ADDRESS: 5848 CITY AVE
Name of Resource: The Chestnuts
Proposed Action: Designation
Property Owner: Sisters of the Visitation of Philadelphia
Nominator: Overbrook Farms Club and Keeping Society of Philadelphia
Staff Contact: Meredith Keller, meredith.keller@phila.gov, 215-686-7660

OVERVIEW: This nomination proposes to designate the property at 5848 City Avenue and list it on the Philadelphia Register of Historic Places. The nomination contends that the building and its landscape satisfy Criteria for Designation A, D, E, and J. Under Criteria A and J, the nomination argues that the property is representative of the development of country estates in Philadelphia. It further elaborates under Criterion A on the significance of several former residents, including David Scull, Jr., a Quaker merchant and philanthropist, and Charles P. Vaughan, an industrialist and philanthropist. Under Criterion D, the nomination contends that the property's landscape represents the Picturesque style of landscape architecture and gardening. Under Criterion E, the nomination argues that Eugène Achilles Baumann, the individual responsible for the property's significant landscape design, stood as an important Alsatian-American botanist, landscape gardener, and nurseryman. The nomination further argues under Criterion E that the property's original buildings are significant as works of prominent architect Addison Hutton and that Cherry Cottage and later alterations to the original buildings are significant as works of prominent architect William Lightfoot Price.

The historic preservation ordinance authorizes the Historical Commission to protect sites through the review of building permit applications. If the site is designated, the Historical Commission would enjoy regulatory authority over large-scale alterations to the grounds, but it would not regulate the planting, trimming, or removal of individual bushes and trees or other small-scale lawn and arboreal maintenance work.

STAFF RECOMMENDATION: The staff recommends that the nomination demonstrates that the property at 5848 City Avenue satisfies Criteria for Designation A, D, E, and J.

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

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

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

Street address: **5848 City Avenue**

Postal code: **19131-1210**

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2. NAME OF HISTORIC RESOURCE

Historic Name: ***The Chestnuts* (later known as *Leighton Place*)**

Current/Common: **Sisters of the Visitation**

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3. TYPE OF HISTORIC RESOURCE

☒ Building ☐ Structure ☒ Site ☐ Object

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4. PROPERTY INFORMATION

Condition: ☐ excellent ☒ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: **Convent**

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5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

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6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

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7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): **from 1865 to 1940.**

Date(s) of construction and/or alteration: **Landscape (1865-69); Main Block (1870-71); etc.**

Architect, engineer, and/or designer: **Eugene A. Baumann, Landscape Gardener**

Builder, contractor, and/or artisan: **Addison Hutton, Architect; Will Price, Architect**

Original owner: **David Scull, Jr.**

Other significant persons: **David Scull, Jr.; Charles P. Vaughan**

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR: OVERBROOK FARMS CLUB/KEEPING SOCIETY OF PHILADELPHIA **DATE: 15 APRIL 2020**

Author: **Oscar Beisert, Architectural Historian** Email: **keeper@keepingphiladelphia.org**

Org. Contact: **Thaddeus Squire, President** Email: **ofcexecutivecommittee@gmail.com**

Street Address: **6376 City Avenue** Telephone: **484.800.1686**

City, State, and Postal Code: **Philadelphia, PA 19151**

Note: Please direct all "complete & correct" concerns or questions to Oscar Beisert.

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt: 15 April 2020

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 17 September 2020

Date of Notice Issuance: 18 September 2020

Property Owner at Time of Notice:

Name: Sisters of Visitation of Philadelphia

Address: 5848 City Avenue

City: Philadelphia State: PA Postal Code: 19131

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

Date(s) Reviewed by the Historical Commission: _____

Date of Final Action: _____

☐ Designated ☐ Rejected

NOMINATION

FOR THE

PHILADELPHIA REGISTER OF HISTORIC PLACES

Figure 1. Looking southeast at the primary (northwest) elevation of the Main Block of the Mansion House. Source: Oscar Beisert, 2019.

The Chestnuts

ALSO KNOWN AS

Leighton Place

Erected 1865-69, 1870-71. Enlarged 1898.

The Country Seat of David Scull, Jr.

Addison Hutton, Architect

Eugène A. Baumann, Landscape Gardener

5848 City Avenue, Overbrook
Philadelphia, Pennsylvania 19131-1210

Author: Oscar Beisert, Architectural Historian

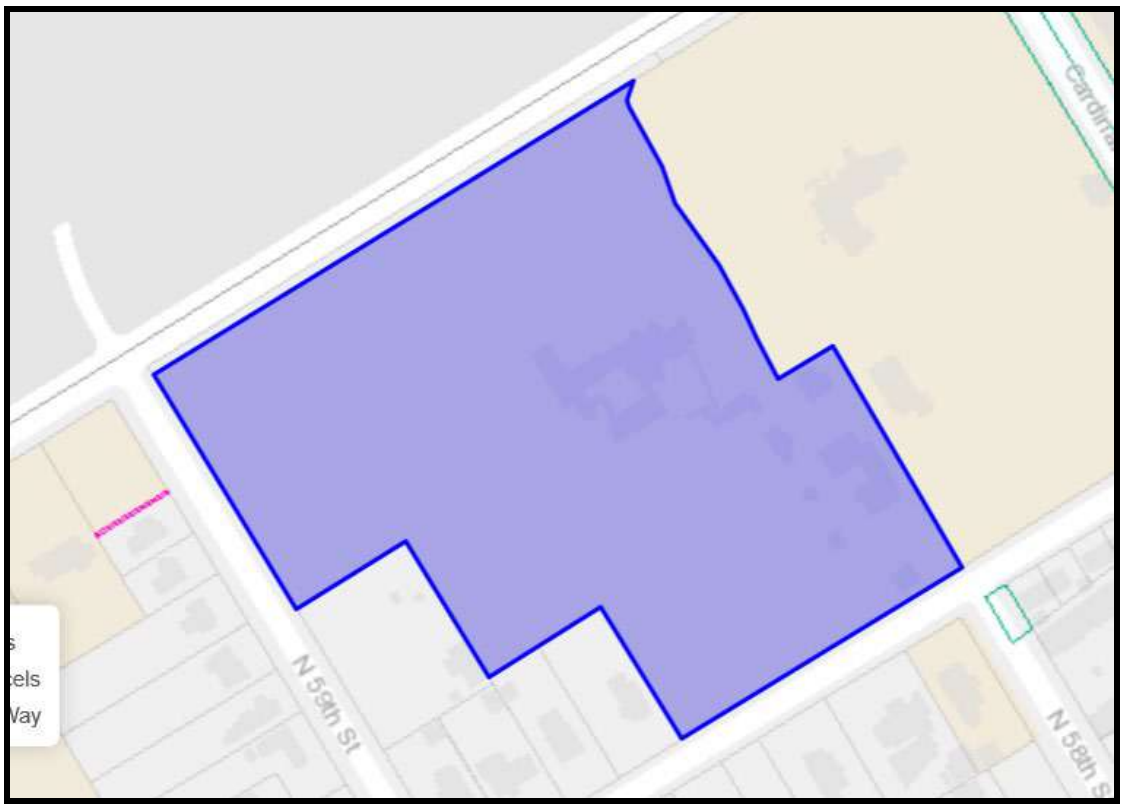


Figure 2. The boundary of subject property is delineated in blue. Source: Atlas, City of Philadelphia.

5. BOUNDARY DESCRIPTION

The boundary for the designation of the subject property is as follows:

ALL THAT CERTAIN lot or piece of ground with the buildings and Improvements thereon erected

BEGINNING at a point, the intersection of the Northeasterly side of Fifty-ninth Street (Sixty feet wide) and the Southeasterly side of City Avenue (Eighty feet wide), thence extending along the said Southeasterly side of City Avenue North sixty degrees thirty minutes East a distance of Seven hundred seventy-four and seven hundred fifty-three one-thousandths feet to a point, a corner of land about to be conveyed by the above Grantors to His Eminence, Dennis J. Dougherty, Cardinal Archbishop of Philadelphia; thence along the five following courses and distances, to wit; South twelve degrees forty-five minutes West, a distance of thirty-two and sixty-eight one hundredths feet to a point; South twenty-eight degrees thirty minutes East, a distance of one hundred feet to a point; South seventeen degrees East, a distance of fifty-five and eighty-two one-hundredths feet to a point; South thirty-three degrees forty-five Minutes East, a distance of one hundred feet to a point; South seventy-six degrees thirty minutes East a distance of one hundred seventy-four and fifty-three one-hundredths feet to a point in a line of hemlock hedge; thence extending through the said line of hemlock hedge North sixty degrees thirty minutes East a distance of eighty-four and sixty-six one hundredths feet to a point in the line of land now of His Eminence, Dennis J. Dougherty, Cardinal Archbishop of Philadelphia; thence

along the same South twenty-eight degrees forty-five minutes forty-six seconds East, a distance of three hundred forty-nine and nine one-hundredths feet to the Northwesterly side of Overbrook Avenue (Sixty feet wide); thence extending Southwestwardly along the said side of Overbrook Avenue a distance of four hundred forty-nine and eight hundred forty-eight one- thousandths feet to a point; thence extending Northwestwardly and at right angles to the said Overbrook Avenue a distance of two hundred ten feet to a point; thence extending Southwestwardly along a line parallel to said Overbrook Avenue a distance of one hundred eighty feet to a point; thence extending Northwestwardly along a line parallel to the said Fifty-ninth Street, a distance of two hundred fifteen feet to a point; thence extending Southwestwardly along a line at right angles to the said Fifty-ninth Street, a distance of one hundred eighty feet to a point on the Northeasterly side of Fifty-ninth Street; thence extending Northwestwardly along said side of Fifty-ninth Street, a distance of three hundred seventy-five feet to the point and place of beginning.

BEING NO. 5848 City Avenue.

Figure 3. Looking south at an aerial photograph of the the subject property with the various sections of the landscape delinated. Source: Pictometry, Atlas, City of Philadelphia.

6. Physical Description – Part I: Landscape

Known historically as *The Chestnuts*, the subject property at 5848 City Avenue in the Overbrook neighborhood of Philadelphia is a former country seat that comprises a significant and largely intact historic landscape. The property has the following designed features and sections:

	Resource	Symbol	Status
I.	Pleasure Grounds	— · · —	Significant
	IA. Principal Lawn	————	Significant
	Note: While the Pleasure Grounds include the Perimeter trees on City Avenue, as well as the Driveway, which will be described below as separate resources.		
II.	Perimeter Trees		
	IIIA. City Avenue	·····	Significant
	59th Street	·····	Significant
	IIIB. Property Line	·····	Significant
	IIIC. Rear	·····	Contributing
III.	Driveway & Service Road	▬▬▬	Significant
IV.	Rear Gardens	▬▬▬	Contributing
V.	Stone Curbing & Walls	— — -	Contributing
VI.	Sloping Lawn	————	Significant
VII.	Buildings	·····	See Part II of the Physical Description

Note: The siting of the the service buildings towards the east corner of the subject property is a significant aspect of the design and layout of the landscape. The individual buildings are discussed later in the Physical Description.

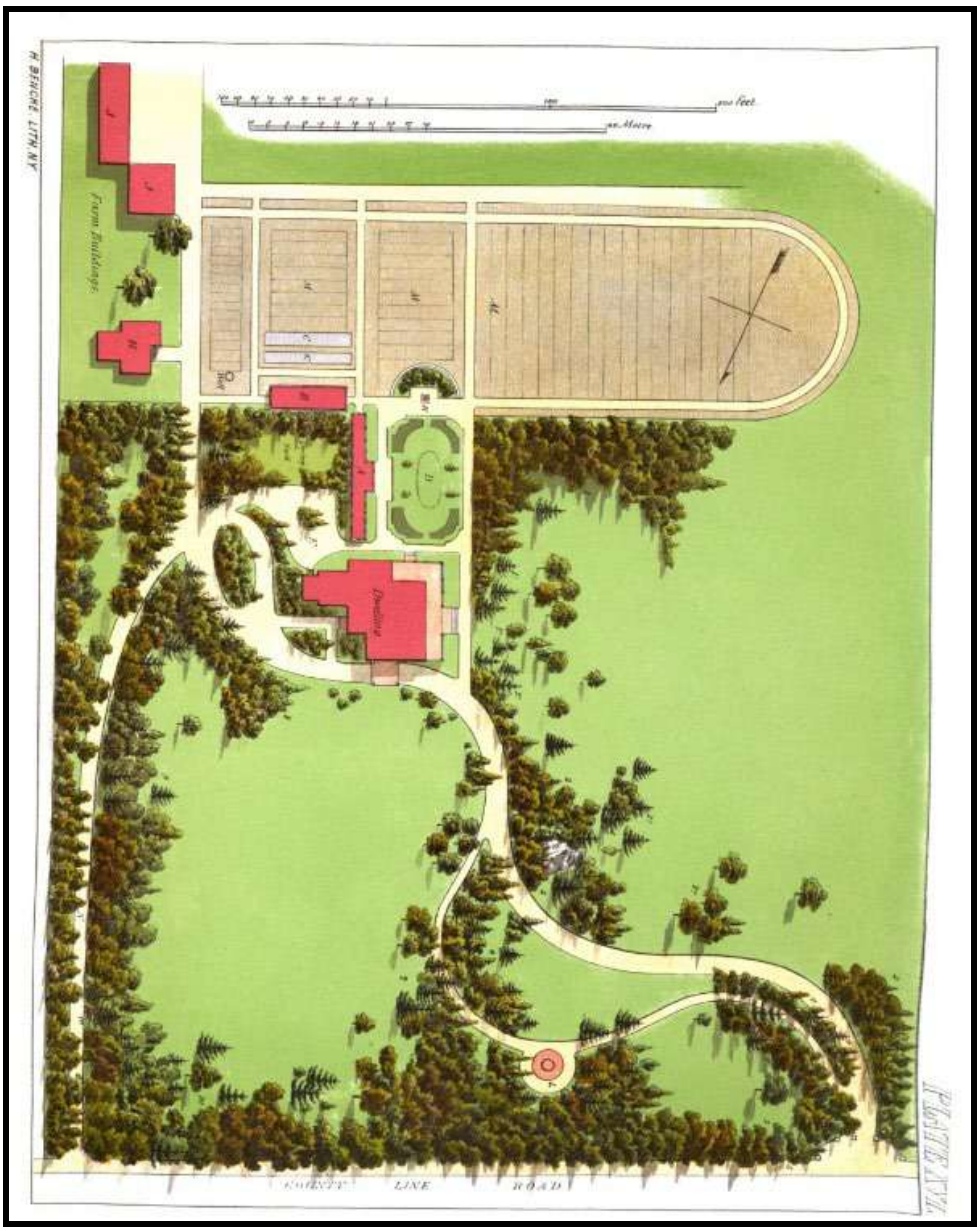


Figure 4. A plan of the subject published in 1870, referencing the designer as Eugène A. Baumann. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust.

Shown above in Figure 4 is the plan of the subject property created by Eugène A. Baumann, a significant landscape gardener who will be described in more detail later, between 1865 and 1869 (Baumann Plan), which is a rare document to survive for an extant and intact country place created in the third quarter of the nineteenth century. According to the Guidelines for Rehabilitating Cultural Landscapes of the National Park Service, possession of a plan is a critical element to not only identifying and preserving historic features and materials, but, even more importantly for a landscape, replacing deteriorated historic materials and features; replacing missing historic features; altering and amplifying vegetation for new use of a property.

Knowledge of the original design and specific plantings according to an original plan is not only critical for recreating a historic landscape, but also for any "new use" that might come to the property. In the case of new use, the restoration of vegetation in some cases can screen new construction and development.[1]

Figure 5. Top: Looking northwest-north, this aerial photograph shows the subject property in 1931, looking very much like it does not in terms of the buildings and landscape. Source: Dallin Aerial Surveys, Hagley Library. Figure 6. Bottom: Looking northwest-northt, this aerial photograph shows the subject property in 2019, with the addition of several buildings related to the Sisters of the Visitation. The historic landscape is almost entirely intact. Source: Pictometry, Atlas, City of Philadelphia.

[1] Guidelines for Rehabilitating Cultural Landscapes—Vegetation, Nation Park Service, U.S. Department of the Interior. https://www.nps.gov/tps/standards/four-treatments/landscape-guidelines/rehab/vegetation.htm Accessed on 9 April 2020.

Figure 7. Looking north at *The Chestnuts* with the historic Pleasures Grounds delineated. Source: Pictometry, Atlas, City of Philadelphia.

I. Pleasure Grounds

As delineated in the figure above, *The Chestnuts* features extensive surviving pleasure grounds, which comprises the area of the subject property that is in close proximity to the Main Block of the Mansion House (Main Block), built in 1870-71. Rare to survive outside of Fairmount Park in Philadelphia, the Pleasure Grounds include landscape features, plantings, vegetation, etc. (i.e., component resources) as is discernable in Figures 3 and 21, excluding the buildings and/or any other resources listed as non-contributing or outside the immediate vicinity of the Main Block. The component resources within the Pleasure Grounds include the IA. Principal Lawn; II. Perimeter Trees, including IIA. City Avenue, IIB.; III. The North Driveway; and roughly ten specific landscape and planting areas, which will be further discussed on the forthcoming pages. As was the case in nineteenth century garden design, the designed portion of the landscape is largely contiguous with what one might call Pleasures Grounds.

Figure 8. Top: Looking southeast at the Principal Lawn with the Main Block in the background. Figure 9. Bottom: Looking east at the Front Lawn and the Main Block with various plantings in view. Source: Oscar Beisert, 2020.

Figure 10. Looking southeast through the Perimeter Trees on City Avenue across the Principal Law to the Main Block. Source: Oscar Beisert, 2019.

II. Perimeter Trees

As delineated in Figures 10 and 11, the Perimeter Trees include four principal areas along the margin of the property, providing a buffer between City Avenue and the others streets. The veil created by the said areas are comprised of groupings of ordinary and specimen trees that create a vegetative fence line. This border was prescribed by the Baumann Plan of 1865-69 (Figure 4). Baumann prescribed specific specimen of both shrubs and trees in these principal areas, which may lend to restoring the original design or, upon further survey, a deviation from that plan based on historic evidence of alternate plantings. Furthermore, the Baumann Plan may also lend to mitigation and/ or treatment measures in the future to shield intact portions of the site from any future development or a change in use.

Figure 11. A grouping of Perimeter Trees along City Avenue. Source: Oscar Beisert, 2019.

Figure 12. Top: Looking northeast at the Perimeter Trees along the northeast property line. Figure 13. Bottom: Looking northwest at the Perimeter Trees along Overbrook Avenue along the southeast property line. Source: Oscar Beisert, 2019.

Figure 14. Looking southeast at the Driveway to the Main Block (1870-71). Source: Oscar Beisert, 2019.

III. Driveway (1865-69)

The path of a serpentine Driveway shown in the Baumann Plan of 1865-69 (Figure 4) is largely intact, extending from the north corner of the subject property to the Main Block, where at the primary (northwest) elevation it makes a circle. A stone wall that extends along City Avenue curves at each side to make an elegant driveway entrance. The driveway also extends to the rear of the property between all of the aforementioned outbuildings.

Figure 15. Left: Looking northwest from the rear of the subject property at the Rear Driveway with the Carriage House & Stable and Gardener's Cottage on right. Figure 16. Right: Looking northwest from the rear of the subject property at the Driveway, showing the brick posts on each side and the Gardener's Cottage on right. Source: Oscar Beisert, 2019.

Figure 17. Looking north through the Perimeter Trees on Overbrook Avenue to the Rear Gardens of *The Chestnuts*. Source: Oscar Beisert, 2019.

IV. Rear Gardens

The Rear Gardens were a part of the designed landscape of the Baumann Plan (Figure 4) of the subject property, featuring plantings and walks that are both historic and modern. However, the precise details of what of the Rear Gardens exists from a historic perspective is unclear. However, based on the pattens shown in aerial views, it is clear that the tracery of this section of the landscape survives. Further survey and research could allow for the restoration of the Rear Gardens or may inform mitigation and treatment measures if a new use is proposed for the subject property.

Figure 18. Looking southwest at the stone curbing and wall along City Avenue at the northwest property line of the subject property. Source: Oscar Beisert, 2019.

V. Stone Curbing and Walls

The northwest property line features a low stone wall (Figures 19 and 20) with free-standing and retaining components. Segments of the wall feature stone capping and iron or metal fencing.

Figure 19. Top: Looking south at the stone curbing and wall at the North Driveway and along City Avenue at the northwest property line of the subject property. Figure 20. Bottom: Looking northeast at the stone wall and curbing along City Avenue at the northwest property line of the subject property. Source: Oscar Beisert, 2019.

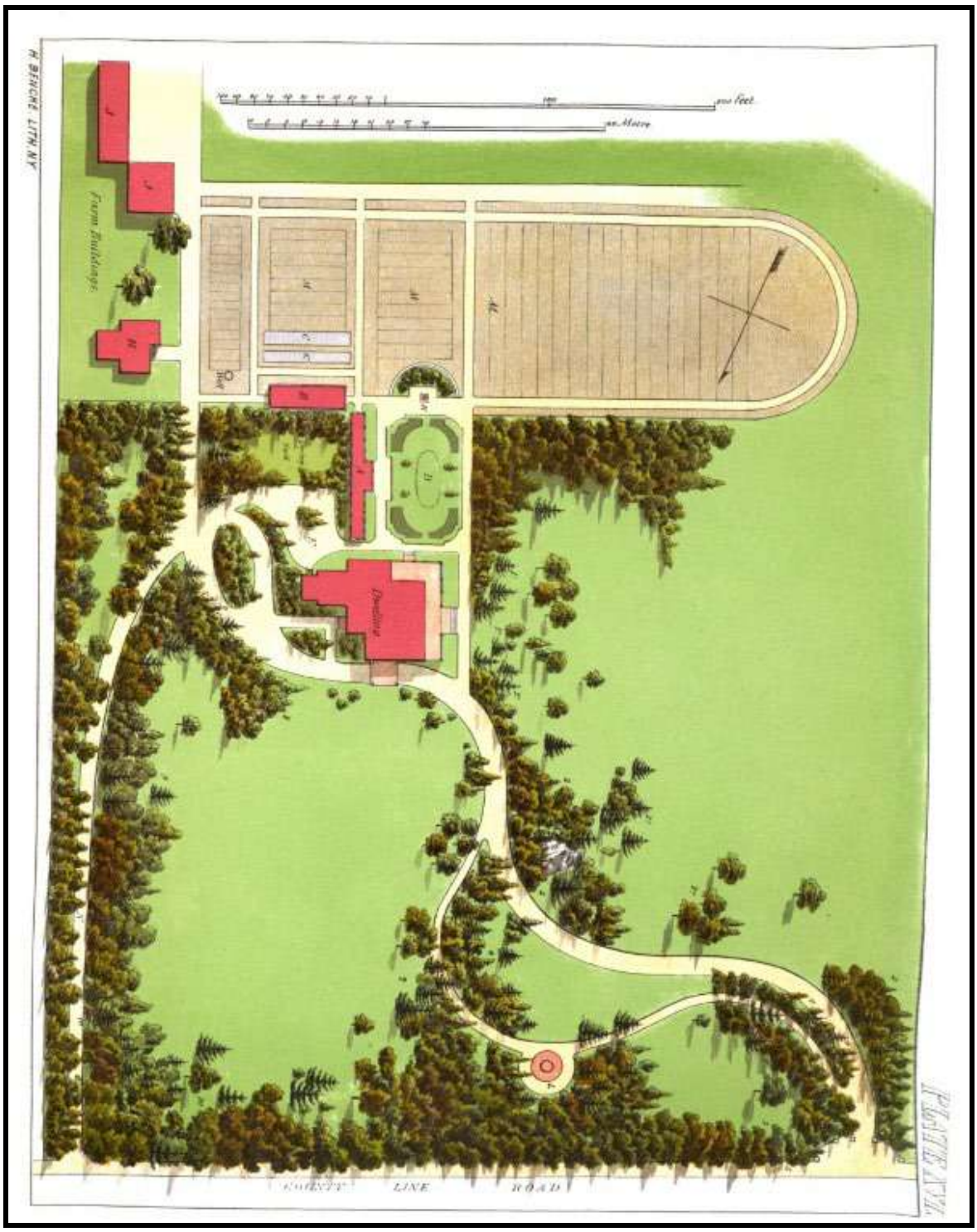


Figure 21. (repeated) A plan of the subject published in 1870, referencing the designer as Eugène A. Baumann. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust.

Figure 22. Looking southeast at *The Chestnuts*. Source: Atlas, City of Philadelphia.

Landscape & Planting Areas (1865-1919)

The aerial photograph shown above in Figure 23 is labeled according to the Baumann Plan of 1865-69 (Figure 22). Not to be confused with the previous and forthcoming labeling of component resources of the subject property, this view is labeled with letters that correspond with the Baumann Plan to further illustrate which rooms or sections within the landscape survive to-date. The numbered sections listed on the Baumann Plan relate to significant component parts describe by Jacob Weidenmann in 1871. While much of the vegetation has been replaced over time, vegetation clusters have been maintained for the most part, adhering to the aforementioned guidance on historic landscapes of the National Park Service.

Resource/Section
The following correspond with the said labeling of the Baumann Plan:
A-Ornamental Grape Arbor (no longer extant above-ground)
B-Small Green House (extant)
C-Hot-Beds (no longer extant above-ground)
D-Small Flower Garden (no longer extant above-ground)
E-Service Driveway (no longer extant above-ground)
H-Cottage (extant)
J-Coach House & Stable (extant)
K-Garden Feature (unknown)
L-Walk (no longer extant above-ground)
M-Vegetable Garden (extant/previously discussed)
N-North Driveway (extant/previously discussed)
O-Well (extant)

Section 1 was designed to feature masses or groupings of trees and shrubs, the prescription of which included: Pyrus Japonica, Purple Beech, Magnolia tripetala, Kilmarnock Willow, Prunus sinensis, the Purple Barberry, etc.[2] In addition, this section of the property also included masses or groupings of evergreens and other specimen trees—including Crab Apple, some of which appear to be extant. While most of the original plants in this section have died, been destroyed, and/or were replaced, those extant are very similar to those present historically and in the 1931 aerial photograph (Figure 5).

Figure 23. Above (top): Looking north at Section 1. Source: Pictometry, Atlas, City of Philadelphia. Figure 24. Left: Section 1 as depicted in 1870. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust. Figure 25. Right: Looking southeast, this aerial view of the subject property shows Section 1 circled in black to orient the reader with its location within the larger property. Source: Pictometry, Atlas, City of Philadelphia.

[2] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI.

Section 2 was designed to feature masses or groupings of trees and shrubs "around the large rock," which included the following varieties: Austrian Pines, Scotch Pine, and some Pinus Mugho, mixed with the American Trailing Juniper. Section 2 also included a Spirea Reevesiana.[3] While many of the original plants in this section have died, been removed, and/or replaced, those extant are very similar to those present historically and in the 1931 aerial photograph. This section of the property has a high degree of integrity and retains historic setting and feeling with its extant specimen trees, plantings, etc.

Figure 26. Above (top): Looking south at Section 2. Source: Pictometry, Atlas, City of Philadelphia. Figure 27. Left: Section 2 as depicted in 1870. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust. Figure 28. Right: Looking southeast, this aerial view of the subject property includes Section 2 circled in black to orient the read to its location within the larger property. Source: Pictometry, Atlas, City of Philadelphia. Below: Looking southeast at Section 2. Source: Sisters of the Visitation, 2018.

[3] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI.

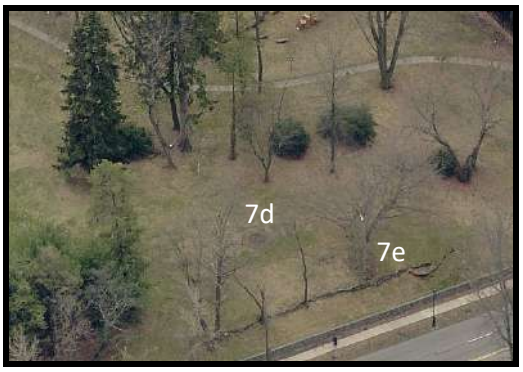
Looking north, **Sections 3, 4, and 5**. Section 3 is near the extant footway—at the site of the former northwest vehicle entrance from City Avenue—which was removed prior to 1931, originally featuring Sycamore and Norway Maples. Section 4 is to the southwest of the current footway, originally featuring California Privet, Syringa, and Deutzia Scabern. Sections 3 and 4 are preserved in the sense that trees still line the footway that extends along the line of the original northwest driveway. Section 5 extends in masses and/or groups along City Avenue in the area shown, which originally featured Evergreens, a few of which remain.[4] In both Sections 4 and 5 there are shrubs that once formed a single mass along City Avenue, a few examples of which are labeled according to the appropriate section.

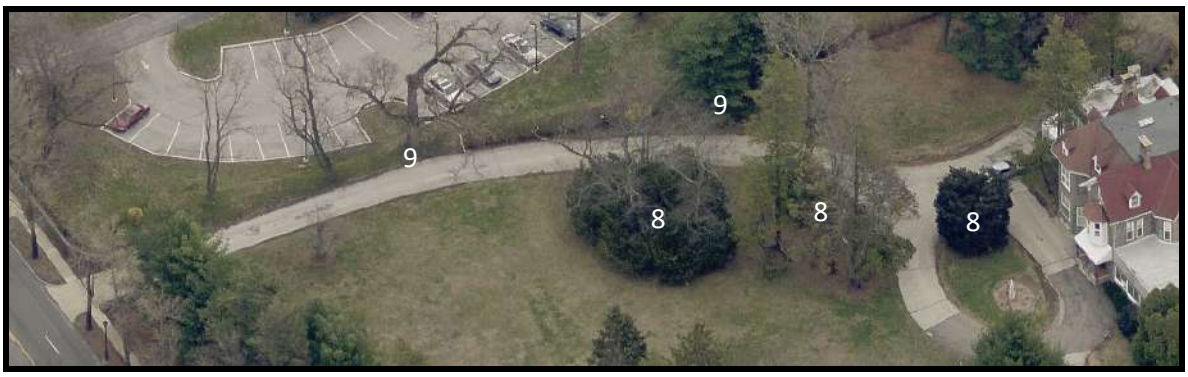
Figure 29. Top: Looking north at Sections 3, 4, and 5. Source: Pictometry, Atlas, City of Philadelphia. Figure 30. Left: Section 3, 4, and 5 in 1870. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust. Figure 31. Right: Looking southeast, this aerial view of the subject property orients Sections 3, 4, and 5, circled in black, within the larger property. Source: Pictometry, Atlas, City of Philadelphia. While most of the original plants in this section have been replaced, those extant are very similar to those present historically and in the 1931 aerial photograph.

[4] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI.

Figure 32. Left: Looking north, Section 7 is a cluster of trees and shrubs near the center of the property that were sited to obscure the viewshed of the house from City Avenue. Both sections originally contained Norway Spruces (7a), European Silver Firs (7b), Siberian Arbor Vitae, and Junipers (unknown). Figure 33. Right: Looking southwest, at the same cluster of trees, including an original Norway Spruce (7a). Source: Pictometry, Atlas, City of Philadelphia. While most of the original plants in this section have been replaced, those extant are very similar to those present historically and in the 1931 aerial photograph.

Figure 34. Left: Section 7 in 1870. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust. Figure 35. Right: Looking southeast, this aerial view of the subject property orients Section 1, circled in black, within the larger property. Below: Looking southeast, this detail of Section 7 shows the circular feature (7d) that once occupied a turn in the footway, as well as stonework supporting a slight terrace (7e). Source: Pictometry, Atlas, City of Philadelphia.





Sections 8 and 9 both feature vegetation intended to hide the rear approach and the cluster of support buildings from the North Driveway, and the Pleasure Grounds, including the vast open lawn in front of the Main Block. Section 8 was designed to feature masses or groupings of Norway Spruces and Scotch Pines with Arbor Vitae to form a dense mass, component parts of which exist today in design intent. Section 9 was designed to feature White Pines, Norway Spruces, Junipers, and Yews, which survive in theory.[5] Regardless of which original trees and plantings are extant, Sections 8 and 9 retain a strong sense of historic character and place, including design, feeling and setting.

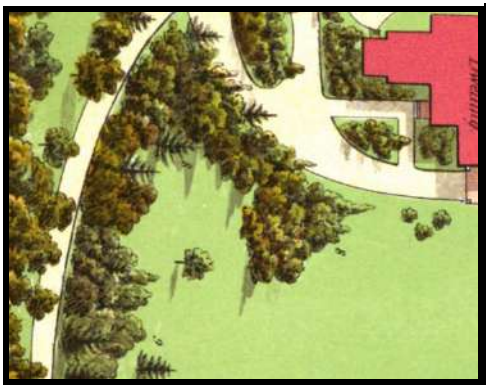
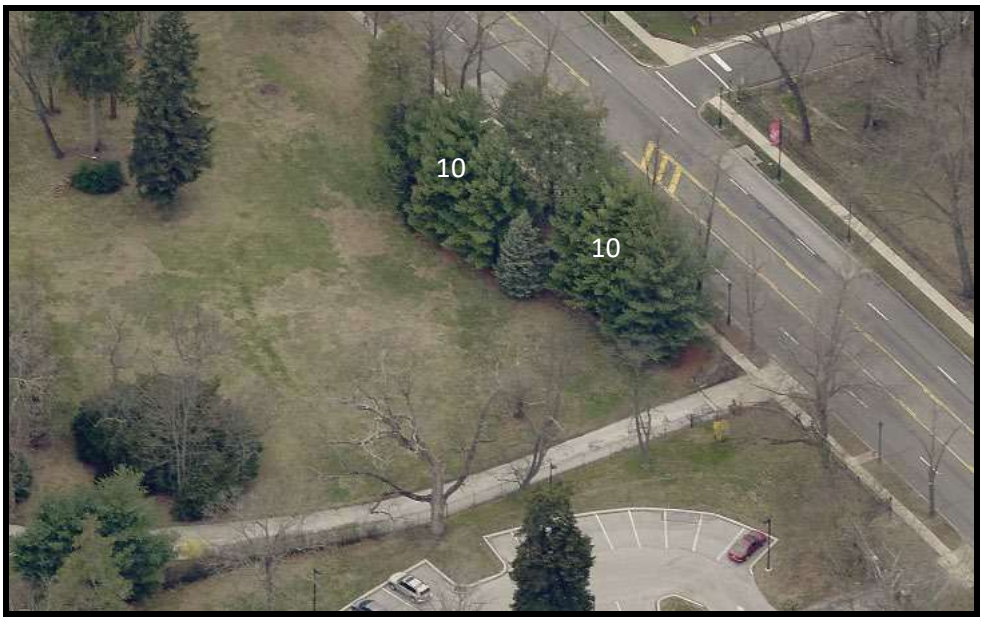


Figure 36. Above (top): Looking southeast at Sections 8 and 9. Source: Pictometry, Atlas, City of Philadelphia. Figure 37. Left: Sections 8 and 9 in 1870. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening*. (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust. Figure 38. Right: An aerial view of the subject property with Sections 8 and 9 circled in black to show its location within the larger property. Source: Pictometry, Atlas, City of Philadelphia.

[5] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI.



Section 10 forms a significant and intact cluster of evergreens, emulating, in placement and siting, the original White Pines, Norway Spruces, Junipers, and Yews that were part of the original intent of the Baumann Plan (Figure 22).[6] While most of the original plants in this section have been cut back or replaced, those extant are very similar to those present historically and in the 1931 aerial photograph (Figure 5), preserving the original design, feeling and setting.

Figure 39. Looking northwest at Section 10. Source: Pictometry, Atlas, City of Philadelphia. Figure 40. Left: Section 10 in 1870. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening*. (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust. Figure 41. Right: Looking southeast, this aerial view of the subject property is to orient Section 10, outlined in black, within the larger property. Source: Pictometry, Atlas, City of Philadelphia.

[6] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI.

Figure 42. Top: Looking southeast at the subject property in context. Figure 43. Bottom: Looking southeast at the more specific context. Source: Pictometry, Atlas, City of Philadelphia, 2019.

6. Physical Description – Part II: Buildings

The subject property at 5848 City Avenue in the Overbrook neighborhood of Philadelphia is a former country seat that is set within the well-preserved pastoral, suburban landscape. Sited between 1865 and 1869 and first built between 1870 and 1871, being enlarged over the years, the subject property includes the following buildings and structures:

 # Building/Structure Name (Date(s) of Construction)-Contributing Status/Additions

1. Mansion House. Main Block (1870-71)-Significant (S), 1a. Arcade Addition (1898)-Contributing (C), 1b. Porch Addition (c1900-10)-C, 1c. East Addition (1900-20)-C, 1d. South Addition (1900-20)-C, 1e. Chapel Addition (1958)-Non-contributing (NC), 1f. Dormitory (1965)-NC
2. Gardener's Cottage (1870-71)-S
3. Carriage House & Stable (1870-71); Alterations (c1898)-S
4. Cherry Cottage (1898)-S
5. Garden Building A (c1898)-C & B (c1898)-C
6. Ancillary Building (c1940-60)-NC
7. Garage/Storage (c1900-10)-C
8. Cottage (1921)-C
9. Driveway (1865-69)-S

Figure 44. Top: The primary (northwest) elevation of the Main Block. Figure 45. Bottom: The northwest and northeast elevations of the Main Block from the driveway. Source: Oscar Beisert, 2019.

1. Mansion House (1870-71)

Constructed between 1870 and 1871, the Main Block of the Mansion House (Main Block) is of loading-bearing stone masonry construction laid out on a large square plan with a hipped roof featuring a central flat top. Built of rusticated granite, the building stands two-and-one-half-stories tall and essentially measures five bays in width on each elevation. Dual and single roof structures project from the hipped roof at each elevation, creating complex and irregular fenestrations, along with structural projections. The primary (northwest) elevation is divided into three sections, two of which are dominated by projecting roof structures and associated granite walls that comprise two distinct forms. On the northeast side of the primary elevation is a massive, three-part granite oriel component that features a hipped roof that intersects with the main roofline. At the face of the hipped roof is a single gable front dormer within which is a one-

over-one wooden sash window with a rounded top. The roof projects beyond the granite façade at each elevation and is supported by pairs of decorative wooden brackets that flank each side of the three-part oriel structure. At the center of the stone projection is a large, double-width window on both the first and second floors. These windows are defined by granite hoods with keystones. The side elevations of the oriel projection feature single openings per floor, with second-floor apertures that feature blind openings. At the opposite side of the primary elevation is a gable-fronted granite wing that projects from the primary mass. Heavy wooden moldings define the single-pitch gable with similar paired brackets at the top center, also flanking at each end. This gable is centered on two round top windows that are paired openings though separate with original wooden architraves. The wooden sash windows appear to be original in most openings. On the second floor is a three-part bay window that corresponds with the northeastern oriel projection. The bay window features single one-over-one wooden sash windows in each section of the three parts. This projecting structure features a hipped roof clad in the original or early red tile roof. Below the bay window is the primary entrance featuring a round-arch opening with double oak doors and sidelights further delineated by columns. Flanking the doorway are single stone corbels that are carved in a stylized motif. The doorway is accessed by a stone porch and steps that appear to have served as a carriage block. A mid-twentieth-century awning conceals part of the entrance, projecting from beneath the bay window. At the center of the northeast and southwest components is the façade of the primary mass at the center of which is a two-story mullion window that no-doubt follows the staircase from the first to the second floors. The opening contains original leaded glass windows defined by pointed arches. On the northeast elevation of the southwest stone projection is a small ornamental bay window. A dormer projects from the main roofline, emulating the aforementioned dormer.

Figure 46. The primary (northwest) and side (southwest) elevations of the Main Block and the Porch Addition. Source: Oscar Beisert, 2019.

The southwest elevation of the Main Block is similarly complex, which is further complicated by the Porch Addition, a large one-story enclosed porch. This elevation is dominated by a single gable-front that projects from the main roofline, which is flanked by dormers similar to those previously described. The fenestration is similar to the aforementioned façade only less ornate. Two granite chimney stacks rise from this portion of the elevation. Brackets are used to decorate

the projecting roofline in the same manner as previously described. A bay window was added within the southeastern portion of this façade. The fenestration is otherwise unchanged.

Figure 47. Top: The primary (northwest) elevation of the Main Block. Figure 48. Middle left and Figure 49. right: Details of the primary (northwest) elevation of the Main Block. Source: Oscar Beisert, 2019. Figure 50. Bottom left: The primary (northwest) elevation of the Porch Addition to the Main Block, showing the columns and cushion capitals with Norman architectural details of the porch addition. Figure 51. Bottom right: The primary entrance within the primary (northwest) elevation of the Main Block, showing similar columns and cushion capitals with Norman architectural details to the porch. Source: Oscar Beisert, 2019.

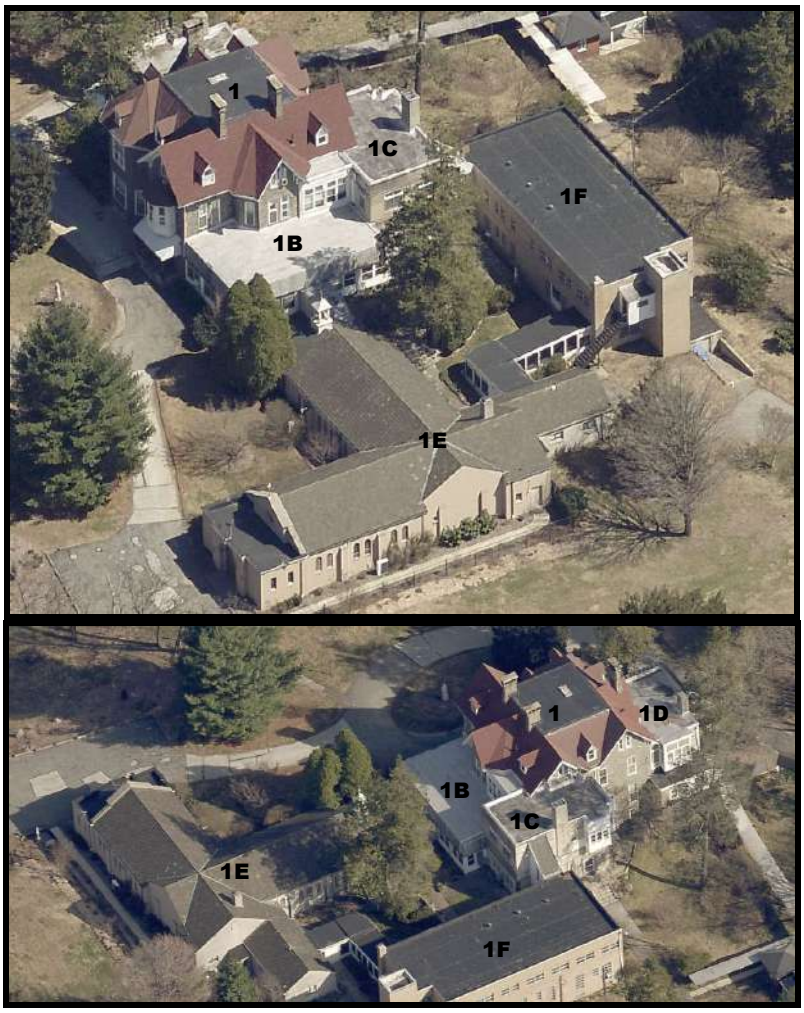


Figure 52. Top: Looking east at the Main Block and Additions 1B, 1C, 1E, and 1F of the subject property. Figure 53. Bottom: Looking north at the Main Block and the Additions of the subject property. Source: Pictometry, Atlas, City of Philadelphia, 2019.

1b. Porch Addition is a single-story enclosed porch with a mansard roof that was likely added in the mid-twentieth century. The primary (northwest) elevation of the porch is six bays in width, featuring four columns that create three sections of two-part mullion windows. The columns feature cushion capitals with Norman architectural details. The southwest elevation of the porch is partly concealed by a one-story addition that connects the 1b. Porch Addition with the 1e. Chapel Addition, spanning roughly ten bays defined by five two-part mullion windows, featuring pairs of one-over-one-sash windows. The fenestration defined by similar columns. The southeast elevation of the 1b. Porch Addition is partly concealed by the two-story, masonry 1c. East Addition with a flat roof that rises to just below projecting eaves of the roof.

Constructed in 1958, 1e. Chapel Addition is a one-story, T-shaped building of masonry construction with a cross-gabled roof, appending 1b. Porch Addition and is a non-contributing feature to the property. To the southeast of the Main Block and 1e. Chapel Addition 1f. Dormitory, built in the 1960s, is the two-story building of masonry construction with a buff brick

façade. Connected to the aforementioned buildings by a covered walkway, the building is a non-contributing resource to the historic property.

Figure 54. Top: Looking northwest at the Main Block and 1a. Arcade Addition, 1b. Porch Addition, 1c. East Addition, 1d. South Addition, 1e. Chapel Addition, and 1f. Dormitory. Source: Pictometry, Atlas, City of Philadelphia, 2019. Figure 55. Bottom: The rear (southeast) and side (northeast) elevations of the Main Block with 1c. East Addition, 1d. South Addition, and 1a. Arcade Addition also in view. Source: Oscar Beisert, 2019.

The southeast elevation of the Main Block is similar to the primary (northwest) elevation with two separate projecting roof sections, but the two gables are within the primary massing of the building. At the center of the southeast elevation within the roof structure is a projecting dormer like those previously described. The southwest gable rises above a two-story masonry addition that appends the south corner of the Main Block. The two-story addition is of masonry construction with a flat roof, featuring stylized paneling and what appears to be a stucco finish.

The architectural details of the Main Block at this elevation are consistent with those previously described.

Figure 56. Top: The primary (northwest) elevation of 1a. Arcade Addition. Figure 57. Bottom: The side (northeast) elevation 1a. Arcade Addition. Source: Oscar Beisert, 2019.

The northeast elevation of the Main Block is largely obscured by the 1a. Arcade Addition (Addition 1A). This addition is a rectangular wing of loading-bearing stone masonry construction. The upper floor of the Main Block features a central gable-front flanked by single dormers like those previously described. The primary (northwest) elevation of 1a. Arcade Addition is three bays in width and defined by an arcade of three arches at the ground floor. All of the arches are formed by finished rubble stone with lightly-colored stone abutments. The second-floor features two openings—a three-part mullion window and a small single window. The mullion window features original wooden sash windows, the upper sash being multi-light with a diamond pattern. The mullion window is further defined by a granite hood with a keystone. The northeast elevation of 1a. Arcade Addition features an arcade of two arches at the ground floor and two two-part mullion windows at the second floor. The two mullion windows are further defined by granite hoods with keystones. The second-floor windows feature the same

wooden sash configuration. The entire addition is characterized by a simple crenellation along the roofline.

Figure 58. Left: The primary (northwest) elevation of 1e. Chapel Addition. Figure 59. Right: The "1958" cornerstone within primary (northwest) elevation of the 1e. Chapel Addition. Source: Oscar Beisert, 2019. Figure 60. Middle: The primary (northwest) and side (southwest) elevations of the 1e. Figure 61. Bottom: A side component of the primary (northwest) elevation of the 1e. Source: Oscar Beisert, 2019.

Figure 62. Top: The northwest and southwest elevations of the 1f. Dormitory. Figure 63. Bottom: The southwest and southeast elevations of the 1f. Dormitory. Source: Oscar Beisert, 2019.

Figure 64. The primary (southwest) elevation of the Gardener's Cottage. Source: Oscar Beisert, 2019.

1. Gardener's Cottage (1870-71)

Constructed between 1870 and 1871, the Gardener's Cottage is a one-and-one-half-story L-shaped stone building with an enclosed porch and rear addition. The primary (southwest) elevation features the said enclosed porch with half-paneling and half windows, along with the primary entrance. The primary elevation of the building is concealed by the porch enclosure, but the original façade of the gable front is fully visible to the southeast. The rusticated granite façade features a single window opening at each level, featuring a segmental arch top at the ground floor and a round arch at the second. The roof projects greatly beyond the façade to form a widely projecting eave. To the northwest is a large gable-front dormer and at the center is a granite chimney stack.

Figure 65. Left: The side (northwest) and primary (southwest) elevations of the Gardener's Cottage. Figure 66. Right: The primary (southwest) and side (southeast) elevations of the Gardener's Cottage. Source: Oscar Beisert, 2019.

Figure 67. Top: Looking south at the Carriage House & Stable. Source: Pictometry, Atlas, City of Philadelphia. Figure 68. Bottom: The primary (northwest) elevation of the Carriage House component of the larger Carriage House & Stable. Source: Oscar Beisert, 2019.

2. Carriage House & Stable (1870-71)

Constructed between 1870 and 1871, the Carriage House & Stable is a rectangular building with at least two additions and other alterations. The building stands one-and-one-half-stories tall and is of load-bearing construction with finished rubble stone façade, and a complex, cross-gable roof. The southwest half of the building is dominated by hipped roof with a massive gable-front dormer structure. The dormer is largely clad in wood shingles and siding, the southwest elevation

of which features a loading bay with double wooden doors. Above the loading bay is another opening with a three-part louvered window, beneath which projects a wood arm that suspended tackle to hoist items into the double doors below. The first floor of the southwest elevation is defined by a largely blind stone façade, at the center of which is a single window. The primary (northwest) elevation consists three sections, the southwestern-most of which includes the said hipped roof that projects above the stone façade with an infilled vehicle bay at center. This opening is defined by a stone lintel course. The central section includes an architectural embellishment dating to 1898 in the form of a projecting surround that defines the central vehicle bay and rises beyond the roofline to form a stepped parapet. The vehicle bay is delineated by a rusticated stone round arch, the opening of which is infilled with vinyl siding and a single metal pedestrian door. At the center of the stepped parapet is a small stone niche defined by a diminutive rusticated stone round arch. Beyond the parapet, projecting from the roof is a smaller gable-front dormer that features a two-part mullion window and a widely projecting eaves. This dormer is also clad in wood shingles. The northeastern-most section of the northwest elevation is largely defined by a one-and-one-half-story stone façade that takes the form of a gable front, which is defined by a large central opening that features a six-part mullion window at the base of a much larger loading bay with original or early-twentieth century double wooden doors with a transom above defined by a central arch of rusticated stone. These openings span both floors, the upper portion of which is at the center of single windows, one of which features a six-over-six wooden sash unit. At the center of the upper portion of the gable is another wooden arm used for loading through the doors below.

Figure 69. Left: A alteration to the central vehicle entrance of the primary (northwest) elevation of the Carriage House & Stable. Figure 70. Center: A projecting loading dormer on the second floor of the side (southwest) elevation, featuring much of its original details. Figure 71. Right: The northeastern most component of the primary (northwest) elevation of the Carriage House & Stable. Source: Oscar Beisert, 2019.

The southeast elevation is much like the northwest without the 1898 embellishment. Another three-part façade, the southwestern-most portion features a six-part mullion window within a largely blind rusticated stone façade. The central section of this elevation is dominated by a vehicle opening with a modern door. The third and northeastern-most section of the façade is a one-and-one-half-story component dominated by a gable-front. A single window occupies the first floor and second. Towards the east corner of the building is a large one-story addition that is of a rectangular form.

Figure 72. Top: The southwest and southeast elevations of the Carriage House & Stable. Figure 73. Bottom: The southwest elevation of the Stable component of the Carriage House & Stable. Source: Oscar Beisert, 2019.

The Stable is a one-story building that projects from the Carriage House & Stable in a rectangular form with a side-gable roof, featuring a fenestration of approximately seven openings within the southwest elevation. At the center of the façade is a vehicle opening with the other windows on each side. The windows of the southeastern portion of the façade are concealed by a modern, open shed addition, where tractors and other equipment appears to be stored. All of the openings are defined by four-centered arch tops. Another rectangular addition appends the first addition.

Figure 74. The primary (northeast) elevation of Cherry Cottage. Source: Oscar Beisert, 2019.

3. Cherry Cottage (1898)

Built in 1898, Cherry Cottage is a two-story, rectangular-shaped building of stone and wood construction. The first floor of the building is exposed rusticated stone laid in a random ashlar at each elevation, while the second story emulates a timber house, projecting from the stone base at the primary (northeast), northwest, and southwest elevations. The primary (northeast) elevation features a central entrance with a pedestrian door. A single window occupies the southeast portion of the façade, while a two-part mullion window is at the northwest. The second floor is defined by a timber façade that jetties from the stone base featuring two gable fronts that project ever so slightly from the cross-gable roof. At the center of each gable-front are two-part mullion windows. The jetty is supported by simple wooden brackets. The northwest elevation features a three-part mullion window with a stylized surround. The second floor is defined by the gable end that similarly treated with a projecting three-part bay window with a hipped roof. The jetty is also similarly treated. The southwest elevation is similar to the northeast. A one-story stone component projects from the main block to the southeast. There is a second story addition that is rather unsympathetic to the otherwise intact design. The building's primary roof components feature red tile or shakes. A stone stack rises from the roofline.

Figure 75. Left: The primary (northeast) and side (northwest) elevations of Cherry Cottage. Figure 76. Right: The primary (northeast) and side (northwest) elevations of Cherry Cottage. Source: Oscar Beisert, 2019.

The southwest elevation of the Garden Building A. Source: Pictometry, Atlas, City of Philadelphia, 2019.

5A. Garden Buildings A (c1898)

Built c1898, Garden Building A is a small, single-story structure of decorative, red-brick masonry construction with a hipped roof that is attached to what appears to what was once a greenhouse or hothouse to the southeast and covered walkways to the northwest and the southwest. The building appears to have some original windows and likely decorative brickwork.

5B. Garden Building B (c1865 - 1898)

Built between 1865 and 1898, Garden Building B is a single-story rectangular masonry structure that appear to be painted white with a flat roof that once contained skylights. The building is attached to the southeast elevation of Garden Building A and extends to the northeast in a rectangular format.

Figure 77. Top: The northwest elevation of the Garden Buildings A & B. Figure 78. Bottom: The rear elevation of the Garden Buildings A & B. Source: Pictometry, Atlas, City of Philadelphia, 2019.

Figure 79. Left: The southwest elevation of the Garage/Storage Building. Source: Pictometry, Atlas, City of Philadelphia, 2019. Figure 80. Right: The northwest elevation of the Garage/Storage Building. Source: Oscar Beisert, 2019.

7. Garage/Storage Building (c1900-10)

Built c1900-10, the Garage/Storage Building is a one-story masonry building with a buff brick façade that is built on a rectangular plan with a gable-front roof. Located southeast of the Main Block and the other outbuildings, the Garage/Storage Building stands near the southeast property line on the Overbrook Farms side of the property. The northwest elevation features a wooden door with what appears to be a half panel, half leaded glass configuration. The gable front at this elevation features wooden singles. The other building facades feature recessed brick panels at the northeast, southeast, and southwest elevations.

Figure 81. Left: The northeast elevation of the Garage/Storage Building. Source: Oscar Beisert, 2019. Figure 82. Right: The southeast elevation of the Garage/Storage Building. Source: Oscar Beisert, 2019.

Figure 83. The primary (southwest) and side (southeast) elevations of the Cottage 1921. Source: Oscar Beisert, 2019.

8. Cottage (1921) Located at the southeast extremity of the subject property, the Cottage, built in 1921, (Cottage 1921) is a one-and-one-half-story dwelling that features a side-gable, shed-like roof. The building features a façade of stucco on each elevation. The primary elevation features a mullion window and the face of an integral porch enclosure that includes a pedestrian door with flanking windows. The house features three low-slung shed dormers on each side of the roof.

Figure 84. The northwest and primary (southwest) elevations of the Cottage 1921. Source: Pictometry, Atlas, City of Philadelphia, 2019.

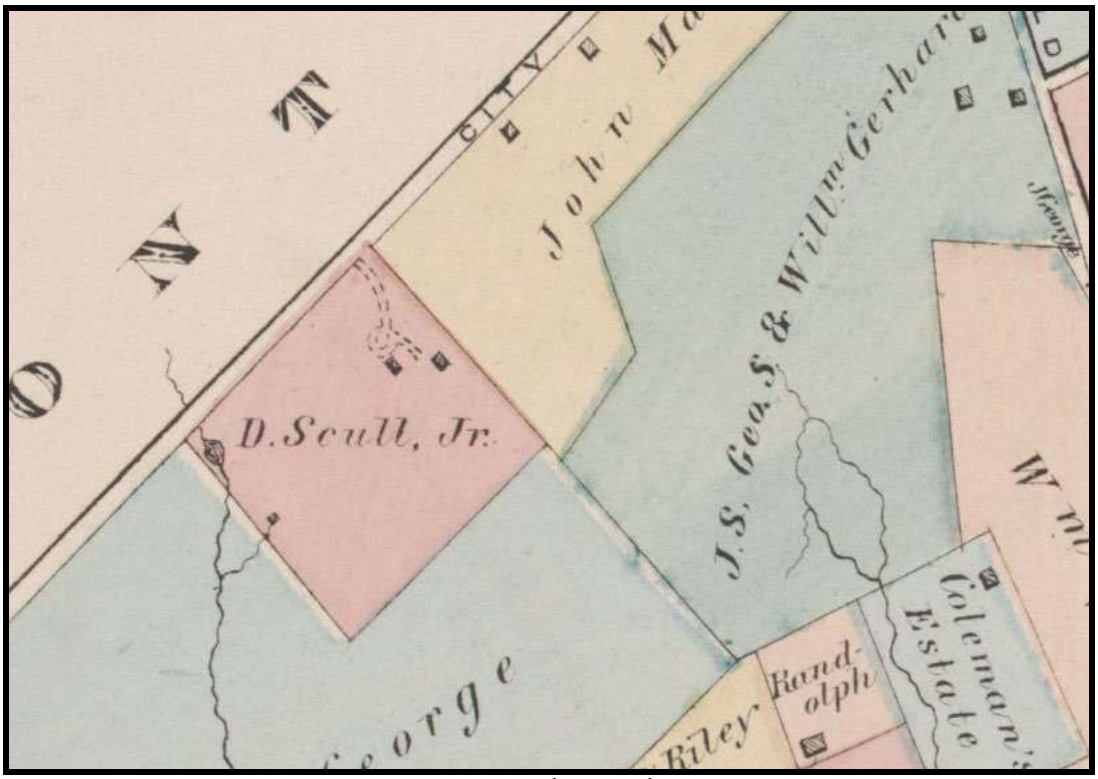


Figure 85. Hopkins, G.M., City Atlas of Philadelphia, 24th and 27th Wards, 1872, Plate L, Volume 7. Source: Free Library of Philadelphia.

7. STATEMENT OF SIGNIFICANCE

The subject property, known originally as *The Chestnuts*, at 5848 City Avenue is a significant historic resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. The subject building satisfies the following Criteria for Designation, as enumerated in Section 14–1004 of the Philadelphia Code:

(a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past;

(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;

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

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

Situated on a magnificent site along City Avenue in Philadelphia, *The Chestnuts* and its contributing component resources comprise a significant historic landscape—a rare surviving specimen of a suburban country place of the third quarter of the nineteenth century. Retaining much of its original "rural, suburban" character, the subject property satisfies Criteria A and J as a representative of the development of country places in Philadelphia. Also satisfying Criteria A and J, the subject property was the home David Scull, Jr. (1836-1907)—shown in Figures 137, 138, 139, and 141, a prominent Quaker merchant and philanthropist; and Charles P. Vaughan (1867-1936)—shown in Figures 143 and 144, an important industrialist and philanthropist, in both cases speaking to the economic and social heritage of the community.[7] With a high degree of physical integrity, the subject property is a documented design of Eugène Achilles Baumann (1817-1869)—shown in Figure 99, a significant Alsatian-American botanist, landscape gardener, and nurseryman, satisfying Criterion E. Aesthetically, the subject property represents the picturesque style of landscape architecture and gardening, a theory and practice popularized in the American context by Andrew Jackson Downing (1815-1852), the distinguished American landscape gardener and tastemaker, and his disciples, satisfying Criterion D. The architectural characteristics and qualities of the subject property are exhibited through purpose-built and designed estate buildings and structures that possess "*architectural beauty*" evocative of the Victorian-era that were "considered conjointly with the *beauty of landscape* or situation," evident to-date through the surviving layout of the property, extant driveways and walks, its verdurous and undulating pleasure grounds, monumental heritage trees, etc.[8] The same is true of the buildings, the original of which were designed by the prominent Quaker architect Addison Hutton (1834-1916)—shown in Figure 129—with later buildings by William "Will" Lightfoot Price (1861-1916)—shown in Figures 131 and 132, both of whom were architects who significantly impacted the built environment of the City of Philadelphia and the larger region. Preserved at a commercial, institutional, and suburban crossroads, *The Chestnuts*, with its elegant, magisterial, and sylvan qualities, forms a unique location, and should be listed on the Philadelphia Register of Historic Places.

The period of significance dates to the time of design and construction: 1865 to 1940.

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[7] Simpson, John Warfield. *Visions of Paradise: Glimpses of Our Landscape's Legacy.* (University of California Press, 1999), 276.

[8] Downing, Andrew Jackson. *A treatise on the theory and practice of landscape gardening, adapted to North America; with a view to the improvement of country residences.* (New York & London: Wiley and Putnam; Boston: C.C. Little & Co., 1841), 298.

Figure 86. Looking east at the Main Block of *The Chestnuts* in 1897. Source: Samuel Fitch Hotchkin. *Rural Pennsylvania in the Vicinity of Philadelphia.* (Philadelphia: G.W. Jacobs & Company, 1897), 22.

Criteria A & J

Once among the most substantial private estates within the city limits of Philadelphia, *The Chestnuts* is a rare surviving historic landscape of the Victorian era. This highly intact country place with its associated historic buildings and grounds represents the cultural and social history of upper class Philadelphians, and the development of the suburban country house ideal in the nineteenth century. Planned by prominent Quakers David Scull, Jr. and his wife Hannah Ellicott Coale (1837-1871) in the mid-1860s, the landscape was designed and the buildings were sited by Eugène A. Baumann, the aforementioned Alsatian-American landscape gardener, and the original buildings were designed between 1870 and 1871 by Addison Hutton with later additions by another important Quaker architect Will Price, also of Philadelphia.[9]

The planning and construction of *The Chestnuts* represents the trend in the development of country places and suburban dwellings that was a direct result of the establishment of commuter railroad lines and, specifically, the "Main Line" of the Pennsylvania Railroad. The term Main Line is a moniker for the affluent Philadelphia suburbs created and serviced by the primary line

[9] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust.; and Thomas, George. *William L. Price: Arts and Crafts to Modern Design*. (New York, New York: Princeton Architectural Press, 2000), 350.

of the Pennsylvania Railroad in the second half of the nineteenth century.[10] The Philadelphia & Columbia Railway, once known as the Paoli Local, began laying its tracks across what was then known as Blockley Township in the 1830s. The route was parallel to Lancaster Avenue, crossing the entirety of West Philadelphia into Montgomery County. Established in 1846, the Pennsylvania Railroad acquired the Philadelphia & Columbia Railway in 1850, enabling transportation service from Pittsburgh to Philadelphia with an estimated 146,320 passengers in 1852. Despite this early ridership, the local trains we know today were not immediately in service. The following stations opened in 1860: Mantua, near 40th Street; Hestonville, at 52nd Street; and Overbrook at County Line Road (later renamed City Avenue).[11] With the arrival of the railroad stop at Overbrook, lands once encompassing large agrarian estates and farms gained greater value as wealthy industrialists and merchants from Philadelphia proper were want to develop country places in close commuting distance to the city. David Scull, Jr., a successful woolen merchant, was no different. He managed to convince the George family to sell an 18-acre plot near the Overbrook Station in 1865.[12] This represents the early period of residential development resulting from the newly established proximity to passenger service provided by the Pennsylvania Railroad.

The development of the Main Line was a long process that spanned much of the second half of the nineteenth century through the early twentieth century. In fact, while Scull's decidedly rural environs were radically changing due to the Overbrook Farms development by the 1890s, country places and suburban residences were still being developed in more rural and idyllic settings along the Main Line. A rural setting like what was vanishing near *The Chestnuts* at the turn of the twentieth century was being both enhanced and more sensitively preserved near the Paoli Station by people like John Christian Bullitt (1824-1902), the eminent lawyer and author of the Philadelphia's new City charter. Approaching retirement, Bullitt commissioned Furness Evans, Architects, to design his country house, stable and gardener's cottage at Paoli, unconsciously emulating a pattern of development on the Main Line that began closer to town with people like Scull in the 1860s, and even earlier in relationship to other railroad lines.[13]

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[10] Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press, 1985), 91.

[11] Tello J. d'Apéry, *Overbrook Farms: Its Historical Background, Growth and Community Life* (Philadelphia: Magee Press, 1936), 59-62.

[12] Deed: John M. George, et. al. to David Scull, Jr., 11 December 1865, Philadelphia Deed Book L.B.R., No. 145, p. 35.

[13] Cohen, Jeffrey A., Lewis, Michael J., and Thomas, George E. *Frank Furness: The Complete Works.* (New York: Princeton Architectural Press, 1996), 330.

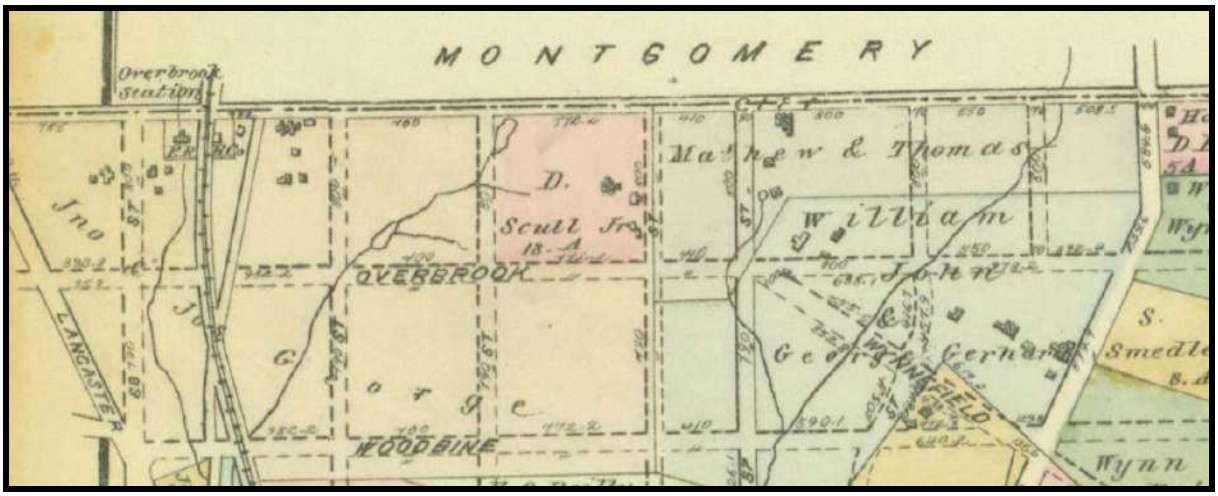

Figure 87. Showing the vicinity of the subject property northeast of Overbrook Station in 1878. Source: Atlas of the 24th & 27th Wards, West Philadelphia, 1878, Plate L, by J.B. Scott. Via Greater Philadelphia GeoHistory Network.

Even in the 1870s, Scull was one among just a few families that had acquired property from the George family and other longtime landholders near Overbrook Station to develop their own personal estates in a suburban, rural environment. In 1878, as shown in J.B. Scott's *Atlas of the 24th & 27th Wards, West Philadelphia*, the George family's property still surrounded Overbrook Station undeveloped. Nearby were other nominally-sized, estate-like parcels comparable to Scull's, including P.S. Esrey, Frank Godey (1844-1928), Frederick P. Hayes (1847-1919), Wistar Morris (1816-1891), Francis O. Reilly (1872-1943), Joseph R. Rhoads (1841-1915), S. Smedley, and Joseph B. Townsend (1821-1896) at Greystone. Scull was definitely among the first to penetrate the local strongholds near Overbrook Station, though he was a prominent and wealthy Philadelphia Friend, which may have served as an appropriate calling card to accompany the cold, hard cash he use used to purchase the property. In fact, he accompanied institutions like the Seminary of St. Charles Boromeo, which also established itself in 1871 at Overbrook in Lower Merion Township caddy corner from *The Chestnuts* across City Avenue.[14] Charles In his autobiography, Scull's son, William Ellis Scull (1862-1942)—shown in Figure 96, described the conditions near Overbrook Station in the 1870s as somewhat primitive compared to decades later, though the family certainly had greater access to luxuries than most Philadelphians:

> Every morning representatives of about eight families would meet at Overbrook Station for the 8:21 train; the men going to business; the boys and girls, to school. We had a rather gay time on the way in. One or two of the brakemen we liked very much but the others were rough and trying to keep order. The only station house was a wooden room about 15 feet square with a green flag, which was used to stop the train.
>
> One of the highlights of the era was an Indian named Plumley, with high cheek bones and slick, greased, jet-black hair, who would jump off the arriving train

[14] Baist, G. Wm. Atlas of the Properties Along the Pennsylvania R.R. from Overbrook to Malvern Station. (J.L. Smith, 1887), Plate 2.

with a big bundle of newspapers in a strap under his arm, sell as many as he could, and waltz onto the train after it was going at a fairly good pace.

There was no bridge over the railroad in those days and when we had to hurry for the train, all of our friends—and others—were interested in watching us from the windows of the cars. There were no shops that I can recall within a long distance of Overbrook; the farmers brought their produce to the house. My aunt, Mrs. Francis C. Yarnall, who lived a mile and a half south from the railroad, used to send her coachman about two miles away to the toll gate on the Haverford Road to get the good butter a farmer left there for her.

One time, at least, when the farmer had neglected to come, or our cows had gone dry, my father carried a butter kettle to the train with him. But hurrying to catch the train, he tripped and fell, the kettle flying across his path. The conductor held the train for us—and the passengers had a good laugh.[15]

These memories, recorded by William E. Scull, from his youth, speak to the conditions of Overbrook, and its early residential history.

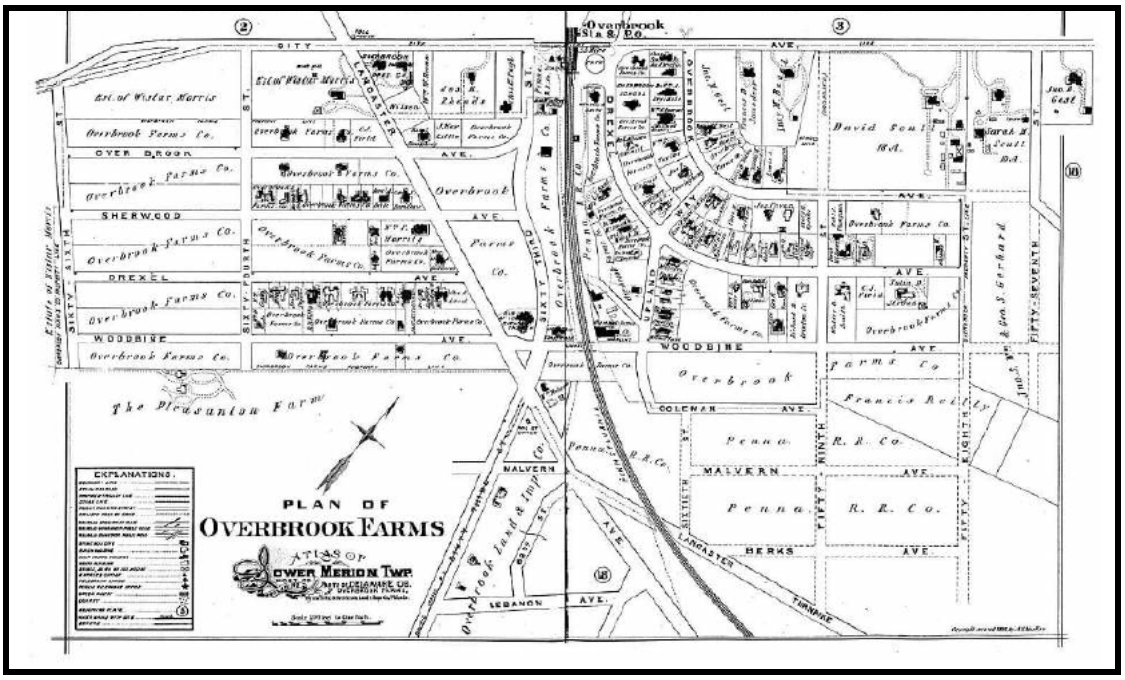

Figure 88. A plan of Overbrook Farms, 1896. Source: Farnham, Jonathan. Philadelphia Register of Historic Places Nomination: Overbrook Farms, West Philadelphia, Philadelphia. (Philadelphia Historical Commission, August 2019), 18.

The development of country places and suburban residential enclaves was not isolated to the Main Line. In fact, the establishment of the railroad line in Germantown had led to the creation

[15] *William Ellis Scull, Sometime Quaker, An Autobiography*. (Philadelphia: John C. Winston Company, 1939), 1-2.

of such developments even earlier, as did the prior horse car line on Germantown Avenue. In the northwest part of the city, even before it was consolidated, Quakers like the Hackers of Germantown bought old houses in need of repair for country or suburban respite, while keeping houses in town. This allowed wealthy families to commute by horse car line or, in the truest and most familiar style of the wealthy, private coach. Nevertheless, the advent of improved modes of public transit justified and spurred suburban development in other parts of the city, though few would gain the same panache as that of the Pennsylvania Railroad line from Philadelphia to Paoli. While both the Mantua and Hestonville Stations would witness development more expeditiously, Overbrook remained slow to transition from rural to suburban due to the fact that the George Estate remained relatively intact. As a result, *The Chestnuts* would not gain any major neighbors until the 1880s, when individuals like Louisa "Lucy" (Ralston) Baugh (1933-1912)—her home being features in Figure 90, Frances (Baugh) Saunders (1858-1937), and various members of the Gest family—relatives of the Baughs and "Old Philadelphia" incarnate, developed suburban residences on smaller, but ample parcels to the northwest, northeast and southwest of the Sculls on City Avenue. And there were certainly others who managed to acquire property for private estates prior to the major efforts that would come in the 1890s.

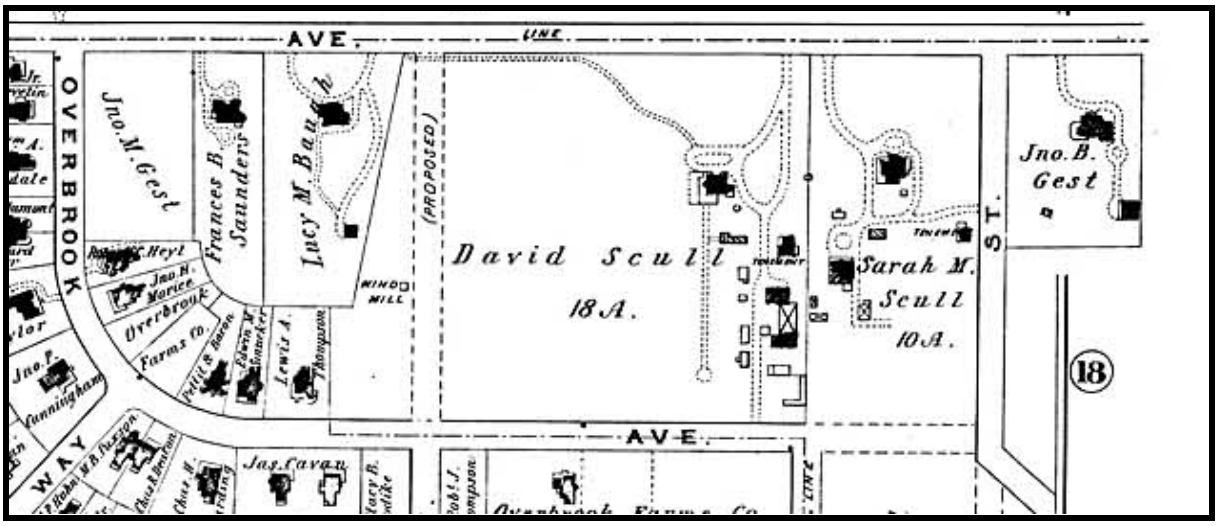

Figure 89. A detail of the Plan of Overbrook Farms, 1896, showing the Scull properties as they appeared in 1896. Source: Farnham, Jonathan. Philadelphia Register of Historic Places Nomination: Overbrook Farms, West Philadelphia, Philadelphia. (Philadelphia Historical Commission, August 2019), 18.

The primary residential development of the area took place after Drexel & Co., its senior partner being the almighty financier Anthony J. Drexel (1826-1893), purchased the George Estate in 1892, which still consisted of 171 acres of undeveloped land that surrounded the Overbrook Station (Figures 88 and 89).[16] William E. Scull described the development of the formerly picturesque landscape as being "improved" by "Mr. Drexel" in the pejorative that preservationists would use today when undisturbed landscapes and historic buildings are destroyed in the name of progress:

[16] Farnham, Jonathan. Philadelphia Register of Historic Places Nomination: Overbrook Farms, West Philadelphia, Philadelphia. (Philadelphia Historical Commission, August 2019).

> The illustrations given here of Leighton Place, show the beautiful country appearance of Overbrook during the early part of the time we lived there—until the Overbrook Farms Company bought the George property and "improved" it. With the growth of skyscrapers and commercial buildings spreading out in all directions from central Philadelphia, most of the residents have been driven out of the old sections and Overbrook is now called the residence part of Philadelphia.[17]

What would become known as the Overbrook Farms development took place in stages between 1892 and 1929 (Figures 88 and 89).[18]

Figure 90. Mrs. Baugh's Cottage, City Avenue, Overbrook, Philadelphia (demolished 2019), an example of the early development of the area prior to the completion of Overbrook Farms. Source: Hidden City Philadelphia.

At the earliest opportunity, the Scull family expanded their bucolic reserve at Overbrook in 1880, when Edward Lawrence Scull (1846-1884), David Scull, Jr.'s brother and business partner, purchased two tracts, comprising a 10-acre site, immediately adjacent to *The Chestnuts* at the northeast.[19] Edward L. Scull had just married Sarah Elizabeth Marshall (1845-1910), which, eventually, led him to commission Addison Hutton to design a large house for him, his wife, and their forthcoming child.[20] Interestingly, this specimen of Hutton's oeuvre seems almost entirely alien to David Scull, Jr.'s Main Block of 1870-71, presenting the complex stylistic transitions that occurred in the Victorian era. During their brief marriage, Edward L. Scull and Sarah E. Marshall had two children Edward Marshall Scull (1880-1952) and John Lawrence Scull (1883-1950), who were raised at the neighboring property. Edward L. Scull died on June 14, 1884 at the Oatlands Park Hotel, while stopping at Surrey in England.[21] Interestingly enough, David

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[17] *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939), 19.
[18] Farnham, Jonathan. Philadelphia Register of Historic Places Nomination: Overbrook Farms, West Philadelphia, Philadelphia. (Philadelphia Historical Commission, August 2019).
[19] Deed: Furman M. Mayhew and wife to Edward L. and Sarah Scull. 20 January 1880. Philadelphia Deed Book: L.W., No. 75, p. 297.; and Charles J. Thomas and wife to Edward L. and Sarah Scull. 18 March 1880. Philadelphia Deed Book: L.W., No. 91, p. 81.
[20] "Diary, 1882," Addison Hutton Papers, Coll. no. 1122, Special Collections, Quaker Collection, Haverford College Library.
[21] Ancestry.com. *U.S., Quaker Meeting Records, 1681-1935* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.

Scull, Jr. had purchased his brother's property earlier that year, though his widow and children would remain in residence for more than ten years.[22] The Philadelphia Deed Registry confirms that David Scull, Jr. held the property until 1890 when his sister-in-law purchased her home, which remained in her possession until 1918 when it was sold to Cardinal Dougherty.

As the new houses were being built nearby in the 1890s, David Scull, Jr. was accommodating his son's small, but, apparently, expensive family: William Ellis Scull (1882-1942); his wife, Florence Moore Prall (1855-1937)—shown in Figures 96 and 97, and their daughter and David Scull, Jr.'s only grandchild, Margot Ellis Scull (1896-1972)—shown in Figure 97.[23] Likely accommodating his growing family, David Scull, Jr. upgraded his mansion with a new wing designed by Will Price, then a budding Quaker architect. While Price used the same stone, his work is distinctly different from Hutton's earlier style, bringing a certain modernity to the already old-fashioned, twenty-year-old mansion—at least one addition accommodated a nursery. Price was also commissioned to design other near features on the property including, Cherry Cottage in 1898, renovations to the Carriage House & Stable, and both the 1a. Arcade Addition and 1b. Porch Addition to the Main Block. This also appears to have included changes to the façade of the house and some interior alterations. Work at *The Chestnuts*, by then renamed *Leighton Place* for the Sculls' ancestral seat in Hedfordshire, England, was convenient to his nearby work for the Overbrook Farms Company.

Figure 91. *Holt Fleet*, the Residence of David Scull, Jr. at Dark Harbor, Maine. Source: House & Garden. Via Google Books.

Perhaps partly stimulated by the suburbanization of Overbrook, the Sculls did not occupy *The Chestnuts* yearound. They had always gone to Maine in the summertime, but it was not until the

[22] Deed: Edward L. Scull to David Scull, Jr. March 1884. Philadelphia Deed Book: J.O.D., No. 179, p. 150.
[23] *Find A Grave*. Find A Grave. http://www.findagrave.com/cgi-bin/fg.cgi.; and 1900 United States Federal Population Census, via Ancestry.com

1890s that the place became increasingly attractive due to the development of Dark Harbor in Islesboro, Maine, an enclave that required a ferry to access. David Scull, Jr. was among the first to build a cottage, known as *Holt Fleet* (Figure 91), at Dark Harbor.[24] His son, daughter-in-law, and granddaughter would continue to be devotees of Dark Harbor over the years.[25] This explains why upper-class Philadelphia families would lease *The Chestnuts*, while the family was away at Dark Harbor. One such tenant was that of Josiah Bunting "of Spruce Street" in the summer of 1899.[26] While David Scull, Jr. appears to have spent more of his time in Philadelphia at *The Chestnuts*, his son's family traveled for much of the years, usually returning to Philadelphia in November of each year for the society balls after months of rusticating.[27]

Even in 1896, when the development and construction of Overbrook Farms was in full force, David Scull, Jr. retained 18 acres for his place, while his sister-in-law resided on 10 acres next door. In fact, neither of the Sculls, nor the preceding owners of *The Chestnuts*—the Vaughan family, who purchased the property in 1919, and the Sisters of the Visitation, purchasing it from the Vaughans in 1940—would significantly reduce the physical acreage of the original property.[28] Some land, however was sold to the southwest and at the south corner of the property, which led to residential development. Nevertheless, the overall picturesque quality of the place has been entirely maintained, improving various aspects of the estate over time (Figure 92).[29]

Ultimately, *The Chestnuts* represents the type of early rural suburban development that took place in Philadelphia and the larger region along commuter railroad lines during much of the nineteenth and early twenieth centuries. In addition, the growth and development of the estate speaks to the way in which properties of scale were both enlarged and improved over time, being passed down from one generation to the next. While the initial development of *The Chestnuts* took place prior to most of the other residential development projects that created the picturesque suburbs, architectural trends of the newly developed Overbrook Farms neighborhood clearly influenced the way in which the Sculls chose to continue enhancing their property, as their house was clearly from a bygone era in comparison to the new and modern suburban dwellings built nearby. While David Scull, Jr. may have been more conservative in making these alterations, his son and daughter-in-law were very fashion- and socially-conscious.[30] Outside Philadelphia, the "Main Line" suburbs were no different, leading to some of the most princely estates of the Greater Philadelphia Region.

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[24] Daniels, Caroline T. *Dark Harbor*. (Privately Printed, 1935), 12.; Lawrence, Elizabeth Prescott. "Isleboro: A Bit of the Maine Coast,"*House and Garden*, July 1907, 23.
[25] Daniels, Caroline T. *Dark Harbor*. (Privately Printed, 1935), 22.
[26] "Across the Schuylkill," *The Philadelphia Inquirer*, 4 June 1899, 26.
[27] "Mr. and Mrs. William Ellis Scull," *The Philadelphia Inquirer*, 5 October 1908, 8.
[28] Deed: William Ellis Scull of the City of Philadelphia and Florence Prall Scull, his wife, to Charles P. Vaughan and his wife Fannie W. Vaughan, Catherine Nelson Vaughan, and Barbara Thomas Vaughan. 1 October 1919. Philadelphia Deed Book J.M.H., No. 680, p. 23.
[29] *William Ellis Scull, Sometime Quaker, An Autobiography*. (Philadelphia: John C. Winston Company, 1939), 1-2.
[30] *William Ellis Scull, Sometime Quaker, An Autobiography*. (Philadelphia: John C. Winston Company, 1939).

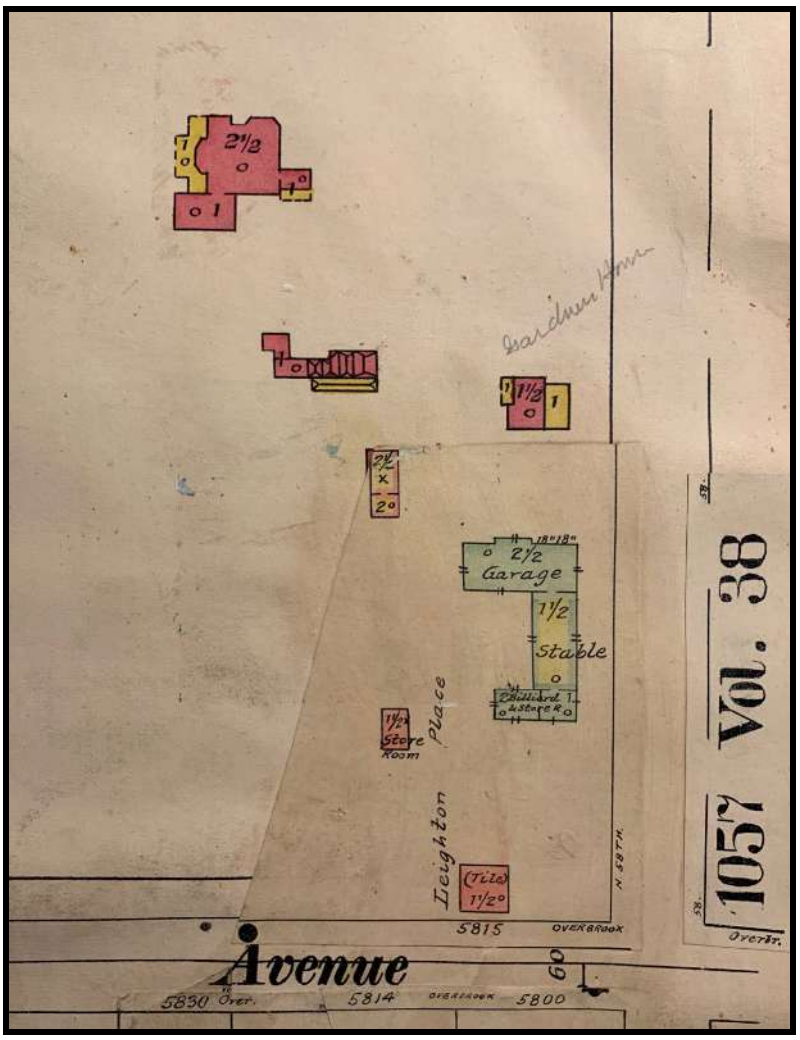

Figure 92. A detail, showing *The Chestnuts* (renamed *Leighton Place* by the time this map was created) of the Insurance Maps of the City of Philadelphia surveyed and drawn by Ernest Hexamer & Son, Civil Engineers and Surveyors, Volume XXXI. (Philadelphia: Ernest Hexamer & Son, 1907, Updated through 1924). Source: Insurance Surveys, Historical Society of Pennsylvania.

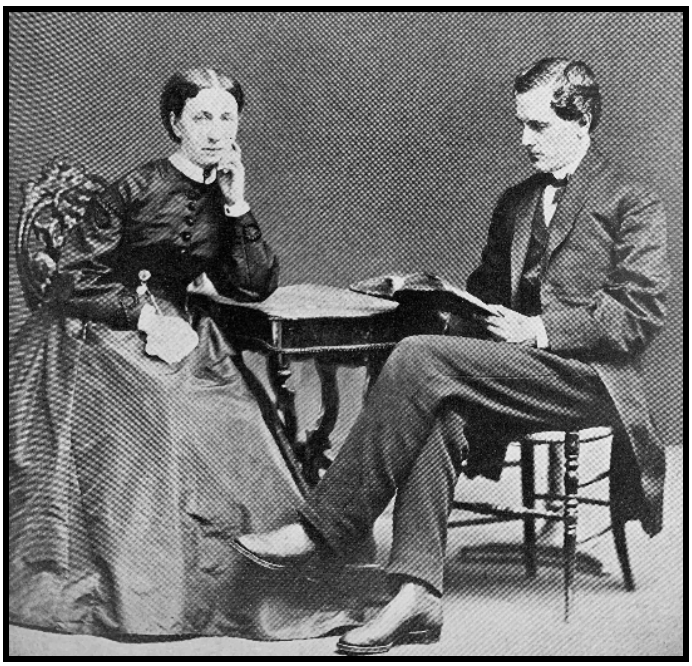

Figure 93. Hannah Ellicott Coale and David Scull, Jr. Source: *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939), 3.

Historic Context: *The Chestnuts*, later known as *Leighton Place*

Prominent Quakers David Scull, Jr., and his wife Hannah Ellicott Coale (Figure 93) began planning for a country place at Overbrook as early as 1865, when they purchased the subject property, comprising approximately eighteen acres, from the George family on December 11 for $15,000.[31] According to his son, William E. Scull, the "ground had been coveted by many, but no one could buy it until my father [David Scull, Jr.], with his beautiful face and personality…"[32] However, the Sculls did not build a house on the property house right away. In fact, at some point between 1865 and 1869, the Sculls commissioned Eugène A. Baumann to design and layout the property.[33] As Baumann died in 1869, but was credited for the design in *Beautifying Country Homes. A Handbook of Landscape Gardening* (1870), it is clear that the Sculls were planning in advance for their new country place. Detailed information on Baumann, and the design and layout of the landscape is discussed under Criteria D and E.

By 1870, the Sculls had engaged Quaker architect Addison Hutton to design a large house for their 18-acre property at Overbrook. The commission included the aforementioned Main Block, the Carriage House & Stable, and Gardener's Cottage.[34] Hutton's first visit to the Scull property

[31] Deed: John M. George, Joseph W. George, Jane George, and Sophia M. George, all of the Twenty-fourth Ward of the City of Philadelphia, the only surviving children of Joseph George, late of Blockley Township, Philadelphia County, deceased, to David Scull Junior of the City of Philadelphia, Wool Merchant. 11 December 1865. Philadelphia Deed Book: L.R.B., No. 145, p. 35.
[32] *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939), 1-2.
[33] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust.
[34] Elizabeth Biddle Yarnall. *Addison Hutton: Quaker Architect*. (Associated University Presse, 1974), 70.

appears to have occurred on August 23, 1870, he took the 8:15AM train to Overbrook Station. Another visit was recorded on October 25, 1870 at 8:00A.M. took much of the day. Again, Hutton visited again on December 15, 1870 at 2:30PM.[35] Nevertheless, his designs had been put in place by Baumann years earlier.

As previously stated, Hannah died on April 4, 1871, just a few months before *The Chestnuts* was completed. The house was ready for occupancy by June 1871, and the first night that David Scull, Jr., and his young son William E. Scull spent at the house was the 16th of that month.[36]

The house was designed with a certain "Gothic, suburban simplicity," being "profoundly asymmetrical with a gable fronted entrance bay on the right, separated from a polygonal bay on the left by a narrow central connection that contains a stair—indicated by a narrow lancet window."[37] While this elevation faced City Avenue and included the primary entrance at the Driveway, a commodius wooden porch at the side summoned a vista of the largest designed and natural expanse of the undulating eighteen-acre property.

At the time *The Chestnuts* was newly completed, Overbrook was a sparsely populated section of Philadelphia. It was comprised of farms, estates, and country places. There were no stores, schools or other resources, aside from the various roads and the railroad right-of-way. William E. Scull attended the William Penn Charter School, which was then located next to the 12th Street Meeting House in Philadelphia proper.

By 1897, Samuel Fitch Hotchkin, an important local historian, wrote about *The Chestnuts* in his book, *Rural Pennsylvania in the Vicinity of Philadelphia*:

> The granite of the neighborhood provided the stone which formed the dwelling, which is located on an eminence commanding a delightful view.
>
> On the side facing Overbrook Farms there are tastefully laid out gardens and extensive buildings, including houses for the coachman and gardener, a commodious coach-house and stable, and greenhouses; and various other buildings suited to a country place covering nineteen acres, which was the first purchase in the division of the old George estate. The house was erected in A.D. 1871, from plans by Addison Hutton.[38]

Soon after this description, and as the Overbrook Farms development was progressing, David Scull, Jr., enlarged the capacity of the estate with additional out buildings and improvements. In

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[35] "Diary, 1870," Hutton papers, Coll. no. 1122, Special Collections, Quaker Collection, Haverford College Library.
[36] *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939), 1-2.
[37] Thomas, George. "Pennsylvania Historic Resources Survey Form: David Scull home, 5848 City Avenue Line Avenue, Philadelphia." 13 July 1982. Source: Philadelphia Historical Commission Files.
[38] Samuel Fitch Hotchkin. *Rural Pennsylvania in the Vicinity of Philadelphia*. (Philadelphia: G.W. Jacobs & Company, 1897), 22.

1898, Scull commission the eminent architect Will Price to design Cherry Cottage.[39] Price was again employed to make "improvements" to Scull's residence in 1900, constituting the 1a. Arcade Addition, 1b. Porch Addition and 1c. East Addition.[40] *The Philadelphia Inquirer* estimated the work at $4,000, consisting of a second story rear addition, measuring 24 by 36 feet, as well as interior alterations.[41] Another addition, measuring 24 by 41 feet, was announced in February 1902 to be built by Joseph F. Dolan, contractor. The improvement was to be erected of stone and feature room for a nursery, pantry and bathroom at a cost of $2,500.[42]

Figure 94. Left: Florence Prall Scull. Figure 95. Middle: Florence Prall and Margot Scull. Figure 96. Right: William E. Scull. Source: *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939), 1, 50, & 210.

By 1904, David Scull, Jr., slightly reduced the size of his large estate by selling a lot at the northwest corner of Overbrook Avenue and 59th Street, measuring 150 by 180 feet.[43] Despite his death on November 22, 1907 at 9:40 AM, his heirs retained ownership of the property until 1919 when it was sold to the Vaughan family.[44]

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[39] Thomas, George. *William L. Price: Arts and Crafts to Modern Design*. (New York, New York: Princeton Architectural Press, 2000), 350.
[40] Thomas, George. *William L. Price: Arts and Crafts to Modern Design*. (New York, New York: Princeton Architectural Press, 2000), 351.
[41] *The Philadelphia Inquirer*, 20 March 1900, 9.
[42] *The Philadelphia Inquirer*, 15 February 1902, 11.
[43] *The Philadelphia Inquirer*, 28 January 1904, 14.
[44] Pennsylvania (State). Death certificates, 1906–1963. Series 11.90 (1,905 cartons). Records of the Pennsylvania Department of Health, Record Group 11. Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania.; and Deed: William Ellis Scull of the City of Philadelphia and Florence Prall Scull, his wife, to Charles P. Vaughan and his wife Fannie W. Vaughan, Catherine Nelson Vaughan, and Barbara Thomas Vaughan. 1 October 1919. Philadelphia Deed Book J.M.H., No. 680, p. 23.

The Philadelphia Inquirer described the property as follows:

> The property has a large frontage on City Line avenue, and also fronts on Overbrook avenue. The sale included the residence, large stables, garage, two gardeners' cottages and a greenhouse and a total acreage of 9.57 acres. The price paid for the property is not disclosed. It was reported held for sale at $200,000. The purchaser will make extensive alterations and improvements.[45]

This article confirms that nearly all of the significant and contributing buildings on the site today were erected by 1918, though the Vaughans would certainly leave their mark on the place.

In June 1921, Charles P. Vaughan commissioned a "Sleeping Porch" addition built of stone, measuring 17-1/2 feet by 14-1/2 feet, at a cost of $4,000.[46] This was likely a component of one of the aforementioned additions—1c. East Addition or 1d. South Addition. By August 1921, he commissioned a one-story brick cottage—the Cottage 1921, measuring 46 feet by 26 feet, which was to be erected by Alfred James, a contractor, of Bala, Pennsylvania.[47]

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[45] *The Philadelphia Inquirer*, 20 January 1918, 20.
[46] *Philadelphia Real Estate Record and Builders' Guide*, 8 June 1921, 366.
[47] *Philadelphia Real Estate Record and Builders' Guide*, 24 August 1921, 545.

Figure 97. A view of *The Chestnuts* from City Avenue and 59th Street, the roof of the Main Block being visible between the trees in the distance. Source: *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939).

Criterion D

The Chestnuts is a designed landscape that embodies distinguishing characteristics of the "picturesque" style of landscape architecture, as adapted and applied to small- to medium-size country places of a rural, suburban character in the mid-nineteenth century. Derived from the eighteenth century English landscape, the Picturesque mode is part of a larger divergence from the "ancient style of gardening…those of regularity, symmetry, and the display of laboured art."[48] Eminent practioners such as Lancelot "Capability" Brown (c1715-16-1783), the incredible English landscape gardener, among others, initially laid the ground work that led to the emergence of a new set of aesthetic ideals far removed from the Geometric designs of the past. In the nineteenth century, three distinct modes of landscape architectural style emerged and formalized in the nineteenth century: the Sublime, the Beautiful, and the Picturesque, only the latter two being greatly known and prominent in the United States.[49] Andrew Jackson Downing popularized the practical application of these styles, describing the Picturesque as follows:

> The Picturesque School of Landscape Gardening, Fig. 13, aims at the production of outlines of a certain spirited irregularity; surfaces, comparatively abrupt and broken; and growth, of a somewhat wild and bold character. The shape of ground sought after, has its occasional smoothness varied by sudden variations, and, in parts, runs into dingles, rocky groups, and broken banks. The trees should in

[48] Downing, Andrew Jackson. *A Treatise On The Theory And Practice of Landscape Gardening, Adapted to North America; With A View To The Improvement of Country Residences*. (New-York & London: Wiley and Putnam, 1844), 48.

[49] Tatum, George B. *Prophet with Honor: The Career of Andrew Jackson Downing (1815-1852).* (Washington, D.C.: Dumbarton Oaks, 1989), 60-61.

> many places be old and irregular, with rough stems and bark; and pines, larches and other tress of striking character to the woody outlines. As, in the Graceful school the trees are planted singly, in open groups, to allow full expansion, so in the Picturesque school, the groupings takes every variety of form; every object should group with another; trees and shrubs are often planted closely together; and intricacy, and variety—thickets—glades—and underwood—as in wild nature, are all dispensable. Walks and roads are more abrupt, turning off frequently at sudden angles, where the form of ground, or some inviting object directs. In water, all the wildness of romantic spots in nature, is to be imitated or preserved; and the lake or stream with bold shore, and rocky, wood-fringed margin, or the cascade in the secluded dell, are the characteristic forms. The keeping of such a landscape will, of course, be less careful than in the graceful school. Firm gravel walks near the house, and a general air of neatness in that quarter, are indispensable to the fitness of the scene in all modes, and, indeed properly evince the recognition of art in all Landscape Gardening. BU the lawn may be less carefully trimmed, in the picturesque mode. While in portions more removed from the house, the walks may sometimes sink into a mere footpath without gravel, and the lawn change into forest, glad or meadow. The architecture of the Picturesque school, is the Gothic mansion and old English cottage, or the Swiss, or some other bracketted [sic.] form, with bold projections, deep shadows, and irregular outlines. Rustic baskets, and similar ornaments, may abound near the house, and in the more frequent parts of the place.[50]

In context, *The Chestnuts* possesses many of the characteristics of the Picturesque, including, achieving an overall rural and rustic effect in its otherwise ordinary suburban context. There are several factors that no doubt influenced and formed the design and style of the subject property, including the location and setting, the designer, and the moment and time.

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[50] Downing, Andrew Jackson. *A Treatise On The Theory And Practice of Landscape Gardening, Adapted to North America; With A View To The Improvement of Country Residences*. (New-York & London: Wiley and Putnam, 1844), 48.

Figure 98. An illustration from Downing's *Landscape Gardening And Rural Architecture*, showing a Picturesque landscape with a Picturesque Gothic Revival house. Source: Downing, Andrew Jackson. *A Treatise On The Theory And Practice of Landscape Gardening, Adapted to North America; With A View To The Improvement of Country Residences*. (New-York & London: Wiley and Putnam, 1844), 48.

The subject location and its natural setting of the 1860s was said to be the choicest section of the 300+-acre George Estate, offering "an eminence" or plateau, providing both a flat surface for buildings and certain sections of the pleasure grounds and gardens to the northeast, while also featuring undulating grounds to the southwest with thickets, meadows, and formerly a stream.[51] The property was once replete with old Chestnut trees, thus the moniker: *The Chestnuts*. These features certainly suited the designer's probable or perhaps engrained bias for the Picturesque. As will be referenced in his biography, Eugene A. Baumann undertook extensive educational and experiential international tours during the 1830s, which led him to work with the esteemed John Claudius Loudon (1783-1843), the Scottish author, botanist, and landscape gardener.[52] As a great influencer, Loudon came to prominence in the field of landscape architecture after the death of Humphry Repton (1752-1818), "the last great English landscape designer of the eighteenth century."[53] Nevertheless, Loudon's career was formed by the influence of Sir Uvedale Price (1747-1829) and the Picturesque. While Loudon would evolve over time to coin his own style, he popularized the notion of distinctive modes of landscape architecture, including "the Gardenesque," a term that did not enjoy longevity in the larger aesthetic criteria of the nineteenth century.[54] These prevailing influences, as well as his illustrious family of Alsatian botanists and gardeners, served as the proper precursors to enable

[51] Samuel Fitch Hotchkin. *Rural Pennsylvania in the Vicinity of Philadelphia*. (Philadelphia: G.W. Jacobs & Company, 1897), 22.
[52]Journal of Eugene A. Bauman, 1836. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[53] Tatum, George B. *Prophet with Honor: The Career of Andrew Jackson Downing (1815-1852).* (Washington, D.C.: Dumbarton Oaks, 1989), 59-60.
[54] Tatum, George B. *Prophet with Honor: The Career of Andrew Jackson Downing (1815-1852).* (Washington, D.C.: Dumbarton Oaks, 1989), 64.

Eugene A. Baumann to hit the ground running when he arrived in America, shortly thereafter working on several important commissions.

The reason for David Scull, Jr.'s choice of designer is likely lost to history, but, like so many of his Quaker peers, he sought beauty in architecture and landscape outside the industrialized city. Eugene A. Baumann arrives in America shortly after the death of Andrew Jackson Downing, often called "the American Loudon." After his *Landscape Gardening and Rural Architecture* was published in 1841, Downing produced other books, as well as years of material through *The Horticulturist: Journal of Rural Art and Rural Taste*, all of which informed the taste of many Americans with means to seek the professional services of budding new design professional—the landscape gardener. With these books and publications being accessible, Downing had profound influence on the field of architecture both in buildings and landscape that extended well beyond New York. One obscure, but poignant example is found in the privately published life story of Therese Langhorne Bullitt Coles (1851-1922), the daughter of John Christian Bullitt, the eminent Philadelphia lawyer and author of the "City Charter." Born just one year before Downing's death, her adolescence was passed with various works of Charles Dickens, as well as "the Late Mr. Downing's" *The Architecture of Country Houses,* which she read several times.[55] While Miss Bullitt was enjoying Downing's design theories and house plans in the mid-1860s, David Scull, Jr. was at the same time putting such ideals into practice through his purchase of the subject property, commissioning of Baumann's design—and, later, Addison Hutton. Bauman, who didn't necessarily need Downing's guidance was a beneficiary of the said ideological groundwork, while Downing's legacy was cemented by professionals like Baumann.

Figure 99. Left: A drawing of "Mrs. Camac's Residence," Philadelphia. Source: Figure 100. Right: A rendering of "Mrs. Camac's Residence," Philadelphia, which downing also refers to as a Picturesque style landscape amplified by a Picturesque Gothic Revival style house. Source: Camac, William Masters. Memoirs of the Camacs of Co. Down with some account of their predecessors. (Philadelphia: W.M. Camac, 1913). Downing, Andrew Jackson. *A*

[55] Coles, Theresa Langhorne Bullitt. My Life: Written at the request of my Daughter. (Philadelphia: Privately Published, 1910). Source HSP.

Treatise On The Theory And Practice of Landscape Gardening, Adapted to North America; With A View To The Improvement of Country Residences. (New-York & London: Wiley and Putnam, 1844), 48.

Shown in Figures 99 and 100, it is interesting to note that Downing featured *The Cottage Woodvale*, or as he called it the "Cottage Residence of Mrs. Camac," which stood in a 60-acre park near Eleventh Street between Berks Street and Montgomery Avenue in North Philadelphia.[56] His 1841 book, describing what was a large estate as of being of the Picturesque style, amplified by Elizabeth Markoe Camac's appropriately Picturesque Gothic Revival house.[57] Baumann's task would essentially be to create a similarly Picturesque landscape on a much smaller premises. Whatever his personal stylistic leanings were in landscape design, Baumann certainly possessed the expertise to capitalize on the natural features of the extant landscape, which he certainly did, amplifying the subject property with the careful citing of buildings and the creation of many rooms and component parts of the larger landscaped environment. Achieving the Picturesque at Mrs. Camac's or on the larger George Estate would been much easier, but doing so at *The Chestnuts,* with a mere eighteen acres, meant extreme attention to every conceivable detail, exhibiting the designer's broad talents and ingenuity. This concept marks the particular importance of the subject property. Once a crowning center of a natural landscape, Baumann's enhancements in the Picturesque style exist today as decidedly unique among the last vestiges of the hallowed landscape in this part of Philadelphia.

Figure 101. A watercolor of the Picturesque landscape known as Llewellyn Park in Orange, New Jersey, designed in part by Eugene A. Baumann. Specifically, Baumann is said to have completed the architectural drawings for the

[56] Camac, William Masters. Memoirs of the Camacs of Co. Down with some account of their predecessors. (Philadelphia: W.M. Camac, 1913).

[57] Downing, Andrew Jackson. *A Treatise On The Theory And Practice of Landscape Gardening, Adapted to North America; With A View To The Improvement of Country Residences*. (New-York & London: Wiley and Putnam, 1844), 44.

Ramble, which is pictured above. Source: Commisso, Michael. Cultural Landscape Report for Glenmont: Thomas Edison National Historic Park, West Orange, New jersey. (Olmsted Center for Landscape Preservation, National Park Service, 2010)

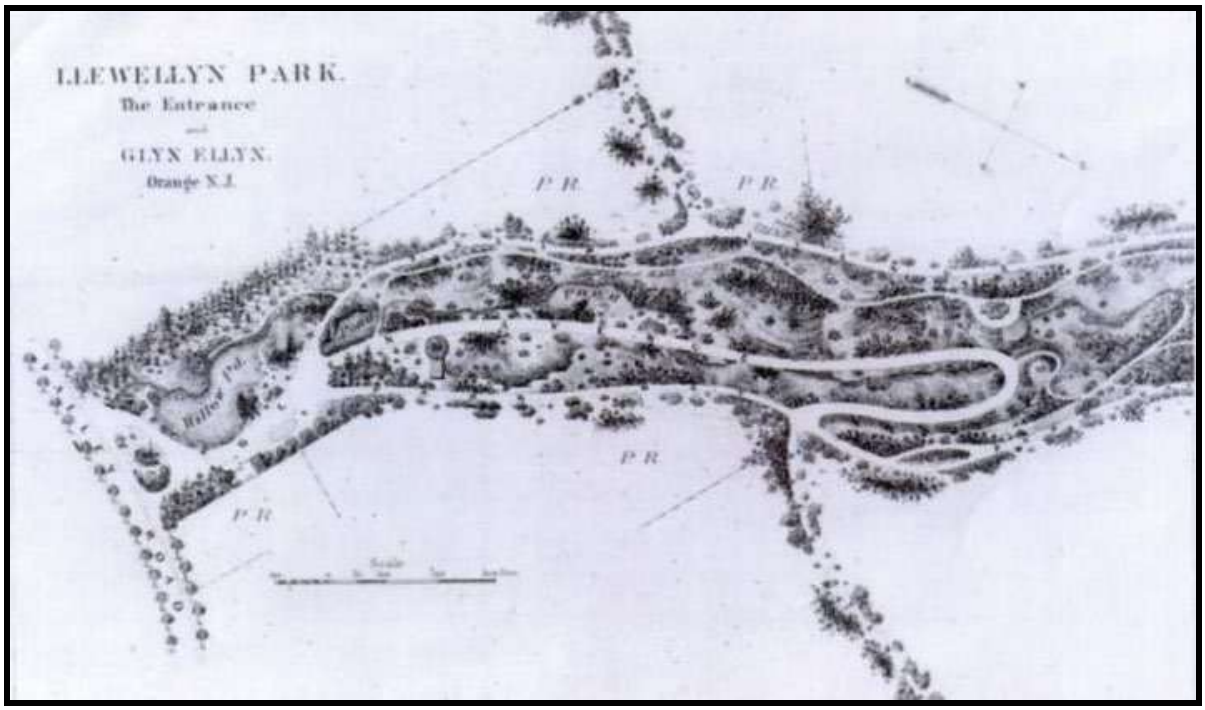

Figure 102. An 1859 drawing of "Llewellyn Park, The Entrance and Glyn Ellyn, Orange, New Jersey," showing components of the landscape. This plan or drawing was created by Eugene A. Baumann. Source: Commisso, Michael. Cultural Landscape Report for Glenmont: Thomas Edison National Historic Park, West Orange, New jersey. (Olmsted Center for Landscape Preservation, National Park Service, 2010).

Criterion E

An influential and successful Alsatian American botanist, nurseryman, and landscape gardener, Eugène A. Baumann was a significant businessman, figure, and practitioner during an evolving and transformative period of landscape architecture and design in the United States. Hailing from a multi-generational legacy of botanists in France, he arrived in America at a moment when his knowledge and expertise was distinctive and valuable, allowing him to establish a successful landscape design practice, as well as a commercial nursery; contribute to the education and progress of his field on an international level; and create new and improved landscapes in various places throughout the nation. He achieved all of this from the time of his emigration to the United States in 1854 through his untimely death in 1869. Between 1865 and 1869, the Sculls commissioned Baumann to design a landscape for their country place—*The Chestnuts*—on County Line Road (now City Avenue) at Hestonville (now Overbrook) in the West Philadelphia section of the larger Quaker City. The early view of *The Chestnuts*, shown above in Figure 98, is not unlike certain vantages of the property today.

Baumann's design and layout for *The Chestnuts* was apparently so well-respected that even after his death an analysis, description, and plan was published in Jacob Weidenmann's beautifully executed book—*Beautifying Country Homes—A Handbook on Landscape Gardening*, in 1870.

An illustration of this plan was published in Weidenmann's book along with other designs and layouts for the landscapes of country places and suburban dwellings such as that of the Honorable George Beach of Hartford, Connecticut; R. Downs, Esq., Brooklyn, New York; Alexander Van Rensselaer, Newport, Rhode Island; William H. Paine, Esq., Newport, Rhode Island; etc. The book also includes several public spaces, including both the Public Green and Retreat Park at Hartford, Connecticut; Washington Park, Brooklyn, New York; the Flower Garden at Mount St. Vincent in Central Park, New York City; etc. While Baumann-designed landscapes only accounted for three of twenty-four designs in the book, his companion designers including Mich Butler, who worked in Newport for Van Rensselaer; Olmsted & Vaux, the pre-eminent landscape design firm in America; Ignatz Anton Pilat (1820-1870), an Austrian-born landscape gardener, who also worked on the design and planting of Central Park; Edward Otto Schwagerl (1842-1910), a Bavarian-born, American landscape architect and Superintendent of Parks for Cleveland, Ohio and Seattle, Washington; etc.

Incidentally, the long-forgotten illustration of the subject property exhibits a country place and its associated landscape that is very much intact today. Shuttered, though well-maintained, by the ownership of a contemplative Roman Catholic sisterhood since the 1940s, *The Chestnuts* retains a high degree of physical integrity that is critical to justify its designation as a significant work of an important landscape designer. Baumann's plan for the property included ten major areas comprising the lawn and the pleasure grounds (previously described in the physical description), the majority of which retains the buildings, drives, footways, and, most importantly, landscape features and plantings such as groups and masses of heritage trees and aged shrubs that were purposefully placed to create a picturesque and sylvan country place in a manner that was of growing fashion and practice in the United States at that time.

The said plantings are situated within a greater environment that is both designed and natural, including the 1866 topography—a plateau upon which the buildings are situated with a large verdurous lawn, leading to undulating grounds. The house; all the supporting buildings at the rear; and the service area were designed conjointly to achieve a greater architectural and environmental ideal. All that has been described retains remarkable historic character, comprising an old-world sense of place, despite some insensitive alterations that were made over the last 150 years.

Perhaps one of the most well-preserved of his landscape designs, Baumann's creation—*The Chestnuts*—is a remarkable and significant surviving specimen of his oeuvre, as well as the realization and preservation of a Victorian-era ideal, which was created for a patron who greatly valued beauty in architecture and landscape.

Figure 103. Eugène A. Baumann. Source: Stowe, Harriet Beecher, ed. "Eugène A. Baumann," *Hearth and Home*, 26 November 1870, 49. Via American Periodicals Series.

Historic Context: Eugène Achilles Baumann (1817-1869)[58] Botanist, Landscape Gardener & Nurseryman

Born on January 12, 1817 in Bollwiller, Department du Haut-Rhin, Alsace, France, Eugène Achilles Baumann was born to Joseph-Bernard Baumann (1775-1859), the Mayor of Bollwiller from 1808 to 1815, and Sarah Hughes (1780-1821), purported to be the illegitimate daughter and next daughter of Anna Charlotte Dorothea von Medem (1761-1821), the Duchess Dorothea of Courland, and John Hughes of London.[59] His life did not commence under normative circumstances, rather, the Baumanns were a multi-generational Alsatian family of gardeners and nurserymen with royal connections. In fact, Jean Baumann (1590-16??), a native of Dornach, Switzerland, was the gardener of Bollwiller Castle, which in 1649 became the property of the Marquis Reinhold de Rosen, Lord of Bollwiller, as it was declared by King Louis XIV of France—the site was later known as "Domain Rosen." It appears that the Bollwiller Nurseries was founded as early as c1735 by Johannes Baumann (1708-1759) and his brother, "a monk, who had been superintendent of the Luxembourg Gardens in Paris."[60] The Bollwiller Nurseries was passed down from Johannes Baumann's generation to his son's, François Joseph Baumann (1751-1837), and then on to his son, the aforementioned Joseph-Bernard Baumann, father of Eugène A. Baumann, and his brother, Augustin Baumann (1779-1867).[61] Landscape and planting was a legacy for this family.

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[58] General information on the Baumann family would found at the following website and verified on Ancestry.com: http://freepages.rootsweb.com/~corbaumgen/genealogy/Baumann. Accessed on 21 February 2020.
[59] Leroy, Andre. *Dictionnaire de Pomologie*. (Angers: Chez l'Auteur, 1867-1875).
[60] "Eugène A. Baumann." *Heath and Home*, 26 November 1870, 49. Edited by Harriet Beecher Stowe.
[61] General information on the Baumann family would found at the following website and verified on Ancestry.com: http://freepages.rootsweb.com/~corbaumgen/genealogy/Baumann. Accessed on 21 February 2020.

Figure 104. Top: Illustration of the Bollwiller Nurseries c1788. Figure 105. Bottom Left: An ancestor of Eugène A. Baumann. Figure 106. Bottom Middle: A plant specimen by the Baumanns. Figure 107. Bottom Right: Nap. Baumann Nurseries in Bollwiller in 1911. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

In the mid-eighteenth century the nursery became one of the main sources of economic viability in Bollwiller, though the greatest expansion occurred in the early nineteenth century. The Baumanns were underwriters of several books on French Botany.[62] Eventually, the firm would become known as Baumann Brothers.[63]

Returning to Eugène A. Baumann, his formal education included attending the College de Remiremont in the Vosges in eastern France from 1828 to 1833, after which time his father arranged for him to apprentice under Court Gardener Held at the Grand Ducal Gardens at Karlsruhe. From the summer of 1833 to June 1836 his apprenticeship continued, during which time he took formal courses at the newly founded Polytechnic School Karlsruhe (Karlsruhe Institute of Technology): botany with Alexander Carl Heinrich Braun (1805-1877), a German botanist, professor and later director of the botanical garden in Berlin; minerology with Friedrich Walchner (1799-1865), a German geologist, chemist, and mineralogist; and architectural drawing with both Hubscher and Friedrich Eisenlohr (1805-1855), a German architect and professor. His studies also included continual private drawing lessons from Charles Frommel, who was the director of the Grand Duke's picture gallery. At the close of his apprenticeship Baumann returned to Bollwiller in the summer of 1836. Almost immediately his father sent him on a European exploration that would last nearly a year and a half. Baumann first went to Italy, traveling in a stagecoach via Berne, Lausanne, and Geneva. Stopping in Geneva, he was able to spent a few weeks seeing Chambery and Turin. The trip continued by way of Alessandria to Genoa and from there a he took a steamship to Livoraa and Pisa. He stayed in Pisa from July to

[62] Leroy, Andre. *Dictionnaire de Pomologie*. (Angers: Chez l'Auteur, 1867-1875).
[63] Baumann, E.A. "Rhododendron d'Adanson, Rhododendrum Adansoni.," *Annales de Flore et de Pomone: ou Journal des jardins et des champs.* (Paris, France: Rousselon, 1838-[1845]), 305.

October 1836, taking courses in botany with professors Savi, directors of the local botanical gardens. In October 1836 he went to Florence for a few weeks, and then returned to Pisa. He would eventually visit Rome from November 1836 through the end of the year, but his travels were often delayed due to cholera pandemics, which required him to quarantine on several occasions. In January 1837, Baumann returned to Pisa by way of Florence, where he remained until the end of March. His father advised him to return to Lombardy, which he did, visiting Genoa, Milan, and Plasisance in the Duchy of Parma. His travels in Italy were extensive, ending with Parma, Gaustalla, Mantua, Verona, Padua, Venice, Trieste, etc. In June 1837 his father subsidized a trip to Greece, which included Ancome, Corfu, Patras, Hydra, and Athens. At the end of June, he went to Constantinople, making the acquaintance of two Milanese merchants, with whom he stayed in Pera, north of Galata for nearly two months. Returning to Athens on business for his father, he would go on to Vienna, where he stayed from mid-November 1837 through March 1838. He then went to Berlin by way of Bohemia and Saxony. He left Berlin in June for London, where he arrived just in time to witness the coronation of Queen Victoria. Staying in England through October, he was employed as a sketcher in the office of John Claudius Loudon (1783-1843), the eminent Scottish botanist, landscape gardener, and author, where he completed landscape plans.[64] Loudon references Baumann's travels in Greece in his *Encyclopedia of Gardening* in 1850, mentioning that there was only one nursery in all of Athens.[65] After London, Baumann traveled to Paris, where he stayed with Fritz Wagner, Jr., a horticulturist from Rega in Russia. He returned to Bollwiller on December 26, 1838.[66]

After this period of intellectual and practical emersion, Baumann returned the family business, the Bollwiller Nursery, where he was living and working again in January 1839.[67] During this time, he cultivated and popularized new plant specimen, including the Rhododendron d'Adanson, Rhododendrum Adansoni, among others.[68] Baumann also authored articles and books in France.[69] Despite these accomplishment, he returned to Bollwiller at a time when Baumann Brothers was under great familial duress. The forty-year partnership of his father and his uncle Augustine Baumann was greatly troubled to the point of dissolution, and the property the brothers had acquired was subject to lawsuits and, eventually, debtors. For a time, Baumann, himself, took over the business, but the circumstances went from bad to worse due to the financial conditions he had inherited from his father and uncle.[70]

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[64] Baumann, Eugene A. *Memoirs of the Baumann Family of Bollwiller, Haut Rhin, France*. (New Jersey: Unpublished Manuscript, 1865), 8-10. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[65] Loudon, J.C. *Encyclopedia of Gardening*. (London: Longman, Brown, Green, & Longmans, 1850), 235-236.
[66] Leroy, Andre. *Dictionnaire de Pomologie*. (Angers: Chez l'Auteur, 1867-1875).
[67] Baumann, Eugene A. *Memoirs of the Baumann Family of Bollwiller, Haut Rhin, France*. (New Jersey: Unpublished Manuscript, 1865), 8-10. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[68] Baumann, E.A. "Rhododendron d'Adanson, Rhododendrum Adansoni.," *Annales de Flore et de Pomone: Ou Journal des Jardins et des Champs.* (Paris, France: Rousselon, 1832-[1848]), 303-305.
[69] Baumann, Eugène Achilles. "Notes Taken From A Narrative of a Horticultural Society in Green," *Gardeners' Chronicle of America*, March 1839, 97-98.
[70] Baumann, Eugene A. *Memoirs of the Baumann Family of Bollwiller, Haut Rhin, France*. (New Jersey: Unpublished Manuscript, 1865). Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

In 1843, he married Sophie Marguerite Loehr (1818-1884), the daughter of Philippe Loehr and Anna Schlumberger, both of whom were from Mulhouse, France. Their union produced the following children: Ernest Joseph Philip Baumann (1844-1912); Camille Eugène Baumann (1847-1929); Anna Mathilde Baumann (1848-1851); Marie Eugenie Baumann (1849-1850); Jean-Jacques François Baumann (1853-1854); and Rose Marie Emily Baumann (1861-1910).[71]

A series of unfortunate events unfolded that finalized the dissolution of the family business.[72] These events included the revolution in France in 1848 through 1850; a torrential hailstorm that destroyed much of the Bollwiller property in July 1853; etc.[73] Despite opposition from his family and accounts published about his departure, Baumann eventually made the decision to emigrate to the United States, apparently off-loading what little of the business remained to his half-brother-in-law, François Emmanuel Gay (1829-1876), the husband of his half-sister Adele Mathilde Baumann (1826-1887).[74] He departed Europe via Antwerp, Belgium on the Lochamar, and arrived in New York City on September 30, 1854.[75] And while this might seem a bit unusual, Baumann also left his wife and children in Mulhouse, a town about fifteen miles south of Bollwiller. They were not to join him in the United States until August 14, 1859, perhaps a combination of marital and parental pressures, as well as his success in garden design.[76]

Upon arriving in America, Baumann was able to leverage a few contacts to gain entrees to landscape commissions and/or temporary employment between 1854 and 1856.[77] In fact, his brother Napoleon Baumann gave him letters of introduction to Marshall Pickney Wilder (1798-1886), a merchant, horticulturist, and politician of Boston, and Professor Asa Gray (1810-1888), one of the most important American botanists of nineteenth century America, of the Botanical Garden in Cambridge, Massachusetts. He also had at least one acquaintance, Charles Pflieger, originally of Altkirch, Haut-Rhin, Alsace, France, who he was initially unable to locate in New York City. Baumann traveled to Boston to meet Marshall P. Wilder (1798-1886), who, while not encouraging him to remain in Boston, provided letters of introduction to General Franklin Pierce

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[71] General information on the Baumann family would found at the following website and verified on Ancestry.com: http://freepages.rootsweb.com/~corbaumgen/genealogy/Baumann. Accessed on 21 February 2020.
[72] *Neue allgemeine Deutsche Garten-und Blumenzeitung*. (Hamburg, Germany: Berlag von Robert Rittler, 1850).
[73] Leroy, Andre. *Dictionnaire de Pomologie*. (Angers: Chez l'Auteur, 1867-1875).
[74] Leroy, Andre. *Dictionnaire de Pomologie*. (Angers: Chez l'Auteur, 1867-1875).
[75] *Passenger Lists of Vessels Arriving at New York, New York, 1820-1897.* Microfilm Publication M237, 675 rolls. NAI: 6256867. Records of the U.S. Customs Service, Record Group 36. National Archives at Washington, D.C.
[76] *Dictionnaire de pomologie, contenant l'histoire*, ... v.6. Leroy, André, 1801-1875.
[77] Despite having relatively few contacts in America, Eugene A. Baumann did have some distant family in the United States. His cousin, Martin Baumann (1791-1865), originally of Department du Haut-Rhin, Alsace, France, apprenticed under Joseph Bernhard Baumann and Augustine Baumann at the nurseries in Bollwiller from 1808 to 1811. After five of his brothers were killed in the service of the French Army, Joseph Baumann, his father, arranged for Martin Baumann to emigrate to America to work as a gardener for Stephen Girard (1750-1831), a French and naturalized American philanthropist and banker. Martin Baumann would later be commissioned by Louis Clapier to design Fern Hill, which would become one of the largest estates in the Germantown neighborhood of Philadelphia. Martin Baumann and his family would live at Fern Hill in the gardener's cottage. In 1837, Baumann opened a nursery on the south side of Manheim Street. Both of his sons would go on to establish nurseries. Source: Baumann, Clara. Unpublished Notes on Martin Baumann. (Philadelphia: 27 February 1954). On file at the Germantown Historical Society.

(1804-1869), then President of the United States, G.C. Breckenridge, and Hogg & Co., horticulturists in New York City—founded by Thomas Hogg, and carried on by his sons, Thomas and James Hogg.[78] Professor Asa Gray (1810-1888), an important American botanist, also made recommendations, encouraging Baumann to settle in New York City. Baumann returned to New York City and eventually found Pflieger working as a journeyman gardener for $1.50 per day. He began working with Pflieger to start a business, which included renting a small plot of land to establish plants—a multi-year process. One day, while out and about in New York City, Baumann noticed the seed house of James M. Thorburn & Co., which then stood in John Street. He had known the name for some time, but it wasn't until then that they became personally acquainted. The Thorburns immediately took an interest in Baumann, introducing him to several potential clients.[79]

In some ways, the Thorburns would become to New York City what the Baumanns had been in Alsace. Born in Dalkeith, Scotland, Grant M. Thorburn, Sr. (1773-1863) was one of America's pioneer seedsmen, arriving in New York City in 1794, where he found that among his novelties, the flower pots sold best. As night follows day, he began dealing in seeds in 1805, a business that ebbed and flowed. Thorburn first sold seeds in Newark, and, later, in New York City, surviving several disasters, including both finance and fire. Thorburn's seed house was eventually known as G. Thorburn & Sons, producing their first seed catalogue in 1822. While Grant Thorburn eventually retired to Connecticut in 1854, the first was continued by his son James M. Thorburn & Co., which operated at 15 John Street and in Astoria, Long Island.[80] Another son, Grant Thorburn, Jr., operated a seed store at 576 Broadway, living on Long Island.[81] Baumann first worked for the Thorburns, and continued to work with the firm until the time of his death.

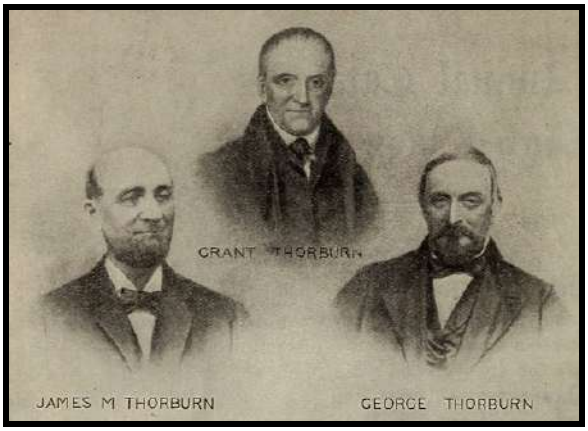

Figure. 107b. Members of the Thorburn Family of New York, comprising the leading seedsmen of nineteenth century America. Source: "Annual descriptive catalogue of seeds in the world, 1899." Via Archive.org.

[78] Bailey, Liberty Hyde. *The Standard Cyclopedia of Horticulture*. (Macmillan, 1915), 1518.
[79] Baumann, Eugène Achilles. Memoirs of the Baumann Family of Bollwiller, Haut Rhin, France. (Unpublished Manuscript, 1865), 15-16. Source: Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[80] *Appletons' Cyclopedia of American Biography* (1889), 100.
[81] *New York City Directory,* 1845, 359.

Perhaps the most important contact Baumann made through the Thorburns was Llewellyn Solomon Haskell (1815-1872), the pharmaceutical magnate who founded a major drug company at Philadelphia with Thomas B. Merrick.[82] Haskell and Merrick started as drug-clerks in Hallowell, Maine, and later became hugely successful in the Quaker City. Eventually, relocating to New York City for business reasons, Haskell would go on to develop Llewellyn Park, which would become one of the earliest "planned suburbs" in the country. In 1852, he commissioned Andrew Jackson Davis (1803-1892), the eminent American architect associated with the Gothic Revival style, to design the initial development, which would go on to become a 750-acre park with 173 suburban residences. After connecting with Haskell through the Thorburns, Baumann was engaged to design components of the landscape for Llewellyn Park, including The Rambles, which was a Downing-esque "forest of evergreens, a lyceum, a kiosk, and a series of ponds along a stream running the length of the park."[83] Bauman also produced architectural drawings of Llewellyn Park, which illustrated the planned landscape in great detail (Figures 101, 102, 108 and 109). These plans were published in the Henry Winthrop Sargent's Sixth Edition of Downing's *Treatise on the Theory and Practice of Landscape Gardening*. Haskel also commissioned Baumann to design the landscape for Arcade Cottage.[84] During this project, it probable that Baumann became connected with Calvert Vaux (1824-1895), the important British-American architect and landscape designer, who first studied under Andrew Jackson Downing. Vaux is known to have designed several houses at Llewellyn Park.

Figure 108. Left: A view of Llewellyn Park near the entrance gate in 1860. Figure 109. Right: Aracade Cottage in 1865. Source: New York Public Library.

[82] Baumann, Eugène Achilles. *Memoirs of the Baumann Family of Bollwiller, Haut Rhin, France.* (Unpublished Manuscript, 1865), 15-16. Source: Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[83] https://tclf.org/landscapes/llewellyn-park
[84] Commisso, Michael. *Cultural Landscape Report for Glenmont: Thomas Edison National Historic Park, West Orange, New jersey.* (Olmsted Center for Landscape Preservation, National Park Service, 2010), 21-22.

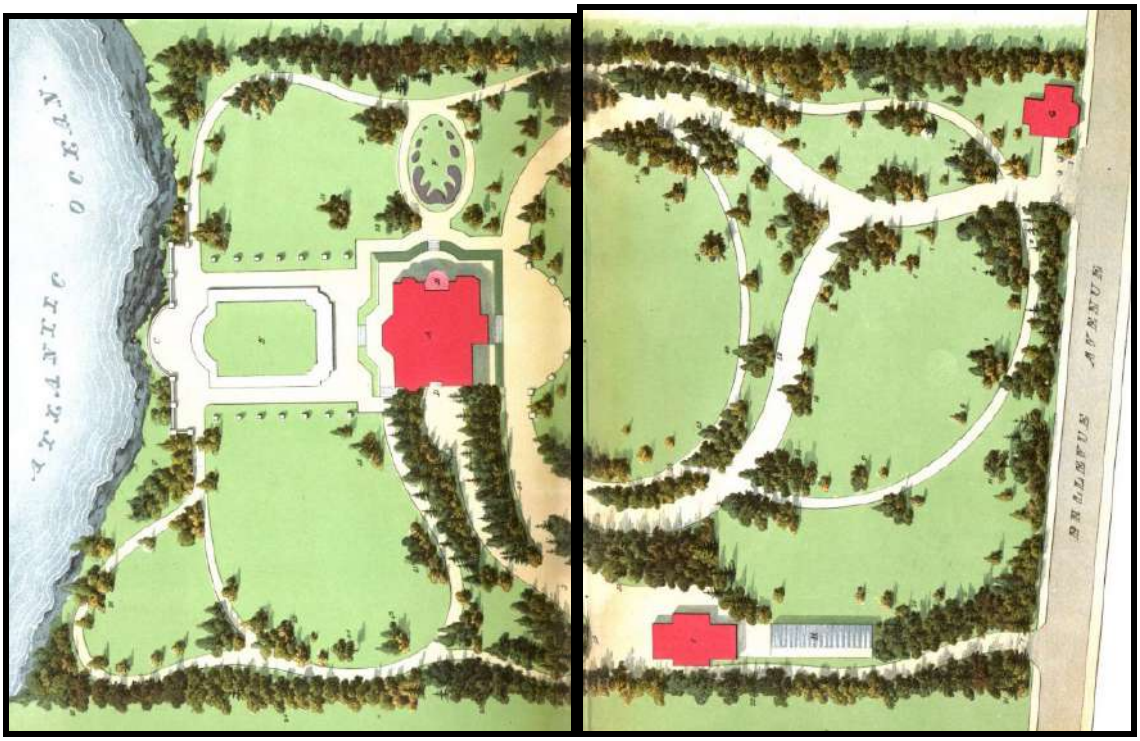

Figure 110. Plan for Beaulieu, Bellevue Avenue, Newport Rhode Island, the Country Residence of Federico L. Barreda, designed by Calvert Vaux, Architect, and Eugène A. Baumann, Landscape Gardener, c1856. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI. Via Hathi Trust.

While skilled in both architectural and landscape design, Vaux no doubt hired landscape gardeners to assist with larger projects. In 1856, Vaux was commissioned to design a large Second Empire style house at Newport, Rhode Island for Frederico L. Barreda, a wealthy Peruvian-born businessman, who was eventually the Peruvian ambassador to the United States during the Lincoln administration. Located outside of town where the major Gilded Age mansions would eventually rise at Newport, Beaulieu, the mansion, other buildings, and grounds of Barreda, stands between Bellevue Avenue and the Atlantic Ocean (Figure 110). The formal landscape upon which the mansion is centered was designed and partly executed by Baumann, as shown in Figure 104.[85] In the aforementioned book on *Beautifying Country Houses* (1870), the author, Jacob Weidenmann (1829-1893), also significant in the realm of early practitioners of landscape architecture, stated the following about the project:

> The terraces around the mansion and the parterre between them and the sea are very happy combinations of the natural and the artificial style of landscape gardening, and reflect great credit upon the excellent taste of Mr. Eugène A. Baumann, the landscape artist who designed and partly superintended the laying

[85] Kowsky, Francis R. *Country, Park & City: The Architecture and Life of Calvert Vaux.* (Oxford University Press, 2003), 145.

> out of the grounds, and Mr. Calvert Vaux, the eminent architect of this princely residence.[86]

While working in Newport between 1855 and 1856 it also appears that Baumann designed Touro Park, preserving the ruins of the Old Stone Mill, still present to-date.[87]

Both clients, Haskell and Barreda, had connections to Newport, where Vaux and Baumann no doubt met and/or knew Charles Howland Russell (1796-1884), a banker and businessman in New York City, who was also a native of Newport. Russell served on the first Central Park Commission in 1856, which was certainly more beneficial for Vaux than Baumann, as the former would go on to design the park with Frederick Law Olmsted (1822-1903), the most prominent and prolific landscape architect of nineteenth-century America.

Baumann was not only engaged in landscape design projects in the mid-1850s, he was also still working to influence a larger audience within his field. In December 1856, he published an article, "The Use of American Evergreen Shrubs and on Rockwork," in *The Horticulturist*, in which he compared the "beautiful gardens" he had visited in the United States to that of England, France and Belgium. He discussed all aspects of evergreens and their use in planning and planting a country place. The article was also provided in French for international publication.[88]

Figure 111. "Residence of Uriah Hill, Jr." on Washington Street in Peekskill, New York. Source: Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XIV. Via Hathi Trust.

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[86] Weidenmann, Jacob *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XVI.
[87] https://tclf.org/landscapes/touro-park-and-old-stone-mill
[88] Baumann, Eugène A. "The Use of American Evergreen Shrubs and on Rockwork," *The Horticulturist*, December 1856, 542-545.

Between 1856 and 1859, it appears that Baumann may have worked or partnered with Jacob Weidenmann (1829-1893), landscape gardener.[89] Originally form Winterthur, Switzerland, it is possible that Baumann and Weidenmann were acquainted through the close circles of their small professional world in Europe.[90] Weidenmann first worked for Olmsted; however, the precise commissions conducted with Baumann remain unclear.

In 1857, Baumann submitted a design for the layout and plan of Central Park in New York City, which was supposedly "highly approved of, but not adopted."[91] Nevertheless, Baumann's connection to Charles H. Russell proved favorable, as he recommended his services to Olmsted.[92] After Olmsted was named superintendent, he commissioned Baumann to design "planting plans" used to implement the overall concept of the park.[93] He would work for Olmsted in 1858 through August 1859, when his reputation allowed him to gain more advantageous employment.[94]

In the late 1850s, around the time his family arrived in 1859, Baumann established a nursery at Morrisania in Westchester County, New York. This was one many destinations for middle to upper class New York City residents, creating and populating suburban enclaves, though its value as such would be short-lived. Here he produced a catalogue of his plants and stock, a product he knew in the family business in France, and one that became even more common of nurseries in the nineteenth century. The 1860 U.S. Population Census confirms Baumann was living in Morrisania with his wife and three children, as he is listed as a "Gardener."[95] Tax assessments and personal records confirm his residence and occupations in 1863 and 1864, being also recorded for tax purposes as a "retail dealer."[96]

Despite his nursery business at Morrisania, Baumann continued to dedicated substantial time to developing his career as a landscape gardener. His work is documented more thoroughly in both 1860 and 1862, as his descendant, W. Scott Baumann, has preserved two journals completed during those years. While he was not a detailed diarist, Baumann kept simple notes that offer perspective on his daily professional life, as well as his clientele. In fact, at times Baunmann

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[89] *Find A Grave*. Find A Grave. http://www.findagrave.com/cgi-bin/fg.cgi.
[90] Favretti, Rudy J. *Jacob Weidenmann: Pioneer Landscape Architect.* (Wesleyan University Press, 2007).
[91] Minutes of the Proceedings of the Board of Commissioners of the Central Park for the Year Ending April 30, 1858. (New York: William C. Bryant & Co., 1858), 14.
[92] Baumann, Eugène Achilles. *Memoirs of the Baumann Family of Bollwiller, Haut Rhin, France.* (Unpublished Manuscript, 1865), 16-17. Source: Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[93] Minutes of the Proceedings of the Board of Commissioners of the Central Park for the Year Ending April 30, 1858. (New York: William C. Bryant & Co., 1858), 14-16.
[94] Baumann, Eugène Achilles. Memoirs of the Baumann Family of Bollwiller, Haut Rhin, France. (Unpublished Manuscript, 1865), 16-17. Source: Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[95] 1860 U.S. census, population schedule. NARA microfilm publication M653, 1,438 rolls. Washington, D.C.: National Archives and Records Administration, n.d.
[96] *Records of the Internal Revenue Service.* Record Group 58. The National Archives at Washington, DC.

seems to visit people almost daily—sometimes multiple clients and friends in one day, producing plans or work afterwards, though many entries are illegible and some pages are blank.[97]

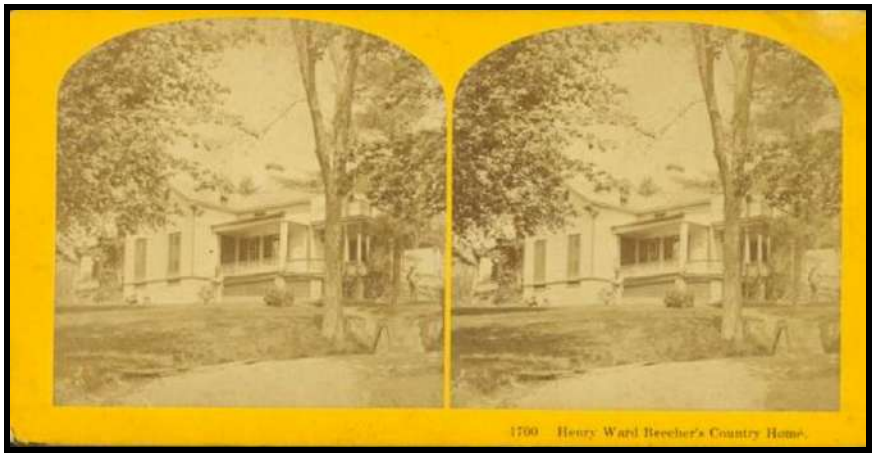

Figure 112. Henry Ward Beecher's Country House at Peekskill-on-the-Hudson. Source: Library of Congress.

On Saturday, April 14, 1860 (Figure 115), Baumann visited the Rev. Henry Ward Beecher (1813-1887), "The Most Famous Man in America," an eminent minister of Brooklyn, New York, and the brother of Harriet Beecher Stowe, at his 36-acre country place in Peekskill, New York, as shown in Figures 112 and 113.[98] Beecher had purchased "the hillside" at Peekskill-on-the-Hudson, naming it "Boscobel", in the Fall of 1859, which he took possession the following spring. An early biography of Beecher describes the property:

> With the exception of a few acres on the crest of the hill, the farm lay along the south slope, sheltered by its own crest from the north winds, its face to the southern sun. In this Mr. Beecher saw peculiar advantages for early fruit and vegetables, while the view in every direction delighted his eye. From the house, looking west, lay the river, visible only for a mile or so, and lying like a beautiful Swiss lake encircled by protecting mountains. To the south and southeast the landscape was varied and charming—low hills, woodland and green fields, making up a beautiful picture. Whilst from the hill-top, reputed to be the highest point in Westchester County, the country lay out like one great panorama on all sides, the view to the north and west being especially grand; another glimpse of the Hudson being visible just before it is swallowed up by the grim mountains of the Highlands. Over all in the distance rise, blue and faint, the Catskills, whilst to the east the country rolls in graceful, broken stretches for miles.

[97] Diary of Eugène A. Baumann, Landscape Gardener, 1860. Source: W. Scott Baumann, a descendant of Eugène A. Baumann; and Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann. (New York: Double Day, 2006),

[98] Diary of Eugène A. Baumann, Landscape Gardener, 1860. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.; and Applegate, Debbie. The Most Famous Man in America: The Biography of Henry Ward Beecher. (New York: Three Leaves Press, Double Day, 2006).

> In the spring of 1860 Mr. Beecher took possession of his new farm of thirty-six acres, and began at once the work of reformation and improvement.[99]

While undocumented in known Beecher materials, Baumann created preliminary plans for Beecher's property, returning to Peekskill to spend additional time surveying the property and its terrain. He arrived at Peekskill on Wednesday, May 23, 1860 and stayed through Friday, May 25.[100] Baumann would spend the following four days working on a sketch for Henry Ward Beecher, which he delivered to the famous minster's city residence at 150 Hicks Street, Brooklyn Heights. Likely upon acceptance of the draft, Baumann was finalizing plans for the Beecher in June, which he worked on exclusively through June 25. It appears that Beecher's final plans were finished by June 27, when Baumann sent him the final plan with a bill for $148.80.[101] Beecher's place at Peekskill was eventually famous for its landscape, including the incredible array of plant specimen, an accomplishment no doubt connected to Baumann's knowledge of plant materials. The early appearance of Beecher's property is illustrated in Figures 106 and 107.

Figure 113. The landscape that surrounded Henry Ward Beecher's Boscobel. Source: Library of Congress.

The larger Beecher family was at the very center of American society at this time, and Baumann's association with Henry Ward Beecher speaks to his significance during this period. Baumann's diary included the following clients for which he completed drawings; designs; and/or more extensive work in 1860, largely consisting of merchants and wealthy men in Connecticut, Massachusetts, New York, New Jersey, Rhode Island. Etc.: Geo. G. Barnwell/Barnwill; Alex. Bonnell of Bergen, New Jersey; William Brown of Nicholasville; Samuel Colgate (1822-1897) of Orange, New Jersey; William Colgate of Orange, New Jersey;

[99] Beecher, William C. and Scoville, Samuel. A Biography of Rev. Henry Ward Beecher. (New York: Charles L. Webster & Co., 1888).
[100] Diary of Eugène A. Baumann, Landscape Gardener, 1860. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[101] Diary of Eugène A. Baumann, Landscape Gardener, 1860. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

James Geddes Craighead (1823-1895) of New York; William A. Cummings of Hartford, Connecticut; William Goddard of East Greenwich; Joseph Howland; Frederick Koenig of College Point, Bronx, New York; Thomas McMahon of Melrose, New Jersey; William Parker of Brick Church Station, Orange, New Jersey; William A. Righter (1826-1896), a prominent lawyer, of Newark, New Jersey; Bernard Vetterlein (1819-1892) of Bergen, New Jersey; etc.[102]

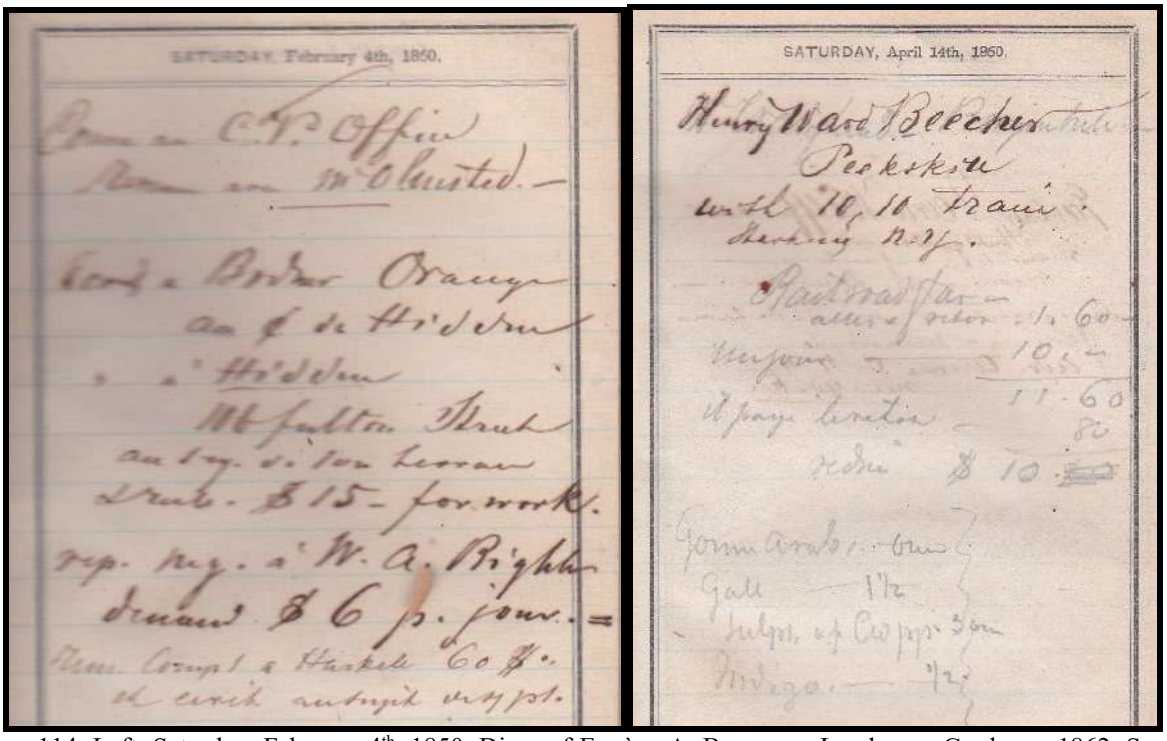

Figure 114. Left: Saturday, February 4th, 1850, Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann. Figure 115. Right: Saturday, April 14th, 1860, Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

One new client that Baumann served for a period in 1860 was Samuel Colgate, the son of William Colgate, and an American manufacturer and philanthropist. Colgate commissioned Baumann to work on a landscape plan for his country place in Orange, New Jersey. Moving from New York City to Orange in 1856, Colgate first rented a house, but eventually, he purchased a 26-acre farm from the Crane family, which stood on the west side of Centre Street, near Highland Avenue. He erected a brick house, and called the estate "Seven Oaks," after the town in County Kent, England where his grandfather resided.[103] Baumann spent several days in March 1860 creating a plan for Seven Oaks, which led to additional work later that year in October.[104] James Geddes Craighead of Field & Craighead, publishers of the *New York Evangelist*, also

[102] Diary of Eugène A. Baumann, Landscape Gardener, 1860. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[103] Pierson, David Lawrence. *History of the Oranges to 1921.* (Orange, New Jersey: Lewis Historical Publishing Company, 1922), 7.
[104] Diary of Eugène A. Baumann, Landscape Gardener, 1860. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

commissioned Baumann to work on his garden.[105] Baumann met with Craighead in New York City, and then visited his property on numerous occasions starting on April 6, 1860. Joseph Howland, "a country gentleman", commissioned Baumann to work on his property in Fishkill, New York throughout 1860. Bernard Vetterlein of "Bergin Hill" or Bergen, New Jersey, invited Baumann to his home on Summit Avenue, consulting with him on plans for his extensive and noted garden.[106]

Another source of work, Calvert Vaux continued to supply Baumann with various jobs, including an ongoing project (Figure 114). For several weeks in early 1860, Baumann returned to the Barreda estate in Newport, no doubt implementing and/or improving his 1856 design for the property. He regularly visited the offices of both Vaux and Frederick Law Olmstead in Manhattan. It appears that Baumann did submit a planting plan for "Central Park" in 1860.[107] His intermittent work on Central Park would continue into 1861 and 1862, though the full nature of his physical contributions remain unclear.

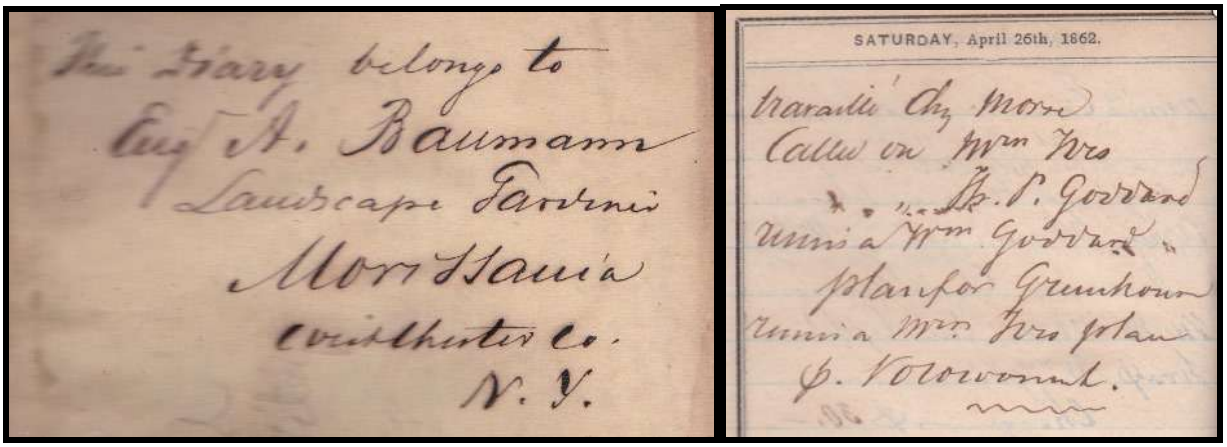

Figure 116. Left: The front page from the Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann. Figure 117. Right: Saturday, April 26th, 1862, Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

While the record of 1861 is lost to the Baumann descendants, his diary for 1862 shows continued activity working for wealthy clients, producing a relatively impressive enlargement of his oeuvre despite there being an ongoing Civil War. Clients included the following of a similar demographic referenced in 1860: George G. Barnwell/Barnwill of New York; Ellwood Burdsall (1814-1890) of Port Chester, New York; Edward K. A. Burtis, President of the Jersey City & Albany Railroad, of Ridgefield, New Jersey; T.W. Ferris; Thomas Poynton Ives Goddard (1827-1893) of East Greenwich; William Giles Goddard (1821-1907) of East Greenwich, Rhode Island; Cyrus Harris, Collector of the Port, of Providence; Mssr. W. Hopper; Julius Koenig; Alpheus

[105] Maverick, Augustus. *Henry J. Raymond and the New York Press, for thirty years.* (Harford, Connecticutt: A.S. Hale & Co., 1870), 334.
[106] Van Winkle, Daniel. *History of the Municipalities of Hudson County, New Jersey.* (Lewis Historical Publishing Company, 1924), 133.
[107] Diary of Eugène A. Baumann, Landscape Gardener, 1860. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

Carey Morse (1818-1893), a prominent architect, of Providence, Rhode Island; H.A. Rhodes of Providence, Rhode Island; C.H. Rodgers of Ravenswood; Thomas Shephard of New York; Mssr. Thornburn; etc.[108]

In 1862 Baumann spent a substantial portion of the year working for well-to-do clients in East Greenwich and Providence, Rhode Island (Figure 117). In April 1862, he traveled to Providence and then on to East Greenwich. In Providence he called on Rev. Dr. Thomas Shephard, who paid him $82.44 for a garden pan. He also appears to have been working for H.A. Rhodes of Providence, sending him a bill for $153 on May 15, 1862. In East Greenwich his clients included Thomas P. I. Goddard and William G. Goddard, both of Goddard Brothers, Agents, a management company; and William Ives.[109] The Goddards and the Ives were among the most prominent families in Rhode Island. He produced a plan for William Goddard's grapery and greenhouse by late April 1862, conducting more extensive planning for Thomas Goddard and William Ives. In fact, he made several visits to Rhode Island throughout the remaining spring and also in the fall of 1862. Another new client, Elwood Burdsall, a Quaker and partner in Russell, Burdsall & Ward, Bolts & Nuts, commissioned Baumann to design a grape arbor for his property in Port Chester, New York. Baumann had completed the design by January 1862 at a cost of $94.[110] Since 1860, Baumann had been working on the property of Frederick Koenig, a German-born banker and one-half of Poppenhusen & Koenig, who built a house in that part of New York City in the mid-1850s.[111]

Towards the end of 1862, Calvert Vaux commissioned Baumann to assess "the condition of the work done" on Central Park. The following is the opening of his report to Vaux:

> In compliance with your desire of having a correct-report-of my opinion on the condition of the work done on the Central Park as well as any personal opinion in a practical view of the matter and suggestions thereon, I have the honor to submit to you this Memorandum.
>
> I made irregular visits to the Central Park ground on the fifth, 8th, 11th, 13th, 18th, 19th, and 27 days of December and on the 5th of January last. The first visits I made I was alone. Not being able this season of the year to judge correctly of many things I referred to Messrs. Plas and Ficher for information and with their assistance I was able to judge better than otherwise.
>
> I have for several years felt the highest interest in the Central Park and although not frequently I followed season by season the great work going on.

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[108] Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

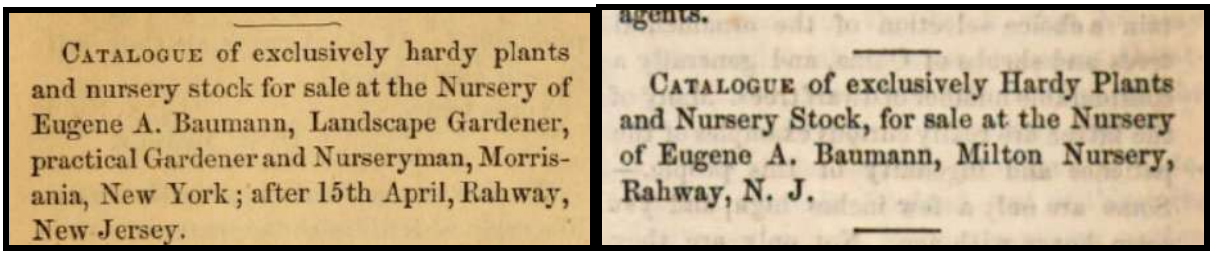
[110] Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

[111] Diary of Eugène A. Baumann, Landscape Gardener, 1862. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.

> I must say that on considering the whole there has been no improvement of much importance done any where else with so much care and such an intention to make it permanent economical and pleasing for future times as the work done by your honorable commission. The complete finish of the drives, the paths, and the Bridal Road, or ride as also their durability are completely confirmed by examinations made in the various seasons of the year and leave nothing to the desired.[112]

The precise purpose of this commission is unknown, but since Baumann billed Vaux for each day of his assessment, it is clear that his expertise was well-respected, and his opinion valued.

At some point prior to 1866, William G. Read, Esq. of Mamaroneck, Westchester County, New York commissioned him to remodel a country seat that stood on the Long Island Sound, roughly two miles from the New Haven Railroad. He was able to beautify the country seat with a new arrangement, taking advantage of the natural landscape features and employing certain plantings to create a pleasure ground.[113] As shown in Figure 111, he also designed a plan for the "Residence of Uriah Hill, Jr." on Washington Street in Peekskill, New York. The plan united "the features of a country seat of moderate size with those of a suburban residence."[114]


CATALOGUE of exclusively hardy plants and nursery stock for sale at the Nursery of Eugene A. Baumann, Landscape Gardener, practical Gardener and Nurseryman, Morrisania, New York; after 15th April, Rahway, New Jersey.

agents.

CATALOGUE of exclusively Hardy Plants and Nursery Stock, for sale at the Nursery of Eugene A. Baumann, Milton Nursery, Rahway, N. J.

Figure 118. Left: *The Horticulturist*, March 1865, 96. Figure 119. Right: *The Horticulturist*, February 1866, 64. Source: Hathi Trust.

Baumann appears to have abandoned his nursery at Morrisania in 1865, moving his wife and family to Rahway, New Jersey. His nursery, call the Milton Nursery, opened on April 15, 1865, as shown in Figures 118 and 119.[115] The move was confirmed in February 1866 with the announcement of the new catalogue in *The Horticulturist*.[116]

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[112] Copy of Letter from Eugène A. Baumann to Calvert Vaux, Morrisania, New York, 13 January 1863. Source: Baumann, W. Scott. Baumann Family History and Other Baumann Documents. http://freepages.rootsweb.com/~corbaumgen/history/bauhist.htm. Accessed 8 April 2020.
[113] Bauman, Eugène A. "Plan for Improvement of Grounds.," *The Horticulturist*, 1866,
[114] Weidenmann, Jacob. *Beautifying Country Homes. A Handbook of Landscape Gardening.* (New York: Orange Judd and Company, 1870), Plate XIV. Via Hathi Trust.
[115] *The Horticulturist*, March 1865, 96.
[116] *The Horticulturist*, February 1866, 64.

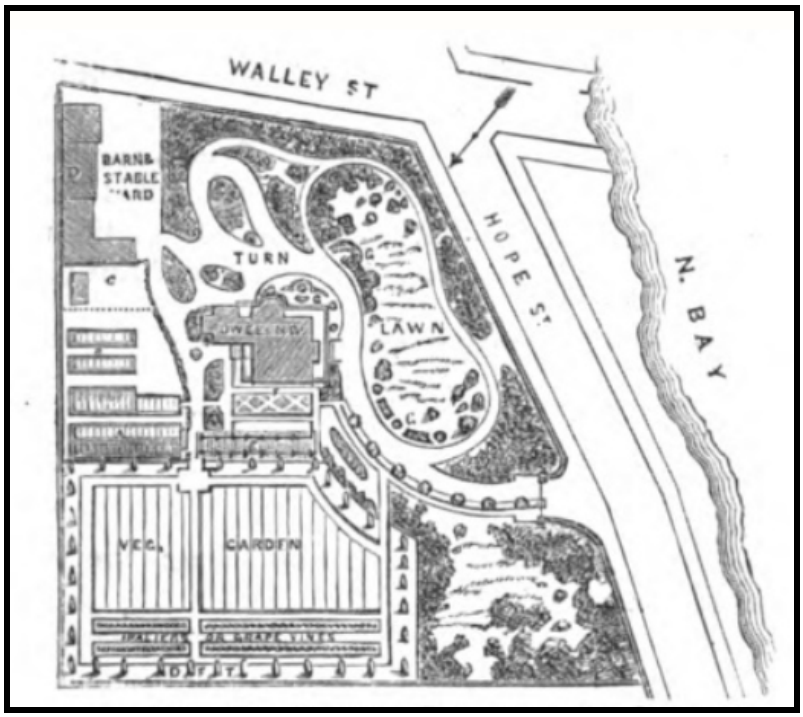

Figure 120. "Figure 59.—Plan for Improvement of Grounds." Source: *The Horticulturist*, May 1866, 64.

At some point prior to this Baumann was again designing a landscape, this time for a "small place" for a gentleman in Bristol, Rhode Island. This patron's country place occupied roughly four acres at the junction of two streets on the waterfront of the Narragansett Bay the edge of Bristol, as illustrated in Figure 120. With "poor looking" houses on each side and a limitation of four acres, the plantings and placement of the buildings were especially critical to improving the property to a beautiful end. Baumann prescribed shrubbery of ten to twelve feet in height at the west corner, and enclosures of plantings for the barn yard and other less desirable features of the property. Every detail was carefully considered to cultivate and make best use of the grounds much like the subject property, but on a smaller scale.[117] Baumann wrote an article on this design, "Plan for Improvement of Grounds," for *The Horticulturist* in May 1866. In the same issue Baumann published "Design for a Grape Arbor," including elevation drawings of an elegant garden structure.[118]

In June 1866, Baumann provided another article, although not a feature, titled, "Remedy for Mildew," which explained the process he used for this problem.[119] In July 1867, Baumann wrote an article, "On Planting Trees, and Staking," for *The American Journal of Horticulture and*

[117] *The Horticulturist*, May 1866, 134-137.
[118] *The Horticulturist*, May 1866, 137-136.
[119] *The Horticulturist*, June 1866, 185.

Florist's Chronicle, in which he describes specific procedures to address practical issues related to planting trees.[120]

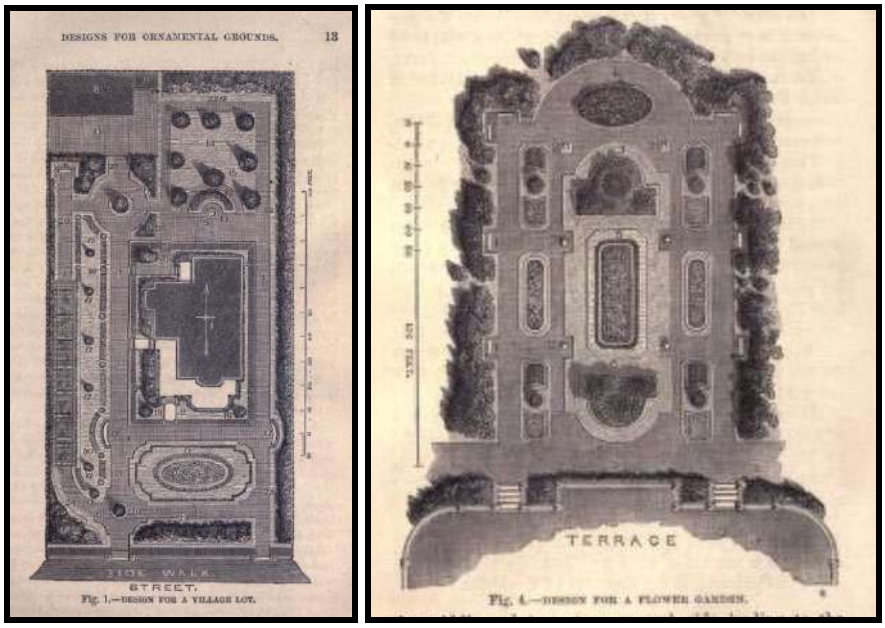

Figure 121. Design figures for "A Village Lot" and "A Flower Garden," illustrated by Eugène Baumann. Source: *Floriculture: A Guide to the Successful Cultivation of Florists' Plants for the Amateur and Professional Florist*, via Archive.org.

Before the close of 1868, Baumann penned and copiously illustrated the third chapter of Peter Henderson's *Practical Floriculture: A Guide to the Successful Cultivation of Florists' Plants for the Amateur and Professional Florist*, and two of his garden designs were featured posthumously in the *American Agriculturalist*, which offers both design and planting advice to people interested in horticultural pursuits. Both are illustrated above in Figure 121.

[120] Baumann, Eugène A. "On Planting Trees, and Staking.," *The American Journal of Horticulture and Florist's Companion*, July 1867.

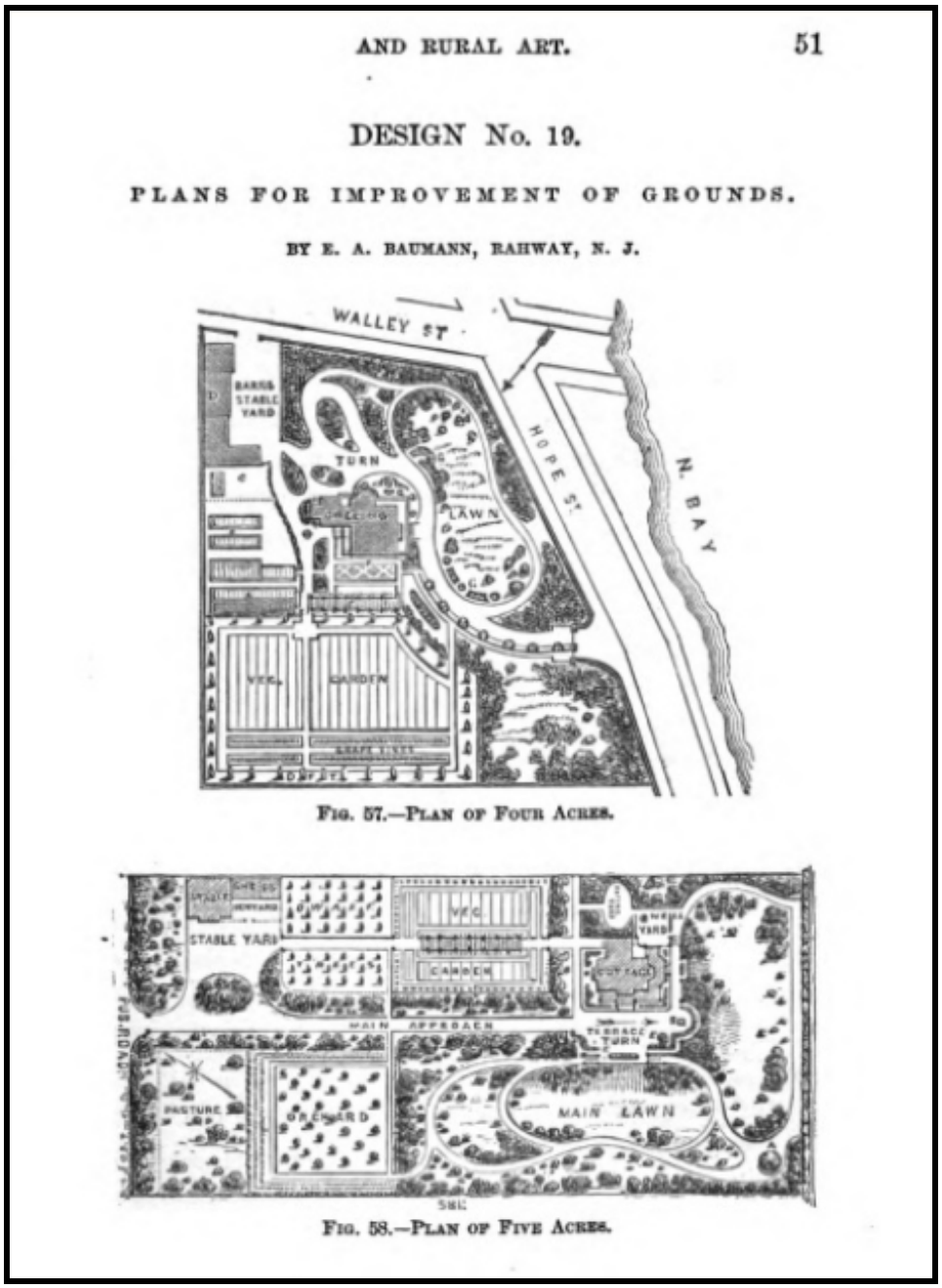

Figure 122. "Fig. 57.—Plan for Four Acres.," and "Fig. 58.—Plan on Five Acres." Both illustrations are designs by Eugène A. Baumann done for various publications. Source: Hathi Trust.

Not only did he write about the subjects most important to his profession, Baumann also created illustrated features for *Woodward's Architecture*, including "Design No. 19: Plans for Improvements of Grounds," showing plans for four- and five-acre properties.[121] Another work by Baumann was "Design No. 58.—A Grape Arbor," also featured in *Woodward's Architecture*,

[121] Woodward, Geo. E. & F.W. *Woodward's Architecture, Landscape Gardening, and Rural Art.* (New York: Geo. E. & F.W. Woodward, Office of the "Horticulturist," 1867), 51.

which was accompanied by an description.[122] His writings continued through the time of his death. In 1869, he provided specific information on growing plants in greenhouses to *Tilton's Journal of Horticulture and Florist's Companion*.[123] As part of a periodical, Baumann published an article, "Theory and Practice in Landscape—Gardening," for *The American Journal of Horticulture and Florist's Chronicle* in 1869, focusing on "Planting."[124] At least two feature articles appeared in 1869 issues of the American Agriculturist. The first, "Plan for Laying Out a Small Place," was published with a plan illustration in February 1869, providing professional advice on all the salient features.[125] The second, "Plan of a Suburban Place of Eight Acres," was published also with a plan illustration in July 1869, providing insight for landscape design for people with moderate size properties.[126] Though smaller than the subject property, these template or educational designs were no doubt influenced by works completed in combination with his ideals. Another article, published in 1870, was based on his writings and designs prior to his death, showing a "Garden at the Terminus of a Walk," which was published in the *American Agriculturist*.[127]

As previously stated, it was in 1865 that the Baumanns moved to Rahway, New Jersey, where he opened a larger nursery, which was operated by his descendants into the mid-1970s. According to family lore, the seedlings for the nursery were sent over from Europe. Baumann died after falling from a horse on October 2, 1869 at 8:30 AM.[128] The funeral was held the following Sunday at 3:00PM.[129] He was buried there in Hazel Wood Cemetery, near the border of Colonia and Rahway, New Jersey.

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[122] Woodward, Geo. E. & F.W. *Woodward's Architecture, Landscape Gardening, and Rural Art.* (New York: Geo. E. & F.W. Woodward, Office of the "Horticulturist," 1867), 120.
[123] *Tilton's Journal of Horticulture and Florist's Companion*. (Boston: E. Tilton & Company, 1869), 191.
[124] Baumann, Eugène A. "Theory and Practice in Landscape-Gardening," *The American Journal of Horticulture and Florist's Companion*, 1869, 79-80.
[125] Baumann, Eugène A. "Plan for Laying out a Small Place," *American Agriculturist*, February 1869, 60. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[126] Baumann, Eugène A. "Plan of a Suburban Place of Eight Acres," *American Agriculturist*, July 1869, 260. Source: W. Scott Baumann, a descendant of Eugène A. Baumann.
[127] *American Agriculturist*, February 1870, 64-65.
[128] The cause of death was provided by W. Scott Baumann, a descendant of Eugène A. Baumann.
[129] *New York Herald*, 4 October 1869, 9.

Figure 123. Top: Designed between 1865 and 1868, this house represents the mid-nineteenth century architecture styles that influenced the early work of Hutton. *Loch Aerie (*later *Glenloch,* later *Lockwood)* was commissioned by William E. Lockwood in Fraser, Pennsylvania. Figure 124. Bottom: Looking southeast, the photograph is of the Main Block of *The Chestnuts*—the subject property—designed not long after the mansion shown above shows the stylistic transition that is taking place in the 1870s in Hutton's work, as part of a larger evolution of Victorian-era architecture.

Criterion E: Addison Hutton, Architect

The original buildings of *The Chestnuts*, including the Main Block—shown above in Figure 123, Gardener's Cottage, and Carriage House & Stable, comprise a significant design-ensemble by the eminent Quaker architect, Addison Hutton, a designer whose work significantly impacted

and influenced the built environment of the Quaker City and the larger region.[130] One of the great attributes of Hutton's dynamic skill set as an architect was his ability to adapt with the evolving tastes of the increasingly flamboyant Victorian-era, while also retaining a sense of individuality in aesthetic design and execution. Part of this stylistic adaptability led to a prolific, varied, and truly creative oeuvre that represents the transition from the Romantic era of Victorian architectural style to full-blown eclecticism—an aesthetic profusion, which spanned from the mid- to late-nineteenth century.

Figure 125. Top left: In 1877, Stephen O. Fuguet, tobacco merchant, commissioned Addison Hutton to design the building shown in this figure: "Sylvula," a suburban residence that survives to-date at 931 Montgomery Avenue in Bryn Mawr (extant). Source: Figure 126. Top right: This figure is of "Midhope" at Haverford Station, a design by Hutton completed in 1875 for Professor James Curtis Booth, a prominent chemist. Figure 127. Bottom: Designed by Hutton, the Residence of J.W. Townsend at 825 Montgomery Avenue in Bryn Mawr (demolished).[131]

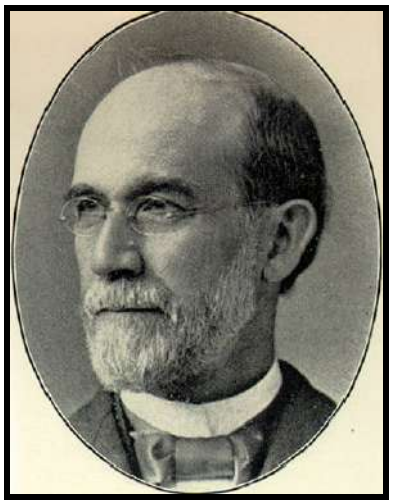
[130] Addison Hutton papers, Coll. no. 1122, Special Collections, Quaker Collection, Haverford College Library; Addison Hutton Ledger Book, 53-V-003, Hutton-Savery, Scheetz & Savery Collection, The Athenæum of Philadelphia.

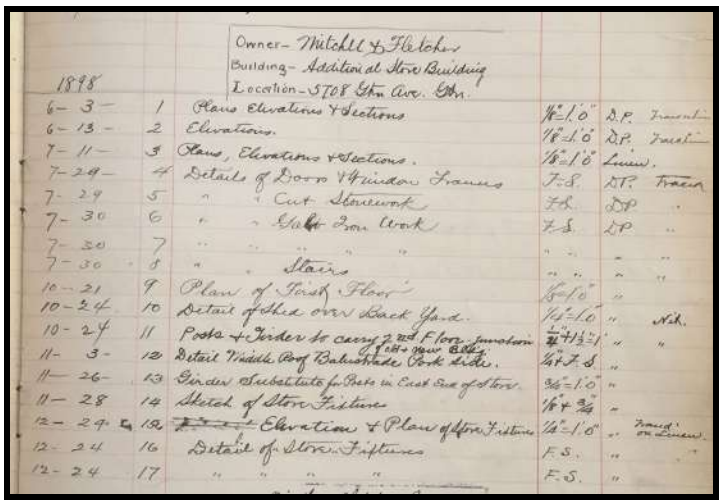
[131] Yarnall, Elizabeth Biddle. *Addison Hutton: Quaker Architect, 1834-1916.* (Philadelphia: The Art Alliance Press, 1974), 70.

Hutton successfully designed all types of buildings. In fact, while working to design and complete David Scull, Jr.'s buildings for *The Chestnuts*, he was also progressing on a large addition to J.B. Lippincott's Bookstore on Market Street, which began in c1869-70; a mansion for J.B. Lippincott on Rittenhouse Square (demolished in 1972), which also began in c1869-70; the Orphan Asylum in 64th Street near Haverford Avenue at Overbrook; the West Chester Normal School at West Chester (demolished in 1971); and numerous houses. This was by far the most active period of Hutton's career since it began more than ten years earlier in the office of Samuel Sloan. 1871 would be equally engaging year for Hutton with the Central Market House at 17th and Market Streets; the Provident Life and Trust Company at 108 South Fourth Street; the Pennsylvania Company for Insurances on Lives and Granting Annuities at 431 Chestnut Street; the Ridgeway Library at Broad and Christian Streets; and numerous houses, including his own on Montgomery Avenue at Bryn Mawr. This two-year span not only meant architectural independence and success for Hutton, it also marked a notable transition from an execution of architectural style firmly rooted in the influence of Samuel Sloan, the renowned Philadelphia architect, to a more inventive eclecticism of various architectural stylistic influence. Among the designs executed between 1869 and 1871, Hutton exhibited a variety of stylistic practices and influences; however, his residential work was what was truly evolving from a more severe romanticism to the more fluid aesthetics of the 1870s.

The subject property gauges the transition of Hutton's residential work, being at the center of a stylistic disparity found between the decidedly mid-nineteenth century, Sloan-inspired *Loch Aerie* aka Glenloch (later known as *Lockwood*) commissioned by William E. Lockwood (1842-1906) in 1869—Figure 123, and houses like "Midhope" at Haverford Station—Figure 126, commissioned by James Cutis Booth, a prominent chemist. As the increased complexity of architectural style in the Victorian era caught the popular imagination of Philadelphians and Americans nationwide, Hutton's designs reflected that trajectory, and the subject property represents that architectural transition.

Figure 128. Torworth, the Residence of Justice Strawbridge, at School House Lane and Wissahickon Avenue, remodeled on designs by Addison Hutton. Source: East Falls Local.





Owner– Mitchell & Fletcher
Building– Additional Store Building
Location– 5708 City Ave. Phila.

1898				
6– 3–	1	Plans Elevations & Sections	1/8"=1'0"	D.P. Tracing
6– 13–	2	Elevations.	1/8"=1'0"	D.P. Tracing
7– 11–	3	Plans, Elevations & Sections.	1/8"=1'0"	Linen.
7– 29–	4	Details of Doors & Window Frames	F.S.	D.P. Tracing
7– 29	5	" " Cut Stonework	F.S.	D.P. "
7– 30	6	" " Cast Iron Work	F.S.	D.P. "
7– 30	7	" " " " "	" "	" "
7– 30	8	" " Stairs	" "	" "
10– 21	9	Plan of First Floor	1/8"=1'0"	"
10– 24	10	Detail of Shed over Back Yard.	1/4"=1'0"	" Neb.
10– 24	11	Posts & Girder to carry 2nd Floor Junction of old & new Bldg.	1/2"+1/2"=1'	" "
11– 3–	12	Detail Middle Bay Balustrade Back side.	1/4"+F.S.	"
11– 26–	13	Girder Substitute for Posts in East Side of Store.	3/4"=1'0"	"
11– 28	14	Sketch of Store Fixture	1/8"+3/4"	"
12– 24	15	~~Details~~ Elevation & Plan of Store Fixture	1/2"=1'0"	" Traced on Linen.
12– 24	16	Detail of Store Fixtures	F.S.	"
12– 24	17	" " " "	F.S.	"

Figure 129. Addison Hutton. Source: Moses King *Philadelphia and Notable Philadelphians* (New York: Blanchard Press, 1901), p. 86; Figure 130. From the ledger of Addison Hutton in 1898, this section detailing his work for Mitchell, Fletcher & Co., Inc. on the subject property. Source: Addison Hutton Ledger Book, 53-V-003, Hutton-Savery, Scheetz & Savery Collection, The Athenæum of Philadelphia.

Historic Context: Addison Hutton, Architect

A concise biography on Addison Hutton was written by Sandra L. Tatman, formerly of the Athenæum of Philadelphia, for the Philadelphia Architects and Buildings (PAB) Database, which was previously tendered to the Philadelphia Historical Commission in the nomination for the Cope-Mifflin House at 48–60 E. Penn Street. The biography is as following:

> Addison Hutton was one of the principal Philadelphia architects of the late nineteenth and early twentieth century. He was born in Sewickley Township, Westmoreland County, Pennsylvania, and was a birthright member of the Society of Friends. Before coming to Philadelphia in 1857 he alternated working as a carpenter and a schoolteacher, learning architectural drawing from one of his fellow workmen in French's Sash and Door Factory in Salem, Ohio. After resuming teaching in the Fairview School, Westmoreland County, he was recommended to architect Samuel Sloan, then a noted designer of hospitals, with whom he was associated as an office assistant and draftsman from 1857 until 1861. During that time he supervised the building of "Longwood" in Natchez, Mississippi, for Dr. Haller Nutt. In 1862 Hutton received his first known independent architectural commission, a cottage for Henry Morris to be built at Newport, Rhode Island; and by September 1863, he was located in his own office at 400 Chestnut Street, Philadelphia. Soon after, he became engaged to and eventually married Rebecca Savery, great-granddaughter of the Philadelphia cabinetmaker William Savery.
>
> Hutton was so successful in his independent work that Samuel Sloan approached him in 1864 to join in a partnership, with an office located at 152 South Fourth Street, Philadelphia. This association lasted until 1868 with Sloan & Hutton

> producing a number of designs for state hospitals, churches, and residences. Following the dissolution of the partnership, Sloan moved temporarily to New York, leaving Hutton to finish whatever remained from their office. The first of these in Philadelphia was the new building to be erected for the Philadelphia Savings Fund Society at the northwest corner of Washington Square. Hutton's firm was awarded this commission over the designs of James H. Windrim, Steven D. Button and Furness & Hewitt. Hutton completed the building without Sloan's aid and was successfully launched as an independent architect. Immediately following this commission, he designed an addition to Joshua Lippincott's bookstore on Market Street, at nearly the same time working on designs for the Arch Street Methodist Church. Hutton working independently and with various younger architects, including a short-lived partnership with John Ord (Hutton & Ord) around 1877 to 1890. Others, such as Charles L. Hillman and James Shirk, worked various with Hutton until he was joined in partnership by his nephews Albert and Addison Savery in 1904. Later William Scheetz was added to this association, and with Savery, Scheetz & Savery he completed the design for the Historical Society of Pennsylvania at 1300 Locust Street, Philadelphia. In 1907 Hutton retired from active practice but continued to be listed in the firm's drawings and letterhead as "Consulting Architect." By 1910 he had fully retired.[132]

The career of Addison Hutton spanned some 53 years; for approximately 40 of those years he worked alone, accepting residential, school, business, hotel, religious, and hospital commissions. Although he was a member of the Philadelphia Chapter of the AlA, and in 1902 was employed as a Lecturer on Architecture at the University of Pennsylvania, his participation in the Pennsylvania State Capitol competition of 1901 violated the ruling of the Chapter and resulted in his expulsion from the Chapter in February 1902. However, Hutton successfully petitioned the Court and was reinstated by October 1902.[133]

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[132] *Philadelphia Architects and Buildings*, s.v. "Addison Hutton, Architect (1834–1916)," by Sandra L. Tatman, accessed December 2019.

[133] *Philadelphia Architects and Buildings*, s.v. "Addison Hutton, Architect (1834–1916)," by Sandra L. Tatman, accessed December 2019.

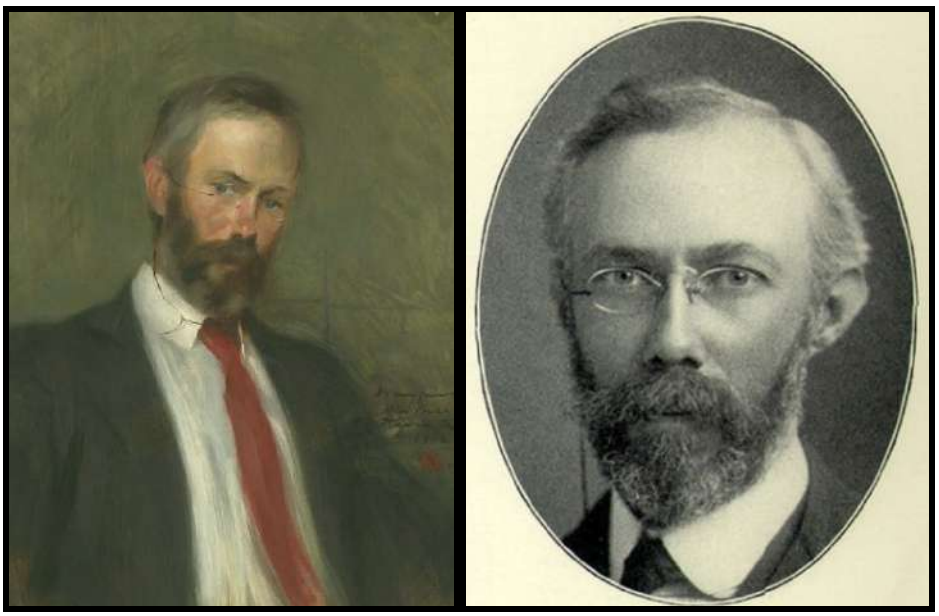

Figure 131. A painting of Will Price, Architect. Figure 132. A photograph of Will Price. Source: www.philadelphiabuildings.org.

Criterion E: William Lightfoot Price, Architect

The design for Cherry Cottage and enhancements to the original buildings of *The Chestnuts*, including the Main Block, and Carriage House & Stable, comprise a significant design-ensemble by the distinguished Quaker architect, William "Will" Lightfoot Price, a designer whose work significantly impacted and influenced the built environment of the City of Philadelphia, the larger region, and beyond.[134] Studying under Hutton, and later a devotee to the Philadelphia architect, Frank Furness, in whose office he worked early on in his career, Price would become one of the most distinctive architects in the Annals of Philadelphia history.

Price enjoyed a prolific career as a residential architect, specializing in suburban homes and other buildings on a domestic scale. He was one of the leaders of the Arts and Crafts movement in the United States, his aesthetic motifs being chiefly connected with England and Europe rather than what had largely dominated American taste. Eventually, he established a partnership with his brother Frank Price, with whom he practiced chiefly residential design. Much of the brothers' work included houses for developers Wendell & Smith of Overbrook Farms, Pelham, and St. David's fame; the unique homes designed by various young architects for Wendell & Smith shaped the development of late-nineteenth and early twentieth century suburban Philadelphia.[135] After splitting from his brother in the early 1890s to practice independently, Price successfully designed several utopian Arts and Crafts communities, including Arden, Delaware, and Rose

[134] Thomas/Price Collection, Athenæum of Philadelphia.
[135] Sandra L. Tatman, "William Lightfoot Price (1861-1916)," PAB Database.

Valley, Pennsylvania, as well as the incredible Chateauesque Woodmont estate in Montgomery County, Pennsylvania. [136]

Price's work at *The Chestnuts* includes at least one unique work in his design for the fanciful Cherry Cottage. Aligned with the principles of the Arts & Crafts Movement, the design included native stone for the base of the building with the upper portion appearing to be of timber frame with plaster, which was likely painted a very specific color based on the design. Both the main roof and that of the bay window featured red clay tile, which was indicative of his designs for similar buildings. The completed work is indicative of his designs, but is all the more special due to its diminutive size and scale, fitting into the larger estate.

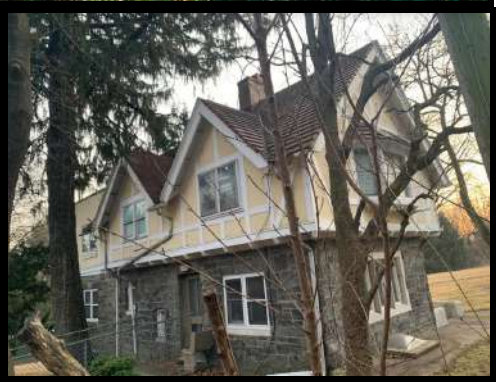

Figure 133. "Rest Cottage," a Price-designed house in Arden, Pennsylvania. Source: Wikipedia. Figure 134. Left: The primary (northeast) and side (northwest) elevations of Cherry Cottage. Figure 135. Right: The primary (northeast) and side (northwest) elevations of Cherry Cottage. Source: Oscar Beisert, 2019.

[136] Beisert, Oscar. Philadelphia Register of Historic Places Nomination: Musical Art Club, Philadelphia, Pennsylvania. (Philadelphia: Keeping Society, 2018), 16-18. This nomination included written contributions from Laura DiPasquale Zupan, Historic Preservation Planner with the Philadelphia Historical Commission.

Additions and other improvements to the property included his enlargement of the Main Block with 1a. Arcade Addition in 1898 and potentially the 1b. Porch Addition between 1900 and 1910. 1a. Arcade Addition is very much in the style of Price's evolving work, modernizing Hutton's original design in an organic fashion, making the Main Block look more like the old estate it was emulating. The other alterations and additions to the house featured columns that were indicative of the Arts & Crafts movement, like those found on the reconfigured entrance and the large Porch Addition, as were the use of stucco and timber work in some of the additions. Overhall, Price's enhancements to the property reflect his influence in the employment of the Arts & Crafts Movement, as well as his effect on local suburban architectural fashions.

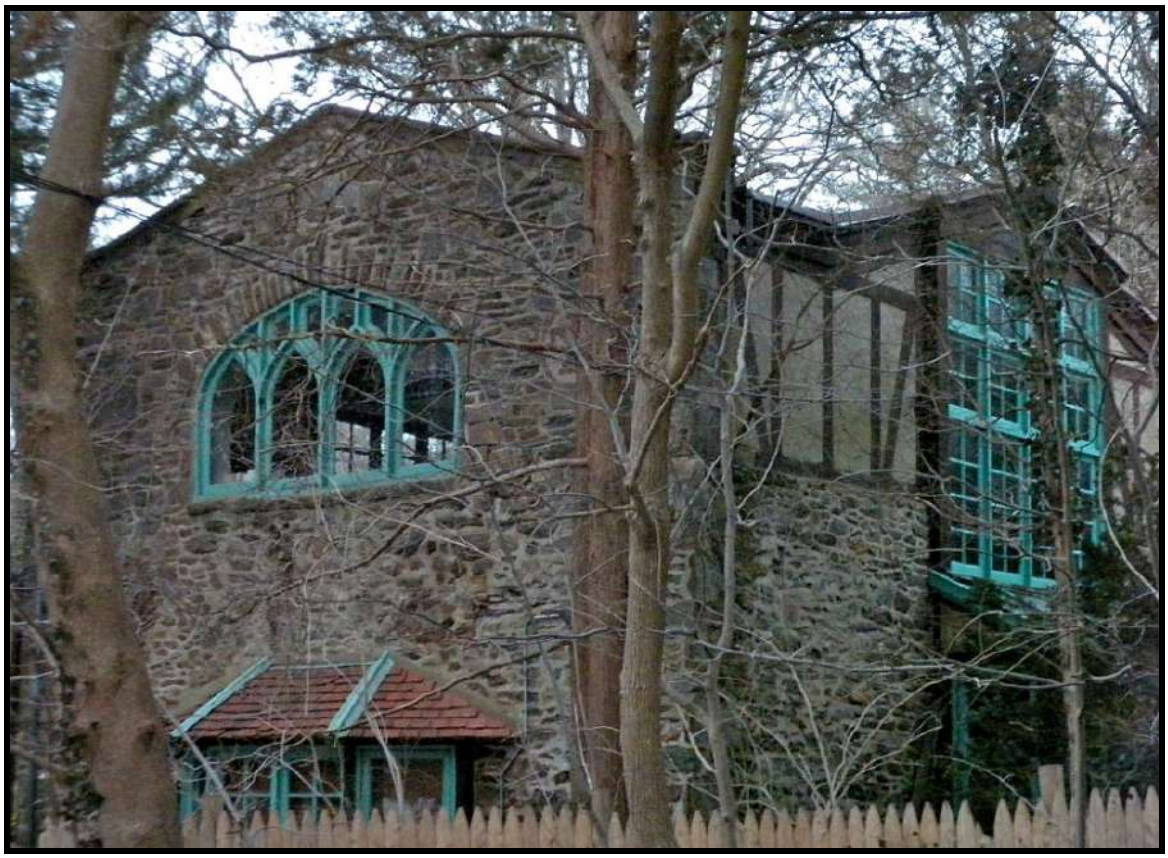

Figure 136. Thunderbird Lodge (1904), an adaptation of an existing stone barn to become a residence. Source: Wikipedia.

Historic Context: William "Will" Lightfoot Price, Architect

A concise biography on Will Price was written by Sandra L. Tatman, formerly of the Athenæum of Philadelphia, for the PAB Database. The biography is as following:

> William L. Price was one of an influential group of architects working during the late nineteenth and early twentieth centuries in Philadelphia. Aside from his importance in the area of design based on Arts and Crafts Movement ideals, Price was one of the founders of an arts and crafts community, Rose Valley, outside of Philadelphia. He attended the Westtown School, but left in 1877 to practice

carpentry, abandoning that for architecture when he entered the office of Quaker architect Addison Hutton in 1878. According to the obituary published by the *Philadelphia Real Estate Record and Builders Guide*, Price also spent some time with Furness & Evans; however, that information has not been documented by other sources. By 1881 Price and his brother Frank L. Price had established a partnership which would last until 1895, with a practice chiefly based on residential design, including houses for Wendell & Smith, the developers of Wayne and St. David's, PA, as well as the Pelham and Overbrook neighborhoods of Philadelphia. In 1895 Price began to practice independently, but in 1903 he established a partnership with M. Hawley McLanahan which would endure under the name of Price & McLanahan until his death, with McLanahan continuing to use the name for several years thereafter and eventually producing a successor firm, McLanahan & Bencker. Although well-known for residential design, Price's work also included the Traymore Hotel in Atlantic City, NJ, and Jacob Reed's Sons store in Philadelphia.

As interested in social reform movements as he was in architecture, Price helped Frank Stephens to found Arden, DE, a single-tax community outside of Wilmington. In 1901 he helped establish Rose Valley, an arts and crafts community in which many architects were involved, but none so vitally as Price. Although the earlier parts of the community were based on existing buildings, Price later designed a number of residences, among those several for the Rose Valley Improvement Company. Price was joined in the Rose Valley endeavor by his brother Walter Price and Walter Price's partner, William McKee Walton, as well as by younger architects like Carl deMoll and John M. Dickey. [137]

[137] *Philadelphia Architects and Buildings*, s.v. "Will Price, Architect (1861–1916)," by Sandra L. Tatman, accessed February 2020.

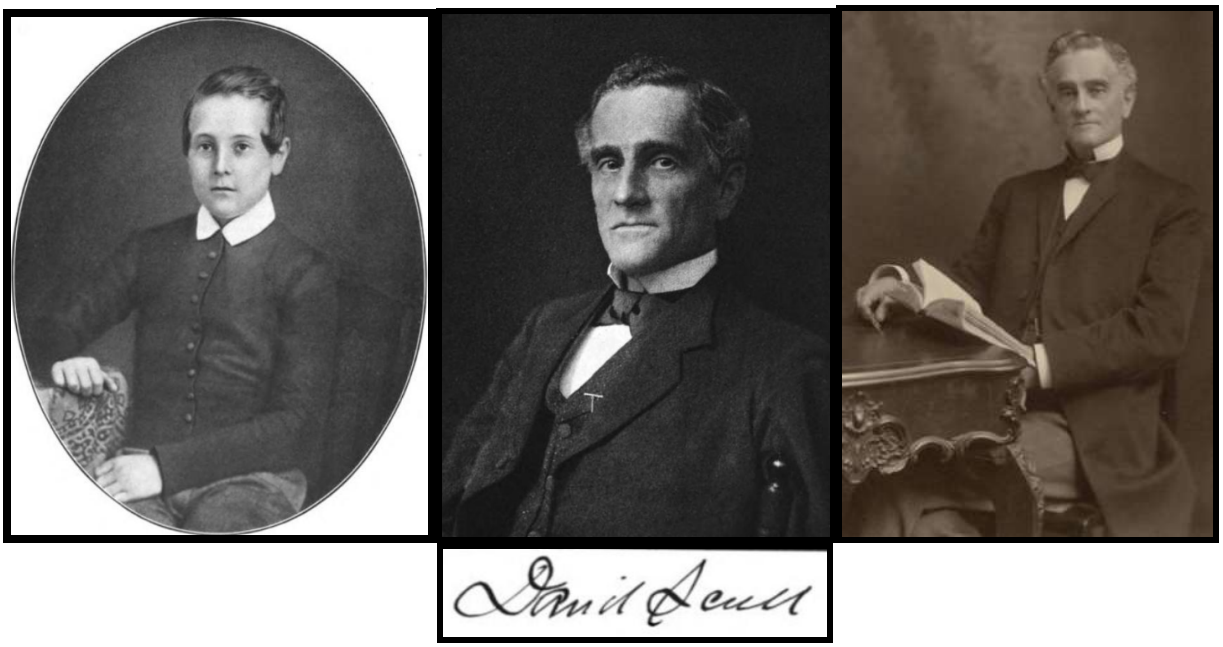

Figure 137. Left: David Scull as a boy. Source: David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908). Figure 138. Middle: David Scull in middle age. Source: David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908), vi. Figure 139. Right: David Scull in old age. Source: Haverford College Archives.

CRITERION A—David Scull, Jr. (1836-1907)

The Chestnuts was the country place of David Scull, Jr. and his family from the time they purchased the property and began planning for its development in 1865 through the 1919, when the it was sold to the Vaughan family. Scull was a significant Quaker merchant, financier, and philanthropist, who made significant contributions to the City of Philadelphia and the larger region. He was just outside the city limits, he served as a manager at Haverford College and on the Board of Trustees at Bryn Mawr College, and he was instrumental in the physical development and beautification of both campuses. Scull was the primary driver behind the development of College Lane, a beautiful place in both architecture and landscape at Haverford. He was also instrumental in erecting many of the institutional buildings at Bryn Mawr. Further proof of his love of landscape was shown through the development of both Haverford and Bryn Mawr. This was further exhibited in 1881, when Scull became a founding member of the Committee on Lawn and Landscape Gardening at Bryn Mawr, which led to the further beautification and development of the campus.[138] These were just a few of Scull's philanthropic endeavors, but, regardless, they are invariably linked to his ability to create and commission beautiful, picturesque environments, a trait that is represented in his extant estate, the subject property.

[138] Board of Trustees of Bryn Mawr College, minutes, vol. 1, 1880-1890.

Figure 140. David Scull, Jr. on his way to meeting. Source: David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908), vi. Figure 141. On the next page is a photograph of Hannah Ellicott Coale Scull as a young woman. Source: David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908), vi.

Historic Context: Biography of David Scull, Jr.

Descending from a distinguished line of Quaker ancestors, David Scull, Jr., was born to David Scull (1799-1884) and Lydia Lippincott (1801-1854) on January 17, 1836 in Sculltown (later renamed Auburn), Salem County, New Jersey.[139] David Scull, Sr., was the son of Gideon and Sarah Scull of Sculltown.[140] Like many Quakers of their generation, the Sculls moved from Sculltown to Philadelphia in 1837, at which time his father became a dry goods merchant. They first lived in the "old Quaker neighborhood" on Marshall Street.[141] David Scull, Sr., remained in the dry goods business until 1850, at which time he became a wool merchant.[142] By this time the Sculls lived at 815 Arch Street in what was the "[new] Quaker neighborhood," where Lydia

[139] *Swarthmore, Quaker Meeting Records*. Friends Historical Library, Swarthmore College, Swarthmore, Pennsylvania.
[140] Ancestry.com. *U.S., Quaker Meeting Records, 1681-1935* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.
[141] *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939), 7-9.
[142] Henry Hall. *America's Successful Men of Affairs.* (New York: New York Tribune, 1896), 696.

Lippincott Scull died in 1854.[143] David Scull, Jr. gained a step-mother on January 5, 1859, when his father remarried to Hannah Davis Wood (1809-1895), the daughter of Richard and Elizabeth Wood, originally of Greenwich, New Jersey.[144] Like many prosperous Quakers of the day, David Scull, Jr.'s early education took place at Westtown Boarding School. Afterwards, he would go on the Introductory Department of the Haverford School, matriculating in 1849 and graduating in 1854.[145]

On February 17, 1861, Scull married Hannah Ellicott Coale (1837-1871) from a Quaker family of Baltimore, Maryland, the daughter of William E. Coale and Hannah Carey.[146] Hannah visited Philadelphia to serve as a bridesmaid in a friend's wedding, where she first met David Scull, Jr.[147] They were lifelong members of the 12th Street Meeting. Their only child, William E. Scull, was born on March 2, 1862 in their home at 126 North Tenth Street in Philadelphia.[148] However, their residence at that location was short-lived, as described by William E. Scull in his autobiography:

> When the neighborhood became a place for warehouses, all of the family moved uptown, the Chestons and Thomases side by side on Madison Avenue, with a big garden entrance between them.[149]

As was also the custom of the time, David Scull, Jr. had joined his father's firm after college, at which time the business then located at 125 Market Street.[150] It appears that the Sculls owned at least one woolen mill, a four-story brick building at the southeast corner of North Twelfth and Thompson Streets.[151] After his father's retirement, David Scull, Jr. remained a wool dealer, entering into a short-lived partnership with fellow Quaker William Baxter.[152] Eventually, he partnered with his brother Edward Lawrence Scull (1846-1884) to form David Scull, Jr. & Bro., a business relationship that lasted from approximately 1864 to 1884. Another brother, Gideon Delaphine Scull (1824-1889) also joined the business. While one brother died relatively early

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[143] *William Ellis Scull, Sometime Quaker, An Autobiography.* (Philadelphia: John C. Winston Company, 1939), 1-2.
[144] Ancestry.com. *U.S., Quaker Meeting Records, 1681-1935* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.
[145] David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908), vi.
[146] *Swarthmore, Quaker Meeting Records*. Friends Historical Library, Swarthmore College, Swarthmore, Pennsylvania.
[147] David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908), vi.
[148] *William Ellis Scull, Sometime Quaker, An Autobiography*. (Philadelphia: John C. Winston Company, 1939), 1-2.
[149] *William Ellis Scull, Sometime Quaker, An Autobiography*. (Philadelphia: John C. Winston Company, 1939), 1-2.
[150] "David Scull, Noted Friend, Passes Away," *The Philadelphia Inquirer*, 23 November 1907, 16.
[151] "Woolen Mill.," *The Philadelphia Inquirer*, 26 February 1873, 5.
[152] *Philadelphia City Directory* (1863).

and another retired, David Scull, Jr. continued the business until 1891 when he too retired.[153] In addition to the wool trade, David Scull, Jr. was a founder of the Mortgage Trust Company of Philadelphia in 1886, serving as its Vice-President. And even after his retirement, he was a co-founder of the Standard Roller Bearing Company in 1898.[154]

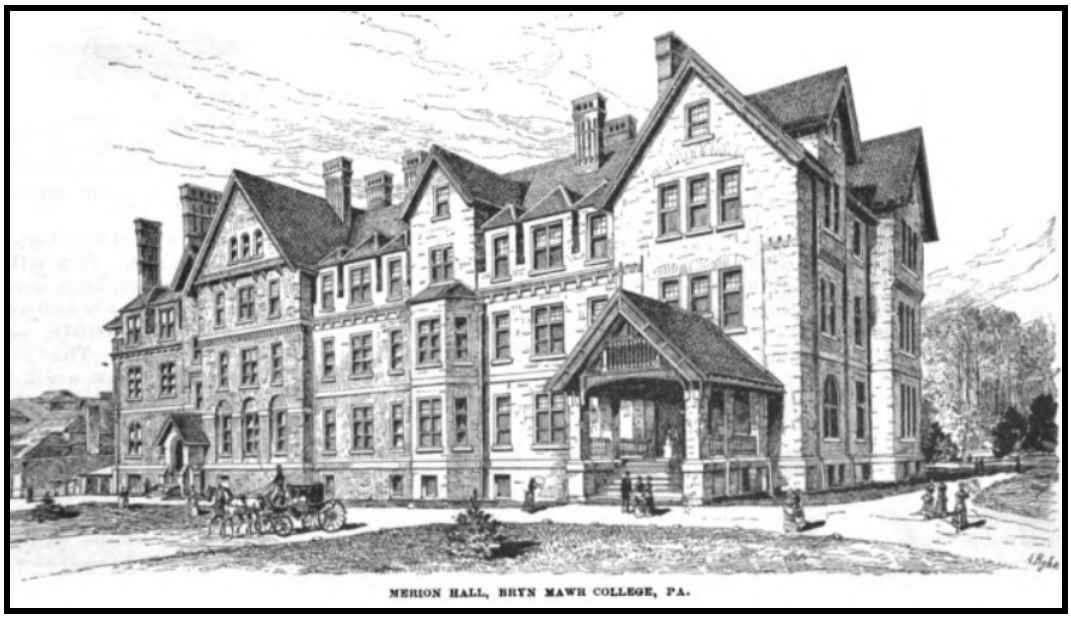

Figure 142. Merion Hall, Bryn Mawr College, Bryn Mawr, Pennsylvania, one of the buildings constructed under the leadership and philanthropy of David Scull, Jr. Source: *Demorest's Family Magazine*, October 1885.

Beyond his professional endeavors he was greatly involved in civic and community affairs. In 1865, he was elected a Manager of Haverford College, a position that he filled until the time of his death. He served as Treasurer from 1866 to 1883, exhibiting "great interest in the details of the college management." He was also a great proponent of expanding the college and its buildings, conceiving "the great improvement on the College Lane, which brought to the college a beautiful row of houses and a considerable addition to its productive resources."[155] In 1878, he was elected an Overseer of the William Penn Charter School, serving on that board until the end of his life. He was also one of the founders of Bryn Mawr College. He served as secretary of the Trustees of Bryn Mawr College until 1895. From 1895 to 1904, he was the Vice President, and from 1904 until the time of his death he was the President. In addition to serving as a Trustee, he also served on the Committee on Buildings from 1880 to 1904—and as the Chairman of that committee from 1885 to 1904, and on the Committee on Lawn and Landscape Gardening. During this time, Scull also worked with his own personal architect, Addison Hutton, who was engaged in designing buildings for both Haverford and Bryn Mawr.[156] Scull was described by the President of Bryn Mawr College regarding his many years of service:

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[153] Henry Hall. *America's Successful Men of Affairs*. (New York: New York Tribune, 1896), 696.
[154] Henry Hall. *America's Successful Men of Affairs.* (New York: New York Tribune, 1896), 696.
[155] David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908), vi.
[156] Board of Trustees of Bryn Mawr College, minutes, vol. 1, 1880-1890.

> Every college building, after Taylor Hall and Merion Hall which were planned by the Founder of the College himself, was built under the supervision of David Scull as Chairman of the Trustees' Committee on Buildings and Grounds; Radnor Denbeigh, the Pembrokes, Rockefeller and the Library took their places in beautiful succession on the college campus, each in its appointed place. Their harmonious arrangement and unity of design are due in great part to David Scull's love of beauty, to his belief in following expert opinion, to his open-mindedness, his readiness to be convinced and, above all, to his great love of the college and his single-hearted determination to give it the very best.[157]

David Scull, Jr. died on November 22, 1907 at 9:40 AM.[158] He was laid to rest in the Friends' South-Western Burial Ground in the Family Plot No. 120, Section B.[159]

Figure 143. Left: Charles P. Vaughan in 1930. Source: *The Philadelphia Inquirer*, 17 February 1930, 2. Figure 144. Right: Charles P. Vaughan. Source: Internet Archive.

CRITERION A—CHARLES P. VAUGHAN (1867-1936)

The subject property was the country place of Charles P. Vaughan and his family from the time they purchased the property in 1919, and continued its development and improvement through 1940, when the place was sold to the Sisters of Visitation, a contemplative Roman Catholic sisterhood. Vaughan was a significant industrialist, who founded and enlarged the Vaughan Machine Co. at Peabody, Massachusetts, which was one of the largest leather working machine companies in the world. He later owned and enlarged the Dugan, Hood, & Co., Inc.,

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[157] David Scull. *Union with God in Thought and Faith: Reflections of the Enlargement of Religious Life Through Modern Knowledge.* (John C. Winston, 1908), vi.

[158] Pennsylvania (State). Death certificates, 1906–1963. Series 11.90 (1,905 cartons). Records of the Pennsylvania Department of Health, Record Group 11. Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania.

[159] Ancestry.com. *U.S., Quaker Meeting Records, 1681-1935* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.

Manufacturers of Fine Glazed Kid, Philadelphia. He was also an important philanthropist engaged in civic matters, serving as President of both Bucknell University and the Philadelphia Chamber of Commerce.[160] Charles P. Vaughan made important contributions to the industrial age in the United States, specifically, in Peabody, Massachusetts, and Philadelphia, Pennsylvania. In addition, he was a philanthropist in Philadelphia and the larger Commonwealth of Pennsylvania.

Historic Context: Charles P. Vaughan, Manufacturer

Under the Vaughans ownership, the name of the estate would change from *Leighton Place* to *Oak Knoll* and, eventually, *Oak Ledge*.[161] Charles P. Vaughan was a manufacturer—President of Dungan, Hood, & Co., Inc., Fine Glazed Kid. He was born in 1867 at New Portland, Maine, the son of Joseph Warren Vaughan and Martha J. Cutts, and was educated in Peabody, Massachusetts, as well as at the Phillips Academy in Andover, Massachusetts. His wife and two daughters were the ladies mentioned in the deed transaction. He founded the Vaughan Machine Co. at Peabody, Massachusetts, which was the largest leather working machine business in the world. He sold this company in 1901. In 1902, he bought into Dugan, Hood & Company, Inc. with his brother Ira Vaughan, removing to live in Philadelphia.[162] He was also President of Bucknell University and the Philadelphia Chamber of Commerce.[163] Vaughan would eventually became Vice President of the Overbrook Farms Club in the 1930s.[164] Following heart complications and surgery, he died on March 20, 1936 at Methodist Episcopal Hospital in Philadelphia.[165] At the time of his death he was reported to be worth approximately $1,069,919.[166]

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[160] "Former Bucknell Trustee Leaves $1,069,919 Estate," *The Daily Item* (Sunbury), 22 May 1939, 3.

[161] Various articles in 1925 in *The Philadelphia Inquirer* refer to the property as *Oak Knoll*, including "Miss Katherine Vaughan, daughter of…," *The Philadelphia Inquirer*, 1 October 1925, 4. Various articles starting in 1926 refer to the subject property as *Oak Ledge*, including *The Philadelphia Inquirer*, 25 October 1928, 22.

[162] Stafford, Hartwell. *Who's Who in Philadelphia in Wartime*. (Philadelphia: Stafford's National News Service, 1920), 191.

[163] "Former Bucknell Trustee Leaves $1,069,919 Estate," *The Daily Item* (Sunbury), 22 May 1939, 3.

[164] D'Apery, Tello J. *Overbrook Farms: Its Historical Background, Growth, and Community Life.* (Overbrook Farms, Philadelphia: Magee Press, 1936), 34 & 99.

[165] Pennsylvania (State). Death certificates, 1906–1963. Series 11.90 (1,905 cartons). Records of the Pennsylvania Department of Health, Record Group 11. Pennsylvania Historical and Museum Commission, Harrisburg, Pennsylvania.

[166] "Former Bucknell Trustee Leaves $1,069,919 Estate," *The Daily Item* (Sunbury), 22 May 1939, 3.

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This nomination is being filed by the Overbrook Farms Club and the Keeping Society of Philadelphia. The nomination was prepared by Oscar Beisert, Architectural Historian and Historic Preservationist with assistance from J. M. Duffin, Archivist and Historian, and Kelly E. Wiles, Architectural Historian. This nomination was prepared with advice and information from Margaret "Pixie" Biddle (1948-2020), a descendant (in-law) of David Scull, Jr., and W. Scott Baumann, a descendant of Eugène A. Baumann. The following repositories aided in the preparation of this nomination: Ancestry.com; City Archives of Philadelphia; Google Books; Historical Society of Pennsylvania; Library Company of Philadelphia; Lower Merion Historical Society; Newspapers.com; PAB Database; etc.

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Correspondence from property owner received by the Philadelphia Historical Commission regarding the nomination for 5848 City Avenue

Fw: historical designation

preservation <preservation@Phila.gov>
Wed 10/7/2020 3:44 PM
To: Meredith Keller <Meredith.Keller@Phila.gov>

From: viznunphil@aol.com <viznunphil@aol.com>
Sent: Thursday, October 1, 2020 10:32 AM
To: preservation <preservation@Phila.gov>
Subject: historical designation

External Email Notice. This email comes from outside of City government. Do not click on links or open attachments unless you recognize the sender.

Sisters of the Visitation of Philadelphia
5848 City Ave.
Philadelphia, PA 19131

To the attention of Jonathan E. Farnham:

On the behalf of the Sisters of the Visitation of Philadelphia, we wish to declare that under no circumstances do we wish our property to be considered as a historic landmark nor be included on the Philadelphia Register of Historic Places.

We appreciate your understanding our wishes.

Please be assured of our prayers for your Commission.

Sincerely yours,

Mother Antoinette Walker
Superior

Please confirm that you received this e-mail. Thank you.