name:** Thomas Holme Branch

**Current/Alt. Name:** Holmesburg Library

**Hist. Resource Type:** Library

**Historic Function:**

**Year Built:** 1906

**Associated Individual:** Andrew Carnegie

**Architect:** Stearns & Castor (Horace W. Castor)

**Builder:** William R. Dougherty

The library is named for William Penn's surveyor general, who was given this land as payment for his services in laying out the town of Philadelphia. The lot was donated by the local Lower Dublin Academy through an endowment established by the Holme family for educational purposes. While originally providing for a school, a library was considered by the trustees and the community to be a significant educational contribution, a concept shared by the Carnegie Corporation.

**References:**

HABS PA-6754; Free Library Digital Collections Item No: pdcf00200

## Physical Description

**Style:** Beaux Arts

**Stories:** 1      **Bays:** 3

**Foundation:** Brick

**Exterior Walls:** Brick

**Roof:** Hipped

**Windows:** Historic- wood

**Doors:** Non-historic- aluminum

**Other Materials:** Limestone

**Resource Type:** Library

**Current Function:** Library

**Subfunction:**

**Additions/Alterations:**

**Ancillary:**

**Sidewalk Material:** Concrete

**Site Features:**

**Notes:**

Thomas Holme Branch was designed by architect Horace W. Castor, of the firm of Sterns & Castor, and is the quintessential Carnegie branch library. It follows the almost formulaic model that came to define Carnegie Libraries nationwide, consisting of a Beaux Arts style, brick structure in a T-shaped configuration. Thomas Holme is the smallest of the Philadelphia branch libraries, yet no less distinctive in its detailing.



**Classification:** Contributing

**Survey Date:** 8/6/2019

**Thomas Holme Branch: 7720-24 Frankford Avenue**



Photos taken August 2019 by Ben Leech

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

3948-50 Walnut St

**Alternate Address:**

**OPA Number:**

783566800

**Individually Listed:**

4/10/2015

**Map Registry Number:**

019S120118

## Historical Data

**Historic Name:**

West Philadelphia Branch

**Year Built:**

1906

**Current/Alt. Name:**

Walnut Street West

**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Zantzing & Borie (Clarence C. Zantzing)

**Historic Function:**

**Builder:**

William R. Dougherty

**Social History:**

The first of 25 Carnegie branch libraries built in Philadelphia, the West Philadelphia Branch was constructed on land donated by local citizen and library enthusiast Clarence H. Clark. Previously, the branch had been housed in a suite of three rooms on the first floor of the West Philadelphia Institute at 40th and Ludlow Streets, and became a branch of the Free Library of Philadelphia on January 1, 1896. After expanding to 5 rooms, the branch moved to the Hamilton School Building, 4105-09 Chestnut Street on May 1901.

**References:**

HABS PA-6765; Free Library Digital Collections Item No: pdcf00523

## Physical Description

**Style:**

Beaux Arts

**Resource Type:**

Library

**Stories:** 1

**Bays:** 5

**Current Function:**

Library

**Foundation:**

Granite

**Subfunction:**

**Exterior Walls:**

Terra Cotta

**Additions/Alterations:**

North bay window, 2001

**Roof:**

Flat

**Windows:**

Non-historic- metal

**Doors:**

Non-historic- metal

**Other Materials:**

**Ancillary:**

**Sidewalk Material:**

Brick and Concrete

**Site Features:**

**Notes:**

The library is somewhat more sophisticated in design and materials than later branches; it has terra cotta facing and exhibits elements of the French Renaissance style rather than the almost-formulaic understated brick construction and Beaux Arts styling that came to define Carnegie Libraries both in Philadelphia and nationwide.



**Classification:**

Contributing

**Survey Date:**

8/6/2019



**West Philadelphia Branch: 3948-50 Walnut Street**



Photos taken August 2019 by Ben Leech

# CARNEGIE LIBRARY THEMATIC HISTORIC DISTRICT INVENTORY

**Address:**

231-37 E Wyoming Ave

**Alternate Address:**


**OPA Number:**

785531500

**Individually Listed:**

**Map Registry Number:**

122N130090

## Historical Data

**Historic Name:**

Wyoming Branch

**Year Built:**

1930

**Current/Alt. Name:**

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**Associated Individual:**

Andrew Carnegie

**Hist. Resource Type:**

Library

**Architect:**

Philip H. Johnson

**Historic Function:**

--

**Builder:**

George W. Shaner & Sons

**Social History:**

The Wyoming Branch was designed by architect for the city, Philip H. Johnson. He was one of only two architects to design more than one of Philadelphia's Carnegie branch libraries; Johnson was also responsible for the design of the Greenwich (no longer extant) and Kingsessing libraries. The land was set aside from a portion of a city playground, the remainder of which is still used for public recreation and is located to the rear of the building. It also bears the distinction of being the last Carnegie-funded library built anywhere

**References:**

HABS PA-6766; Free Library Digital Collections Item No: pdcf00505

## Physical Description

**Style:**

Beaux Arts

**Resource Type:**

Library

**Stories:** 1 1/2

**Bays:** 7

**Current Function:**

Library

**Foundation:**

Concrete

**Subfunction:**

**Exterior Walls:**

Brick

**Additions/Alterations:**

**Roof:**

Flat

**Windows:**

Historic- wood

**Doors:**

Non-historic- aluminum

**Ancillary:**

**Other Materials:**

Limestone

**Sidewalk Material:**

Concrete

**Site Features:**

**Notes:**

From an architectural standpoint, the Wyoming Branch is typical of Philadelphia's Carnegie-funded branch libraries; it follows the almost formulaic understated Beaux Arts styling, T-plan, and brick construction that came to define Carnegie Libraries nationwide. In addition, this building was touted as completely fireproof throughout, constructed with a steel substructure, faced with brick, and including limestone detail elements.



**Classification:**

Contributing

**Survey Date:**

8/6/2019



**Wyoming Branch: 231-37 E Wyoming Avenue**



Photos taken August 2019 by Ben Leech