

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

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

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

Street address: 156 W. School House Lane

Postal code: 19144 Councilmanic District: 8

2. NAME OF HISTORIC RESOURCE

Historic Name: Boxwood: Residence of Robert Bowle Haines, Jr. & Mary West Huston Haines

Current/Common Name: Teen Challenge

3. TYPE OF HISTORIC RESOURCE

☒ Building ☐ Structure ☐ Site ☐ Object

4. PROPERTY INFORMATION

Condition: ☐ excellent ☒ good ☒ fair ☐ poor ☐ ruins
Occupancy: ☐ occupied ☐ vacant ☐ under construction ☒ unknown

Current use: Non-Profit

5. BOUNDARY DESCRIPTION

Please attach

6. DESCRIPTION

Please attach

7. SIGNIFICANCE

Please attach the Statement of Significance.

Period of Significance (from year to year): from 1897-98 & 1849-65

Date(s) of construction and/or alteration: Boxwood: 1897-98; Cottage-Stable: 1849-65

Architect, engineer, and/or designer: Boxwood: Mantle Fielding, Jr., Architect

Builder, contractor, and/or artisan: Unknown

Original owner: Boxwood: Robert Bowne Haines, Jr. & Mary West Huston Haines

Other significant persons: NA

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.

*Criteria B, I, and J added by Historical Commission.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach

9. NOMINATOR

Organization Penn Knox Neighborhood Association Date January 24, 2019

Name with Title Oscar Beisert, Architectural Historian Email Keeper@keepingphiladelphia.org

Street Address 1315 Walnut Street, Suite 320 Telephone 717.602.5002

City, State, and Postal Code Philadelphia, PA 19107

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt: 1/24/2019

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 2/7/2019

Date of Notice Issuance: 2/7/2019

Property Owner at Time of Notice

Name: Teen Challenge Training Center Inc.

Address: PO Box 98

City: Rehresburg State: PA Postal Code: 19550

Date(s) Reviewed by the Committee on Historic Designation: January 20, 2021

Date(s) Reviewed by the Historical Commission: March 12, 2021

Date of Final Action: March 12, 2021

☒ Designated ☐ Rejected Criteria: B, C, D, E, I, J; rear stable building non-contributing 12/3/18

NOMINATION
FOR THE
PHILADELPHIA REGISTER OF HISTORIC PLACES

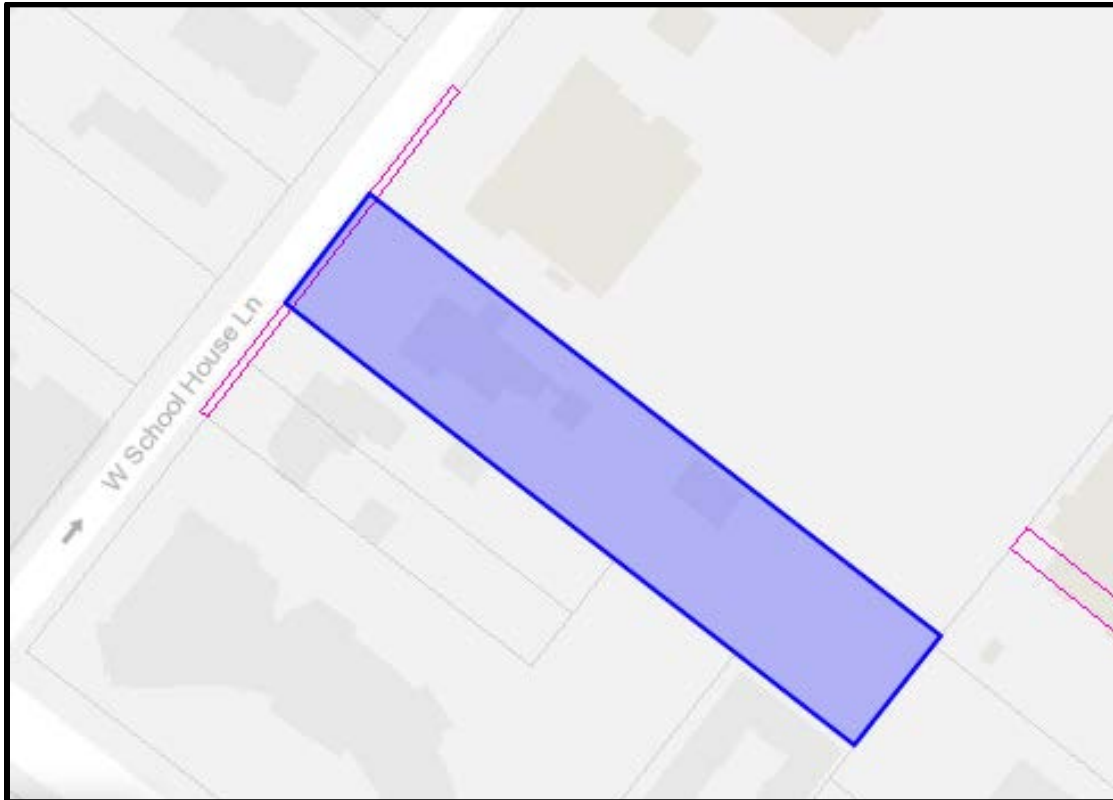


Looking southeast at the primary (northeast) and side (northwest) elevation of the subject house.

Source: Loopnet.com.

BOXWOOD
RESIDENCE OF ROBERT BOWNE HAINES, JR. & MARY WEST HUSTON HAINES
156 W. SCHOOL HOUSE LANE
GERMANTOWN
PHILADELPHIA, PENNSYLVANIA

*Boxwood: Residence of Robert Bowne Haines, Jr. & Mary West Huston Haines
156 W. School House Lane, Germantown, Philadelphia, Pennsylvania
Nomination to the Philadelphia Register of Historic Places, Winter 2019 – Page 1*



The proposed designation is subject to the parcel delineated above in highlighted line (blue).

Source: Atlas, City of Philadelphia.

5. BOUNDARY DESCRIPTION

The boundary for the subject designation is as follows:

Beginning at a point on the Southeast side of School House Lane, at the distance of two hundred and eighty-three feet five and three-eighths inches Northeastwardly from the Northeast side of Wayne Avenue, thence along the said Southeast side of School House Lane to the North forty-two degrees, thirty-eight minutes ten seconds to the East eighty-nine feet, four inches to a point, thence South forty-eight degrees, twelve minutes, seventeen seconds to the East four hundred and sixty-seven feet, seven and seven-eighths inches to a point, thence to the South forty-two degrees, twenty-six minutes fifty-six seconds to the West eighty-eight feet, three and seven-eighths inches to a point, thence continuing South forty-two degrees, thirty-nine minutes to the West one foot and one eighth of an inch, thence to the North forty-eight degrees, twelve minutes, seventeen seconds to the West four hundred and sixty-seven feet eleven and three-eighth inches to a point on the said Southeast line of School House Lane, being the place of beginning.

BRT No. 881058120

Philadelphia Deed Registry No. 049N07-0003



Looking north at the rear (southwest) elevation and grounds of the subject property. Source: Atlas, City of Philadelphia, 2018.

6. PHYSICAL DESCRIPTION

Known as Boxwood, the Residence of Robert Bowne Haines, Jr., & Mary West Huston Haines at 156 W. School House Lane is a handsome suburban dwelling comprised of two buildings: a commodious Colonial Revival style house (referred to as Boxwood throughout this nomination) with a Gothic Revival cottage-stable (referred to as Cottage-Stable throughout this nomination), which is set upon a large, one-acre lot on the “south” [southeast] side of W. School House Lane in Germantown. The setting is one that is largely of a historic nature. Immediately to the south and to the northwest across W. School House Lane are beautiful suburban residences, and to the northeast is the venerable old campus of the former Germantown Academy, which dates to the eighteenth century.



Looking south at the primary (northeast) and side (northwest) elevations of the subject property.
Source: Atlas, City of Philadelphia, 2018.



Looking southeast from W. School House Lane at the side (northwest) elevation. Source: Gretchen Lohse, 2019.

BOXWOOD

Elegantly recessed from School House Lane by a verdurous lawn of approximately 70 feet in depth and shaded by stately, old growth trees, this Colonial Revival style house is a substantial rectangular building characterized by a side-gabled, gambrel roof that is comprised of the main block, an appending wing, two porches, and a porte-cochère. The main block is a large two-and-one-half story stone house, which is comprised of load-bearing, rubble schist with a rusticated façade. Like many houses in the larger German Township, the building was designed to face the interior of the lot, making use of the long narrow parcel. Dressed as a quasi-primary elevation, the side (northwest) elevation, facing onto W. School House Lane, is defined by the side-gable gambrel roof and a classic one-story porch that spans the elevation. At the easterly side of the parcel, a single-lane, brick driveway extends from W. School House Lane along the primary (northeast) elevation to the rear of the property, providing access to the back of the property, including a quaint cottage-stable. The driveway passes under a stately porte-cochère that also serves as the primary entrance porch, extending from the center of the primary (northeast) elevation of the house.



Top: Looking southeast at the primary (northeast) and side (northwest) elevations. Source: Gretchen Lohse, 2019.
 Bottom: Looking southwest at the primary (northeast) elevation. Source: Gretchen Lohse, 2019.



Looking at the gable end of the side (northwest) elevation facing W. School House Lane.
Source: Georgette Bartell, 2019.

The side (northwest) elevation is a two-and-one-half story fenestration of symmetrically placed apertures. Dominating this elevation is the gable-end, which consists of a beautifully articulated gambrel expanse at the third, half story. The gambrel roof is unusually detailed, essentially consisting of two stages within one level. The first stage is within the lower section of the broken pitch, featuring two window openings, both of which feature replacement windows and are flanked by working wooden shutters. The second stage features a fanlight that is broken into two sections, which are symmetrically placed above each window. At the center of the second stage just beneath the peak of the roof is a marble date stone marked “1898.” Just above the roofline stands a large brick chimney with four flues. The side gable is defined by a heavy cornice of large dentil moldings and brackets, which define the eaves and provides a break between the second and third floors of the facade. Perhaps more uncommon than any of the other features described the termination of the gambrel roof makes a distinct curve leading to flared eaves at both the primary and rear elevations—giving what one might call an almost oriental touch otherwise Colonial Revival pile. The second floor features a largely unadorned wall of rusticated schist that features two windows flanked by working wooden shutters. An elegant porch projects eleven feet from the first floor façade, spanning the entire façade and beyond to wrap around to the rear (southwest) elevation. The porch is thirty-two feet front and extends twenty-eight feet from the front corner to the mid-way point of the rear (southwest) elevation. The porch is supported by fifteen Doric columns. Three columns are clustered at each exterior corner of the porch emulating a canton-like appearance; two additional columns support the center of the porch at the side (northwest) elevation; one column supports the center of the porch at the rear (southwest) elevation; and one on each end corner of the porch near the façade. The supports nearest the façade are mirrored by pilasters set upon the stone wall. Like the gambrel roof, the porch also features an attractive cornice.

The primary (northeast) elevation is accessed by a single lane driveway that appears to retain its original brick pavement, likely never entirely reset. This expanse includes the main block and a small wing at the side (southeast) elevation that share the same two-and-one-half story primary (northeast) elevation. Based on the second floor windows and the third, half-story dormers, the building is five bays in width.



Left: Looking southwest at the porte-cochère and entrance porch within the primary (northeast) elevation. Right: Looking southeast at the porch details within the side (northwest) elevation. Source: Georgette Bartell, 2019.

At the center of the primary (northeast) elevation, a single story porte-cochère extends from the house to the northeast over the driveway, doubling as the entrance porch. This structure is supported by eight Doric columns that are raised from the ground on individual stone foundations that relate somewhat to the form of a pedestal. The columns are paired at each end of the structure with those closest to the house flanking the front steps that extend from the driveway. The primary entrance is set within its own porch, which is part of the larger porte-cochère, featuring a central pedestrian door that appears to be paneled with side panels and lights, as well as transoms. The windows in the sidelights and transoms appear to be comprised of leaded glass. The entire doorway is trimmed in a Colonial Revival style surround. Located on the northwest side of the entrance porch and porte-cochère is a three-part mullion window of six decorative sashes that is set-off from the stone façade by an elaborate Colonial Revival style surround, featuring a lintel that takes the form of diminutive cornice. The second floor features five windows that comprise a fenestration that maintains what one might call a vernacular symmetry. The windows throughout the building are a mixture of multi-pane wooden sashes and replacement units flanked by working wooden shutters. An impressive expanse of five gable-front dormers crowns the primary (northeast) elevation. Three dormers light the main block; the fourth straddles the main block and the wing; and the fifth lights the wing.



Top: Looking northwest at the driveway at center with its brick pavement. The small extension is on left was enlarged with a second floor in 2010 and the main block also stands beyond. Source: Gretchen Lohse, 2019. Bottom: Looking northwest at the side (southwest) elevation of the cottage-stable (right) with 1973 extension and the subject house in the background (left). Source: Loopnet.com.



Looking northeast at the rear (southwest) elevation. Source: Georgette Bartell, 2019.

The rear (southwest) elevation features an asymmetrical fenestration. The first floor features three sections of apertures with a partial porch. A three-part mullion window and a pedestrian door forms the fenestration within the one-story porch and a bay window projects beyond. The second floor also features three sections of apertures including a single window flanked by wooden shutters, a central section of irregular windows, and a third section that is a continuation of the bay window from the first floor. The third floor aligns with the second, presenting a fanciful gable front at center that contains a small central opening. The gable front is defined by a beautiful cornice. The central gable is flanked by gable front dormers. There is also a large brick stack that penetrates the roofline at the southeast with three flues. At the side (southeast) elevations are sleeping and/or enclosed porches at each floor. A single story stone addition appends the side (southeast) elevation.



Left: Looking northeast at the side (southwest) elevation. Right: Looking east at the rear (southwest) elevation and the grounds in the rear of Boxwood beyond. Source: Georgette Bartell, 2019.



Looking south at the primary (northwest) and side (northeast) elevations of the subject property.

Source: Atlas, City of Philadelphia, 2018.

THE COTTAGE-STABLE

Built between 1849 and 1865, the Cottage-Stable is a medium size two-story building that is situated behind Boxwood to the east. While the building is detached and largely clad in stucco, it retains its Gothic Revival appearance, representing an earlier period of the site's history. The Cottage-Stable is generally square in plan, featuring former openings of vehicle bays that have been partly enclosed to accommodate smaller apertures. The side gable roof is dominated by a large gable front, which is a typical feature of a Gothic Revival Cottage-Stable. A shed addition appends the rear, and the roof is penetrated by a stone stack.



Looking east at the Cottage-Stable of the subject property with the primary (northwest) and side (southwest) elevations in view. Source: Georgette Bartell, 2019.



Boxwood, c. 1950s. Source: Phillyhistory.org.

7. STATEMENT OF SIGNIFICANCE

Boxwood, the Residence of Robert Bowne Haines, Jr. & Mary West Huston Haines (referred to throughout this nomination as Boxwood) and the associated Cottage-Stable at 156 W. School House Lane in Germantown comprises a significant historic resource that merits designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. The subject property satisfies the following Criteria for Designation, as enumerated in Section 14-1004 of the Philadelphia Code:

- (c) Reflects the environment in an era characterized by a distinctive architectural style;*
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen;*
and
- (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 of Philadelphia.*

The period of significance for the subject house is 1897 to 1898, while the period of significance for the cottage-stable is c. 1849 to 1865.



The cottage-stable at the rear of the subject property is present on the site by 1851.
Source: Greater Philadelphia GeoHistory Network.

HISTORIC CONTEXT

Boxwood appears to have been conceived, initially, between 1897 and 1898, when Edward M. and Margaret Wistar, et. al., of Cheltenham, Montgomery County, Pennsylvania, sold the subject property to Mary West Huston Haines, the wife of Robert Bowne Haines, Jr., for \$18,000 on September 18, 1897.¹ At the time of purchase, the subject property contained a stucco over brick house fronting on W. School House Lane and a Cottage-Stable in the rear.² The property had been owned by Mary Ann Cope Morris, who purchased the premises from Julia E. Borden on October 26, 1865.³ Mary Ann Cope Morris (1803–1884), a sister of Marmaduke C. Cope who lived at 48–62 E. Penn St., resided on the subject property from 1865 until her death in December 1884, at which time it was known as 147 School Street. Based on deed records between 1849 and 1865, it appears likely that the Cottage-Stable may have been rendered in the Gothic Revival style during that period.⁴ After Mary Ann Cope Morris' death the subject property was willed to her niece, Mary A. Collins, who maintained ownership for over a decade until her own death on December 16, 1895. The subject property then passed from the estate of Mary A. Collins to that of her sisters Margaret C. Wistar, wife of Edward M. Wistar, and Lydia Cope Wood. After the sale of the subject

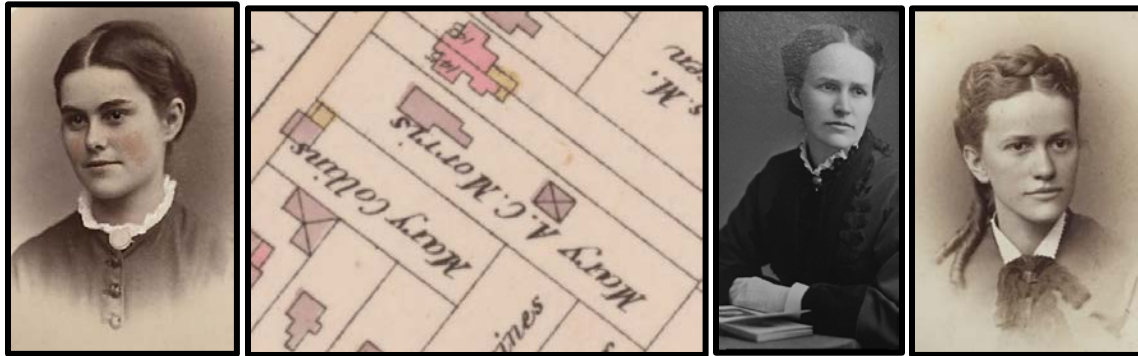
¹ Deed: Edward M. Wistar, of Cheltenham, Montgomery Co., and Margaret C., his wife, Ellen C. Wood, single woman, Horatio C. Wood and Annabella C. Wistar Wood, his wife, Arthur M. Wood and Horatio C. Wood, guardians of Edward C. Wood, a minor, all of Germantown, Philadelphia, to Mary Huston Haines, wife, of Robert B. Haines, Jr., of Cheltenham, Montgomery Co., 18 September 1897, Philadelphia Deed Book (hereafter PDBk) W.M.G., No. 254, p. 214, City Archives of Philadelphia (hereafter CAP).

² Insurance Survey S10971: Brick Dwelling House of Mary Ann Cope Morris, The Philadelphia Contributionship. Completed on 2 December 1865.

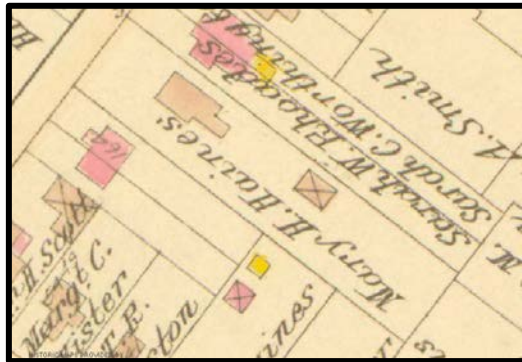
³ Deed Tripartite: Julia E. Borden, widow of Samuel Borden, late of the city of Philadelphia, and Francis S. Borden, one of the children of Samuel, of the first part, Julia E. Borden, guardian of the estate of Helen Borden and Harry Borden, minor children of Samuel Borden, of the second part, to Mary Ann Cope Morris, of the city, widow, for \$15,000, 27 October 1865, PDBk L.R.B., No. 129, p. 104, CAP.

⁴ Deed: John Hart, of Germantown, farmer and gardener, and Mary, his wife, to John W. Claghorn, city, merchant, for \$1,600, 4 September 1849, PDBk G.W.C., No. 24, p. 253; Deed: John W. Claghorn, of the city, merchant, and Sarah, his wife, to Samuel Borden, of Germantown, merchant, for \$2,000, PDBk T.H., No. 100, p. 15, CAP.

property in the fall of 1897, the Robert Bowle Haines, Jr. and Mary West Huston Haines demolished the house for their new residence.



Left: Mary A. Collins (1895). Source: Cope Family Papers, Haverford College. Center left: Insurance Maps of Germantown showing the subject property in 1895. Source: Greater Philadelphia GeoHistory Network. Center right: Mary Collins. Source: Cope Family Papers, Haverford College. Right: Margaret Collins Wistar. Source: Cope Family Papers, Haverford College.



Insurance Maps of Germantown showing the subject property in 1895 (left) and 1910 (right). Source: Greater Philadelphia GeoHistory Network.

Born to Charles Huston and Isabella Pennock Mary West Huston Lukens, Mary West Huston (1858–1946) was a Quaker native of Coatesville, Chester County, Pennsylvania, who, in 1890, married Robert Bowne Haines, Jr. (1857–1932) a Quaker native of Cheltenham, Montgomery County, Pennsylvania, and the son of Robert Bowne Haines and Margaret Vaux Wistar.⁵ Mary West Huston Haines was the longtime director of the Lukens Steel Company of Coatesville. She was the direct descendant of Isaac Pennock, who founded the Lukens Steel Company in Coatesville, and the granddaughter of Rebecca Lukens, “who operated the Lukens steel mill from 1825 to 1854.”⁶ A graduate of Haverford College, Robert Bowne Haines Jr., a life member of the Franklin Institute, “secured Patent for

Micrometer Gauge for Plate Rolling, February 9, 1892,” and was an industrialist related to the Electric Lighting Works, the Machine Forging Works, Plate Rolling Mills, etc.⁷ After their marriage in 1890 and a few years residing in Coatesville, the Haines moved to Germantown, where they eventually purchased the subject property in 1897.

⁵ 1860 U.S. Federal Census; 1860 U.S. Federal Census; and 1900 U.S. Federal Census. Source: Ancestry.com.

⁶ “Mrs. R.B. Haines Dies at Age of 88,” *The Philadelphia Inquirer*, 8 May 1946, 19.

⁷ Allen Clapp Thomas, *Biographical Catalogue of the Matriculates of Haverford College: Together with Lists of the Members of the College Faculty and the Managers, Officers and Recipients of Honorary Degrees, 1833–1900* (Alumni Association, 1900), 141.

Office of
Mantle Fielding,
Architect,
110 South Fourth Street,
Philadelphia.

Philadelphia, December 4th, 1897.

Mr. R. B. Haines,
Phila., Pa.

My dear Mr. Haines:-

I had hoped to see you yesterday but as I think you said that you would like to have my impressions of the Fourth Street building, I send them to you.

Please remember that my examination was a very casual one, and consequently you must consider it as an informal approximation. I found buildings Nos. 25 and 27 North Fourth Street to have a frontage of about 27 ft. on Fourth Street, and a depth of about 66 ft., at least I stepped it off at about these distances. The building was five stories high, brick, and my valuation would be about \$15000.00, at least I would not carry less than \$12000.00 insurance, and I might carry \$15000. that is if the property was my own; but as I said this is only an approximation.

I will have all the drawings ready for your and Mrs. Haines examination by Monday, and will bring them out to your house about four thirty. If this is not a convenient time to see you I will be able to call on Tuesday, or possibly Monday evening.

*Emilio Stewardson says
about 6 to 8 per cubic foot
of total dimensions.*

Very truly yours,

Mantle Fielding.

This letter from Architect Mantle Fielding to the Haines indicates that plans for Boxwood were underway by December 1897. Source: Wyck Papers, American Philosophical Society.

*Boxwood: Residence of Robert Bowne Haines, Jr. & Mary West Huston Haines
156 W. School House Lane, Germantown, Philadelphia, Pennsylvania
Nomination to the Philadelphia Register of Historic Places, Winter 2019 - Page 14*



The wedding of Mary West Huston and Robert Bowne Haines, Jr. in 1890. Top row (left to right): Caspar Wistar Haines, Letitia Perot Huston, Charles Huston, Robert Bowne Haines, Jr., and Jane Bowne Haines. Mary West Huston is seated at center. Source: Wyck Papers, American Philosophical Society.

By December 1898 the Haines had engaged Architect Mantle Fielding, Jr. to design their new residence, which would eventually be known as Boxwood.⁸ By February 1898 it was announced that plans for a new residence, “Colonial in style,” had been completed for the Haines by Fielding.⁹ While the design would ultimately pay homage to the past, the new dwelling included modern amenities, including the “new low pressure steam heating plant.”¹⁰ The Philadelphia Contributionship surveyed the subject property, which documented that Boxwood was complete by September 20, 1898.¹¹ The Haines lived at the subject property until their respective deaths in 1932 and 1946 and perhaps beyond.¹² Mary West Huston Haines passed the title to the property to her daughters Isabelle Pennock Haines Miller and Margaret Wistar Haines in 1935 and Isabella

⁸ Wyck Papers, the American Philosophical Society.

⁹ “Latest News In Real Estate,” *The Philadelphia Inquirer*, 11 February 1898, 12. A notice also appeared in December 1897: *Philadelphia Real Estate Record and Builders’ Guide*, v. 12, n. 51, p. 827 (22 December 1897) and v. 13, n. 6, p. 81 (9 February 1898).

¹⁰ “Latest News In Real Estate,” *The Philadelphia Inquirer*, 7 June 1898, 7.

¹¹ Insurance Survey S14241: Dwelling House of Mary Huston Haines. The Philadelphia Contributionship. Completed on 20 September 1898.

¹² “Robert B. Haines, Jr.” *The Philadelphia Inquirer*, 31 March 1932, 25; “Mrs. R.B. Haines Dies at Age of 88,” *The Philadelphia Inquirer*, 8 May 1946, 19.

turner her share to her sister Margaret in 1948. Margaret who was a missionary in India owned the house until 1968 and may have stopped living there in late 1950s when gave the Inter-Varsity Christian Fellowship a half interest in the property.¹³ The house left the family hands in 1968.

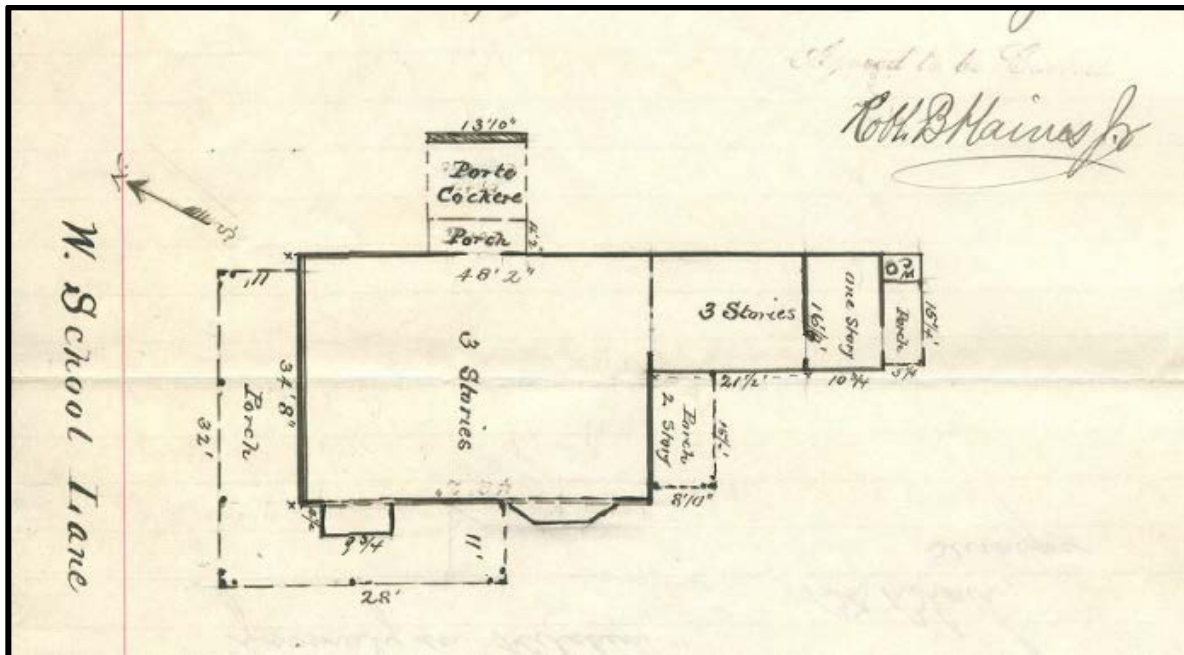


Top left: Robert Bowne Haines, Jr., c. 1910. Bottom left: the children of Robert Bowne Haines, Jr. and Mary West Huston Haines, appearing to be Isabella Pennnock Haines and Robert Bowne Haines, III, c. 1890s. Right: Mary West Huston Haines in the garden of Boxwood, c. 1920-30s. Source: Wyck Papers, American Philosophical Society.

¹³ Deed: Mary Huston Haines, of the city, widow, to Isabelle H. Miller, wife of William M. Miller, and Margaret W. Haines, both of the city, for \$1, 8 November 1935, PDBk J.M.H., No. 4026, p. 27; Deed: William M. Miller, and Isabelle H., his wife, to Margaret W. Haines, 31 December 1948, PDBk C.J.P., No. 2258, p. 508; Deed: Margaret W. Haines to The Inter-Varsity Christian Fellowship of the United States of America, 30 October 1958 and 20 February 1959, PDBk C.A.B., No. 912, p. 1, No. 998, p. 32; Deed: Margaret W. Haines and the Inter-Varsity Christian Fellowship to Walter F. Toperzer and Betty Cline Toperzer, his wife, for \$33,000, 1 December 1967, PDBk C.A.D., No. 1153, p. 7, CAP. By 1964 Margaret W. Haines was leasing the house to Teen Challenge ("House Is Sought As Teen Center," *Philadelphia Inquirer*, 13 December 1964, 21)



Top: Mary West Huston Haines and her children in 1899-1900, just after Boxwood was built. The children, left to right, include: Robert Bowne Haines, III, Margaret Wistar Haines, Isabella Pennock Haines, and Charles Huston Haines (in his mother's arms). Source: Wyck Papers, American Philosophical Society. Bottom: Looking southeast at the side (northwest) elevation of Boxwood. Source: Philadelphia Contributionship Digital Archives.



Site plan drawing of the subject house when it was new in 1898.

Source: Philadelphia Contributionship, Digital Archives.

CRITERION D

Built in 1898, Boxwood is a distinctive example of the Colonial Revival style as applied to suburban residences of the upper classes in Philadelphia in the late nineteenth century. While not a facsimile in archaeological terms, the subject property draws “...its inspiration from many sources and obtaining its effects by an understanding of the proper use of local material quite as much as by the study of any work of the past.” According to G.H. Edgell, formerly professor of Fine Arts and Dean of the Faculty of Architecture at Harvard University in the 1920s, “A brilliant example of this tendency one can see in the suburban work near Philadelphia.”¹⁴ Though an early example, Boxwood is no exception to Professor Edgell’s observation. Set in a context of historic buildings on W. School House Lane, Boxwood is the embodiment of the Colonial Revival style of the 1890s, a design that draws from past, including both known and vernacular historic buildings, using local Wissahickon Schist as its primary construction material, yet being a thoroughly modern building of the era.

Historic Context. According to the Pennsylvania Architectural Field Guide published online by the Historical and Museum Commission (PHMC), the Colonial Revival Style 1880–1960 is “...one of the most frequently produced and enduring popular styles in America...”¹⁵ The style enjoyed huge popularity as a result of the Philadelphia Centennial of 1876, and further popularized by the Columbian Exposition of 1893 in Chicago. Like other revivalist movements, the Colonial

¹⁴ G.H. Edgell, *The American Architecture of To-Day* (New York: Charles Scribner’s Sons, 1928), p. 88.

¹⁵ The Colonial Revival Style 1880-1960, Pennsylvania Architectural Field Guide, published online by the State Historic Preservation Office of the Pennsylvania Historical and Museum Commission. Accessed on 20 December 2017. < <http://www.phmc.state.pa.us/portal/communities/architecture/styles/colonial-revival.html> >

Revival movement didn't always produce period Georgian replicas, but, instead, inspired the employment of the stylistic characteristics and features in new and innovative ways.¹⁶ The PHMC Pennsylvania Architectural Field Guide states the following regarding the applicability of the Colonial Revival style to new buildings and renovations in the period between the First and Second World Wars:

Generally, the Colonial Revival style took certain design elements - front façade symmetry, front entrance fanlights and sidelights, pedimented doorways, porches and dormers - and applied them to larger scale buildings. These colonial era details could be combined in a great variety of ways, creating many subtypes within this style.¹⁷

Common Building Type. The PHMC Pennsylvania Architectural Field Guide also identifies houses or residences as a common building type designed in the Colonial Revival style. The subject property is in fact distinctive of an era in Philadelphia that was defined by large suburban houses designed in the “Colonial” style, a tradition which persisted through the first half of the twentieth century.



The photograph above is used in the PHMC Pennsylvania Architectural Field Guide and despite it being entirely different in form than the subject property it has certain features: 1–2. Pedimented gables; 3. A porch with Doric columns; and 4. A porte-cochère with Doric columns—paired and in sets of three. Source: PHMC.

¹⁶ Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture* (New York: Alfred A. Knopf, 2013), 408–432.

¹⁷ The Colonial Revival Style 1880-1960, Pennsylvania Architectural Field Guide, published online by the State Historic Preservation Office of the Pennsylvania Historical and Museum Commission. Accessed on 20 December 2017. < <http://www.phmc.state.pa.us/portal/communities/architecture/styles/colonial-revival.html>>

Identifiable Features. The PHMC Pennsylvania Architectural Field Guide also identifies twelve major “identifiable features” that were commonly associated with the Colonial Revival style. The subject building possesses eleven of these features (numbers align with the style guide):

- No. 1: Columned porch or portico
- No. 2: Front door sidelights
- No. 3: Pedimented door, windows or dormers
- No. 5: Pilasters
- No. 6: Symmetrical façade
- No. 7: Double-hung windows, often multi-paned
- No. 8: Triple windows often with incised patterns
- No. 9: Wood shutters
- No. 10: Decorative pendants
- No. 11: Side gabled or hipped roofs
- No. 12: Cornice with dentils or modillions¹⁸

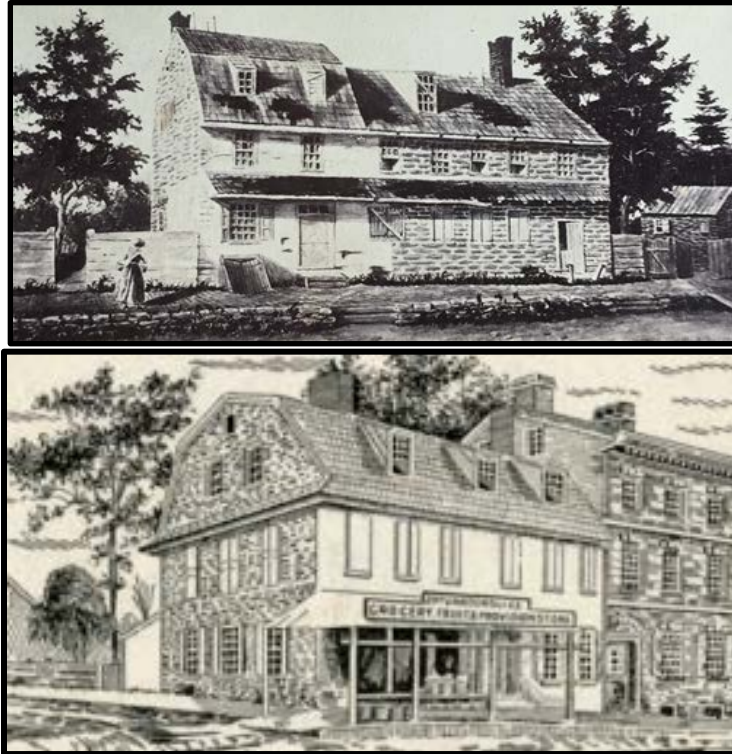
¹⁸ The Colonial Revival Style 1880-1960, Pennsylvania Architectural Field Guide, published online by the State Historic Preservation Office of the Pennsylvania Historical and Museum Commission. Accessed on 20 December 2017. < <http://www.phmc.state.pa.us/portal/communities/architecture/styles/colonial-revival.html>>



A Colonial Revival style house at 104 E. Cliveden Street, Germantown. Like Boxwood, this building features a gambrel roof with gable front dormers. Source: Google.

CRITERION C

Boxwood reflects the environment of suburban, residential architecture of the upper classes of Philadelphia in an era characterized by the Colonial Revival style. With innumerable historic, colonial and Federal period examples that could be stylistically related to the characteristics of the subject house, the design represents an important period in Colonial Revival design that led to the “modern Colonial,” borrowing from the past in both design and material composition, while also creating a distinct and often unique design. Throughout Philadelphia, the larger region and even nationally the taste for the Colonial Revival influenced domestic architecture, and the subject house exemplifies this period of architectural design and its influence on suburban dwellings.



Top: Likely by Charles J. Wister, this drawing shows the Kurtz-Barr House, formerly in the 5700 Block of Germantown Avenue, now the site of W. Cheltenham Avenue, in Germantown. Note the early employment of the gambrel roof. Source: Collection of Philadelphia Landmarks, Philadelphia, Pennsylvania. Bottom: the Bensell House, Site of the National Bank of Germantown at the corner of Germantown Avenue and W. School House Lane.

Boxwood is a distinctive design that exemplifies a period defined and even dominated by the Colonial Revival style in Philadelphia. Shown above, are two eighteenth century houses—the upper building is the Kurtz-Barr House (demolished), formerly in the 5700 Block of Germantown Avenue, and the second is the Colonial Club (demolished), formerly at the corner of Green Lane and Harvey Street. Built in colonial times, the Kurtz-Barr House is a rambling two and one half story stone house, part of which features a gambrel roof, all of which are defining features of the subject property. Below the Kurtz-Barr House is the Bensell House, which at the northwest corner of Germantown Avenue and School House Lane. This house has a similar gambrel roof and it was houses like these that motivated architects to be details placed the second stage within the gable end. These old Germantown houses influenced architects like Mantle Fielding to design Colonial Revival style houses like the subject property.

Because of the rich heritage of the German Township and Philadelphia at-large, the taste for the Colonial Revival style in domestic architecture was omnipresent from the time of the Centennial Exhibition of 1876 to the mid-twentieth century. While there are archaeological specimens among other copies in the area, some of the most creative designs borrowed from history, producing a distinctive, often unique, work like Boxwood. The following examples show that the Boxwood exemplifies an era characterized by the Colonial Revival style in suburban residences.



As is shown on left, the houses of the last quarter of the twentieth century were Colonial Revival style designs that were clearly executed during the period that transpired between Victorian and Edwardian eras. Unlike the Moorish, Queen Ann, and other revivalist styles of the mid- to late nineteenth century, the Colonial Revival represented a “return” to chaste and tasteful, softening of more flamboyant motifs and styles associated with the nineteenth century. While the twentieth century would see a hardened and more respectful interpretation of the style, important architects like Mantle Fielding bridged the gap between the old and the new in the “Colonial” style.

Shown at the top left, the Colonial Club (Demolished) once stood at the corner of Green Lane and Harvey Street in Germantown.¹⁹ This Colonial Revival style club house was designed as a distinctive building that fit into the suburban context of Germantown and, while it includes many features of the said style, it was a creative, unique work. Boxwood and the Colonial Club both included a side-gable, gambrel roof, as well as a heavy cornice. Shown to the left at center, the former Residence of James F. Fahnestock, Jr., this house stands at the corner of Johnson and McCallum Streets. This building also shares features with Boxwood in its form and some elements of its treatment, including the fenestration and the various porches.²⁰ Shown at the

bottom on left, this building, formerly known as “The Porches,” the “Residence of Edwin F. Schively” at School House Lane and Pulaski Avenue (Demolished) also shares the fanciful treatment of the Edwardian era that is used in the design of Boxwood.²¹

¹⁹ Source: the Germantown Historical Society.

²⁰ Source: the Germantown Historical Society.

²¹ Source: the Germantown Historical Society.



Above: “The Barn House,” an early reuse and historic preservation project, completed in 1891 by Mantle Fielding. Caption from photograph: Exterior view of west and north facades of dwelling, once the Wyck barn, built in 1796 by J. Frederick Thomas. Architect Mantle Fielding converted the old barn into a residence circa 1891. Recessed porches with wooden banisters are visible on both levels of the west elevation. Source: The Library Company of Philadelphia. Below (right): The barn at Wyck prior to its conversion. Source: *Country Life*, Google Books.

CRITERION E: Mantle Fielding, Jr.

While the Cottage-Stable at the subject property represents an earlier phase of W. School House Lane’s development, Boxwood, the primary dwelling house of the subject property, reflects a significant period in the development in the architecture of Germantown and Philadelphia at-large that was dominated by the Colonial Revival. Following the death of Mary A. Collins in 1895, the property was purchased by Robert Bowne Haines, Jr. and Mary West Huston Haines, both of whom were related to the industrial history of the larger region—the former, however, was



directly related to the Haines family of Wyck in Germantown. The Haines family purchased the subject property in 1897, commissioning, by the close of the year, Architect Mantle Fielding, Jr., to design a new and modern residence in the “Colonial” style.



Boltz House, Pelham Road, Mt. Airy, designed by Mantle Fielding in 1894.
Source: Laura Kicey, *Philadelphia Magazine*.

Though known for his later work as an art historian, Mantle Fielding, Jr. was a prolific and significant architect of the Philadelphia region with specific influence on the built environment of northwest Philadelphia in the late nineteenth and early twentieth centuries. The son of Mantle Fielding and Anna M. Stone, Mantle Fielding, Jr., a slender and flamboyant aesthete, graduated from the Germantown Academy in 1883, and it is said that he studied architecture for one year at

the Massachusetts Institute of Technology, which may have occurred between the fall of 1883 through the spring of 1884.

Fielding's absence from Philadelphia appears to have been short-lived, as he was working in the offices of George T. Pearson (1847–1920), the noted Victorian-era architect of Philadelphia, in March 1885.²² By 1886, he was listed as an architect in the city directory. Fielding completed some design and construction-related work between 1886 and 1891, but it wasn't until he converted the eighteenth-century barn at Wyck on W. Walnut Lane in Germantown to his private residence that he gained steam as an architect, specifically in the Colonial Revival style. Fielding lived in "The Barn" from 1891 through the 1930s, which was originally built in 1796 by Reuben Haines.²³ Fielding did the unthinkable when he converted the old barn into his residence, which was not only an early example of reuse, but the embodiment of his interest in all things related to early American Colonial architecture, design, and history. Fielding's philosophy in the reuse of The Barn was described in detail in *Country Life*, in an article published long after the conversion, in 1906:

In altering the barn the design was prepared with the idea of retaining as much as possible of the original structure, not only for the saving in money but to keep the character of the old work to a great extent. In this case the original stone walls (with the exception of slight building in and cutting of several large view windows) must have meant a saving of from three to four thousand dollars in the cost of the work. There was also a saving of at least a thousand dollars by retaining the old roof construction and a large number of the original floor beams and girders.

The inside of the house is of the Colonial period of the time of Sir Christopher Wren; and the old ideas have been carried out as far as it was possible to comply with modern ideas of comfort. In the remodeled building the first floor was aid largely on the original white oak girders that support the main barn floor, and when it is remembered that in the Colonial period these buildings were used largely to store grain, it will be seen what tremendous floor weights they are capable of holding.²⁴

While certain features of the house were retained, the interior largely resembled the design of an attractive and high end Colonial Revival interior of the period. It was here, especially, that Fielding evolved from architects like Pearson who clearly influenced his work, moving slowly away from the chaotic and often highly intricate designs of his predecessors.

²² Diary, March 3, 1885, Cornelius N. Weygandt Papers, University Archives and Records Center, University of Pennsylvania. Weygandt notes that Fielding was "studying architecture under Pearson."

²³ John L. Cotter, Daniel G. Roberts, and Michael Parrington, *The Buried Past: An Archaeological History of Philadelphia* (Philadelphia: University of Pennsylvania Press, 1992), 326.

²⁴ Mabel Tuke Priestman. "The Barn That Found Itself," *Country Life* (March 1908): 522-23.



Left: Designed in 1895 for Edward Varian Douglas by Mantle Fielding. Source: Edward Varian Douglas Residence. Moses King, *Philadelphia and Notable Philadelphians*. (New York: Blanchard Press, Isaac H. Blanchard Co., 1901), p. 84. Right: The Edward Varian Douglas House at 124 W. Chestnut Hill Avenue, designed by Mantle Fielding. Source: Chestnut Hill Historical Society.

After his success with *The Barn*, Mantle Fielding, Jr. established his architectural mastery in the Colonial Revival style with a wide array of house types and unique applications of the style based on a variety of period examples. In 1892, Fielding added to the quaint, but revered campus of the Germantown Academy with his commission for a Gymnasium, improving the facility with a respectful, but distinctly modern Colonial Revival style design.²⁵ In 1894, Fielding was commissioned to design the Boltz House on Pelham Road, which was markedly different from his adaptation of *The Barn* and the Germantown Academy Gymnasium.²⁶ Like the 1894 commission on Pelham Road, Fielding was commissioned in 1895 to design a Colonial Revival style mansion for Edward Varian Douglas at 124 W. Chestnut Hill Avenue in Chestnut Hill.²⁷ This building is “a two-and-one-half story, three-rank stone... dwelling with a gabled roof with a balustrade and two gabled dormers,” as described by George Bryant for the Chestnut Hill Historical Society. His description reads: “The pedimented center rank possesses an open porch...the outer ranks contain two-story bowed sections with broken pedimented lintels.”²⁸ The Boltz House and the said characteristics of the Douglas House represent the more ornate specimens of Fielding’s oeuvre, which present an interesting juxtaposition when compared to his more conservative projects. While much of this evolving landscape relates to client preference and the evolving fashions of the times, Fielding is clearly, from *The Barn* to the Douglas House, creating his own unique products and a certain mastery that represents an important transition within the saga of the Colonial Revival style.

²⁵ George E. Thomas, *The Buildings of Pennsylvania: Philadelphia and Eastern Pennsylvania*, Buildings in the United States (Charlottesville: University of Virginia Press, 2011), 139.

²⁶ Laura Kicey, “Under Renovation: Mantle Fielding Home Built in 1894,” *Philadelphia Magazine*. (Philadelphia: 2013).

²⁷ Edward Varian Douglas Residence: Moses King, *Philadelphia and Notable Philadelphians* (New York: Blanchard Press, Isaac H. Blanchard Co., 1901), 84; and Jefferson M. Moak, Inventory, Chestnut Hill National Historic District, 1985. On file at Pennsylvania Historical and Museum Commission and Chestnut Hill Historical Society.

²⁸ George Bryant, “Discovering Chestnut Hill: An Architectural Stroll Down West Chestnut Hill Avenue” (Philadelphia: 4 June 2016), 5. Published online: <http://www.chhist.org/wp-newsite/wp-content/uploads/2016/09/CHHS-W-CH-Ave-Tour-2016.pdf>



The 1898 Boys' Parlor Association building at 25 W. Penn Street, Germantown. Photograph by Marriott Canby Morris. Source: the Library Company of Philadelphia.

The subject property was commissioned in late 1897, enabling Fielding to further build upon his skill and mastery of the Colonial Revival style. The Haines family clearly enjoyed and respected Fielding's work on The Barn, a property directly connected to their family, and other highly visible local commissions. Selecting Fielding was clearly not a whim as Boxwood was their lifelong home at 156 W. School House Lane. The design looked to several aspects of architectural history to influence its creative interpretation of the gambrel roof; the solid stone construction of the building envelope; and a wide array of otherwise fanciful ornament and embellishments with myriad dormers, gables, porches and even a porte-cochère. Yet beyond these most notable features is a certain vernacular quality about the building form. While one could easily liken Boxwood to Fielding's designs for the Boltz and Douglas Houses, this would be a misguided assessment, as the subject property faces the interior of the lot, hiding much of its period grandeur from the public view on W. School House Lane. And even when viewing the house from the property to the northeast, there is a meandering, vernacular form at its core, primary (northeast) elevation, while retaining the height and ornamental architectural details that are part and parcel of the Edwardian era.

That same year Fielding exemplified his creative, but controlled bravado, after the largely Quaker leadership of the Boys' Parlor Association of Germantown commissioned him to design a traditional clubhouse that was rendered in a somewhat whimsical building for the organization. While a large addition would forever change the design in 1909, the building's original composition was a miniature ideal of older, historic meeting house and church designs with what one might call Colonial Revival fret work.



“Residence of Robert Newhall, Esq., Germantown,” designed by Mantle Fielding. Source: *The American Architect*. (3 November 1906), 144.

In time, Fielding’s work became more and more controlled and hinted at the more gracious and refined era to come in Colonial Revival design. By 1906, Fielding’s commission for the Residence of Robert Newhall, Esq. in Germantown was being widely discussed and published. Unlike his design of the Boltz and Douglas Houses, the Newhall Residence was far more historic in form, appearance and bearing, which exemplified the commodious manner of such houses in the twentieth century. Though its massing and effect was overall more conservative, the Newhall Residence featured modern features of high style Georgian and local vernacular influences. The dormers featured elaborate Georgian gable fronts, while the lintels were inspired by American Federal period motifs. Yet even with certain fanciful embellishments, an evolving, modernizing of the Colonial Revival comes out in the doorway, which has a country, homey air with a hood not unlike that related to pent roofs of Germantown in the eighteenth century.

This specific design did not mark a retirement from Fielding’s more Edwardian and entirely modern commissions like the James N. Stone, Esq. House at Chestnut Hill, which was reviewed and well-received in *The American Architect* in October 1906.²⁹ However, there was growing interest in Fielding. Mabel Tuke Preistman, clearly a fan of Fielding’s work, provided a representative description in *Artistic Homes* in 1910:

A House of simple Colonial design, of good architecture and well adapted for the suburbs or country, has been built in Germantown. It was designed by Mantle Fielding, whose Colonial houses have given him such a wide reputation, and is distinctly interesting, with its beautiful hooded doorway in the centre of the house. A double piazza is placed at one end. From the upper porch a beautiful view is

²⁹ *The American Architect*. (13 October 1906), 122.

obtained of the Wissahickon Valley. The lower porch will eventually be glassed in, adding to the warmth of the house during the winter months.³⁰

While Priestman is clearly impressed by Fielding's work, she describes a house with features that represent various historic features of "Colonial design," but also one that is "interesting" and thoroughly modern, all of which made his work all the more relevant during the period.



The Boys' Parlors Association of Germantown, as completed by Mantle Fielding in 1909.
Source: Hidden City Philadelphia, 2017.

While Fielding's design for the Haines family at 156 W. School House Lane is perhaps less historically riveting than his adaptation of The Barn, the subject property, Boxwood, is a significant work of a master Colonial Revival designer, who employed a variety of features, including an incredible rendering of the Gambrel roof with its fanlights and date stone, and its pedimented appearance. Mantle Fielding, Jr. is undoubtedly one of the foremost of Colonial Revival designers that significantly influenced the local architecture of Germantown and the larger built environment of northwest Philadelphia.

³⁰ Mabel Tuke Priestman, *Artistic Homes* (A.C. McClurg & Co., 1910), 1.



“House of James N. Stone, Esq., Chestnut Hill, Philadelphia, Pa.,” designed by Mantle Fielding, Architect.
Source: *The American Architect*. (13 October 1906), 122.

While the specific commissions and designs referenced in this nomination barely scratch the surface of Mantle Fielding, Jr.’s unsung, but distinctive and productive career, a range of specimen is presented that exhibit the architect’s aptitude and command of architecture and the Colonial Revival style. These examples of his larger oeuvre depict his accomplishments and influence during a transformative period of Philadelphia architecture that spanned from the traditions of earlier architects like Frank Furness and George T. Pearson, who taught Fielding the “Colonial” style, into the markedly evolved future of H. Louis Daring, Jr., Carl Ziegler, and R. Brognard Okie, where Philadelphians became truly comfortable in the Colonial Revival style.



The Frederick W. Taylor, Esq. House at Chestnut Hill, was published in the *T-Square Yearbook* in 1910. This the ultimate mansion of Fielding’s grand spectrum with its Georgian and Colonial Revival, even Neoclassical, features, including the simplicity of the house, despite its size, and the influence of local vernacular and high style design.³¹

³¹ George E. Thomas makes a special reference to this house in his architectural guide (Thomas, *The Buildings of Pennsylvania* [2011], 150).



Left: The one-and-one-half story building, “[Fig. 66. The Gardener’s House, Blithewood],” is similar to the subject building in form and design. Source: Andrew Jackson Downing. *A Treatise on Landscape Gardening: Adapted To North America; With A View To The Improvement Of Country Architecture*. (New York: 1841, revised 1844). Center: Looking southeast at the primary (northwest) and side (northeast) elevations, showing the basic Gothic Revival form. Source: Atlas, City of Philadelphia, 2018. Right: Also, a one-and one-half-story cottage, “Design VI. Symmetrical Cottage,” from *Cottage Residences*, published by Downing in 1842, shows the same building form, including both the type of roof structure and fenestration. Source: Google Books.

CRITERIA C and D

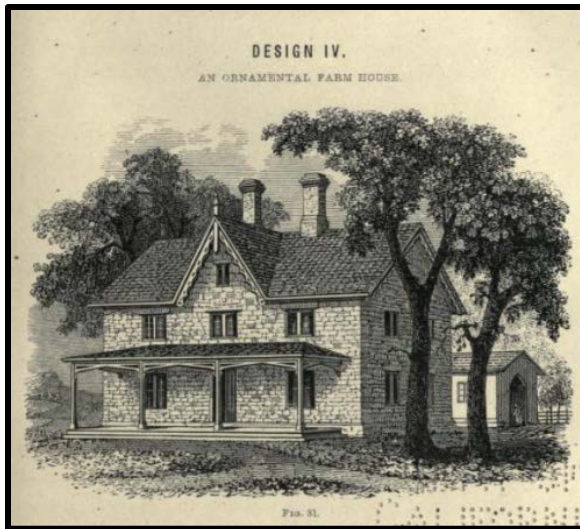
Built between 1849 and 1865, the Cottage-Stable, a component of the subject property, at 156 W. School House Lane is a distinctive surviving example of the Gothic Revival style, being, specifically, a specimen of a one-and-one-half story cottage, or residence and carriage house-stable in modest format and presentation. This building was clearly influenced by designs illustrated and discussed by Andrew Jackson Downing in the 1840s and early 1850s, during which time he popularized the applicability of the Gothic Revival style in American domestic architecture. Employing one of the most ubiquitous architectural forms of the Gothic Revival, a dominate gable defines the second, half-story at three of the four elevations of the subject building. While the use of the Gothic Revival style is not unknown in the Quaker City, its presence in a Cottage-Stable or Carriage House places it within small milieu of surviving specimen.



The residence of Thomas Drake near Germantown with a cottage-stable and/or residence and carriage house-stable in the rear that is similar in building form and style to the Cottage-Stable of the subject property. Source: Jane Campbell Scrapbook Collection, HSP.

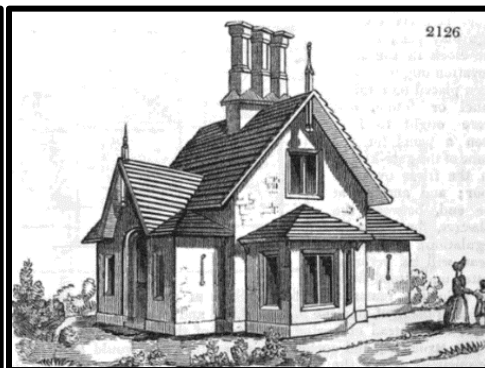
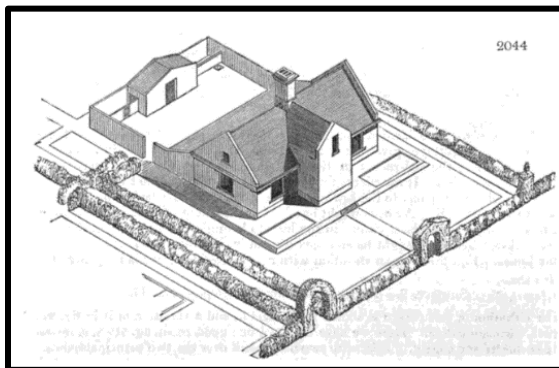
The design of the building is essentially a hybrid specimen of several designs, including “An Ornamental Farm House,” “Symmetrical Cottage,” and others that Downing illustrated and discussed in several of his publications. The illustration of “An Ornamental Farm House” depicts a building form that is similar to the subject property, a simple, but distinctly Gothic Revival with second floor windows that terminate just below the eave. Downing illustrated this building in *Cottages Residences* in 1842, which was a building form that became one of the most commonly known in Philadelphia’s Gothic Revival context.³² The illustration of the “Symmetrical Cottage” depicts a small house with a cross-gable roof, simple, but distinctive. Downing illustrates this building specimen in several publications, one of the earliest being *A Treatise on Landscape Gardening: Adapted To North America; With A View To The Improvement Of Country Architecture*. Originally published in 1841, the illustration is featured in his 1844 edition as “[Fig. 65, The Gardener’s House, Blithewood]” in the section on “Rural Architecture.” Like “Fig. 65,” the Cottage-Stable at the subject house is a one-and-one-half story building, modeling a basic format for an ancillary building, indicating that the design of the subject property was likely influenced by Downing.

³² “Design IV. An Ornamental Farm House,” *Cottage Residences* (New York: Wiley and Putnam, 1842), 88–89.



Left: Andrew Jackson Downing published “Design IV. An Ornamental Farm House” in *Cottage Residence* in 1842, and the design and building form clearly influenced the Cottage-Stable of the subject property. The difference in the two buildings is found in the front and rear gable-ends, the subject property’s being building slightly below the larger roofline. Source: Andrew Jackson Downing, “Design IV. An Ornamental Farm House,” *Cottage Residences* (New York: Wiley and Putnam, 1842), 88–89. Right: looking east at the Cottage-Stable of the subject property with the primary (northwest) and side (southwest) elevations in view. Source: Georgette Bartell, 2019.

English designers and tastemakers, such as John Claudius Loudon and Peter Frederick Robinson, which influenced Downing, showed earlier designs for cottages; however, the design of the subject property is distinctively American in its overall building form, all of the gables being confined to one volume.³³

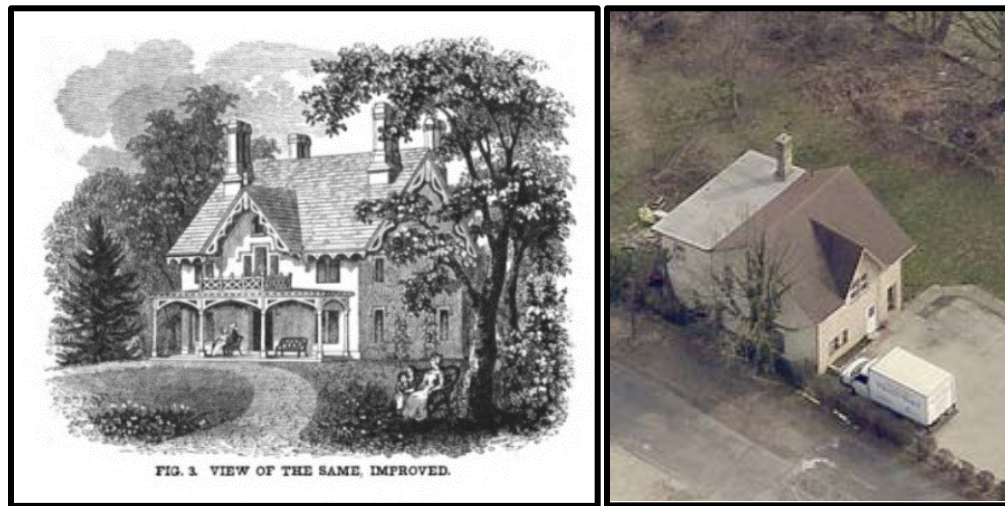


Left: In his book *An Encyclopaedia of Cottage, Farm, and Villa Architecture and Furniture*, John Claudius Loudon provides a this elevation of “Subsect. 2. Agriculturist’s Model Cottage.—No. II.,” which shoes the varied uses intended for these cottage designs. Right: Also from Loudon’s *Encyclopedia*, this elevation is related to “Design XXVII.—A Turnpike Lodge,” which is a cottage that relates to the subject property.³⁴

³³ Peter Frederick Robinson. *Rural Architecture; or, A Series of Designs for Ornamental Cottages*. (1837).

³⁴ John Claudius Loudon. *An Encyclopedia of Cottage, Farm, and Villa Architecture and Furniture*. (1833), 1144, 1180.

During the 1840s, Downing's recommendations on design evolved, culminating in his publication of *The Horticulturist: Journal of Rural Art and Rural Taste* and *The Architecture of Country Houses*, a publication he began in 1846 and controlled until the time of his death. The design for an improved farm house published in *The Horticulturist* in 1846 has striking similarities in overall appearance to the subject property, featuring a two-and-one-half-story building with a side gable roof and a projecting front gable that is set just beneath the main roofline. In this example, the chimney stacks are located on the sides rather than at the center, much like the subject building.



Left: Andrew Jackson Downing published the illustration shown above in 1846 as part of a “before and after” discussion with a final product that has a striking similarity to the subject property. Source: Andrew Jackson Downing. “Rural Architecture,” *The Horticulturist: Journal of Rural Art and Rural Taste*. (New York: 1846). Right: Looking southeast at the primary (northwest) and side (northeast) elevations of the subject property. Source: Pictometry, City of Philadelphia, 2018.

Other important and influential designs for Gothic Revival cottages were illustrated in *The Architecture of Country Houses: Including Designs for Cottages, Farm Houses, and Villas, with Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating* (1852).



An early photograph of Ivy Cottage, located on what is now known as The Oak Road, near the subject property just off West School House Lane. Note that Ivy Cottage is a larger, more important design, but is similar in form to the Cottage-Stable of the subject property. Source: the Jane Campbell Scrapbook Collection, HSP.

The influence of Downing and architects like Andrew Jackson Davis and John Notman led to a popularization of what we know of as the Gothic Revival style. Described as the “Gothic Revival Style 1830–1860” in the Pennsylvania Architectural Field Guide by the Pennsylvania Historical & Museum Commission, common building types include houses, schools and churches, of which includes the subject property. In addition, the Field Guide lists “Identifiable Features:”

1. Pointed arches as decorative element and as window shape
2. Front facing gables with decorative incised trim (vergeboards or bargeboards)
3. Porches with turned posts or columns
(The subject building certainly featured a porch; however, it has since been removed.)
4. Steeply pitched roof
(The subject building features a steeply pitched roof.)
5. Gables often topped with finials or cross bracing
(The subject building is defined by its gables which may have originally included finials and/or cross bracing.)
6. Decorative crowns (gable or drip mold) over windows and doors
(The subject building may have featured gable molding at each elevation.)

According to the Pennsylvania Architectural Field Guide, “examples of Gothic Revival buildings of both high style and more vernacular character can be found across the state. The high style buildings, mansion, churches, prisons and schools sometimes offer ornate architectural details.” However, more commonly known are the “more common vernacular buildings” that feature “pointed arch windows and a front facing gable.”³⁵ The Cottage-Stable of the subject property retains elements of the vernacular Gothic Revival tradition and should be listed on the Philadelphia Register of Historic Places as one of those examples.

³⁵ “Gothic Revival Style 1830–1860,” Pennsylvania Architectural Field Guide. Published online by the Pennsylvania Historical & Museum Commission. Accessed on 16 November 2018.

<<http://www.phmc.state.pa.us/portal/communities/architecture/styles/gothic-revival.html>>

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I have Surveyed a Stone Dwelling House, Situate on the South Easterly side of West School Lane, No. 156, Germantown. Being 34' 8" front x 48' 2" deep, & a Back Building 16' 5" x 21' 5", both 3 stories. An Extension in rear of the latter 16' 5" x 10' 7/4" one story. A rectangular projection 4' 1/2" x 9' 3/4" and a semi-hexagonal one 3' x 15' on the westerly side, both of stone & one story. A Porch in front 32' long, with a return Southwardly of 28' 11" wide. One on the Easterly side 13' 10" x 4' 2" both one story. 2 Porches in the rear, one 10' 5" x 8' 10" 2 stories; the other 15' 4" x 6' 7/4" both one story. All of wood. Walls 15" thick - see plan. 1st Story - 3 rooms, Hall, short passage, Pantry, large closet, Kitchen & Laundry. Hard wood floors in 3 rooms & Hall. y. p. in the others. 10' m. & s. base & 4" chair rail. 4" fluted pilaster Architrave; paneled oak wainscoting 36" in Hall. Hard wood finish (oak & cherry) in 2 rooms & Hall. 3 open fire places; 2 with iron back spabs & stone fire hearth; enameled tile facing & hearth. one column mantel of painted wood. One fire place constructed entirely of brick. Hall. A doorway at each end, with one door hung in each & divided in the middle; doors 2' x 36" x 39". 2 side windows each, one 10 lls. each, hinged sash; 16 lls. each, in the other (East end) with gothic heads, & 3 transoms lls, the central one pivot hung. In one of the rooms a small book case with 2 sash doors, 9' 7" x 38". A Toilet Room under the stairs with China wash basin, plated faucets, reservoir water closet, porcelain bowl & white marble floor under closet, hyd. lid & one other closet (under stairs). Pantry - 5 closets; 4 with 3 paneled doors & one 4 paneled - one closet under dresser shelf.

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the latter is 24 1/2" wide + of oak. A plain-
ished copper sink set in dresser. plated
faucets, hot & water. Large Closet - 7 shelves
on one side, 10 do. on the other sides a
sliding door. one sash door up lts (small)
Kitchen. A portable range with iron
canopy. ~~range~~ hearth under range + 2' in
front of ~~range~~ galvanized iron boiler
14 x 60; 40 gals. dresser with 9 drawers +
3 drawers, all of w. p. galvanized iron tanks
+ oak drip board 22" wide. brass faucets.
Bay windows. one with 3 windows, one lower
lt. each (one 42 x 30; 2-24 x 30; 4 up per lts
10 x 12 + 2 do. 8 x 12; the other bay has 5
windows, one lower lt. each ^{10 x 12} 24 x 30 and 18
upper; one do. in each of the others 16 x 30 + 9
upper each. A triplet window with one
lower light each (one 30 x 18 + 2-14 x 18). 25-
9 upper lights respectively. one window
single lower light 36 x 30 + 4 upper 9 x 12; all
have gothic head lights in upper sashes.
Inside blinds to bay windows in 2 + 3 folds.
5 other windows; single lower light each, 30 x
24, 36 x 30, 30 x 30, 30 x 18 + 17; 4 upper 8 x 8; 6-9 x
12; 12 x 9, 9 x 9 + 10 x 9 upper; outside close shutters
on all except bay windows.
Laundry - 3 porcelain tubs; plated faucets;
2 windows, one lower light each 30 x 30 + 4 up-
per 9 x 9; outside shutters - 2 doors.
Height of Ceiling - 10 ft.
Stairways - An open newel staircase from
the Hall to 3rd story. 2 flights and a land-
ing between each story; (2 landings between
1st + 2nd) Newels 4 x 4; rail 3 x 3 1/2 square
+ turned balusters; Poul's skirting 2 1/2".
A triplet window at 1st landing, one lt.
each 21 x 39, leaded glass. A similar win-
dow at 2nd landing (between 2nd +
3rd stories) + a 12 lt. gothic head.

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partitions wall in lower story window

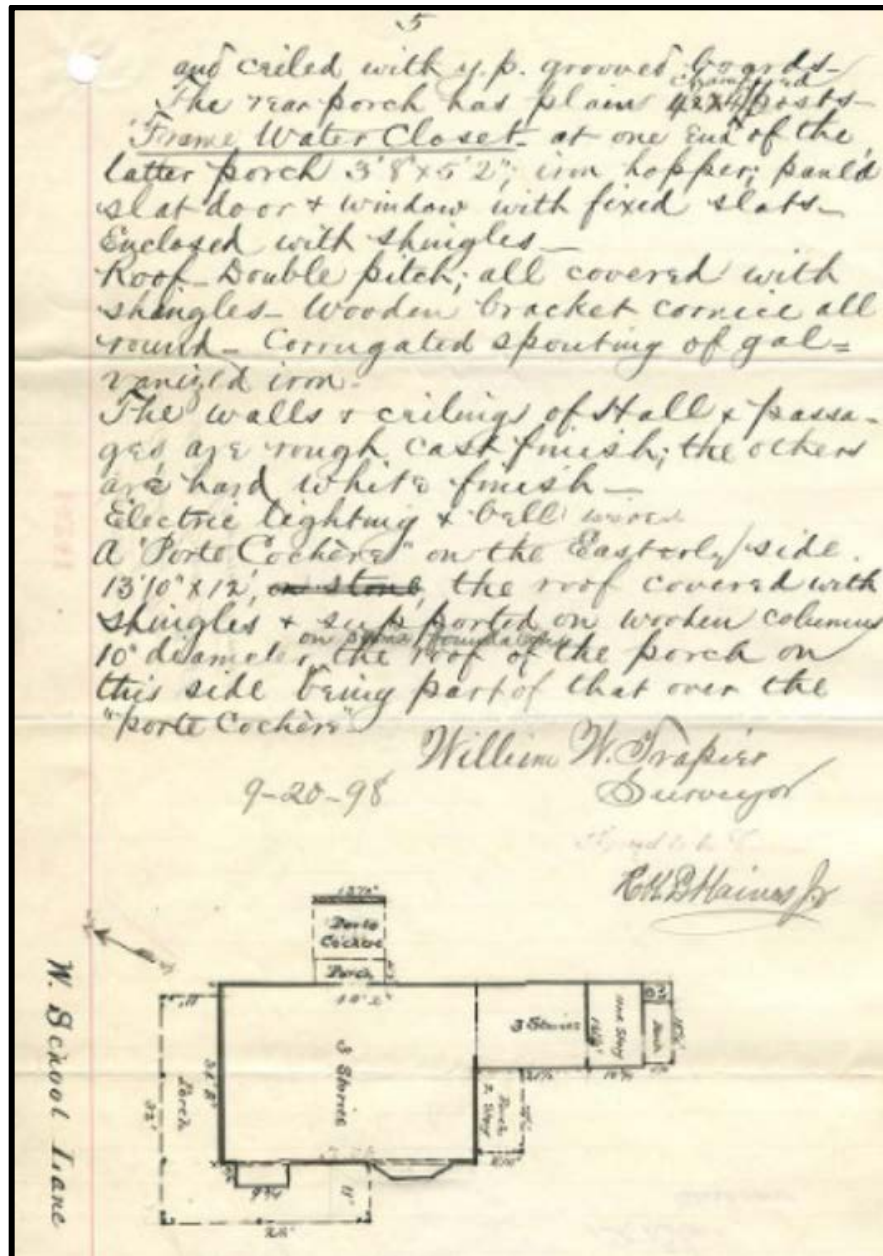
window over the latter, glass 6x8; in-
side blinds of saloon, close, to all.
The entire stairway is of oak.
Back Stairs open, 2 flights + a landing
between each story. y.p. newels 11x14, +
balusters + rail; also treads + risers. a
hard wood hand rail on one side between
1st + 2nd story. One window in 1st story, single
lower light 36x18. 8 upper 4x4. One trans
window at 3rd story, 12 lts 8x11; casement
sashes to latter.
2nd Story. 5 rooms, hall 2 short pas-
sages, 2 bath rooms. y.p. floor, 11" net
v. base, 3/4" chair rail, 4" architraves. one
closet in which is a terra Cotta slop sink
with w. marble sides + back 48" + ditto floor.
6 other closets, 2 with 11 shelves each + 3
drawers. one with 2 sash doors 20 lts. 6x9
10 Gothic lts. 2 small doors above + below + 2
drawers. Hall finished in oak. one sash
door side lt. 26x42. Doors are 6 panels.
17x24x6'8" + 5; 17x36x6'10". 3 open fire pla-
ces with soap stone fire hearths, iron backs +
jambs. painted wood mantels, enameled
tile facing + hearths.
Bath Rooms. one has enameled tile
wauscot 4/8; tile floor; the other y.p.
floor + hard wood wauscot 9/16. Iron
tubs porcelain lined. plated faucets. w.
m. top wash stands; 2 reservoir water
closets, high lids + seats of hard wood; white
marble floor under closets. one window
each. single lower lt. 29x27 + 9 upper 9x9 lts.
12 other windows, one lower lt. each 36x30
in trans + 24x30 in the other 2; 12 upper
lts. in 10, 9x10; 9-7x10 in 2. outside venetian
blinds to all. Height of ceilings 9'9"
A descent waiter from 2nd story to cellar.
Paul exchanged door in 1st + 2nd.

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3rd Story: 4 rooms, hall, 2 passages, bath room + linen room. y.p. floor, 10" n.s.d. bal., 4" architraves. 9 drawers in linen room. Doors 4 x 6 painted, 1 7/8 x 32 x 6 1/2 + 1 1/8 x 32 x 5. 9 closets. Eight windows, one lower Et. each 30 x 24 + 8 upper 7 x 11 to 5. + ditto Et. to 3 + 6 upper Et. 7 x 11. Outside Venetian blinds to front windows. Wood tub in bath room. Planished copper lined, plated faucets. Reservoir water closet (as in 2nd story). Wright of Crilley 9' left over. Main building access to which is by a ~~fixed~~ step ladder, hung at the top raised + lowered by a rope + pulley. Floor of rough hemlock boards. Five 3x4 hemlock posts 8' high at the corners to support the roof, in part one semi-circular + 2. quarter circle windows, and fixed slot shutters. *also glass pan.*
Cellar. Cement floor. 5 brick piers + a wall in girdle at the center of the building, in 4 thicknesses 3x12, bolted together, resting on the piers + fin. walls. 11 windows 3 + 4 Et. 10 x 12, high sash, outside wood guards + iron rods. A storeroom 11 1/2 x 6' 2" enclosed with plain boards. one painted door. A Low pressure steam boiler for heating the building by direct + indirect radiations. 2 cold air chambers (flues) of galvanized iron. Radiators enclosed in ditto boxes. Steps to yard of 2" y.p. plank, open risers. Plain steps to 1st story under back stairs, of y.p.
Porches all have y.p. floors + railing 30" high of square painted wood balusters + 3x3 rail. The roof of all, except that in the rear of the "Pileation", is supported on 10" ^{plain} wooden columns.

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