

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: 8720 Germantown Avenue

Postal code: 19118

2. NAME OF HISTORIC RESOURCE

Historic Name: The Yellowstone

Current/Common Name: _____

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: Single-family home, cottage, and three-unit carriage house

5. BOUNDARY DESCRIPTION

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

6. DESCRIPTION

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

7. SIGNIFICANCE

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

Period of Significance (from year to year): from 1887 to 1955

Date(s) of construction and/or alteration: 1887

Architect, engineer, and/or designer: Theophilus P. Chandler

Builder, contractor, and/or artisan: John Hottenstein

Original owner: Col. Samuel Goodman

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization Chestnut Hill Conservancy Date February 2022

Name with Title Lori Salganicoff, Executive Director Email lori@chconservancy.org

Street Address 8708 Germantown Ave Telephone (215) 247-9329

City, State, and Postal Code Philadelphia, PA 19118

Nominator ☐ is ☒ is not the property owner.

PHC USE ONLY

Date of Receipt: March 1, 2022

☒ Correct-Complete ☐ Incorrect-Incomplete Date: April 7, 2022

Date of Notice Issuance: May 12, 2022

Property Owner at Time of Notice:

Name: Lawrence & Mary Williams Walsh

Address: 8720 Germantown Ave

City: Philadelphia State: PA Postal Code: 19118

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

Date(s) Reviewed by the Historical Commission: _____

Date of Final Action: _____

☐ Designated ☐ Rejected

12/7/18

5. Boundary Description

The Yellowstone is located at 8720 Germantown Avenue in the Chestnut Hill neighborhood of Philadelphia. The parcel includes The Yellowstone (northwest of center), a carriage house (along the eastern perimeter), and a cottage (along the eastern perimeter, north of the carriage house). The boundaries of the parcel (Figure 1) are as follows:

Beginning at a point on the Southwesterly side of Germantown Avenue (60 feet wide) at the distance of 152 feet 8-1/8 inches measured Southeastwardly along the said Germantown Avenue from the Southeasterly side of Chestnut Hill Avenue (50 feet wide); thence South 58 degrees 44 minutes 10 seconds East along the said Germantown Avenue 173 feet 6-3/8 inches to a point; thence South 35 degrees 20 minutes 41 seconds West 130 feet 8-1/4 inches to a point; thence South 42 degrees 7 minutes 53 seconds West 166 feet 3 inches to a point; thence North 47 degrees 59 minutes 7 seconds West 66 feet 10-7/8 inches to a point; thence North 42 degrees 2 minutes 53 seconds East 25 feet 8 inches to a point; thence North 47 degrees 59 minutes 7 seconds West 39 feet 1 1/2 inches to a point; thence North 42 degrees 0 minutes 53 seconds East 30 feet to a point; thence North 47 degrees 59 minutes 7 seconds West 80 feet to a point; and thence North 42 degrees 0 minutes 53 seconds East 207 feet 9-7/8 inches to the first mentioned point and place of beginning.



Figure 1. Lot boundary of 8720 Germantown Avenue. Image from Philadelphia Atlas.

6. Description

The Yellowstone at 8720 Germantown Avenue, designed by Theophilus P. Chandler and constructed in 1887-1888 by contractor John Hottenstein, is a 2.5-story, 3-rank, hip-roofed, asphalt-shingled, Georgian Revival-style, stuccoed dwelling on a stone foundation with square basement windows that has flat arch stone window lintels and flat stone sills and a prominent centered gable pavilion. Wood cornices with brackets and molding articulate floor levels between the first and second floors. The paired interior chimneys are of stone with stone chimney caps. The main facade of *The Yellowstone*, facing onto Germantown Ave., is bilaterally symmetrical, but there is an "L" on the northwest side of the structure that sits on the original stone foundation, including an additional stone bay, a wood-framed extension, and a third internal chimney. The window schedule for *The Yellowstone* is diverse, including double-hung and casement windows, round and round-arched windows, and paired windows. Wood shutters are paneled on the first story and louvered on the second. The original building permit for *The Yellowstone* from November 21, 1887, on file at the archives of the Chestnut Hill Conservancy, states that the structure was projected to cost \$12,000-15,000 and was to be "Colonial" in style. As the roof plan of the house helps to reveal, the structure does, in fact, follow the characteristic form of the "double-pile, central hall" subtype of the Georgian Revival (Figure 2), although the vertical proportions of the house demonstrate a lingering Victorian sensibility.¹ *The Yellowstone* is listed as "Significant" in the inventory to the Chestnut Hill Historic District of the National Register of Historic Places.²

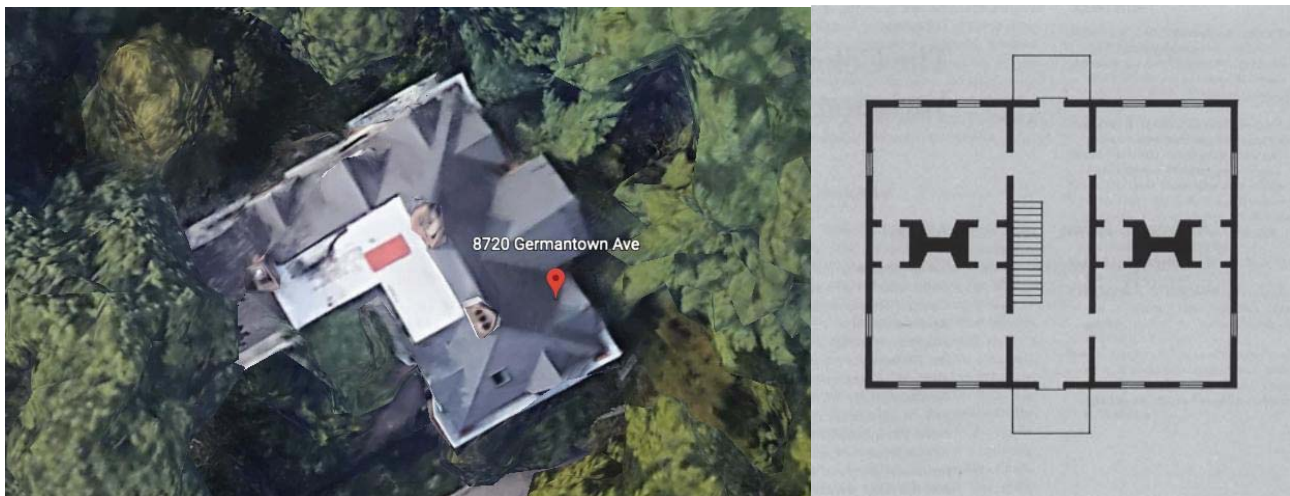


Figure 2. (Left) Roof plan of 8720 Germantown Ave., showing the hipped roof, paired interior chimneys, wall dormers, attic dormers, and centered gable pavilion. Aerial image from Google Earth. (Right) Schematic drawing of the bilaterally symmetrical "double-pile, central hall" subtype of the Georgian Revival. Interior plan of 8720 has not been confirmed, but this is the typical layout of the subtype, disregarding the "L" addition on the northwest facade. Image from Hawn (1987).

¹ On the double-pile, central hall subtype, see Arthur W. Hawn, "The Colonial Revival House: Variation on a Georgian Theme," *Journal of Interior Design Education and Research* 15, no. 1 (1987): 35–52.

² Jefferson M. Moak and Chestnut Hill Historical Society, "Chestnut Hill Historic District," Nomination Form (National Register of Historic Places, National Park Service, United States Department of Interior, January 31, 1985), https://gis.penndot.gov/CRGISAttachments/SiteResource/H078552_01H.pdf.

The approach to The Yellowstone from Germantown Avenue includes a sidewalk of bluestone pavers and brick and a fieldstone wall set in mortar with a topstone course of alternating height around the northern perimeter of the property line (Figure 3). There are stone piers on either side of the entrance gate, the driveway, and at the northwest and northeast corners of the property line. The wall extends from the northern property line to the western property line approximately 50 feet.

The main (north) facade of The Yellowstone faces Germantown Avenue (Figures 3 and 4). It is bilaterally symmetrical, with a central entrance pavilion that projects outward to the street and identifies the primary axis of the plan. Stone stairs on either side of the pavilion run perpendicularly from the ground level to a stone porch foundation. There is a paneled wood front door and storm door beneath a round arch stone door lintel. Above the entrance is a barrel-vaulted floating copper portico with decorative metal brackets. On either side of the entrance there are rectangular, vertically proportioned windows with flat arch stone lintels and flat stone sills. The second-story window opening above the entrance is supported by a flat arch stone lintel and flat stone sill and enclosed with a double-hung wood window with louvered wood shutters. In the attic story, beneath the pavilion gable, there is a window opening supported by a round arch stone lintel and a bracketed flat stone sill that is enclosed by a round-arched single-hung wood window. The fascia boards of the pavilion's gable end "pick up" the cornice line that runs between the second and attic stories on either side, a visual motif repeated by the fascia of the wall dormers on the structure's other facades. Downspouts are on either side of the entrance, at the corners where the pavilion begins to project from the rest of the main facade.

The peripheral bays of the main facade are identical. On the first floor there are large rectangular window openings running to the floor level that are supported by a flat arch stone lintel with paneled wood shutters. 12-light wood casement windows with wood muntins enclose the openings. Second-story window openings are supported by flat arch stone lintels and flat stone sills. Wood windows enclose them with wood louvered shutters and small planter boxes attached. Gabled wall dormers with small dormer windows break the cornice line at the attic story of each peripheral bay.

The southeastern facade (Figure 5) is two bays in depth. The first floor of the front bay projects as an abbreviated wing and includes a paired window unit at its center with paneled shutters on either side. It includes a bracketed wooden cornice that wraps around from the main facade. On the second story above the wing there is a large casement window beneath a flat arch lintel that extends to the floor level (it was originally a door) with louvered wood shutters on either side. A gabled wall dormer with small dormer window extends into the hipped roof attic level, breaking the bracketed wood cornice line that wraps around from the front facade. In the rear bay of the southeastern facade, there is a double-hung window with paneled wood shutters beneath a flat arch lintel on the first story. In the second story, there is a double-hung window on the second story with wooden louvered shutters directly beneath the bracketed wood cornice.

There are two sections to the northwestern facade (Figures 6 and 7): a three-bay main section under the hipped roof (each bay is articulated by downspouts) that terminates at the line of the third interior chimney and then the rear "L" with its steeply-pitched gambrel roof. The two sections are linked together by a bracketed cornice line that continues all the way across the second and attic stories and by a secondary cornice between the first and second levels. The northernmost bay of the northwestern

facade is the same as its counterpart on the southeastern facade. The first bay projects as an abbreviated wing and includes a paired window unit at its center with paneled shutters on either side and is topped by the cornice. At the second level there is a casement window beneath a flat arch lintel that extends to the floor level, with louvered wood shutters on either side. A gabled wall dormer with a small dormer window extends into the hipped roof of the attic story. In the second bay there is a first-floor double-hung window with paneled wood shutters, a second-floor double-hung window with louvered wood shutters, and a gabled roof dormer at the attic level with wood siding and a paired window unit. Between the second and third bays there is a second-floor bull's-eye window. In the third bay, there is a first-floor paired window unit under a flat arch lintel with paneled wood shutters on either side, a second-floor double-hung window beneath a flat arch lintel with louvered shutters, and a wall dormer with dormer window at the attic level. The northwestern facade of the "L" includes a stone basement level that, because of grading, includes a basement door. Above it, the first-floor facade is divided between a stuccoed northern side, including a paired window unit with paneled shutters at its center, and a southern side in white wood siding with a sliding door opening onto the landing of an exterior stair. On the second floor, there is a full-story-length internal dormer window set into the scallop-shingled steeply pitched lower part of the gambrel roof. The bracketed wood cornice line separates the second floor of the "L" addition from its asphalt-shingle roof.

The southern facade of the building (Figures 8 and 9) is not visible from the public right of way.

There are two outbuildings on the property--a carriage house and a gardener's cottage--which are partially viewable from the public right of way on Germantown Ave. (Figure 10) and from Rex Avenue. The carriage house is T-shaped in plan, with the original gambrel-roofed carriage house intersected by a gable-roofed addition clad in stucco and wood siding. The asphalt-shingle gambrel roof of the carriage house includes two interior brick chimneys with arched brick chimney caps and overhangs with exposed beam ends. The western stucco facade of the carriage house includes a triple garage door and three second-floor gable roof dormers (Figure 11). The center dormer includes a paired window opening for two double-hung windows; the dormers on either side include openings for single double-hung windows. Elements of the rear (eastern) facade of the intersecting gable addition that are visible from Rex Avenue include three window units on the first floor, two second-floor double-hung windows beneath the gable, a third brick chimney, and a roof dormer on the gambrel roof of the carriage house (Figure 11). The southern facade of the carriage house includes a scallop-shingled endwall of the gambrel roof with two second-floor double-hung windows (Figure 12). The south facade of the gable addition to the carriage includes a first-floor square window, stairs to a metal-fenced balcony, a door entry behind the stairs, and two gable roof dormers. The northern facade of the carriage house, which serves as the entry to the second floor apartment units, includes a first-floor entrance beneath a pent roof, two second-floor windows above it, and a single roof dormer on the gable addition (Figure 12). The western facade of the cottage includes a first-floor double-hung window with shutters, another first-floor window without shutters, an air-conditioner opening, and a second-floor double-hung window with shutters (Figure 13). There is a roof dormer along the south side of the cottage. The northern facade of the cottage includes two first-floor windows with wood shutters and planter boxes, an entry with a storm door, and the cottage's most distinctive architecture feature--a decorative "drip" eave board (Figure 14).

Property records in the possession of the Chestnut Hill Conservancy, including affidavits related to grandfathered zoning variances, suggest that the original structure of the gambrel-roofed carriage house is from the mid-nineteenth century and was abutted by horse stables. The carriage house appears in the 1895 Bromley Atlas (Figure 17), the earliest documentation of the structure on record. From approximately 1919 until 1934, the first floor of the carriage house was used as the property owner's garage and the tack room for the Chestnut Hill Riding School while the second floor was divided between a single apartment and storage. In 1934, when the riding school closed, the second floor of the carriage house was converted into two apartment units and the first floor was used exclusively as a garage. The cottage was built and first occupied at some point prior to 1919. Both secondary structures have been renovated by property owners but retain their historic character.



Figure 3. (L) A fieldstone wall at the northern property boundary along Germantown Avenue. (R) Main facade of The Yellowstone. Image taken from the northeastern side of Germantown Ave. in December, 2021 in preparation for this nomination.



Figure 4. Main facade of The Yellowstone in 2008. Gabriella Gonzales Photograph Collection, Chestnut Hill Conservancy Archives.



Figure 5. Southeast facade of The Yellowstone. Photograph taken from Germantown Avenue. Chestnut Hill Conservancy, December 2021.



Figure 6. Northwest facade of The Yellowstone. Chestnut Hill Conservancy, December 2021.



Figure 7. Back of the northwest facade of The Yellowstone. Chestnut Hill Conservancy, January 2022.



Figure 8. South facade of the building. Not viewable from the public right of way. Chestnut Hill Conservancy, January 2022.

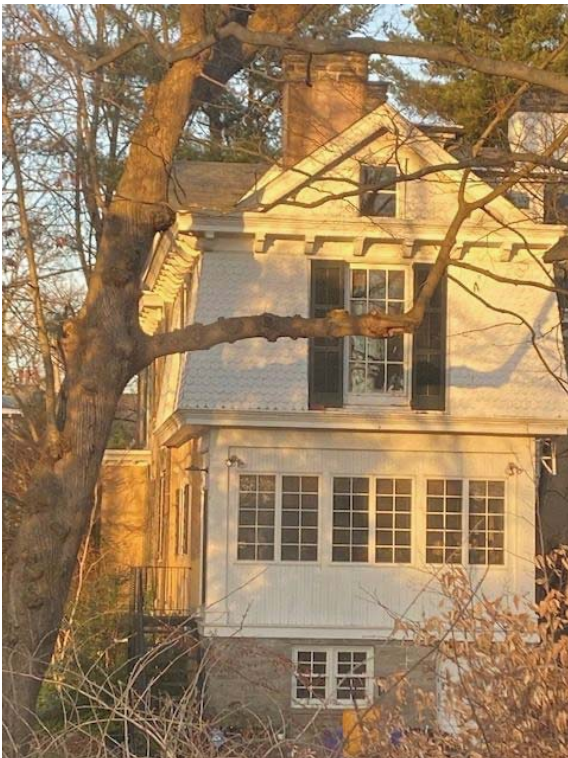


Figure 9. South facade of the building. Not viewable from the public right of way. Chestnut Hill Conservancy, January 2022.



Figure 10. View of the carriage house from the public right of way on Germantown Ave. Chestnut Hill Conservancy, January 2022.



Figure 11. (L) Main (west) facade of the carriage house. (R) Rear (east) facade of the carriage house. Both images from Chestnut Hill Conservancy, January 2022.



Figure 12. (L) South facade of the carriage house. (R) North facade of the carriage house. Both images from Chestnut Hill Conservancy, January 2022.



Figure 13. (L) Western facade of the cottage, looking toward Rex Avenue. (R) East facade of the cottage, from Rex Avenue. Chestnut Hill Conservancy, January 2022.



Figure 14. Main (north) facade of the cottage, showing the decorative eave board. Image from Trulia. Accessed January, 2022. <https://bit.ly/3qgyUrl>.

7. Statement of Significance

The Yellowstone satisfies Criteria A, D, and E for designation on the Philadelphia Register of Historic Places, as defined by the City of Philadelphia Historic Preservation Ordinance, Chapter 14-1000, Section 14-1004 of the Philadelphia zoning code. The Yellowstone satisfies Criterion A as the original meeting place of the Chestnut Hill Village Improvement Association, which was a pivotal force in the development of the Chestnut Hill neighborhood of Philadelphia during the early Progressive era. The Yellowstone satisfies Criteria D, and E in that the home reflects growing interest in the Colonial Revival after the Centennial Exposition celebrations, embodies distinguishing characteristics of the Georgian Revival subtype of the Colonial Revival style, and is the design of Theophilus P. Chandler, Jr., an architect who was a leading figure in Philadelphia's architectural community during the last quarter of the nineteenth century. The Yellowstone is listed on the National Register of Historic Places as a "Significant" resource in the Chestnut Hill Historic District.

The proposed period of significance for The Yellowstone is 1887, the date of construction, until 1955, McAlester's date for the end of the Colonial Revival.³

Development History of The Yellowstone:

Historical atlases from 1843 and 1862 show that 8720 Germantown Ave. was part of the White estate and was later associated with the Presbyterian Church of Chestnut Hill (Figures 16 and 17). In his *History of Early Chestnut Hill*, MacFarlane writes, "In 1839 Ambrose White purchased from George Rex and Orlando Snyder the land from the Presbyterian Parsonage to the Chestnut Hill Methodist Episcopal Church and erected thereon what was considered a very large residence for those days."⁴

The earliest property transaction related to 8720 Germantown Ave. that is documented in the archives of the Chestnut Hill Conservancy is from 1887 and reads as follows:

Mr. Samuel Goodman, of 619 Chestnut Hill Ave., has purchased from [illegible] the whole estate for \$57,500. The old White estate, which has been reduced to fifteen acres, is located on the south side of the Germantown and Perkiomen Turnpike, west of Rex Avenue, Chestnut Hill. The mansion house will be left intact, and will be altered and improved for his own personal use. Mr. Goodman intends cutting the remaining portion of the prominent building lots. Streets will be cut through and other necessary improvements will be made.

As the above transaction record indicates, there was already a "mansion house" located on the lot prior to Col. Goodman's purchase, which may have been the "very large residence" in MacFarlane's description of the White estate.

³ On the period of the Colonial Revival, see Virginia Savage McAlester, *A Field Guide to American Houses*, Illustrated Edition (Knopf, 2015), 409.

⁴ John James Macfarlane, *History of Early Chestnut Hill* (Philadelphia: City History Society of Philadelphia, 1927), 129, <https://catalog.hathitrust.org/Record/011262533>.

Whether Goodman decided to complete the alterations and improvements to the White estate that he originally intended or to build an entirely new house is unclear, but in either case he hired Chandler soon after acquiring 8720 Germantown Ave. to work for him. In the November 21 issue of the *Philadelphia Real Estate Record and Builders' Guide*, Chandler reported that had acquired five new commissions, three of which were in Chestnut Hill:

T.P. Chandler, Third and Walnut streets, has drawn the plans for two houses at Chestnut Hill, for Charles B. Dunn, which will cost about \$20,000 [8310 Crittenden St.]; a house three-stories high built of stone and shingles, 35x60, for E.V. Douglass, of the Niles Tool Works, Seventh and Arch streets [30 W. Chestnut Hill Ave.]; also a house at Chestnut Hill, for Samuel Goodman [The Yellowstone]. The architecture will be Colonial. The cost will be from \$12,000 to \$15,000. A large hotel will also be built at Claymont, Del., which will cost about \$25,000. The materials used in the construction will be stone and brick with shingles artistically arranged. William Dupont of Wilmington, Del., is building an \$18000 house from plans by Mr. Chandler."⁵

Chandler later completed alterations to Goodman's house. In the list of projects for the T.P. Chandler, Jr. Archives held at the Athenaeum of Philadelphia, there is one entry associated with "Samuel Goodman" of "Chestnut Hill." The entry is for "plans, proposed alterations and additions" and is dated August 15, 1895. There are two other entries, location unspecified, in Chandler's project ledger for "Samuel Goodman, Esq." from March and April of 1898, the former for "Details of alterations and additions." These latter two entries may or may not be related to The Yellowstone. In February of 1909, Goodman's contractor, Roth & Sons, filed a building permit for "new dormer windows, alteration to bathroom and mansard roof in back building, 17'10" x 12'; Repair shingle roof," all of which was estimated to cost \$1,200.

The carriage house appears in the 1895 Bromley Atlas (Figure 17), the earliest documentation of the structure on record. From approximately 1919 until 1934, the first floor of the carriage house was used as the property owner's garage and the tack room for the Chestnut Hill Riding School while the second floor was divided between a single apartment and storage. In 1934, when the riding school closed, the second floor of the carriage house was converted into two apartment units and the first floor was used exclusively as a garage. The cottage was built and first occupied at some point prior to 1919. Both secondary structures have been renovated by property owners but retain their historic character.

After Col. Goodman died in 1914, the trustees of his estate sold the property in 1919 to Dr. John McCloskey, the founder of Chestnut Hill Hospital. McCloskey immediately removed the front, wood-framed porches on either side of the centered gable, which photographs from 1903-1910 in the Naylor Collection at the Chestnut Hill Conservancy help to document (Figure 18; see also the image of the property that appears in Figure 19), retained the stone porch foundations, and added the metal railing. With the removal of the porches, door units on the first floor would have likely been replaced by window units.⁶ After inheriting The Yellowstone from his father, John McCloskey's son sold the property in 1985

⁵ *Real Estate Record and Builders' Guide*, November 21, 1887.

⁶ Incidentally, McCloskey also bought 8708 Germantown Ave. (the current site of the Chestnut Hill Conservancy), which is adjacent to 8720 Germantown Ave., and rented it initially to the Red Cross and later to private medical practices in order to prevent it from becoming a commercial property.

to Harvey and Helen Wedeen. In January 2002, Lawrence A. Walsh and Mary Williams Walsh bought the property from the Wedeens.

The Naylor Collection photos suggest several other alterations to The Yellowstone, including the following: projecting wings on either side of the centered gable pavilion were originally used as second-floor balconies with railings, which have since been removed; a second floor was added to the wood-framed back portion of the rear "L"; there is an attic addition on the backside of the roof ridge (possibly described by or related to the 1909 building permit); and a skylight has been cut into the backside of the southeastern hip end of the roof.



Figure 16. (L) The White estate in the 1843 Charles Ellet, Jr. Philadelphia County map. (R) The 8720 Germantown Ave. address is associated with the Presbyterian Church of Chestnut Hill in the 1862 Samuel L. Smedley Philadelphia Atlas. Both images from the Greater Philadelphia GeoHistory Network, Athenaeum of Philadelphia.



Figure 17. (L) Goodman property in the 1895 G.W. Bromley Atlas of Philadelphia. (R) 8720 Germantown Ave. shown as "V" for vacant in the 1942 WPA Land Use map. Both images from the Greater Philadelphia GeoHistory Network, Athenaeum of Philadelphia.



Figure 18. (L) The southeast facade of The Yellowstone circa 1903-1910. From the Naylor Collection, Chestnut Hill Conservancy Archives. (R) The northwest facade of The Yellowstone circa 1903-1910. From the Naylor Collection, Chestnut Hill Conservancy Archives.

A PIONEER IN WORK FOR GOOD STREETS

Colonel Goodman, Who Died in
Florida, Took the Lead in Im-
proving Chestnut Hill.

FROM A MILITARY FAMILY

Colonel Samuel Goodman, who died on Monday night at Palm Beach, Florida, was a conspicuous factor in developing Chestnut Hill, improving its streets and making it one of the most attractive suburbs of Philadelphia.

It was in connection with the work of the Chestnut Hill Village Improvement Association that Colonel Goodman rendered this highly important service to his community. The association was organized in his home in 1884. At that time there were but



THE LATE COL. SAMUEL GOODMAN
Prominent Chestnut Hill man died this
week in Florida.

two improved highways at Chestnut Hill—Germantown avenue and the Bethlehem pike. Largely through the activity of Colonel Goodman, the Improvement Association raised several hundred thousand dollars among the people of the vicinity, this fund being

expended for macadamizing the streets and sprinkling them. This work was thus carried on, with little aid from the city, from 1884 until 1898. The undertaking was in some degree a forerunner of the extensive system of suburban highway improvement which the city has since undertaken.

Because of his activity in civic affairs, Colonel Goodman was elected a member of Common Council from the Twenty-second Ward in 1892, and he continued to serve in that office until March, 1899, when he resigned because of sickness. He was again nominated for the office on the Republican ticket in 1909, but failed of election.

All his life Colonel Goodman was a resident of this part of Philadelphia. He was born August 17, 1834, on a farm on the Limekiln pike near Washington lane, then known as Speedwell but called Cedar Park in recent years. That region, now in the Forty-second Ward, was then part of Bristol Township.

After attending the public schools, he engaged in mercantile pursuits. At the opening of the Civil War he and his five brothers all enlisted in the Union Army, the family attaining an unusual record in military annals. The brothers were William E. Goodman, who rose to the rank of major, serving on the staff of General Geary; Joseph E. Goodman, who was a lieutenant in the service. Of these brothers Major William E. Goodman and Dr. Ernest Goodman died some years ago, and Joseph E. Goodman died recently at his home in Overbrook.

Samuel Goodman entered the service in 1861 as second lieutenant in the Twenty-eighth Pennsylvania Regiment, which Colonel John White Geary organized, this being the only regiment of fifteen companies. Subsequently five companies were detached and made part of another regiment. In November, 1861, Colonel Goodman was made first lieutenant and adjutant of the regiment, and in that capacity he served until he was mustered out in August, 1864. In 1865 he was breveted captain, major, lieutenant colonel and colonel for meritorious service in battle. With his regiment he took part in the battles of Cedar Mountain, Antietam,



HOUSE OF COL.

In this attractive home, at Germantown many

Chancellorsville, where he was wounded; Gettysburg, Lookout Mountain, Missionary Ridge and in the campaign about Atlanta.

After the war for many years Colonel Goodman was a member of a New York firm handling tailors' trimmings, but he retired some years ago.

Colonel Goodman was a member of the Union League, the Military Order of the Loyal Legion and the Philadelphia Cricket Club.

A widow survives Colonel Goodman, but no children.

Besides his interests at Chestnut Hill, Colonel Goodman also owned several farms at Gwynedd, Montgomery County, his holdings embracing more than 350 acres.

The cause of his death was dropsy. The funeral will take place tomorrow afternoon from his home, Germantown and Chestnut avenues.

1912 New Highway Commissioner.

Michael J. McCrudden has been appointed assistant highway commissioner for the district comprising the Twenty-second and part of the Forty-second Wards, succeeding Peter Carrigan, who was recently removed. McCrudden is a graduate of the University of Pennsylvania. M. L. Cooke, director of public works, appointed McCrudden this week.

Figure 19. Clipping of an obituary for Col. Samuel Goodman from 1914 (Newspaper not identified; from the archives of the Chestnut Hill Conservancy). Note that in the photograph of the The Yellowstone at the upper right, the front porch included a central gable pediment and columns.

Significance under Criterion A:

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."

The Yellowstone is a significant site in the transformation of Chestnut Hill from a "gateway village" to a modern suburb because it was the meeting place of the Chestnut Hill Village Improvement Association (CHVIA), which was first organized in Col. Goodman's home in 1884 and continued to be based there until around 1898.⁷ As Henry Houston worked to develop West Chestnut Hill into an elite, picturesque suburb along the Pennsylvania Railroad's Chestnut Hill-West line, Contosta attributes the CHVIA and its "principal force," Col. Goodman, with fostering a reformist civic identity that anticipated the Progressive era and continues to characterize the political orientation of residents from this unique urban neighborhood.⁸ Although Chestnut Hill was incorporated into the City of Philadelphia in 1854, the Republican machine politicians who controlled the distribution of municipal funds mostly ignored Chestnut Hill's infrastructure needs, preferring to focus development efforts in the downtown wards. In the absence of municipal support, residents of Chestnut Hill depended on the CHVIA to raise private funds for paving the dirt roads in the area (including the three-mile stretch on Germantown Ave. from Gorgas Lane to Northwestern Ave.), building sidewalks, and for addressing the various landscaping needs of the area. While continuing to live in The Yellowstone, Col. Goodman's leadership of the CHVIA catapulted him into a local political career. From 1892 until 1899, Col. Goodman, a recipient of the Congressional Medal of Honor for gallantry exhibited during the Civil War, served as the 22nd Ward's representative in Common Council (a legislative body that preceded City Council).

Part of CHVIA's legacy is that it served as the organizational model for the Germantown and Chestnut Hill Improvement Association (GCHIA), which residents of Philadelphia's northwestern neighborhoods formed in 1906 to amplify their demands for the continued infrastructural modernization of their neighborhoods.⁹ In the most literal sense of development, then, The Yellowstone symbolized Chestnut Hill's development into a modern neighborhood.

⁷ David Contosta notes that the Chestnut Hill Village Improvement Society has several aliases, including the Improvement Company, the Village Improvement Company, and the Chestnut Hill Improvement Association. See his "Suburban Quasi Government in Chestnut Hill, Philadelphia," *The Pennsylvania Magazine of History and Biography* 116, no. 3 (1992): 266.

⁸ David R. Contosta, *Suburb in the City: Chestnut Hill, Philadelphia, 1850-1990* (Columbus: Ohio State University Press, 1992), 162-66.

⁹ Contosta listed the accomplishments of the GCHIA as follows: "removal of dangerous grade crossings on the Pennsylvania and Reading commuter railroad lines; the opening of emergency hospitals during the 1918 influenza epidemic; the building of a district high school in Germantown (which remains the public high school for Chestnut Hill) [now closed]; a new elementary school in Chestnut Hill (the present Jenks facility); the construction of the Watertown Recreation Center (with generous financial assistance from Dr. and Mrs. Woodward); the purchase of up-to-date fire fighting equipment for the Chestnut Hill station; the repaving of many local streets, along with the installation of curbs and storm sewers; better trash removal; the banning of automobile traffic on the upper Wissahickon Drive; the augmentation of city water supplies on the Hill; and the institution of an annual property inspection and spring cleanup." Contosta, "Suburban Quasi Government in Chestnut Hill, Philadelphia," 271.

Significance under Criteria D, and E:

D: "Embodies distinguishing characteristics of an architectural style or engineering specimen"

E: "Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation."

The Yellowstone satisfies Criteria D and E in that it embodies several of the distinguishing characteristics of the Georgian Revival style, a subtype of the Colonial Revival that quickly grew in popularity after Philadelphia's Centennial Exposition, and because it is the work of Theophilus P. Chandler (1845-1928), a professional and academic leader of Philadelphia's architectural community in the last quarter of the nineteenth century. Chandler founded the Department of Architecture at the University of Pennsylvania and served as its first director. He was also a fellow of the American Institute of Architects and the president of the A.I.A.'s Philadelphia Chapter. Known particularly for his ecclesiastical and domestic work, Chandler designed structures that were built throughout the Greater Philadelphia region and, indeed, the entire East Coast.

Chandler's work in Chestnut Hill displays his competency working at different domestic scales and in different historicist styles. He designed two crenelated Gothic Revival mansions in Chestnut Hill: Lynnewood Hall (Figure 18; built circa 1885, demolished in 1933) at 159 Bethlehem Pike for Edwin North Benson, Sr. and Compton (Figure 19, 1887, demolished in 1968) for John and Lydia Morris on the current site of the Morris Arboretum. In the same period, Chandler was also designing Queen Anne homes in Chestnut Hill at a more modest suburban scale. The George Dunn house at 8310 Crittenden Street (Figure 20; built in 1887) and the Douglass House at 30 W. Chestnut Hill Avenue (Figure 21; built in 1887) are two examples. Like other Queen Anne homes, they exhibit picturesque contrasts of materials, textures, and paint colors in an asymmetrical composition; balance visually heavy medieval elements such as patterned chimneys, half-timbered gables, turrets and towers, with decorative spindlework and ornamentation; and, above all, avoid flat wall surfaces through the play of recession and projection, using porches, for example, to create voids that contrast with projecting bays.

What is notable about The Yellowstone is that it is *not* another Queen Anne home, but rather an example of how some historicist architects embraced the Colonial Revival as both a nostalgic expression of patriotism and as a means of tempering or simplifying some of the Queen Anne's more exuberant tendencies. At The Yellowstone, Chandler returned to the classical symmetry of double-pile Georgian architecture, using characteristic elements of the style, such as gabled wall dormers, wood shutters, and the receding hipped roof, to emphasize the frontality of his design. The absence of any round elements or turned spindlework, expected in the Queen Anne, reinforces this frontal effect while stucco provides the bare minimum of texture. It is conceivable that Col. Goodman or Chandler intended for The Yellowstone, sited prominently on the neighborhood's main thoroughfare, to make a public gesture toward the many other colonial-era Georgian-style homes in the area.

Nevertheless, one can still perceive a Queen Anne logic at play at The Yellowstone. Originally, the central gabled pavilion and the deep front porches worked together to balance projection with void, enlivening the flat surface. The use of scalloped shingles on the second story addition of the "L" is another acknowledgement of the Queen Anne. The Yellowstone is thus an unorthodox example of the

Georgian Revival, but one that provides further evidence of the reciprocal influence of the Queen Anne and the Colonial Revival styles on each other during a period of Eclectic experimentation.¹⁰

¹⁰ Vincent Scully first argued for understanding the Queen Anne and the Colonial Revival in reciprocal relationship to each other in his classic *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright* (New Haven: Yale University Press, 1971). See especially his chapters entitled "Queen Anne and Colonial Revival, 1869-1976" and "Romantic Rationalism and the Assimilation of Queen Anne and Colonial Influences, 1876-77."



Figure 20. Lynnewood Hall, the estate of Edwin North Benson, Sr. Photograph from the archives of the Chestnut Hill Conservancy.



Figure 21. Compton, the estate of Lydia Morris. Photograph from the Historic Architectural Building Survey, Library of Congress.



Figure 22. Chandler's Dunn house (1887) at 8310 Crittenden Street. Photograph from the archives of the Chestnut Hill Conservancy.



Figure 23. Chandler's Douglas house (1887) at 30 W. Chestnut Hill Ave. Photograph from the archives of the Chestnut Hill Conservancy.

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