

COMMENT ON NATIONAL REGISTER NOMINATION

ADDRESS: 30 Pelham Road, Fairelawn

OVERVIEW: The Pennsylvania Historical & Museum Commission (PHMC) has requested comments from the Philadelphia Historical Commission on the National Register nomination of 30 Pelham Road located in the Pelham neighborhood of northwest Philadelphia and historically known as Fairelawn. PHMC is charged with implementing federal historic preservation regulations in the Commonwealth of Pennsylvania, including overseeing the National Register of Historic Places in the state. PHMC reviews all such nominations before forwarding them to the National Park Service for action. As part of the process, PHMC must solicit comments on every National Register nomination from the appropriate local government. The Philadelphia Historical Commission speaks on behalf of the City of Philadelphia in historic preservation matters including the review of National Register nominations. Under federal regulation, the local government not only must provide comments, but must also provide a forum for public comment on nominations. Such a forum is provided during the Philadelphia Historical Commission's meetings.

The nomination for 30 Pelham Road proposes significance under Criterion C in the Area of Architecture. The main house and its associated carriage house, designed by architects G.W. and W.D. Hewitt and constructed in 1902 and 1903, embody the distinctive characteristics of the Tudor Revival style. The property is representative of the establishment of the suburban Pelham neighborhood by developers Wendell & Smith, who sought to provide their upper-middle and upper-class clientele an idyllic suburban environment in close proximity to downtown Philadelphia. Influenced by the tenets espoused by art and architecture critic John Ruskin, whose work also inspired the larger Arts and Crafts movement, Wendell & Smith's neighborhoods sought to provide unique, quality-crafted homes set on large, verdant lots along wide, curving streets. The property retains a high degree of integrity as the only significant changes to the property are the addition of the 1964 garage building and a small enclosure on the main house rear porch. The Period of Significance is limited to Fairelawn's time of construction, 1902 to 1903. The property was added to the Philadelphia Register of Historic Places in 2017.



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Fairelawn

Other names/site number: N/A

Name of related multiple property listing: N/A

2. Location

Street & number: 30 Pelham Road

City or town: Philadelphia State: PA County: Philadelphia

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following

level(s) of significance: ___ national ___ statewide X local

Applicable National Register Criteria: ___A ___B XC ___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

Current Functions

(Enter categories from instructions.)

VACANT/NOT IN USE

7. Description

Architectural Classification

(Enter categories from instructions.)

Tudor Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stone, Stucco, Timber Frame

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Fairelawn is a 10,000 square foot stone, half-timbered Tudor Revival style residence and associated carriage house designed by architects G.W. and W.D. Hewitt and constructed in 1902 and 1903 (Photo 1). It is in the Pelham neighborhood in northwest Philadelphia, a late-nineteenth and early-twentieth century development composed primarily of single-family houses and twins. Pelham represents the significant work of Anthony Drexel and Edward T. Stotesbury and their associates known as the Carpenter Land Improvement Company and Herman Wendell and Willard Bassett Smith in developing modern suburban neighborhoods around the turn of the twentieth century in Philadelphia. Fairelawn is situated on a generous corner lot, one of the most prominent locations in a neighborhood of large, architect-designed homes of various Victorian revival styles. The Tudor Revival mansion is positioned on high ground and oriented towards the intersection of Pelham Road and Cresheim Road (formerly Avenue), with a grand stairway of rough schist capped with smooth stone incised with the address and the name "Fairelawn" leading from the intersection to the large yard in front of the house (Photo 2). The L-shaped building is three stories tall with a steeply pitched roof interrupted by cross-gables, dormer windows, and tall stone chimneys. The first two floors are composed of random ashlar, while the third floor, which is enclosed within the gabled roof, features stucco and intricate, decorative half-timbering. The front elevation is dominated by a large porch that extends out over the driveway to become a porte cochere. A small one-story wing with a porch is attached to the far end of the rear ell. Windows are predominately leaded glass. Design and crafting of details are notable. While the pedestrian entrance is from the intersection of Pelham and Cresheim Roads, the driveway that accesses the porte cochere, and which historically extended to the carriage house, is located towards the center of Cresheim Road. The carriage house is historically related and while now on separate legal parcel, still reflects the same stylistic treatment as the mansion. The mansion, while in need of significant repair, has excellent historic exterior and interior integrity and retains its character defining architectural details and features. In 2017, Fairelawn was added to the Philadelphia Register of Historic Places.

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Photo 1. Front elevation, facing northeast.



Photo 2. Staircase from the intersection of Pelham and Cresheim Roads incised with "30 PELHAM ROAD" (left) and "FAIRELAWN" (right), facing northeast.

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Narrative Description

Southwest (Façade) Elevation

The primary facade which faces southwest toward the intersection of Pelham and Cresheim Roads is six bays wide and features a prominent, raised porch extending nearly the full width of the façade (Photos 3 to 7). The porch extends beyond the southern edge of the front elevation to create a porte cochere. The porch's roof, with its exposed rafter tails, is supported by ashlar columns with smooth stone capitals. The central, or entrance bay is articulated by a projecting pavilion containing an off-center, heavy wood entrance door with leaded glass and quatrefoil detailing. This grand entry, which is accessed by three stone or concrete risers with ashlar cheek walls and smooth stone capping, is highlighted by a gabled porch entrance supported by wooden brackets and trimmed in fascia incised with an alternating parallelogram and circle design. The exposed end of the porch gable features vertical half-timbering. The tall first-floor windows, which at first appear to be symmetrical in the two bays flanking the central projecting pavilion, are in fact of varying widths and arrangements. While the majority of the first-floor windows feature leaded glass with multiple, small, square panes, the windows adjacent to the front door are more intricately detailed with diamond borders and coats of arms. The majority of the leaded glass transoms above each window are set within smooth stone Tudor style surrounds.

The second and third floors of the front facade are more symmetrical, with a pair of leaded glass windows and transoms in the central bay, and a single leaded-glass casement window and transom along with tripartite window centered below the cross-gable ends in the flanking bays. Directly above the second-floor window surrounds sits a dentilated cornice, from which rises the stucco and decorative half-timbering of the exposed gable ends. Decorative bargeboards line the gable ends, which are topped with finials. Large ashlar chimneys with smooth stone details feature prominently on each bay of the main block.

To the north (or left when viewed straight on) of the three primary bays of the front facade is a single bay over which the porch does not extend, and which is not topped with a cross-gable. On the first floor of the bay is a metal canted bay window set upon a stone base. Pairs of leaded glass windows are set into shallow Tudor arch openings in the bay. Above the bay is a tripartite stone window surround with leaded glass windows and transoms. A single dormer window sits atop the roof on the third floor.

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Photo 3. Southwest (front) elevation/primary façade, facing east.



Photo 4. Front entrance, southwest façade, facing northeast.

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Photo 5. Front façade porch details, southwest elevation, facing north.



Photo 6. Front elevation bay window to the north of the porch, facing northeast.

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Photo 7. Front porch detail, facing north.

Southeast (Side) Elevation

Beyond the porte cochere, the southeast elevation is four bays wide and features leaded-glass windows with transoms and smooth stone surrounds set into the ashlar masonry of the first two floors (Photo 8). Elevated basement windows with smooth stone lintels and architectural iron grates align with the upper floor windows. The sloped roof of the third floor is cut away at the second bay to feature a half-timbered dormer window. From there, the rear wing steps out and extends two deep bays to the northeast (Photo 9). Aligned with the first bay is a single basement window with smooth stone lintel, a pair of windows set with smooth stone surrounds at the first and second floor. The sloped roof over the two projecting bays holds two dormer windows with sharply pitched gables and symmetrical window placement, a double window on the first floor center bay and a single window on the first floor end bay.

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Photo 8. Southeast side elevation looking to the porte cochere, facing west.



Photo 9. Southeast side elevation, facing north.

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Northeast (Rear) Elevation (rear wing)

The northeast elevation of the rear wing features an exposed gable end with decorative half-timbering and two attic windows. A large ashlar chimney with smooth stone detailing spans the peak of the gable roof, extending above the decorative finial that tops the carved bargeboard of the gable. At the ground-floor level, a paneled basement door is discretely located at the bottom of a set of open steps. Adjacent to the basement entrance is a one-story room and porch with a small enclosure under an asymmetrical hipped roof. The room is primarily clad in stone and features a central paneled door and a single set of leaded glass casement windows. A portion of the porch is enclosed and clad in wood and features a separate paneled door to a toilet room.



Photo 10. Northeast (rear) elevation showing the one-story room and porch with small enclosure, facing west.

Northwest (Side) Elevation (rear wing)

The northwest elevation of the rear wing is three bays wide, including the side elevation of the one story room and porch (Photos 11 and 12). The rear wing off the main block features a two-story projecting bay window and elevated basement windows, paired leaded casements windows on the first and second floors, and dormer windows with sharply pitched gables with finials on the roof. The one-story rear wing of the house is clad in stone with a side gable with decorative timbering and carved bargeboards, a single set of leaded glass casement windows and a basement window.

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Photo 11. Northwest (side) elevation of the rear wing, facing southeast.



Photo 12. Northwest (side) elevation view toward the main wing, facing southwest.

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Northeast (Side) Elevation (main block)

Unlike the other elevations of the property, which feature relatively consistent and regularly aligned windows, the rear, or northeast, elevation of the main block features a variety of window patterns and shapes (Photo 13). Below the exposed half-timbered gable end of the central cross-gabled roof is a squared tripartite bay window with a sloped roof. To the northwest of this bay window is an angled oriel window, below which is centered a pair of leaded glass windows with transoms. In addition to the pair of windows set in the cross gable, the roof contains two gabled dormer windows, and two large ashlar decorative chimneys.



Photo 13. Northeast (rear) elevation of the main block, facing southwest.

Northwest (Side) Elevation (main block)

The northwest side elevation of the main block features an exposed gable end with half-timbering and a single window at the third floor, and pair of leaded glass windows at the first and second floors (Photo 14).

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Photo 14. Northwest (side) Elevation, facing southeast.



Photo 15. Basement window ironwork, facing northwest.

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Photo 16. Decorative chimney detail, facing northwest.



Photo 17. Carved bargeboards and finial with chimney and skylight beyond, facing southwest.

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Interiors

The public rooms of the house are organized around a large prominent central stair hall: well windowed, detailed, and skylit, ascending from the first to the third floors (Photos 18 to 29). The first floor contains a library, a living room, and a solarium to the left and a dining room to the right. The second and third floor contain bedrooms and bathrooms.

A smaller stair ascends from the basement to the third floor connecting the service areas located in the basement and ell of the house. The first floor houses the kitchen, a butler's pantry with tin ceiling and outfitted with cabinetry, two other service rooms and a toilet room accessed from the rear porch. On the second floor, a large, paneled room with an imposing fireplace and coved ceiling was presumably used as a study or billiard room, and a well outfitted storeroom was presumably used for linens. The third floor contains several closets and a large room under the eaves with window dormers. The basement housed laundry facilities and other support functions and features three large porcelain sinks.

The finishes throughout are well designed and expertly crafted. The public rooms on the first floor are finished with coffered ceilings. The butler's pantry is finished with a tin ceiling. Bathrooms, kitchen, and solarium are tiled. Doors, trim and extensive woodwork including built-in cabinetry, window seats, paneling, fireplace surrounds, and interior shutters are found throughout. Fireplaces are unique to their space: imposing stone in the entry, tile with a paneled inglenook in the library, and carefully detailed surrounds of wood and tile in the dining and living room and second floor rooms. The basement is finished with plumbing enclosed within the parged walls, plaster ceiling, heat and lighting.



Photo 18. Stone Tudor Revival fireplace in foyer.

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Photo 19. Inglenook in library.



Photo 20. Tiled first floor solarium.

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Photo 21. Hidden safe with butler's pantry beyond.



Photo 22. Butler's pantry ceiling and frieze.

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Photo 23. Bay window with leaded glass.



Photo 24. Tudor Revival study with coved ceiling, leaded glass windows, and built-in cabinetry at fireplace.

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Photo 25. Bedroom with fireplace and leaded glass windows.



Photo 26. Stair Hall railing with leaded glass windows beyond.

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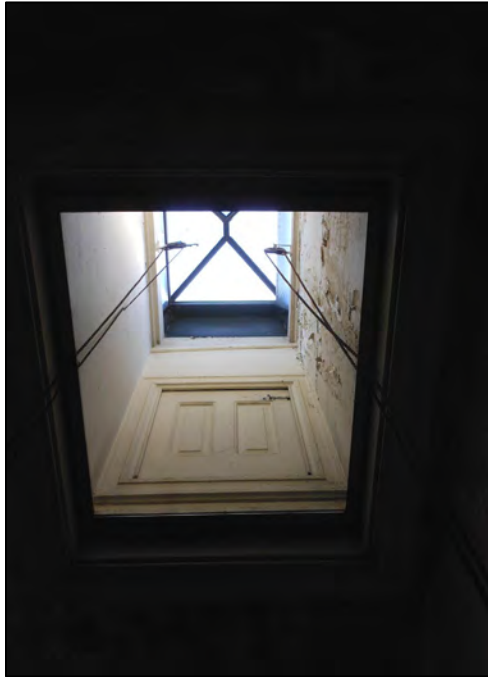


Photo 27. Skylight on third floor.



Photo 28. Servant's area.

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Photo 29. Basement finishes.

Carriage House (15 Westview Avenue)

Off the eastern edge of the parcel sits a one and a half-story spacious stone carriage house, also designed in the Tudor Revival style (Photo 30 and Figures 1 to 3). The carriage house was built in conjunction with the main house and associated with it until 1987 but is now located on a separate parcel known as 15 Westview Avenue. The carriage house features many similar elements to that of the main house, including prominent cross-gables with half-timbering, incised bargeboards, smooth stone window surrounds set into random ashlar walls, gabled dormer windows, and a stone chimney. Two domed, copper cupolas span the peak of the main gable. On the southwest elevation, an elevated deck/car port spans a driveway leading to Westview Avenue.

The carriage house was sold off in 1987. Although left vacant and neglected for some time, the house remains largely intact with a new watertight roof, boarded windows, and security system. Original light fixtures are missing, some windows are broken, and some woodwork is missing. The mechanical systems are not functioning. A portion of the former property northeast of the house has recently been subdivided and sold and is no longer a part of the property.

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Photo 30. Carriage house as seen from the main block of the house, facing east.



Figure 1. Carriage house looking north (Bing Birdseye View).

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Figure 2. Carriage house looking east (Bing Birdseye View).



Figure 3. Carriage house and garage looking south (Bing Birdseye View).

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Garage (non-contributing)

A garage building, constructed in 1964 and located between the carriage house and mansion, is considered a non-contributing building to the property (Photo 31).



Photo 31. Non-contributing garage constructed in 1964, facing east.

Integrity

The Fairelawn property retains integrity of location, setting, design, materials, workmanship, feeling and association. Remains perched at a prominent intersection within the Pelham neighborhood and conveys the stature of the family that had it constructed. Overall, Fairelawn has excellent exterior and interior integrity, retaining many decorative details of its original design. A modern era 1964 garage and a small enclosure on the rear porch are the only noted changes from its original construction.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1902-1903

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

GW and WD Hewitt, Architects

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Fairelawn--which today includes the house at 30 Pelham Road and its associated carriage house at 15 Westview Avenue--is historically significant for its architecture which embodies the distinctive characteristics of the Tudor Revival style and represents the work of architects G.W. and W.D. Hewitt and developers Wendell & Smith.

The house and carriage house, constructed in 1902-03, exemplify the establishment of the suburban Pelham neighborhood by developers Wendell & Smith. In Pelham—as with their other developments of Overbrook Farms, Wayne, and St. David’s, Pennsylvania — Wendell & Smith sought to provide their upper-middle and upper-class clientele an idyllic suburban environment with state-of-the-art amenities and close proximity to the City of Philadelphia. Influenced by the tenets espoused by art and architecture critic John Ruskin, whose work also inspired the larger Arts and Crafts movement, Wendell & Smith’s neighborhoods sought to provide unique, quality-crafted homes set on large, verdant lots along wide, curving streets, “a bit of the country set down in the city.”¹ Fairelawn is representative of this development. Wendell & Smith had an eye for talent, employing some of the most prominent architects of the time and identifying young architects who would go on to local and national acclaim. Fairelawn, which was designed by the prominent partnership of brothers G.W. and W.D. Hewitt, is significant as one of their residential commissions, and is a fine example of the Tudor Revival style.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Wendell & Smith and the Pelham Community

In 1893, heirs of Philadelphia scientist George W. Carpenter deeded for one dollar to Anthony Drexel and Edward T. Stotesbury 100 of the 500 acres that had comprised Carpenter’s Phil-Ellena estate in Germantown (now West Mount Airy).² With the intention of “ownership, improvement, development and sale,” Drexel and Stotesbury and their associates, known as the Carpenter Land and Improvement Company, hired Herman Wendell and Willard Bassett Smith to manage and develop the land.³ Wendell & Smith already had experience as the innovative developers of a large neighborhood in Wayne, Pennsylvania, and had begun construction on Overbrook Farms in West Philadelphia.⁴

Unlike other local suburban developers, Wendell & Smith undertook large projects in which they controlled every aspect of the development from the platting of land and the installation and maintenance of private infrastructure systems to the financing, design, construction, sales, and rentals of lots and homes. Through their absolute control of development on a grand scale, Wendell & Smith were able to provide a stable, safe, sanitary, orderly, attractive, and efficient

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suburban environment for its upper-middle and upper-class clientele, who increasingly experienced the city as unstable, unsafe, unsanitary, disorderly, unattractive, and inefficient.⁵ The developers proclaimed that their communities “will be appreciated by all city people who suffer the ills of crowded residence and unhealthy surroundings.”⁶ Advertising the Pelham subdivision in 1898, the developers explained their control over the neighborhood, noting that, “when you buy a home at Pelham, beside a charming home you get the best kind of investment (Figure 4). The same surroundings and conditions that make Pelham delightful to you also make it delightful to others; and those conditions must always be maintained by the management in order to make their immense investment profitable. What guarantee could you have like that of a stronger power always working for your interest in order to advance its own!”⁷

WEDNESDAY MORNING. THE PHILADELPHIA TIMES. SEPTEMBER 14, 1898. 7

A Word or Two About Pelham Homes

"I would have, then, our ordinary dwelling-houses built to last, and built to be lovely; as rich and full of pleasures, as may be within and without, and with such differences as might suit and express each man's character and occupation, and partly his habits."—BURTON.

THE PRESENT HOUR SEES A DIFFERENT SCENE
Today all that the old Pelham has become "Pelham," stands on First Street where it intersects Pelham Road, looking north along the road.
There's a strip of beautiful meadow, running along placidly to give of green, and here and there a clump of tall trees screen from view all save the old gate of a Pelham home. It is a park—that is the first thought that strikes one. The houses are set down in no stiff row of conventional exactitude.
The scene strikes you as different. Its borders of freedom and the country, and now when on corner sidewalks and the road leads one of Manhattan.
It is the country, and here in the distance the peak of the rocky city is to be seen. It is a bit of the country and down in the city.
In 1865 Pelham was the best kind of place of matter built at such work. Today it is the realization of their best thoughts, and greater in its realization than in the present.

WITHIN THE PELHAM HOME
How is a picture, taken in a Pelham home, through the doorway of the entrance.
In the home interior, refinement and good taste have found a cordial reception in the planning of careful architects.

THE HOUSEWIFE'S CARE
The picture is not so!
This one is a large room opening directly to the back yard, and was originally intended for a music room, but is shown in finished condition.

THREE TIMES A DAY
The attic about which most of the housewife's best plans revolve. The dining room is just what it should be—bright, airy, cheerful, inviting. Living room, and kitchen, are so arranged to give the best of the house.

THE BUTLER'S PANTRY
Beyond the dining room.
There's plenty of chest room, a carving table, and perhaps it is this.
Through the door and we reach the kitchen.

THE CRUCIAL TEST
What was of a kitchen is there?
It is a gem.
It is a gem—larger.
Everything's to hand. The range is the latest pattern of a famous make, with range to prevent the smoke of cooking penetrating the house, a thermometer on the oven door to gauge the temperature of the oven.
There are no big glass-fronted stoves because the picture is hard to get on.
Everything's open.
Plenty of shelves and drawers.
Big windows to give all the light and ventilation you can want.

DOWN CELLAR
Oh, yes, there's your cellar that of wine. No, no, no, but would you want that? There's an ice chest with the strongest glass, hinges of silver and steel. No, indeed, for away of them, down in the cellar, is where you keep it. There is only one house in Pelham, and that has every Pelham home.
It's done by stone—cut a lot of granite, and it is more convenient and more beautiful than if it had been had in iron—painted frames.

THE BATH ROOM
It is not a "bath in the wall," but a genuine tiled room with a porcelain tub, tiled floor and sides, and maybe there's a shower cabinet built in the wall.

SLEEPING ROOMS AND OTHERS
As we wander through the house, we see delicately finished, a very library that makes you to that one chair made by the English, and the last chapter of that book you're reading, a sitting room, or here there is a music room, and there are used the atmosphere of home to give it all, while through the window opening on ground below—comes the first soft sound of Spring flowers.

TALKING BUSINESS A MOMENT
Proprietors will from \$7,500 to \$22,000, according to size, location and style. Because these citizens there are the average prices for some of the most substantial properties, at \$9,000, \$10,000, \$15,000, Pelham, affords the same substantial money advantage to the home-owner, who is almost always a careful investor. None of Pelham are speculative. They are always sound. Pelham property when it comes to investment or government bonds, because everything that can best the investment has been forecasted. The thousands of dollars spent in the sale of acreage, the backing of the accounts, the buying of old bonds, the selling and giving, the planning of loans, the reduction of stock having been a sound point, the choice lighting and the home-own and building restrictions, all combine to absolute security of an investment. To buy at Pelham is not difficult. Terms are easy. The owners are willing to meet reasonable purchasers in any quantity within reason. A large percentage of the purchase money may remain on mortgage that is generally allowed, because of the high character of the investment.

ROODES AT PELHAM
Just before the roadway being called to them—already situated at Pelham.
Houses are constantly being sold. The owners have a large number of houses already ready for inspection, and expecting home-owners will always find some one of the other, 515 Pelham Road, ready to answer questions and to show them over the property.

For Further Particulars address or call on **Wendell & Smith, Managers, 515 Pelham Road, Germantown or 14 South Broad Street, Philadelphia.**

Figure 4. 1898 advertisement for the Pelham community in the Philadelphia Times newspaper.

With Pelham, Wendell & Smith honed the policies and plans that they had established in their other developments, including wide, curving streets with homes in varied designs set on large lots with minimum setback requirements and access to public transportation. “There’s a vista of beautiful road-bed cottages sitting placidly in plots of greenward, and here and there a clump of old trees screen from view all save the odd gable of a Pelham home,” the 1898 advertisement announced, “It is a park—that is the first thought that strikes one. The houses are set down in no stiff row of conventional exactitude.”⁸ Positioned on a large lot at an angle to the street, the peaks of its Tudor cross gables peeking out above the large evergreen trees surrounding the property, Fairelawn exemplifies the Wendell & Smith ideal.

In an era before zoning laws, Wendell & Smith created their own strict requirements to maintain the quality and suburban nature of their developments. Key to their development was the juxtaposition between quaint suburban and modern urban. “The scene strikes you as different. It

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breathes of freedom and the country, yet one walks on cement sidewalks and the road-beds are of Macadam,” they advertised, “It is the country, yet here is the electric light and off in the distance the sound of the gong of the trolley car is heard.”⁹ Beyond beautifully designed homes, Wendell & Smith guaranteed access to clean water, plentiful steam heat, reliable electricity, well-maintained roads and sidewalks, and sanitary sewerage and drainage. Wendell & Smith planned their developments strategically, locating them along existing railroad lines; in the case of Pelham, the Philadelphia, Germantown & Chestnut Hill Railroad, a subsidiary of the Pennsylvania Railroad (now the SEPTA Chestnut Hill West Regional Rail), which opened in 1884 (Figure 5). The Carpenter Station is located just outside of the Pelham neighborhood.



Figure 5. Plan of Pelham, 1907. Fairelawn is outlined in red, at the northeastern edge of the community. It is interesting to note that the carriage houses of the larger Pelham houses are not depicted in this plan, despite having been constructed by this time. Source: Pew Museum Loan—Radnor Historical Society Collection, Athenaeum of Philadelphia (Local ID #: PEW/RHS/2/17; ECW Filename: pat10007/PEW-RHS-2-17.ecw).

Wendell & Smith’s desire to create picturesque, clean, suburban communities just outside the city was very much in keeping with the sentiments of the day but was revolutionary in terms of scale. The 1876 Centennial Exhibition in Philadelphia had brought attention to the city’s industrial prominence as the “workshop of the world” and fostered a renewed sense of pride in Philadelphia’s connections to national history, but it also threw into focus, and elevated anxieties about, the state of America’s crafts and the potential pitfalls of mechanized production.¹⁰ Such sentiments were not particularly new or uniquely American; in fact, they had origins in England—at the time, the most industrialized nation in the world—several decades earlier, with the work of two British theorists, A.W.N Pugin and John Ruskin. In his 1836 publication *Contrasts*, Pugin reacted to early British industrialization, arguing for the revival of the medieval Gothic style, which he viewed as the product of a purer society.¹¹ Pugin’s work, which foreshadowed later English fears about industrialization, was followed by that of art and

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architecture critic John Ruskin, who advocated for a return to medieval principles of architecture, which he considered to be a model for honest craftsmanship and quality materials.¹² Like Pugin, Ruskin believed that human needs, or function, should dictate how buildings were designed, and that craftsmen should be free to adapt their designs without having to rigidly adhere to a particular style; this philosophy would later inspire architects such as Frank Furness and Louis Sullivan, and many of the young architects employed by Wendell & Smith.¹³ In both England and the United States, these ideals would ultimately inspire the Arts and Crafts movement, which sought to mobilize architecture and decorative arts to regain the “pre-modern values of craftsmanship, artistic harmony, and cultural cohesion.”¹⁴ Although not directly linked to the Arts and Crafts movement themselves, Wendell & Smith’s interest in creating a “bit of country set down in the city” was consistent with progressive attitudes of the time.¹⁵

Influenced by the principles laid out by Ruskin’s *Seven Lamps of Architecture & Lectures on Architecture and Painting*, Wendell & Smith set out to build a community with great variety and ornamentation. An 1898 advertisement for the Pelham development quotes Ruskin, “I would have, then, our ordinary dwelling-houses built to last, and built to be lovely; as rich and full of pleasantness, as may be, within and without, and with such differences as might suit and express each man’s character and occupation, and partly his history.”¹⁶ To achieve this, Pelham homes were built of local Wissahickon schist, brick, and/or stucco, and included a wide variety of architectural styles including Tudor Revival, Colonial Revival, Jacobean, Flemish, Italianate, and Dutch Colonial, along with an assortment of idiosyncratic late Victorian hybrids, and additional influences of Queen Anne, Norman, Greek Revival, and East Lake.¹⁷ Buyers of lots in the Pelham community could choose from house plans already prepared by the builders’ group of capable young architects, or could have one of the architects prepare a new design in keeping with the character of the neighborhood.¹⁸

With a clear eye for talent, Wendell & Smith hired established firms such as the Hewitt brothers, but also young architects who would go on to become some of the most widely respected architects in Philadelphia in the early twentieth century: Horace Trumbauer, William L. Price, Charles Barton Keen & Frank Mead, George T. Pearson, Hazelhurst & Huckle, and D. K. and L. V. Boyd.¹⁹

“Fairelawn,” 30 Pelham Road

According to a *Philadelphia Inquirer* article of the time, construction began on Fairelawn in August 1902 on a design by G.W. and W.D. Hewitt for industrialist Henry B. Curran. The following year, Curran and his wife Lillie deeded the property to their recently-married daughter, Constance Davison, “in consideration of the natural love and affection which they have and beareth unto [her].”²⁰ Henry B. Curran (1852-1909) made his fortune in the coal trade first as an associate and then partner in the firm of Castner & Co., Ltd, which was renamed Castner & Curran in 1887. The Currans were residents of the 1898 Hazelhurst & Huckle-designed “Mapleshade” at 6110 Wayne Avenue in Germantown, where Miss Constance Curran frequently hosted social events prior to her marriage, and where Mrs. Lillie Curran continued to live after her husband’s death until at least 1910.²¹ It appears that Curran commissioned the construction

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of the Pelham mansion, as was typical for prominent corner lots in Wendell & Smith's communities, as a wedding gift for his daughter.

At a cost of \$17,500 for the roughly 1.5 acre lot and an estimated \$30,000 for construction of the 10,000 square foot house, Fairelawn was at the high end of the Pelham village range, which Wendell & Smith quoted in 1898 as selling from \$7,500 to \$22,000 according to size, location and style.²² The homes in Pelham were designed to appeal to a new mercantile class who could afford these sums, and were built for large families with live-in servants. Constance, a socialite, and her husband William M. Davison Jr., an attorney, were the ideal upper-class residents for the Pelham neighborhood, the 1910 Census listing the couple as living at 30 Pelham Road with their two children and four servants—two nursemaids, a cook, and a chambermaid.

As one of the most prestigious and expensive lots in the Pelham community, it is logical that the property owner selected, or was directed to, the prominent architectural firm of G.W. and W.D. Hewitt, rather than one of Wendell & Smith's talented but less well-known younger architects.

G.W. & W.D. Hewitt

By the turn of the twentieth century, brothers George W. Hewitt (1841-1916) and William D. Hewitt (1847-1924) had been in business together for over 20 years, and were renowned for their residential and ecclesiastical designs. Prior to joining forces with his younger brother in 1878, George Hewitt had already enjoyed a long and illustrious career, working in the offices of Joseph C. Hoxie, John Notman, and John Fraser before forming the firm of Fraser, Furness, & Hewitt in 1867 (later Furness & Hewitt, 1871-75).²³ As a disciple of John Notman, the elder Hewitt had become an expert in English ecclesiastical architecture, a skill he used in partnership with Frank Furness for the design of St. Peter's Episcopal Church in Germantown in 1873 and later in partnership with his brother for the Church of St. Martin-in-the-Fields in Chestnut Hill in 1888, among others. While in partnership with Furness, the duo's most significant commission was that for the Pennsylvania Academy of the Fine Arts, now a National Historic Landmark; construction on the church would last longer than the partnership.²⁴ After breaking from Furness, George Hewitt practiced independently for a few years before making his brother William a partner in 1878.

Together, the Hewitt brothers continued George's ecclesiastical work and gained numerous high-profile residential and hotel commissions that would come to define the neighborhoods in northwest Philadelphia in particular. One of their chief patrons was Henry H. Houston, an officer of the Pennsylvania Railroad and real estate investor, who commissioned the brothers in the early 1880s to plan a railroad suburb in Chestnut Hill known as "Wissahickon Heights." In addition to planning the community, the brothers designed the principal buildings for the suburb, including a resort hotel, the Wissahickon Inn (1883; now the Chestnut Hill Academy; PRHP 6/1/1972; NRHP 12/6/1979; Figure 6) and the first clubhouse for the Philadelphia Cricket Club (1883, burned 1909). They also designed Houston's massive personal estate, Druim Moir (1886; NRHP 12/11/1979; PRHP 6/5/1980; Figure 7). These properties, along with the more than 100

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other houses they designed in Chestnut Hill (Figure 8), significantly influenced the development of northwest Philadelphia.²⁵

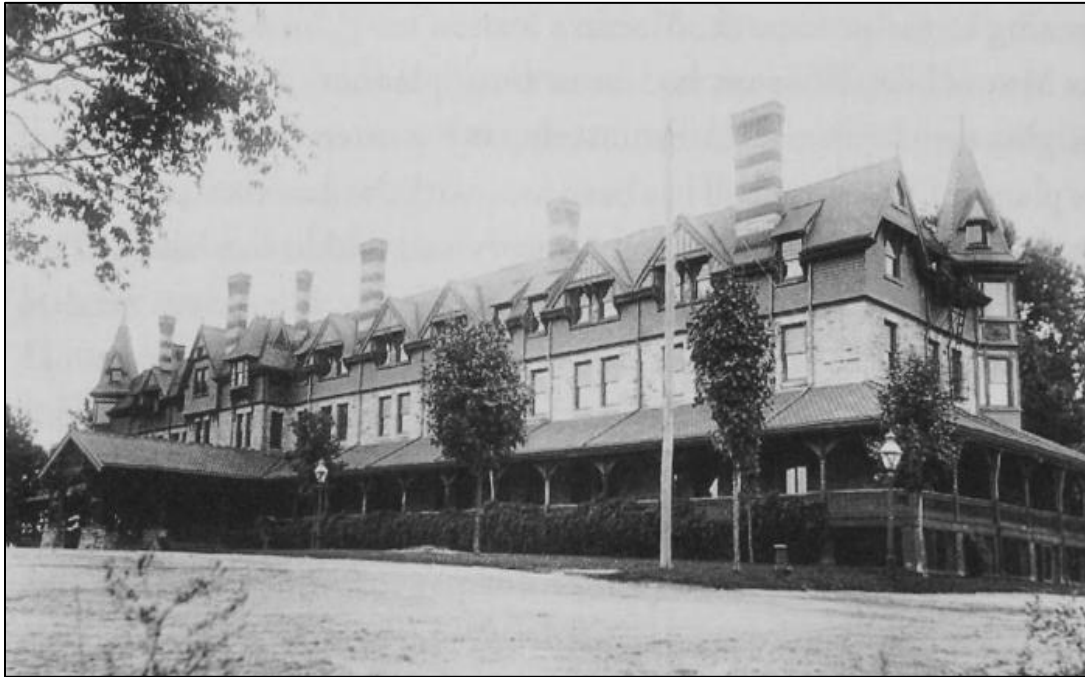


Figure 6. Circa 1895 photograph of the Wissahickon Inn, constructed in 1883, from David R. Contosta, *Suburb in the City: Chestnut Hill, Philadelphia, 1850-1990, 1992*.

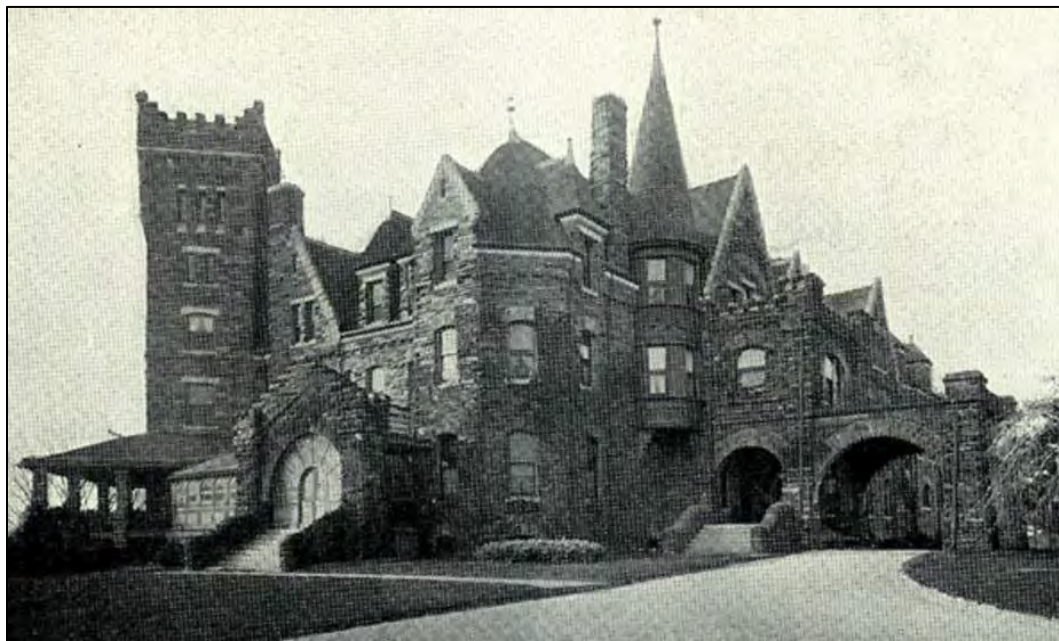


Figure 7. "'Druim Moir' (Henry Howard Houston Residence), Cherokee Street, Chestnut Hill, Philadelphia, Pennsylvania, 1886, G. W. & W. D. Hewitt, architects," from Moses King, *Philadelphia and Notable Philadelphians* (New York: Blanchard Press, Isaac H. Blanchard Com., 1901), p. 84.

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Figure 8. Houston-Sauveur House (1885), 8205 Seminole Avenue (PRHP 6/1/1972). One of the more than 100 houses designed by the Hewitt brothers in Chestnut Hill. Source: Historic American Buildings Survey, Library of Congress. HABS PA, 51-PHILA, 565-2.

The Hewitt brothers' impressive portfolio extended far beyond the communities of Chestnut Hill and Mount Airy. Through the 1890s, the Hewitts gained even larger and more impressive commissions; among them, the Olympic Hotel in Tacoma, Washington in 1891; the Wistar Institute in West Philadelphia in 1892; and the Philadelphia Bourse building in 1893 (PHRP 1/26/1971; NRHP). The turn of the century brought their most extravagant and monumental residential project, Boldt Castle in the Thousand Islands (Figure 9). Located on a private island in the Saint Lawrence River, Boldt Castle was designed to be the home of billionaire George Boldt, general manager of the Waldorf-Astoria Hotel in New York City, and the Bellevue-Stratford Hotel in Philadelphia (Figure 10).²⁶ With construction of the castle underway, Boldt commissioned the Hewitt brothers to design a grand new French Renaissance style Bellevue-Stratford Hotel (PHRP 8/2/1983; NRHP 3/24/1977) on Broad Street in 1902, the same year they designed Fairelawn.

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Figure 9. Boldt Castle, on Heart Island, near Alexandria, New York. Construction on the vast estate began in 1900, and ended abruptly in 1904 with the death of George Boldt's wife. Source: Wikipedia, Clement Bardot, 2008.



Figure 10. 1905 postcard of the Bellevue-Stratford Hotel (1902). Source: Philadelphia Historical Commission.

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As Sandra Tatman notes, the firm also provided a training ground for numerous young architects, whose fortunes would be made in residential architecture, including Horace Trumbauer, who would build upon his grounding in the palatial country house to become one of the most prominent Philadelphia architects of all time.²⁷ Following George's 1907 retirement, William Hewitt continued the firm as Hewitt, Stevens & Paist. He practiced in various partnerships until his death in 1924.²⁸

Although often overshadowed by their more flamboyant counterpart, Frank Furness—George Hewitt's former partner—G.W. & W.D. Hewitt nonetheless had a clientele of notable Philadelphia financiers who brought to their offices projects in Philadelphia and beyond. Their many surviving works continue to serve as landmarks throughout the city of Philadelphia.

Tudor Revival style

The design of Fairelawn is representative of the era in which it was constructed. The Tudor Revival style of architecture made its way from the United Kingdom to the United States in the last decades of the nineteenth century, a time when a variety of period revivals were increasing in popularity and architects borrowed freely from historic styles. The Tudor Revival style was particularly popular at the turn of the century in suburban neighborhoods such as Pelham, which were developed in opposition to the mass production of the industrial city; ironically, as in the case of Fairelawn, for the families of wealthy industrialists themselves. Despite the Tudor name, the style was actually based loosely on a variety the late Medieval English prototypes, and is characterized by steeply pitched roofs, half-timbering, tall, mullioned windows, high chimneys, dormer windows, and sometimes even thatched roofs.²⁹ In the United States, unlike Medieval England, half-timbering is almost exclusively a decorative element, with false timbers and stucco applied over frame or brick construction.³⁰

The Tudor Revival style was used throughout Wendell & Smith's communities of Overbrook Farms (Figures 11 and 12) and Pelham, often in unique designs that incorporated elements from other architectural styles. Fairelawn embodies key characteristics of the Tudor Revival style in its steeply pitched roof with cross-gables, overhanging eaves, over-scaled decorative stone chimneys, tall leaded-glass windows, and, most apparently, half-timbering. One characteristic of the home that does not conform as strictly to the Tudor Revival style is its large porch, which is more characteristic of the Queen Anne, Shingle, and Stick styles.

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Figure 11. This 1911 design by Horace Trumbauer—formerly an apprentice in the Hewitt brothers’ firm— is an example of a Tudor Revival house in Overbrook Farms.



Figure 12. “The Roost,” constructed for Wendell & Smith’s St. David community in 1888 on a design by F.L & W.L. Price. Source: Athenaeum of Philadelphia.

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Conclusion

Fairelawn, at 30 Pelham Road and 15 Westview Avenue, is significant as an excellent example of the Tudor Revival style as applied by notable Philadelphia architects G.W. and W.D. Hewitt in the creation of a residential mansion. Fairelawn is set in the planned community of Pellham, a late-nineteenth/early twentieth-century neighborhood by prominent developers Wendell & Smith. The property reflects the aesthetic environment in the late-Victorian era as part of an affluent suburb which prized a parklike setting and distinctive high style or eclectic architecture. Fairelawn was designed in a style typical of architects of that period who freely borrowed from and combined elements of different styles into one idiosyncratic design. The design by architects G.W. and W.D. Hewitt embodies distinguishing characteristics of the Tudor Revival architectural style with its cross-gabled roofs, leaded glass windows, and decorative half-timbering. Fairelawn has high integrity to its original design on both its exterior and interior to convey its significance as a fine example of the Tudor Revival style in Philadelphia.

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- 1 "A Word or Two About Pelham Homes," *Times (Philadelphia)*, September 14, 1898.
- 2 Elizabeth Farmer Jarvis, "Eight: Pelham." In *Mount Airy*, 119. Charleston, S.C.: Arcadia Pub., 2008.
- 3 Lois Frischling, "Pelham: A Residential Enclave," *Germantown Crier* 38, no. 4 (Fall 1986): 83-86.
- 4 Sandra L. Tatman, "Wendell & Smith." *American Architects and Buildings*. The Athenaeum of Philadelphia, 2015.
- 5 *Overbrook Farms Historic District* nomination to the Philadelphia Register of Historic Places, 2004. Available: <http://www.phila.gov/historical/PDF/Overbrook%20Farms%20merged%20nomination.pdf>
- 6 *Public Ledger*, 9 April 1898.
- 7 *Public Ledger*, 12 March 1898.
- 8 "A Word or Two About Pelham Homes," *Times (Philadelphia)*, 14 September 1898.
- 9 Ibid.
- 10 Robert Judson Clark, ed. *The Arts and Crafts Movement in America 1876-1916*. Princeton: Princeton University Press, 1972. *The Encyclopedia of Greater Philadelphia*. "Arts and Crafts Movement," accessed October 27, 2015, <http://philadelphiaencyclopedia.org/>.
- 11 William JR Curtis, "Augustus Pugin (1812-1852)," *The Architectural Review* (24 April 2012): 1.
- 12 Monica Obniski. "The Arts and Crafts Movement in America". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/acam/hd_acam.htm (June 2008)
- 13 *The Encyclopedia of Greater Philadelphia*. "Arts and Crafts Movement," accessed October 27, 2015, <http://philadelphiaencyclopedia.org/>.
- 14 Ibid.
- 15 Wendell & Smith did have a one-off connection to the Arts and Crafts movement through their involvement with architects William and Walter Price. Although the American Arts and Crafts movement had less of an undercurrent of socialism than the British movement, it did lead to the development of a few Utopian communities in the United States, including that of Rose Valley, near Moylan, Pennsylvania, which was founded by William Lightfoot Price, one of the talented young architects employed early in his career by Wendell & Smith for the design of their Pelham, Overbrook, and Wayne communities. Price, who was particularly prolific in designing for Wendell & Smith, commonly employed the Tudor Revival style while freely incorporating elements from other styles. Monica Obniski. "The Arts and Crafts Movement in America". In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/acam/hd_acam.htm (June 2008)
- 16 "A Word or Two About Pelham Homes," *Times (Philadelphia)*, 14 September 1898.
- 17 Burt Froom, "A Look at Pelham's Past," *Pelham: Yesterday and Today* (December 8, 2011): 1, accessed October 27, 2015, <http://www.wman.net/a-look-at-pelhams-past/>.
- 18 Lois Frischling, "Pelham: A Residential Enclave," *Germantown Crier* 38, no. 4 (Fall 1986): 83.
- 19 Ibid.
- 20 Philadelphia Deed Book WSV 172 p. 162
- 21 *Philadelphia Real Estate Record and Builders' Guide*, v. 13, n. 38, p. 625, 9/28/1898. Newspaper clippings from the turn of the century note various social events hosted by Miss Constance La Motte. The 1910 Bromley Atlas shows Lillie H. Curran as owner of 6110 Wayne Avenue, three years after the death of her husband.
- 22 The sale price of the property was noted in the article in *Times (Philadelphia)*, 5 April 1902, p. 7. The Pelham community price range was included in a separate article, "A Word or Two About Pelham Homes," *Times (Philadelphia)*, 14 September 1898. The property acreage is estimated from historic maps and an area tool on Pictometry. The square footage of the house is identified in modern real estate listings.
- 23 Sandra L. Tatman, "George Wattson Hewitt." *American Architects and Buildings*. The Athenaeum of Philadelphia, 2015
- 24 Furness & Hewitt were partners from 1871 to 1875. Construction on PAFA lasted from 1871 to 1876.
- 25 James B. Garrison, *Houses of Philadelphia: Chestnut Hill and the Wissahickon Valley* (New York: Acanthus Press, 2008) p. 295.
- 26 Tragically, construction was never completed, as Boldt's wife died suddenly in 1904, and the heartbroken widower never returned to the island. The unfinished castle and other stone structures exposed to the elements for the next 73 years, until the property was acquired by the Thousand Islands Bridge Authority in 1977.
- 27 Sandra L. Tatman, "G.W. & W.D. Hewitt (fl. 1878-1907)," *American Architects and Buildings*. The Athenaeum of Philadelphia, 2015.
- 28 Sandra L. Tatman, "William Dempster Hewitt," *American Architects and Buildings*, The Athenaeum of Philadelphia, 2015.
- 29 Lee Goff and Paul Rocheleau, *Tudor style: Tudor revival houses in America from 1890 to the present* (New York: Universe, 2002).
- 30 Virginia McAlester and A. Lee McAlester, *A field guide to American houses: the definitive guide to identifying and understanding America's domestic architecture* (New York: Alfred A. Knopf, 2015).

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- Curtis, William JR. "Augustus Pugin (1812-1852)," *The Architectural Review* (24 April 2012).
- Deeds of Sale from Edward Stotesbury and James W. Paul Jr., trustees, to Henry B. Curran, (parcel one) 1 April 1902, Philadelphia County, Pennsylvania, Deed Book WSV 24, page 329; (parcel two) 11 September 1902, Philadelphia County, Pennsylvania, Deed Book WSV 103, page 288.
- Deed of Sale from Henry B. Curran to Constance Davison, 30 March 1903, Philadelphia County, Pennsylvania, Deed Book WSV 172, page 162.
- Frischling, Lois, "Pelham: A Residential Enclave," *Germantown Crier* 38, no. 4 (Fall 1986).
- Froom, Burt. "A Look at Pelham's Past," *Pelham: Yesterday and Today* (December 8, 2011): 1, accessed October 27, 2015, <http://www.wman.net/a-look-at-pelhams-past/>.
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- McAlester, Virginia, and A. Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2012.
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- Philadelphia Register of Historic Places Nomination Form (Philadelphia PA, The Philadelphia Historical Commission, 2017), 30 Pelham Rd, Philadelphia, Philadelphia County, PA, *Public Ledger*, 9 April 1898.
- Public Ledger*, 12 March 1898.
- Tatman, Sandra L. "G.W. & W.D. Hewitt (fl. 1879-1907)." *American Architects and Buildings*. The Athenaeum of Philadelphia, 2015.
- Tatman, Sandra L. "George Wattson Hewitt (1841-1916)." *American Architects and Buildings*. The Athenaeum of Philadelphia, 2015.
- Tatman, Sandra L. "William Dempster Hewitt (1847-1924)." *American Architects and Buildings*. The Athenaeum of Philadelphia, 2016.
- Tatman, Sandra L. "Wendell & Smith." *American Architects and Buildings*. The Athenaeum of Philadelphia, 2015.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Philadelphia Historical Commission

Historic Resources Survey Number (if assigned): 2022RE00366

10. Geographical Data

Acreage of Property 1.0

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 40.052400

Longitude: -75.187000

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary includes all of the land within the tax parcels for 30 Pelham Road and 15 Westview Avenue. These two parcels include much of the original land associated with Fairelawn and its carriage house, but exclude parcels that have recently been subdivided and which are planned for development.

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Boundary Justification (Explain why the boundaries were selected.)

The boundary reflects the parcels that contain both the main building and the carriage house, as they were historically related and built contemporaneously.

11. Form Prepared By

name/title: Carol Pinard, Marc Pinard
organization: Pinard Architecture and Interiors
street & number: 6491 Sherwood Rd
city or town: Philadelphia state: PA zip code: 19151
e-mail marc@pinardarchitects.com
telephone: 215-844-0511
date: 9-23-2022

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Figure 13. Aerial Map from Pennsylvania Spatial Data Access (PASDA) showing the property boundaries and exterior photo locations for 30 Pelham Rd and 15 Westview Ave., Philadelphia, PA.

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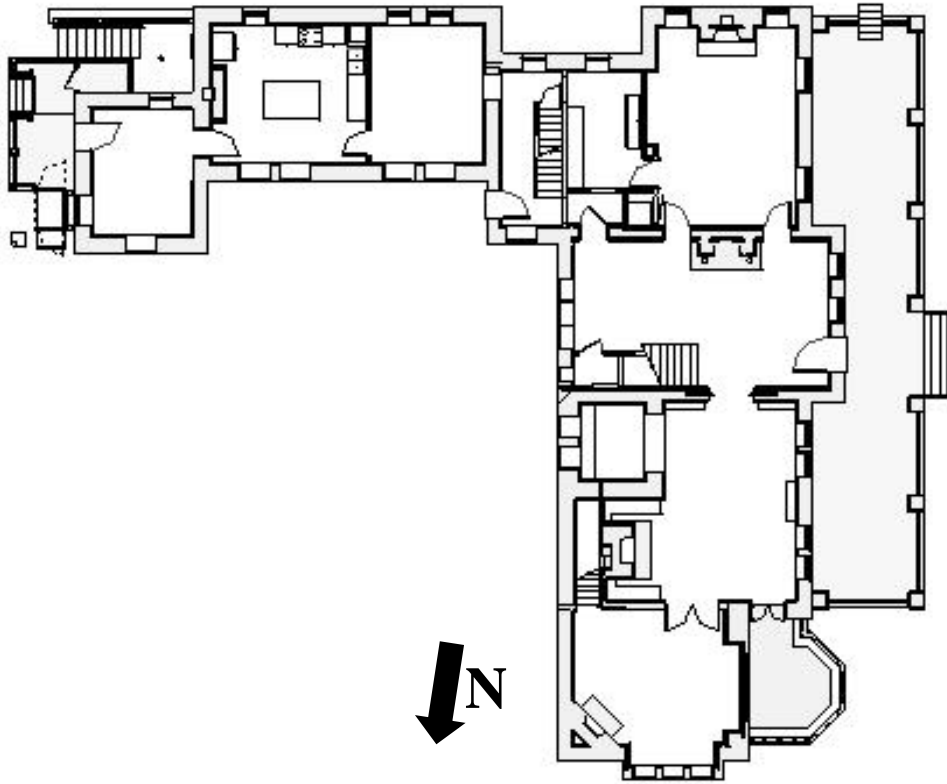


Figure 14. First Floor Plan

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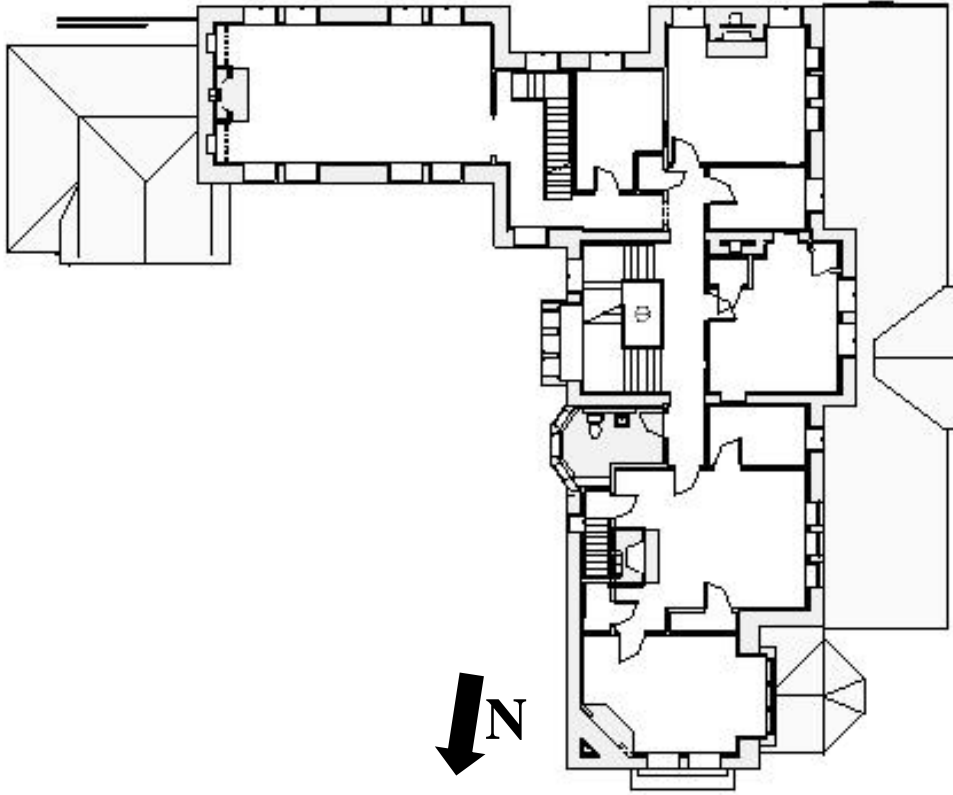


Figure 15. Second Floor Plan

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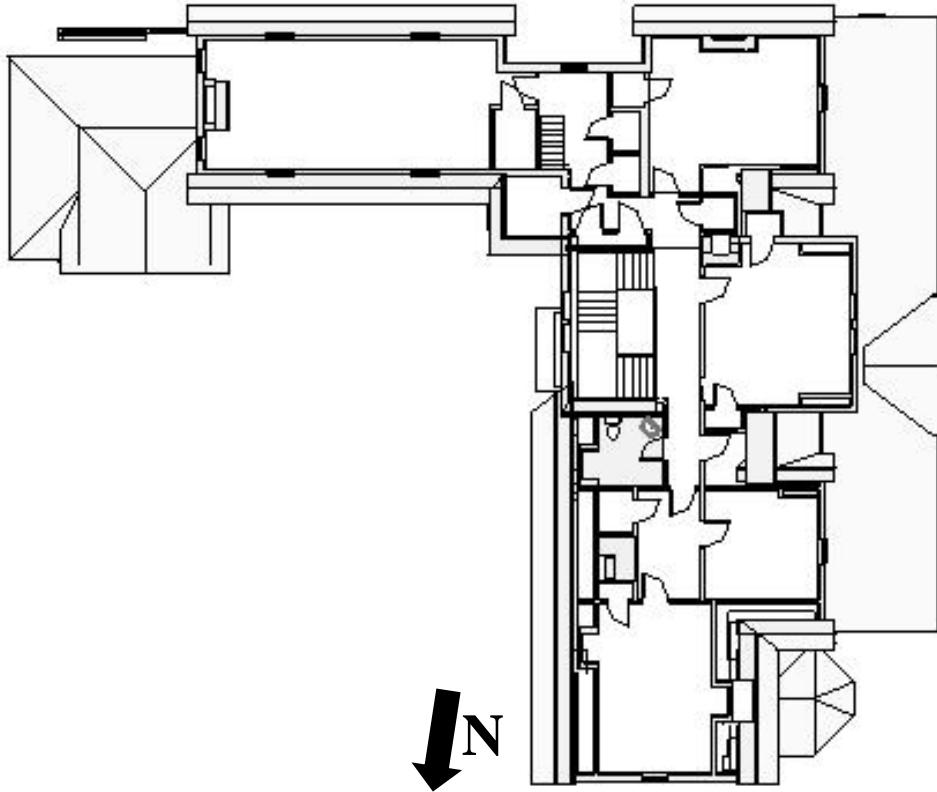


Figure 16. Third Floor Plan

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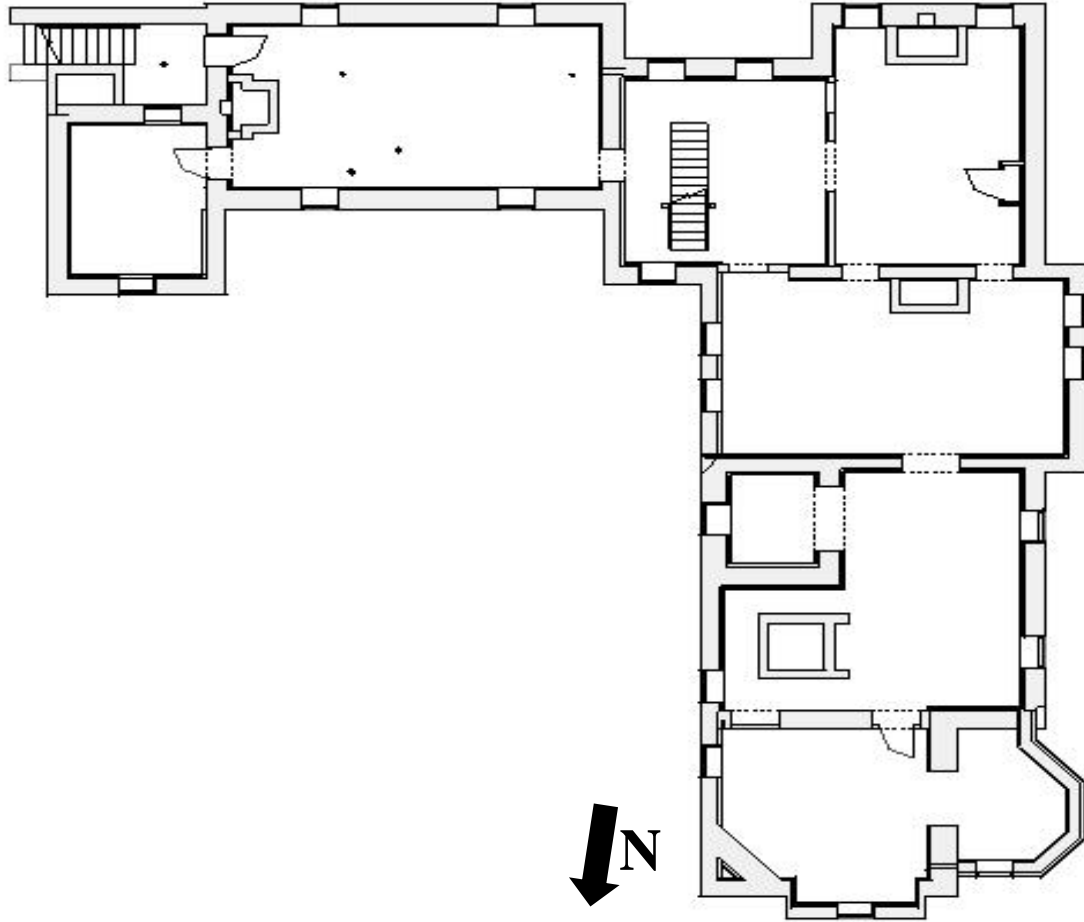


Figure 17. Basement Floor Plan

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered, and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of ____.

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

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- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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