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

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

1. NAME OF HISTORIC DISTRICT (CURRENT/HISTORIC)

Gardiner-Poth Historic District (formerly 3611-3631 Spring Garden Street Historic District)

(name changed by order of the Court of Common Pleas of Philadelphia County April 12, 2022)

2. LOCATION

Please attach a map of Philadelphia locating the historic district.

Councilmanic District(s): 3rd

3. BOUNDARY DESCRIPTION

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

4. DESCRIPTION

Please attach a written description and photographs of the built and natural environments/ characteristic streetscape of the district.

5. INVENTORY

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

Total number of properties in district: 10 (formerly 11)

Count buildings with multiple units as one.

Number of properties already on Register/percentage of total: 0 / 10

Number of significant properties/percentage of total: 0 / 10

Number of contributing properties/percentage of total: 10 / 10

Number of non-contributing properties/percentage of total: 0 / 10

6. SIGNIFICANCE

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

Period of Significance (from year to year): from 1894 to 1895

CRITERIA FOR DESIGNATION:

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

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

7. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

8. NOMINATOR

Organization: University City Historical Society Date: 11/24/19

Name with Title: George Poulin Email: info@uchs.net

Street Address: PO Box 31927 Telephone: 215-219-4034

City, State, and Postal Code: Philadelphia, PA 19104

Nominator ☐ is ☑ is not the property owner.

PHC USE ONLY

Date of Receipt: November 25, 2019 (draft); Revised December 23, 2019

☑ Correct-Complete ☐ Incorrect-Incomplete Date: January 6, 2020

Date of Preliminary Eligibility:

Date of Notice Issuance: January 7, 2020

Date(s) Reviewed by the Committee on Historic Designation: 7/21/2021

Date(s) Reviewed by the Historical Commission: 8/13/2021; Criteria D and E

Date of Final Action: 8/13/2021 (boundary and name changed by Court of Common Pleas 4/12/2022)

☑ Designated ☐ Rejected

NOMINATION FOR THE PHILADELPHIA REGISTER OF HISTORIC PLACES

Gardiner-Poth Historic District (formerly 3611-31 Spring Garden Street Historic District)

Figure 1: Third floor and roofline of 3631 Spring Garden Street. July, 2019

2. Location

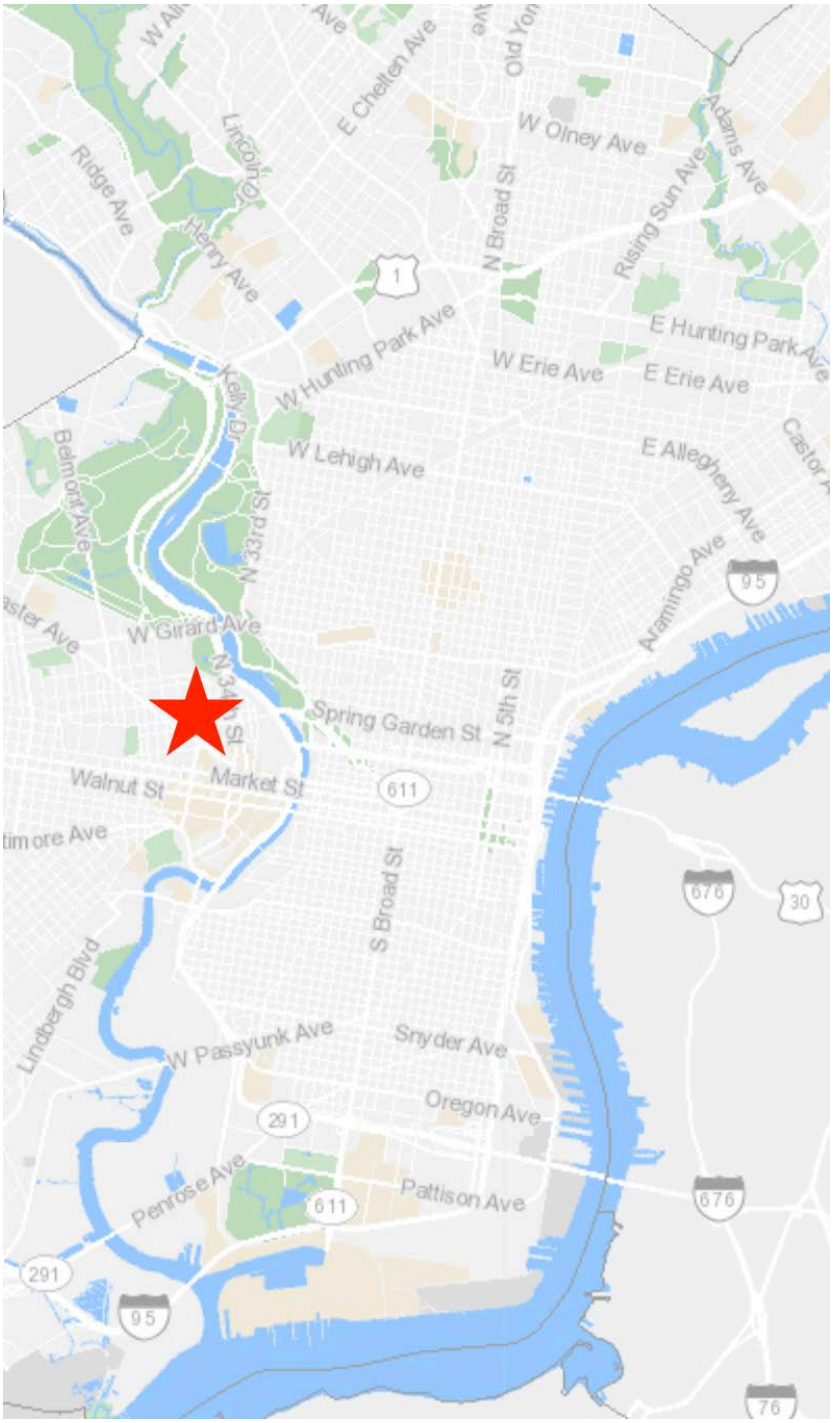

Figure 2: Map of Philadelphia showing the approximate location of the historic district. Map source: http://atlas.phila.gov

Figure 3: Above: Satellite image showing the location of the original 3611-31 Spring Garden Street. Image Source: http://atlas.phila.gov (Cyclomedia)

3. BOUNDARY DESCRIPTION

Figure 4: The district boundary as amended by the Court of Common Pleas, April 12, 2022, which removed 3611 Spring Garden Street and renamed the district Gardiner-Poth. Image source: http://atlas.phila.gov (Cyclomedia)

The Gardiner-Poth Historic District is located in the Mantua section of West Philadelphia, immediately north of Powelton Village. The district is bounded by Spring Garden Street to the South, the lot line of 3631 Spring Garden to the west, the lot lines of the respective properties to the north and the lot line of 3613 Spring Garden to the east, as more fully shown on Figure 4. The district fronts approximately 167 feet along Spring Garden Street and extends at right angles from the said Spring Garden Street approximately 102 feet deep into the city block.

4/5. Physical Description and Inventory

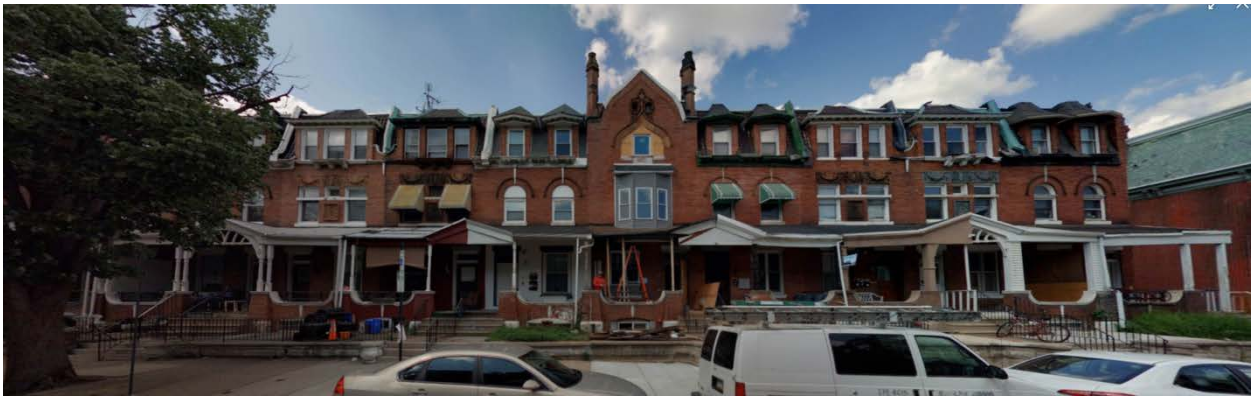

Figure 5: 3611-3631 Spring Garden Street showing the (presumed) ABCCBABCCBA pattern. Source: Cyclomedia, May 2018

The Gardiner-Poth Historic District is a row of ten (formerly eleven) attached, Victorian Eclectic houses, built in late 1894 by the speculative developer Benjamin D. Gardiner and subsequently sold to the beer baron Frederick Poth.[1] Each building is constructed of Pompeiian brick with copper trimming and terra cotta ornament. The original design almost certainly followed an ABCCBABCCBA pattern with the easternmost "A", 3611 Spring Garden Street, demolished sometime in the twentieth century.[2] While the loss of 3611 is visible and the remaining houses have variously been subjected to insensitive modifications over the years, the row nonetheless retains its ability to convey its significance.

[1] John F. Brisbane, ed., *The Philadelphia Real Estate Record and Builder's Guide*, Vol. IX, No. 44, October 31, 1894; *The Philadelphia Inquirer,* December 19, 1895, p. 8.
[2] Google Earth satellite photos show the empty lot as far back as 1992.

Style A

Figure 6: Style A, found in 3611 [demolished], 3621, 3631 Spring Garden. 3631 Pictured. (Photograph taken July 2019).[3]

Style A of the historic district is a two-bay wide, three-story, rowhouse. It has an integral concrete porch with brick-faced porch wall with terracotta trim and a metal handrail. The aboveground basement window features an elongated keystone inserted through a segmental arch. The porch is supported by turned posts terminating in a gabled eave supported by a parabolic arch.

The first floor has a divided (Dutch) door with transom with a flat terracotta (or possibly painted stone) lintel. The one-over-one window similarly features a flat terra cotta (or possibly painted stone) lintel. On the second floor, the dominant feature is the oriel window, containing three one-over-one windows and three fixed windows, capped in terracotta trim with dentil molding. The third floor includes a geometrically complex fixed four-pane window fronted by a false balconet. The window is inset into an ogee arch capped by figural terracotta and roundel windows. The roofline takes the form of a Flemish gable and is trimmed in copper with a fleur-de-lis pattern with additional copper detailing radiating off of the gable line. The finials appear to be inspired by Tudor chimney pots or possibly minarets and feature additional terracotta ornament.

[3] Each of the following architectural descriptions was written to describe the appearance of an individual "letter" in the pattern. Some of the houses have suffered loss of ornamentation or detail. Pictures of each building are included in the Appendix.

Style B

Figure 7: Style B, found in 3613, 3619, 3623, 3629 Spring Garden. 3619 Pictured. (Photograph taken July 2019).

Style B is a two-bay wide, three-story rowhouse. It has an integral concrete porch with brick-faced porch wall with terracotta trim and a metal handrail. The aboveground basement window features an elongated keystone inserted through a segmental arch. The porch is supported by turned posts terminating in a gabled eave supported by a parabolic arch.

The first floor has a divided (Dutch) door with transom with a flat terracotta (or stone) lintel. The one-over-one window similarly features a flat terracotta (or stone) lintel. The second floor has two centered rectangular windows in a one-over-one configuration topped by semicircular windows mimicking the shape of the round arches immediately above. The round arches are pierced by elongated keystones. In between the second and third floors is a bracketed cornice running the length of the building. The third floor features a mansard roof with two gabled dormers with the windows in a one-over-one configuration, each with bracketed cornice. The gables are shingled with terracotta tiles. The party wall adjacent to the Style “C” building includes copper flashing while the party wall adjacent to the Style “A” building remains unadorned.

Style C

Figure 8: Style C, found in 3615, 3617, 3625, 3627. 3617 Pictured. (Photograph taken July 2019).

Style C is a three-bay wide, three-story rowhouse. It has an integral concrete porch with brick-faced porch wall with terracotta trim and a metal handrail. The aboveground basement window features an elongated keystone inserted through a segmental arch. The porch is supported by turned posts terminating in a gabled eave supported by a round arch.

The first floor has a divided (Dutch) door with transom with a flat terracotta (or stone) lintel. The one-over-one window similarly features a flat terracotta (or stone) lintel. The second floor has three rectangular windows given a segment appearance by a terracotta course running in a continuous band to the edge of each window. The middle window is of a significantly reduced size to accommodate the terracotta panel centered below the terracotta band. A decorative terracotta panel with festooning runs the length of the window bays and serves as a lintel. The second floor is capped by a corbeled cornice. The third floor is an overscaled three-bay dormer with cornice, with the windows taking a one-over-one configuration. Copper flashing runs along the party walls and where the dormer meets the roofline. The mansard roof is covered in terra cotta shingles. Copper flashing runs along the length of the mansard over the party wall.

6. Significance

The row at Gardiner-Poth Historic District merits listing on the Philadelphia Register of Historic Places under Criterion E as an early and prominent example of the work of H.E. Flower, a prolific and understudied figure in Philadelphia architectural history who either influenced or heavily borrowed from the great Willis G. Hale. It is also significant under Criterion D as an example of Flemish Renaissance Revival architecture subject to the late-Victorian interest in architectural eclecticism.

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 early history of the Gardiner-Poth Historic District was marked by financial wizardry and the loss of a "historic" landmark as Mantua gave way from grand Italianates to dense rowhouses. Benjamin D. Gardiner bought the land that would become the site of 3611-31 Spring Garden Street on October 18, 1894.[4] The purchase was part of a complicated transaction in which Elizabeth Truitt sold the land to Gardiner for $24,000. Upon taking title, in the course of a single day, Gardiner transferred the land to John F. Farrington for $33,000; Farrington subsequently sold it back to Gardiner, the property now burdened by mortgages.[5]

Less than two weeks after his acquisition, Gardiner pulled a permit to begin construction of eleven buildings on the property.[6] In its coverage, the *Inquirer* noted that the construction would demolish the "old landmarks" on the site.[7] The *Philadelphia Real Estate Record and Builder's Guide* identified one of those "old" landmarks as the Truitt Mansion, a fifty year old building and claimed that the fourteen-room buildings that would serve as its replacements would contain "all modern improvements and conveniences."[8] The building permit identified the applicant, architect, owner and contractor as Benjamin D. Gardiner.[9] The buildings were likely completed by December of 1895 when Frederick A. Poth, the industrialist brewer and noted real estate developer took title to the entire the row.[10]

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[4] *The Philadelphia Times*, October 20, 1894, p. 9
[5] *Id.*
[6] Permit Application No. 4604, October 30, 1894 available at the Philadelphia City Archives.
[7] The Philadelphia Inquirer, October 30, 1894, p. 6
[8] *The Philadelphia Real Estate Record and Builder's Guide*, Vol. IX, No. 44, p. 529, October 31, 1894. http://philageohistory.org/rdic-images/view-book-uv.cfm/PhilaBuildersGuide_v9_1894#?c=&m=&s=&cv=702&xywh=0%2C-8%2C7706%2C4947
[9] Permit Application No. 4604, *supra*.
[10] *The Philadelphia Times*, December 19, 1895, p. 11; *The Philadelphia Inquirer*, December 19, 1895.

Given the identity of the parties involved in the row's early history and its general appearance, it is likely the building permit is less than accurate on its identification of the developer, and more importantly for the purposes of this nomination, its architect. Gardiner (according to the deeds, a lawyer) and Farrington (a clerk) were unlikely developers in an era in which speculative rowhouse developments were stretching to the far reaches of the City. If Gardiner was an ordinary developer he would have likely sold to individuals or held the property and gathered the revenue income as was more common for speculative builders of the day. Instead, the sale of the block as a unit soon after completion leads to a more likely conclusion; Gardiner was serving as a straw party for Frederick A. Poth, the row's eventual long-term owner whose developments throughout Powelton have been well-documented in National Register of Historic Places listings.

While it is unlikely that Gardiner served as the developer, it is even less likely that he served as its architect. Its design – varied in form and ornament is obviously the work of a sophisticated architect unafraid of architectural flamboyance. While that could describe several architects working in late Victorian Philadelphia, the most obvious candidate for a patterned rowhouse development incorporating Flemish Renaissance characteristics is Willis Gaylord Hale (1848-1907). In fact, Hale's monograph, *Selections from an Architect's Portfolio*, published in 1894, features a "Row of Houses Built for B. Gardner." (Figure 14) Despite the difference in spelling, B. Gardner is almost certainly the same "Benjamin Gardiner" who served as the developer of the 3611-3631 Spring Garden Street Historic District. The image of B. Gardner's row shown in *Selections* even features as its focal point a building identical to *Style A*, above. While this would appear to resolve the issue and identify the row as a lost work of Willis G. Hale, there is even stronger evidence to identify the work as that of Henry E. Flower (1869-

1918), an underacknowledged architect of fin de siècle Philadelphia and Hale's (likely) former draftsman.

H.E. Flower is recognized, if he is recognized at all, as one of several contributors to the design of Frederick A. Poth's grand development in Parkside adjacent to Fairmount Park.[11] Flower's biographical entry on *Philadelphia Architects and Buildings* is limited to a series of citations to Philadelphia City Directories, and his projects list is a series of apparently disconnected developments. The present record belies Flower's relative importance to the development of late-Victorian Philadelphia. More thorough research shows that he was, in fact, one of the more prolific and stylistically bold architects of the second-half of the 1890s. While his employment during the first half of the 1890s appears to be a mystery, there is overwhelming evidence that he spent the first half of the decade serving as a draftsman for one of the most prolific and successful architects in Philadelphia's history.

Flower was born July 31, 1869.[12] According to Philadelphia Architects and Buildings, Flower first appeared in a Philadelphia city directory in 1888 as a student; by 1889 he was identified as an architect.[13] From 1890 through 1894 Flower was identified as a draftsman until 1895 when he was again identified as an architect with an office at 1217 Filbert Street (the Heed Building).[14] His office remained at 1217 Filbert through 1900 before he moved to Swarthmore in 1901. His projects stop appearing in digitized newspapers and the Philadelphia Record and Real

[11]He was professionally identified as H.E. Flower, however there is some uncertainty as to his actual first name. Newspaper articles identify him variously as Henry or Harry. Census records identify him as "Henry E. Flower" while his death certificate states his legal name as "Harry E. Flower"; Hawkins, Dominique, M. for the Preservation Design Partnership, *Parkside*. June, 21, 2006. https://www.phila.gov/media/20190213125433/Historic-District-Parkside.pdf

[12] "Certificate of Death", Registered No. 20671, August 13, 1918. *Available through Ancestry.com*

[13] Sandra L. Tatman, Flower, Henry E. (fl. 1887-1912), *Philadelphia Architects and Buildings*, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25875. Note that PAB identifies the

[14] *Id*.

Estate Guide after 1904. In the 1910 Census he was identified as an architect for a railroad and in 1918 he died at age forty-nine of a pulmonary embolism.[15]

The gaps in his resume are intriguing – where was he working as a draftsman? how did he go from draftsman to designing large and complicated developments within the span of a year? How did he almost immediately develop a mature and distinctive style? These questions have a single answer – there is overwhelming evidence to support the belief that H.E. Flower spent his formative years as a draftsman with Willis Gaylord Hale, who was, along with Frank Furness, the definitive architect of late 19th century Philadelphia.

A full biography of Hale is beyond the scope of this nomination, but Hale is arguably Philadelphia's most successful architect in the sheer variety and number of developments. He was relentlessly prolific, designing grand mansions for the nouveau riche (Weightman, Widener, Stafford), apartment buildings for the sons and daughters of the Gilded Age (Augusta, Lorraine), office space (Hale Building, Record), but his true legacy was in the thousands of rowhouses his office designed as speculative developments throughout Philadelphia for those same titans of Gilded Age Philadelphia.[16] An 1895 article in the *Philadelphia Times*, acknowledged Hale as distinguished in his "unusual efficiency in any given style" and possessed of "a versatility which is little less than marvelous" and placed him "in the very first rank of our most eminent architects."[17] That same article stated that he worked with a "large staff of able assistants, but all

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[15] "Certificate of Death", *above.*

[16] Hale, Willis Gaylord (1848-1907), *Philadelphia Architects and Buildings*. https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/24990; William Singerly alone was responsible for the development of 1,500 houses in the 28th Ward. Though no documentation exists to link Hale to every rowhouse, surviving records indicate that Hale was Singerly's favored architect at least from his early speculative rowhouse work on the 600 block of Diamond Street in 1882 through renovations to the Record building in 1891. See James Foss, Willis Gaylord Hale and Philadelphia's Rebellion of the Picturesque: 1880-1890. Masters Thesis, Penn State University, 1964. From William Singerly, A Biographical Album of Prominent Pennsylvanians -- First Series (Philadelphia, 1888), 371-378 as cited in Willis Gaylor Hale, Architect: 1848-1907 *available at* http://www.brynmawr.edu/cities/archx/04-600/wgh/intro.html

[17] "Brainy Builders of this Big City," *The Philadelphia Inquirer*, March 10, 1895, p. 3

his designs are the work of his own hand brain."[18] While flattery in public profiles was de rigueur (Hale regularly received glowing press from William Singerly's *Record* – Singerly was also a major client), the latter assertion may have stretched the truth to the breaking point.

Of the architects known to have worked for Hale (the Hale office was destroyed by fire in 1896 leaving little documentation for the historical record), the first, Angus Wade, left Hale's office at twenty-one.[19] The second, William Harry McCollin, then Hale's chief draftsman was twenty-four when he departed.[20] The third, C. Emlen Urban was only twenty.[21] All men were talented and became notable architects in their own right, Wade followed Hale in designing speculative rowhouses and other speculative developments, Collins was architect of the *Philadelphia Inquirer* building, one of Philadelphia's more remarkable lost buildings (built when McCollin was in his late twenties), and Urban was the leading architect in Lancaster, PA for several decades, designing the Hershey Company's original buildings. Flower's biography matches that pattern. Flower's trajectory as an architect halts suddenly in 1890 and he reappears in the historical records two years later as a draftsman.[22] Flower would have been a draftsman in the same mold as Wade, McCollins and Urban; he was young (he would have been only twenty-one at the start of his employment) and as his latter output shows, talented and ambitious.[23] While there were likely dozens of young draftsman at architectural offices across the City, it is in

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[18] *Id.*
[19] "Fire Raged Fiercely," *The Philadelphia Inquirer*, March 24, 1896, p. 3; Wade, Angus S. (1865-1932), *Philadelphia Architects and Buildings, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21594*
[20]*The Philadelphia Inquirer*, December 16, 1894, p. 43
[21] "Urban Left his Mark on Architecture Here," *Intelligencer Journal*, September 3, 1986, p. 2; "Urban, C. Emlen, (1863-1939), https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22366
[22] Flower, Henry E. (fl. 1887-1912). *Philadelphia Architects and Buildings*. https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/25875
[23] *Id.*

the designs produced after leaving the Hale office that inextricably link Flower to Hale and identify Flower as the architect of 3611-31 Spring Garden Street.[24]

On December 28, 1895, the Inquirer announced that "Five three-story brick dwellings are to be built by F.D. Zell at Forty-first street and Mantua Avenue. The plans were drawn by Architect H.E. Flower."[25] This North 41st Street Row, shown in Figure 13, extant, stretches from 902-910 North 41st Street. As previously mentioned, Style A above is identified in Willis G. Hale's *Selections from an Architect's Portfolio*, but the Zell and Flower's North 41st Street Row has even more in common with 3611-31 Spring Garden Street. Style B (Figure 7) is identical to 904 and 908 North 41st Street and Style C (Figure 8) is identical to 902, 906 and 910 North 41st Street.

Zell has been identified as developer of at least two other rows. On October 31, 1894, the Inquirer reported that Zell had embarked on a "good dwelling operation" on the northeast side of Mantua Avenue – referred to herein as the Mantua Row (Figure 12). At least a few of the buildings in the Mantua Row are identical to rowhouses later built to plans by Flower (Figure 16), suggesting another link between the men. Moreover, the building permit for the Mantua Row (Permit No. 4603) was filed immediately before the permit for 3611-31 Spring Garden Street (Permit No. 4604). The permits were likely filed by John T. Farrington, who served as an intermediary for both Zell and Gardiner, yet another link between Gardiner's 3611-31 Spring Garden Street and the Zell and Flower 41st Street Row.

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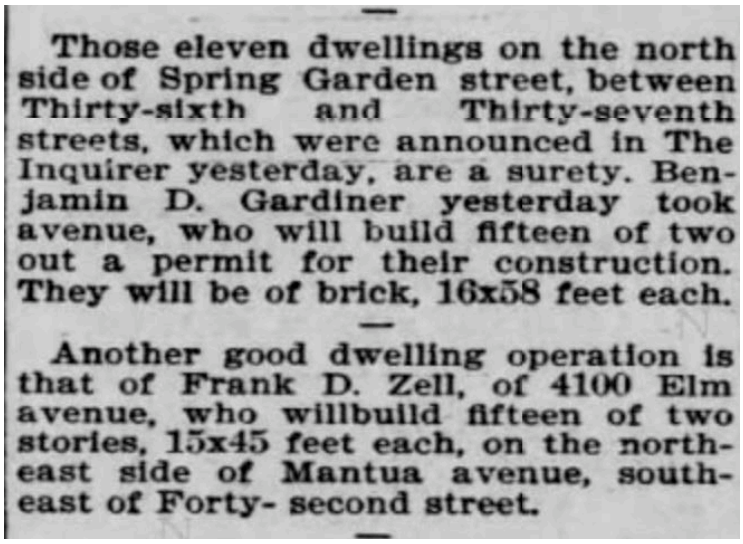
[24] Intriguingly, without citing any sources Pennsylvania's Cultural Resources GIS identifies a Hale and Flower collaboration in Overbrook c. 1898. While documentation linking Flower to the project is lacking, Hale does appear to have played a role in a project in Overbrook. "Historic Resource Information." https://www.dot7.state.pa.us/CRGIS/Application/ASPNET/Report/Report.aspx?R=108&T=KEYNO&I=052692; *The Philadelphia Inquirer*, December 10, 1897, p. 11

[25] *The Philadelphia Inquirer*, December 28, 1895, p. 7.



Those eleven dwellings on the north side of Spring Garden street, between Thirty-sixth and Thirty-seventh streets, which were announced in The Inquirer yesterday, are a surety. Benjamin D. Gardiner yesterday took avenue, who will build fifteen of two out a permit for their construction. They will be of brick, 16x58 feet each.

Another good dwelling operation is that of Frank D. Zell, of 4100 Elm avenue, who willbuild fifteen of two stories, 15x45 feet each, on the northeast side of Mantua avenue, southeast of Forty- second street.

Figure 9 The Philadelphia Inquirer, October 31, 1894, p. 9 The seventh line appears to be a typographical error that does not relate to this development as it is not referenced in any of the other announcements, e.g. page 7 of the November 5, 1894 edition of the Inquirer.

Zell, Farrington, and an unknown architect (almost certainly Flower) would all be connected on his third row in 1896.[26] Figure 10 shows that row, now part of the Restaurant School at Walnut Hill College on the 4200 block of Walnut Street. Its design is identical to a row featured in Willis G. Hale's, *Selections from an Architect's Portfolio* as shown in Figure 11. There are two likely explanations for all of these coincidences – the first is that Zell worked with Hale in late 1894 to produce the Mantua Row - a row that coincidentally featured a design that Flower would produce several years later for a different architect. In that explanation Zell would then switch to Flower in 1895 for the North 41st Street Row, and subsequently return to Hale a year later for the row on the 4200 block of Walnut Street. The second possibility is that Flower was Hale's draftsman and took the designs he had produced for Hale with him when he left Hale's shop

[26] *The Philadelphia Inquirer*, July 3, 1896, p. 10.

sometime in 1893 or 1894 and used them to inspire his later work, including the Mantua Row and 3611-31 Spring Garden.

There is other evidence to support Flower as Hale's draftsman. Flower's first commission referenced in Philadelphia newspapers was for the developers Wright & Prentzel. That commission was for Hawthorne Hall and its adjoining rowhouses, some of the first late Victorian buildings to be placed on the Philadelphia Register of Historic Places in 1984 (Figure 17).[27] Wright & Prentzel were prolific and sophisticated developers, unlikely to trust an architect without significant experience in speculative developments. Other Flower clients included Thomas P. Twibill who built at least eighty Flower-designed houses in Brewerytown and Sharswood (Figure 16 and likely Figure 18), forty-four houses for the Girard Realty Company, and one hundred houses near Queen Lane station in Germantown for an unknown developer.[28] These were the types of clients and commissions Hale took pains to develop and Flower likely followed in the footsteps of his presumed former employer.

However, Flower's most productive relationship was likely with the great beer baron Frederick A. Poth.[29] The Poth association was natural and fortuitous. Poth's mansion at 33rd and Powelton was only three blocks away from Flower's twin at 3600 Powelton.[30] Flower is irrefutably identified as the architect of 4211-4225 Viola Street (Figure 15) and six houses on Parkside west of 42nd, but the shared design attributes make him the likely architect for the

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[27] *The Philadelphia Times*, October 6, 1895, p. 21; Wright, Prentzel and Flower were all members of the Alexis Club. Flower altered the existing Blackburn mansion at Broad and Jefferson for the club (extant, unlisted). "The Alexis Club's Ball," *The Times*, January 19, 1899, p. 7; "In its New Home," *The Philadelphia Inquirer*, November 12, 1899, p. 8.

[28] *The Philadelphia Inquirer*, February 26, 1897, p. 11; The *Philadelphia Inquirer*, June 1, 1898, p. 9; *Philadelphia Real Estate Record and Builders' Guide*. Vol. XL, No. 18, April 29, 1896. http://philageohistory.org/rdic-images/view-book-uv.cfm/PhilaBuildersGuide_v11_1896

[29] *The Philadelphia Inquirer*, February 26, 1897, p. 11.

[30] Alan Jaffe, "Look Up! The Poth dynasty (sic) on the Drexel Campus," *PlanPhilly*, June 20, 2011 https://whyy.org/articles/look-poth-dynasty-drexel-campus/; Boyd's Blue Book: A Directory from Selected Streets, 1896, p. 269 (identified as Harry, not Henry Flower).

majority of the Philadelphia Register Historic District, notwithstanding the common attribution to Hale.[31]

Flower's close relationship with Poth, as well as certain architectural elements: Pompeian brick, terra cotta and diapering, the last seen commonly on Flower developments (see e.g. Figure 16, Figure 17, and Figure 19), and never seen on Hale designed houses, make Flower and *not* Hale the likelier architect of *The Powelton* and a number of other Poth developments long attributed to Willis G. Hale.[32] The chronological evidence also favors Flower. While there is indisputable evidence that both men worked in the same architectural vocabulary: attenuated keystones, figural terracotta and Pompeian brick, Hale appears to have abandoned all further efforts in the Flemish Renaissance Revival style following 1894, the year of Flower's presumed departure from the Hale office.[33] Meanwhile, the inventory of known Flower developments suggests that Flower worked almost exclusively in that style to the tail end of the 1890s. Poth and Flower were linked by the Parkside Avenue development in 1897, two years after the subject

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[31] *The Philadelphia Inquirer*, May 6, 1897, p. 11; The *Philadelphia Inquirer*, August 11, 1897, p. 11. Notwithstanding the assertions in the Historic District nomination form, that Hale was involved in Parkside appears to rest entirely upon architectural style. The documentation that survives shows a tighter connection between Flower and Poth and Flower, as shown here, was quite capable of reproducing what has long been considered to be Hale's oeuvre.

[32] Note that the nomination prepared by Doeby and Thomas relies upon Hale being a close associate with Poth at that time, but the publicly available copies of the Philadelphia Real Estate Record and Builders' Guide, do not support their assertion. Carl E. Doebley and George E. Thomas (January 1978). "National Register of Historic Places Registration Form: The Powelton" http://www.dot7.state.pa.us/CRGIS_Attachments/SiteResource/H001451_01H.pdf

[33] In 1895 the *Philadelphia Real Estate Record and Builders' Guide* identified two projects by Willis G. Hale: the August a(16th and Spruce) and the Stafford Mansion (Broad and Norris). Both include terra cotta elements and the Stafford Mansion additionally includes Pompeian brick, but the overall appearance of each building is stylistically very different from the subject row. "Architects' Notes," *Philadelphia Real Estate Record and Builders' Guide* Vol X. No. 22, May 29, 1895, p. 292 http://philageohistory.org/rdic-images/view-book-uv.cfm/PhilaBuildersGuide_v10_1895#?c=&m=&s=&cv=376&xywh=-2407%2C-1%2C12502%2C4907; "Architects' Notes," *Philadelphia Real Estate Record and Builders' Guide*, Vol. X. No. 26, June 26, 1895 p. 357http://philageohistory.org/rdic-images/view-book-uv.cfm/PhilaBuildersGuide_v10_1895#?c=&m=&s=&cv=458&xywh=837%2C-618%2C12535%2C4919

row, while the available evidence that Hale designed for Poth after 1894 rests primarily upon stylistic analysis stemming from *Selections from an Architect's Portfolio*.

Though there are no contemporaneous records directly linking 3611-31 Spring Garden Street and Flower, the evidence is overwhelming. Two-thirds of the building in the row are identical to a row (Figure 13) built by Flower for the developer Frederick Zell. The remaining third, while shown in *Selections*, is stylistically similar to a building in a row that was also built by Zell (Figure 10). By the time the row was built, Willis G. Hale the other architect with a potential claim on its design, had stopped working in the Flemish Renaissance Revival style. The row's similarities to Hale's work are easily explained by the well-supported conclusion that Flower was the latest in a line of young, talented draftsman who worked for Hale throughout the 1880s and 1890s.

H.E. Flower was a major architect in the late 1890s, responsible for hundreds of rowhouse projects across Philadelphia. He was responsible for some of earliest late-Victorian buildings to be placed on the Philadelphia Register of Historic Places, and this row stands out as one of the best-preserved residential commissions that can be positively identified as one of his works. It also serves an important function in Philadelphia's architectural history – a visible link between two great architects of Philadelphia's rowhouse development. There is no doubt that these buildings, his work, are the work of a designer and architect whose work has influenced Philadelphia's built domestic environment.

D) Embodies distinguishing characteristics of an architectural style or engineering specimen.

Flemish Renaissance Revival Architecture is indebted to the fifteenth to seventeenth merchant architecture of Belgium, the Netherlands and the Weser River area of Germany.[34] Its resurgence in the Revival style during the late-nineteenth century is partially attributed to its use in the Belgian Pavilion for the World Exposition in Paris in 1878. The style's most recognizable feature is typically its gable – either stepped or prominently curved. Buildings are usually brick and may feature terra cotta with Dutch baroque motifs.

Flemish Renaissance Revival Architecture likely made its first significant appearance in Philadelphia in the Willis G. Hale-designed Widener Mansion at the corner of North Broad and Girard Avenue. (Figure 20) Completed in late 1887 or early 1888, it was designed for one of the wealthiest men in American history P.A. B. Widener.[35] Though that building met a cold reception, its owner and not its architecture was the likely cause as the Flemish Renaissance Revival designs, mostly relatively unornamented, appeared across Philadelphia over the next decade.[36] Hale (presumably with Flower's assistance) produced comparatively stripped down versions of Flemish Renaissance Revival designs through the date of the publication of *Selections from an Architect's Portfolio* in 1894 (Figure 11, Figure 14, Figure 21). Other unknown architects produced Philadelphia buildings and rows in that style as seen in alterations to the Henry Minton House on S. 12th Street (c. 1893), a nearby row on the 400 block of North 32nd Street attributed to George Hewitt,[37] surviving buildings on the 2100 block of South Broad

[34] Background information on Flemish Revival Architecture was taken from "Flemish Revival, 1900-1920." Dept of Archaeology+Historic Preservation. https://dahp.wa.gov/historic-preservation/historic-buildings/architectural-style-guide/flemish-revival
[35] Michael J. Lewis, He Was Not a Connoisseur: Peter Widener and his House, *Nineteenth Century*, vol. 12, no. 3/4 (1993), p. 33
[36] *Id. 33-34.*
[37] Powelton Village, Philadelphia. http://old.poweltonvillage.org/inventory/n32.html

Street and elsewhere throughout the City. However, it seems Flower carried Hale's work forward into the late 1890s and became its foremost advocate – and this row serves as an early and nearly intact example of his work – its ornamental abundance serving in stark contrast to the endless rows of relatively unornamented workforce rowhouses that would descend upon West and North Philadelphia in the subsequent decades.

Like other Flemish Renaissance Revival buildings, the subject row is made of buff brick. Its use of the Flemish gables is purely ornamental– as seen in satellite images all of the roofs are flat. All buildings feature elaborate terracotta, a Flower hallmark on his higher-end buildings and often seen in American interpretations of the style. The buildings also feature some element of Victorian eclecticism with their elaborate finials borrowing from Tudor or possibly "Moorish" architecture. The elongated keystones and exaggerated dormers could be seen as the influence of the Early Colonial revival or pure Victorian eccentricity. Nonetheless, the predominant and defining style is that of the Flemish Renaissance Revival.

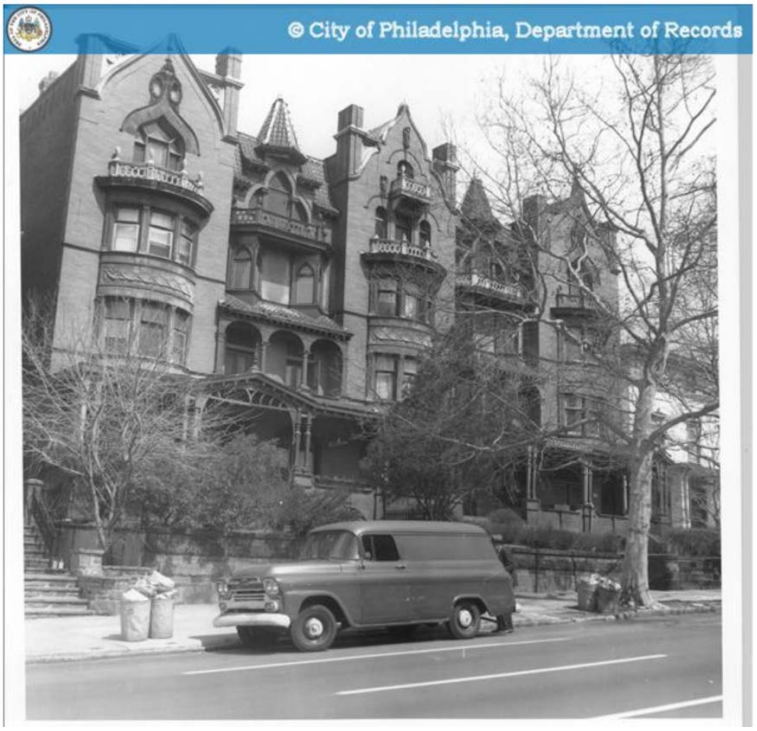


Figure 10: 4231-39 Walnut Street. Likely H.E. Flower, architect. Frank D. Zell, developer. 1896.[38] *Unlisted and partially demolished. City of Philadelphia Department of Records, 1965.*

Figure 11: *West side of Broad, below Girard. On or before 1894. Willis G. Hale, arch. Demolished. Selections From an Architect's Portfolio, 1894.*

[38] *The Philadelphia Inquirer*, July 8, 1896, p. 10

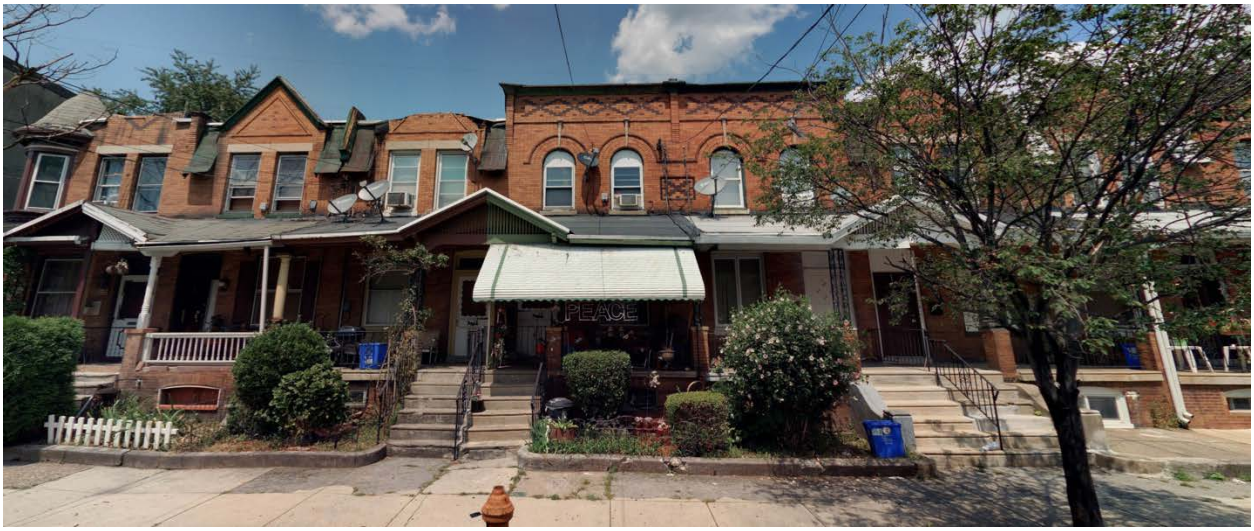


Figure 12: 4100 Block of Mantua Avenue, Frank D. Zell, developer. 1894. Unlisted. Cyclomedia, July 26, 2019.[39] *While the architect was not referenced in the construction announcement, the buildings at center are identical to buildings shown in Figure 16 – a confirmed Flower design.*

Figure 13: 902-910 North 41st Street. H.E. Flower, architect. Frank D. Zell, developer. 1896-97. [40] *Unlisted. Cyclomedia, July 26, 2019.*

[39] *The Philadelphia Inquirer, October 31, 1894. p. 9*
[40] *The Philadelphia Inquirer*, December 28, 1896

Figure 14: Row of Houses Built for B. Gardner. Location unknown. Built in or before 1894. Possibly 3800 block of Spruce, though the recent nomination by Corey Loftus attributed developer credit to William Weightman. Willis G. Hale, architect. Gardner, developer. Selections from an Architect's Portfolio, 1894.

Figure 15: 4200 Block of Viola Street. H.E. Flower, architect. F. A. Poth, dev. 1897. Listed. Photograph July 26, 2019, Cylcomedia.

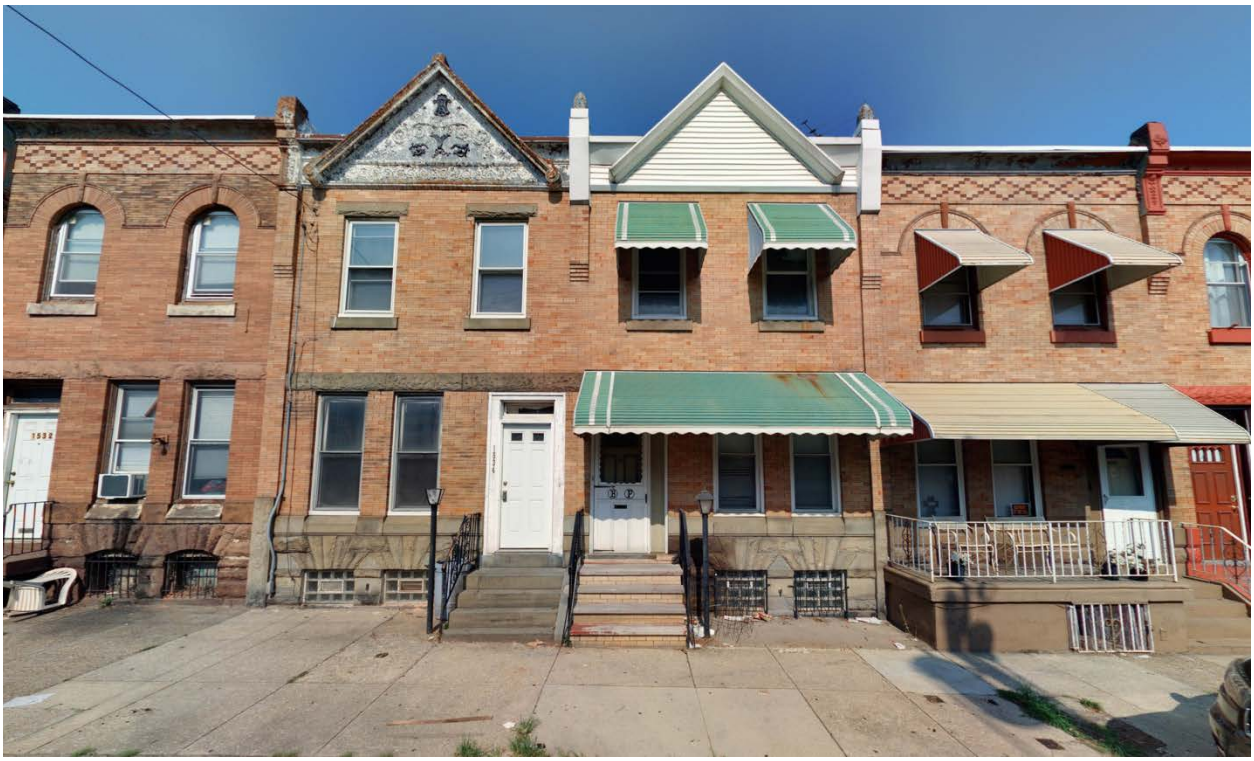


Figure 16: Row at 28th and Oxford. H.E. Flower, architect. Thomas P. Twibill, developer. 1897. Unlisted. Photograph July 27, 2019, Cyclomedia.

Figure 17. Hawthorne Hall and surrounding buildings. H.E. Flower, Architect. Wright & Prentzel, devs. 1895. Listed but suffering demolition by neglect. Photograph July 2019, Cyclomedia.

Figure 18: 2300 block of Nicholas Street and 2300 block of Cecil B. Moore (s.s.). H.E. Flower, architect (suspected), Thomas P. Twibill, developer. c. 1896.[41] *Photograph May 4, 2018, Cyclomedia.*

[41] *The Philadelphia Inquirer*, October 11, 1896, p. 10

Figure 19: 1200 Block of West Airdrie Street. H.E. Flower, architect (suspected), Wright and Prentzel, developers. 1897. Photograph July 19, 2019, Cyclomedia.[42]

Figure 20: Widener Mansion. Willis G. Hale, arch. 1887-88. Jack E. Boucher, photographer, July 1973. HABS No. PA-1742. https://www.loc.gov/resource/hhh.pa1358.photos

[42] *The Philadelphia Inquirer*, November 20, 1897, p. 15

Figure 21 100 Block of S. 39th Street. Willis G. Hale, arch. c. 1887.[43] Google Maps (July 2011). Extant. Unlisted.

[43] George E. Thomas & David B. *Brownlee, Building America's First University: an historical and architectural guide to the University of Pennsylvania*, (Philadelphia, University of Pennsylvania Press, 1885) 282

Appendix

3611 Spring Garden
Style A (now demolished)
Non-Contributing

Alterations:
Demolished

3613 Spring Garden
Style B
Contributing


ANY
TIME
2
HR
PARKING
313

Alterations:
Asphalt shingle roofing, replacement windows at 2nd and 3rd floors, replacement entrance door, non-original porch columns, aluminum cladding at porch soffit.

3615 Spring Garden
Style C

Contributing

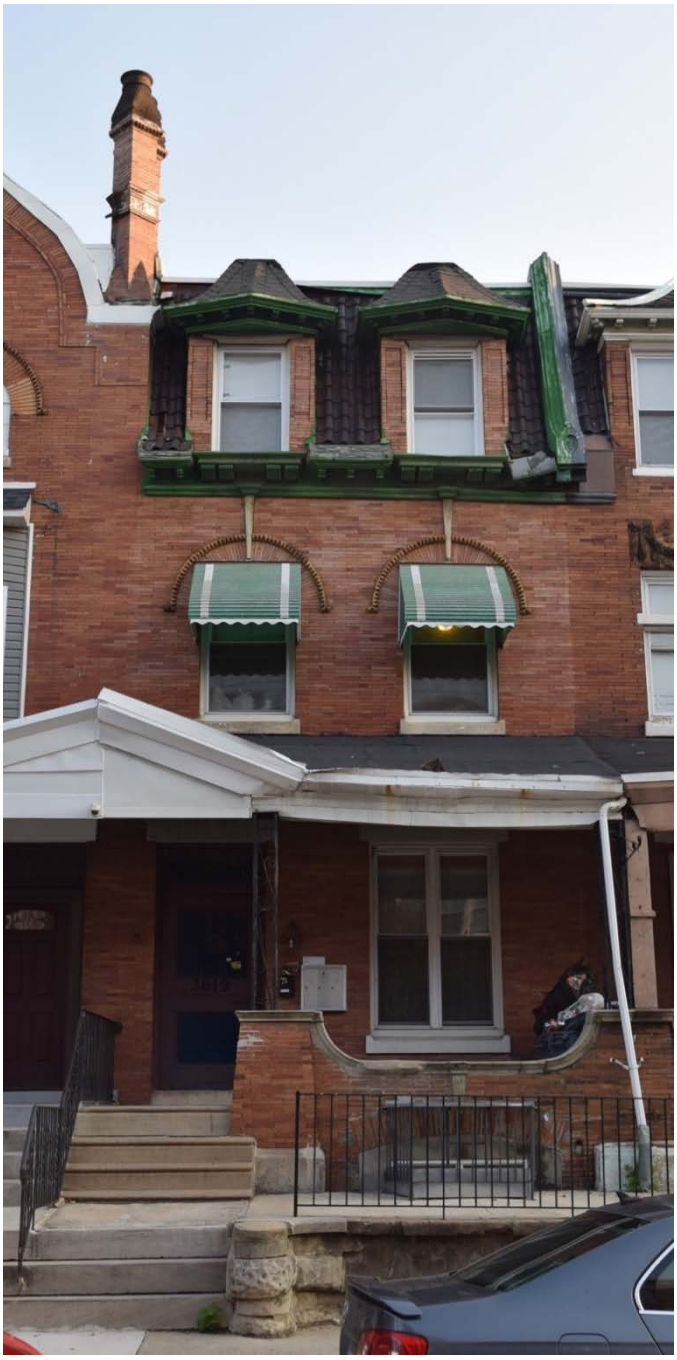
Alterations:
Replacement windows; porch columns and cornice obscured by aluminum siding, porch railing removed.

3617 Spring Garden
Style C

Contributing

Alterations:
Replacement windows; porch columns and fascia concealed by stucco; porch railing removed; section of cornice removed at third level.

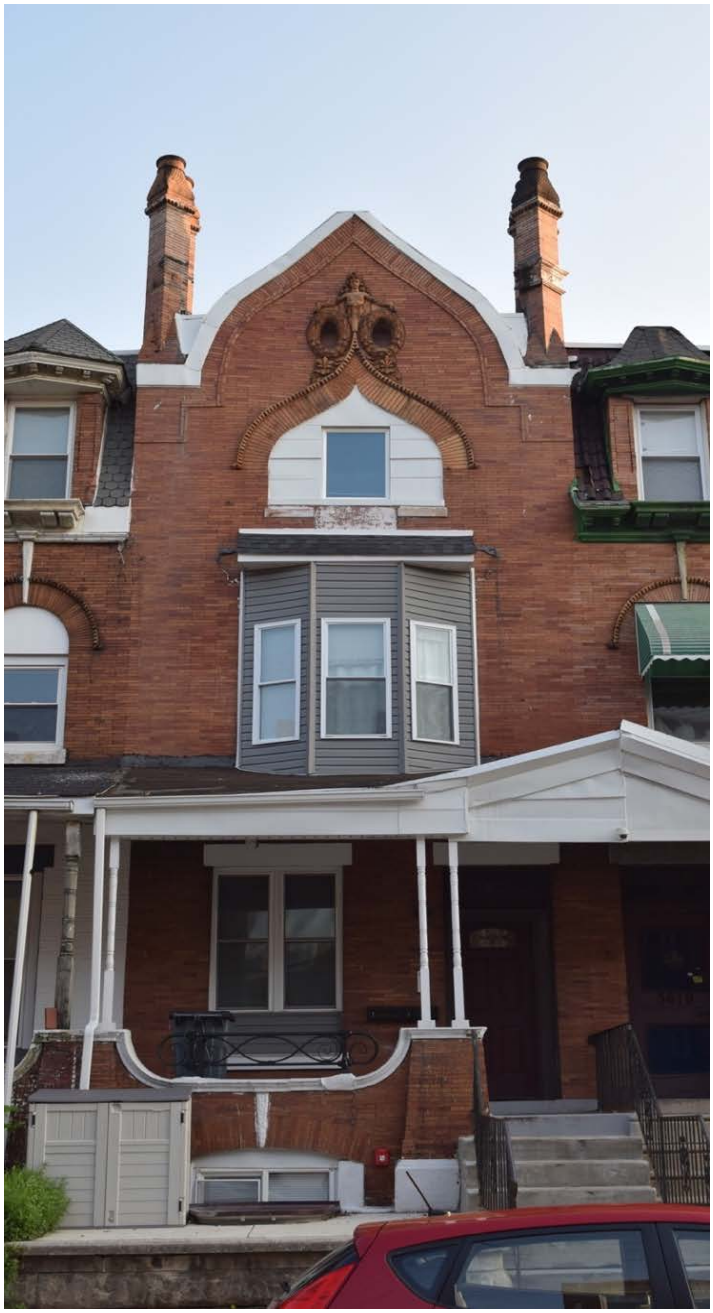
3619 Spring Garden
Style B
Contributing



Alterations:
Replacement windows and entrance door; replacement shingles at third floor dormer roof; porch columns replaced; porch fascia concealed by aluminum siding; porch railing removed; non-original 2nd floor awning.

3621 Spring Garden
Style A

Contributing



Alterations:
Replacement windows and entrance door, replacement porch columns, porch fascia concealed by aluminum coping, non-original 2nd floor bay, 3rd floor balcony and railing removed, finial removed at apex of gable; copper cornice removed and replaced with aluminum.

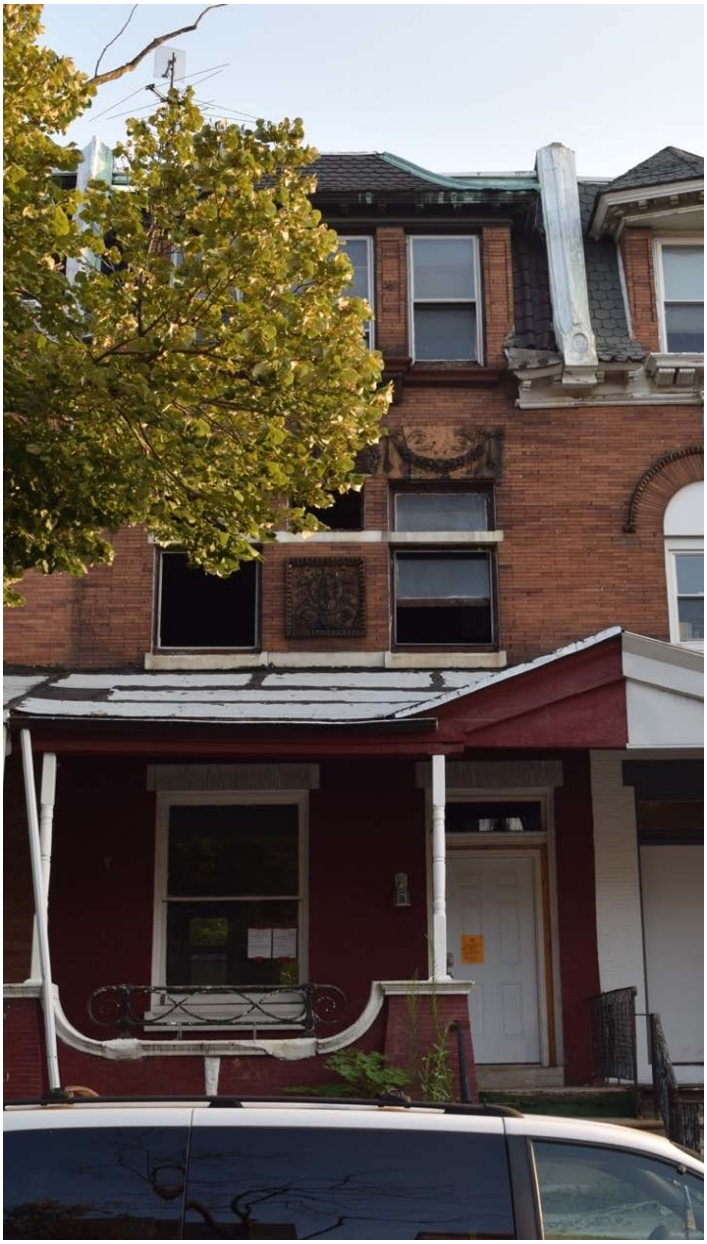
3623 Spring Garden
Style B
Contributing


RESERVED
PARKING
2 HR
PARKING
9AM-6PM

Alterations:
Replacement windows and entrance door; painted brick at 1st floor façade, replacement roofing shingles, missing porch column, porch railing removed, porch gable concealed by aluminum.

3625 Spring Garden
Style C

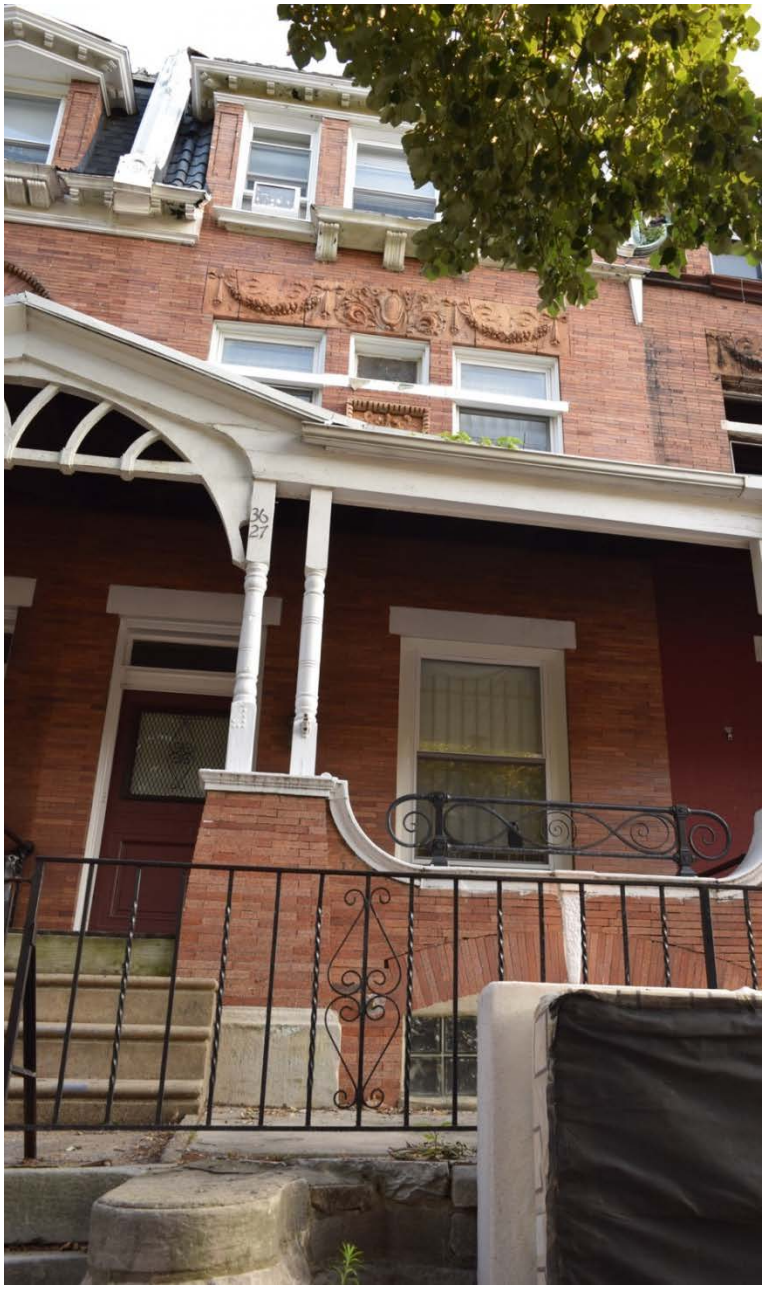
Contributing



Alterations:
Missing 2nd floor transom window, replacement front door, storm windows at 2nd & 3rd floors, replacement porch fascia.

3627 Spring Garden
Style C

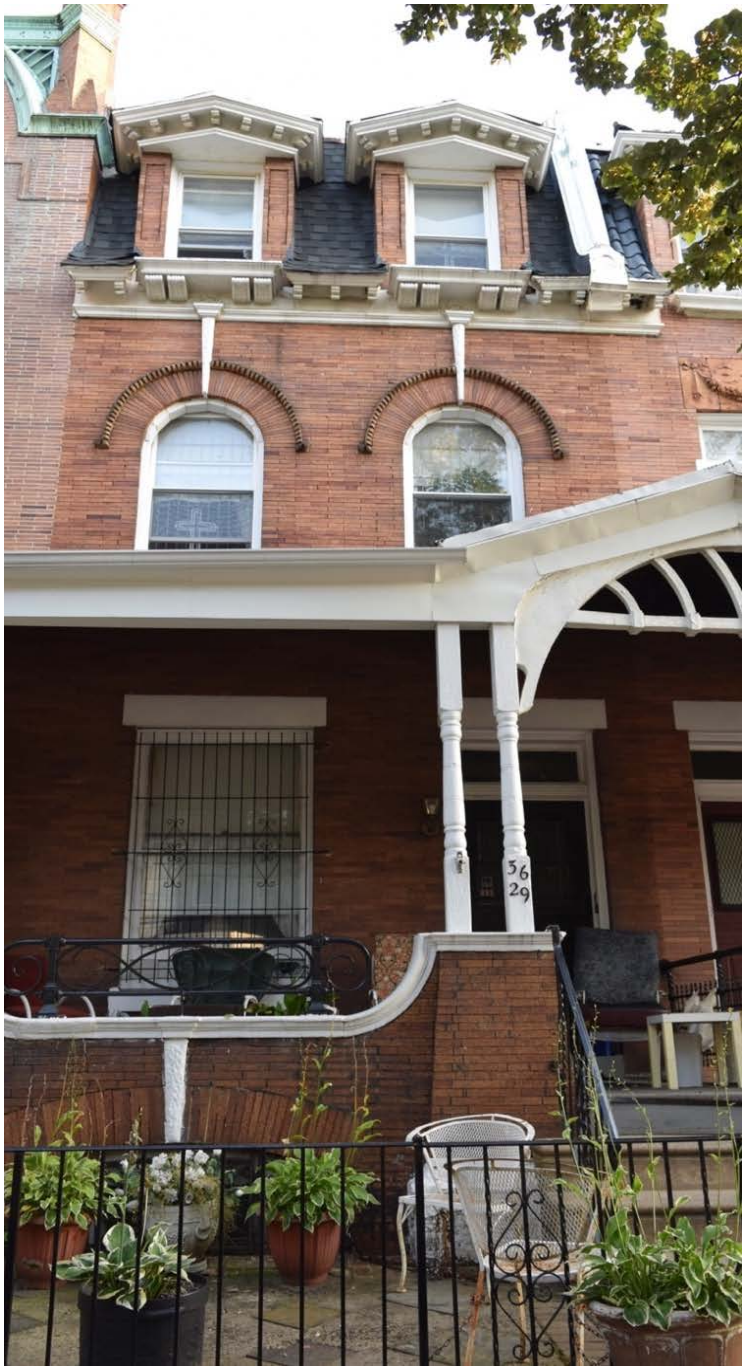
Contributing



Alterations:
Replacement windows and aluminum coping at window frames.

3629 Spring Garden
Style B

Contributing



Alterations:
Replacement windows at 2nd and 3rd floor; metal coping at window frames, replacement shingles at mansard, aluminum coping at porch fascia.

3631 Spring Garden
Style A
Contributing

Alterations:
Replacement window at 1st floor; glazing replaced with solid panel at 3rd floor.