

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

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

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

Street address: 5015 McKean Avenue

Postal code: 19144

**2. NAME OF HISTORIC RESOURCE**

Historic Name: Overleigh

Current/Common Name: \_\_\_\_\_

**3. TYPE OF HISTORIC RESOURCE**

Building

Structure

Site

Object

**4. PROPERTY INFORMATION**

Condition:  excellent  good  fair  poor  ruins

Occupancy:  occupied  vacant  under construction  unknown

Current use: Vacant/Multifamily residential

**5. BOUNDARY DESCRIPTION**

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

**6. DESCRIPTION**

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

**7. SIGNIFICANCE**

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

Period of Significance (from year to year): from 1893 to 1915

Date(s) of construction and/or alteration: 1893 main house; 1927 garage

Architect, engineer, and/or designer: George T. Pearson (main house)

Builder, contractor, and/or artisan: \_\_\_\_\_

Original owner: William Tatem Tilden, Sr. et ux. Selina Hey Tilden

Other significant persons: William Tatem "Big Bill" Tilden, Jr.

**CRITERIA FOR DESIGNATION:**

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

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

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

*Please attach a bibliography.*

**9. NOMINATOR**

Organization SoLo/Germantown Civic Assoc. (RCO) Date October 16, 2023

Name with Title Allison Weiss Email awfromhh4@gmail.com

Street Address 5058 Wayne Avenue Telephone 215-843-5555

City, State, and Postal Code Philadelphia, PA 19144

Nominator  is  is not the property owner.

**PHC USE ONLY**

Date of Receipt: 10/30/2023 (pdf only)

Correct-Complete  Incorrect-Incomplete Date: 12/13/2023

Date of Notice Issuance: 12/15/2023

Property Owner at Time of Notice:

Name: Kingkiner Bros, LLC

Address: PO Box 5828

City: Philadelphia State: PA Postal Code: 19128

Date(s) Reviewed by the Committee on Historic Designation: 1/17/2024

Date(s) Reviewed by the Historical Commission: 2/9/2024

Date of Final Action: 2/9/2024

Designated  Rejected



NOMINATION OF  
**5015 MCKEAN AVENUE**  
**“OVERLEIGH”**  
TO THE  
**PHILADELPHIA REGISTER OF HISTORIC PLACES**

OCTOBER 2023

## 5. BOUNDARY DESCRIPTION

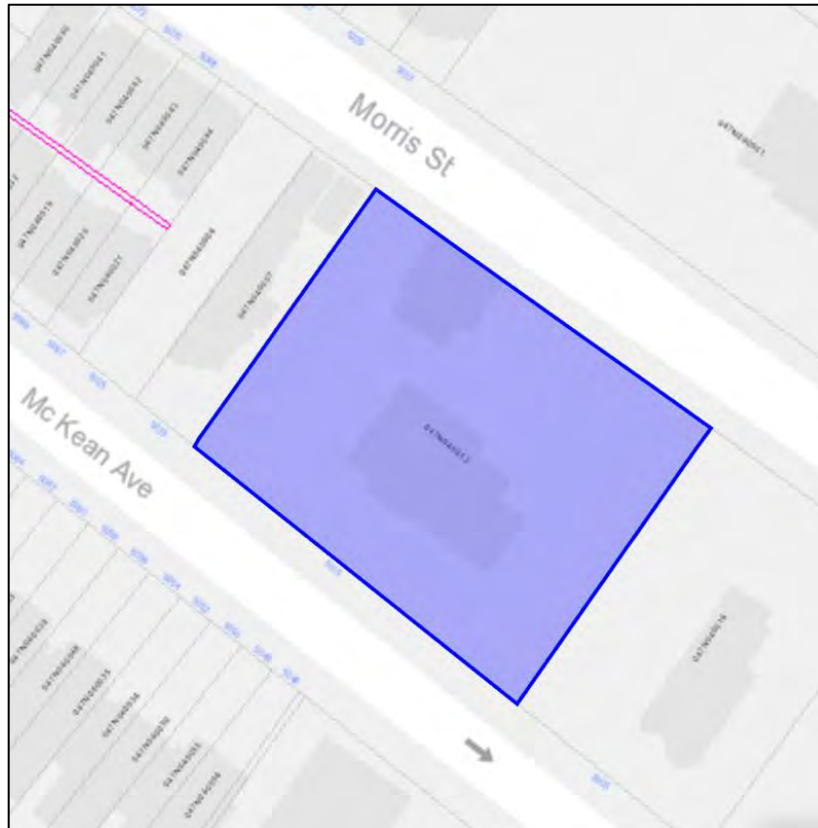


Fig. 1. Parcel map of 5015 McKean Avenue from the website of the Office of Property Assessment, City of Philadelphia.

All that certain lot or piece of ground with the buildings and improvements thereon erected, Situate on the East side of McKean Avenue, at the distance of Two hundred and seventy one feet and three inches from the South side of Clapier Street in the 22<sup>nd</sup> Ward of the City of Philadelphia.

Containing in front or breadth on the said McKean Avenue One hundred sixty eight feet and extending of that width in length or depth Eastward between lines parallel with the said McKean Avenue One hundred and thirty six feet and nine and a quarter inches to the West side of Morris Street then Northward One hundred sixty seven feet and eight and three-quarters inches along the said Morris Street then Westward One hundred twenty six feet and ten and three-quarters inches in return to the said McKean Avenue. Being known as 5015 McKean Avenue.

The property is known as Parcel No. 047N040013, Office of Property Assessment Account No. 133147300.

## 6. PROPERTY DESCRIPTION

The three-story detached house at 5015 McKean Avenue is an outstanding example of a Tudor Revival private residence sited mid-block within a large lot surrounded by old growth trees. Named Overleigh by the Tilden family who commissioned the design from architect George T. Pearson in 1893, the imposing house presents an imposing and staid elevation along a quiet street in southwestern Germantown. There is a garage structure from 1927 that at one point served as housing; it is currently vacant. The dwelling appears to have lost several character defining features including a porch or solarium at the east elevation; vergeboard at the side gables; slate shingles at the roof, and some historic wood windows, although the window openings seem to retain their historic size and configuration. The house was modified from single family use to multifamily use in the 1940s and as of 2023, seems to be undergoing interior work. According to permits filed with the Department of Licenses + Inspections in 2023, an application for interior work is open for six apartments.

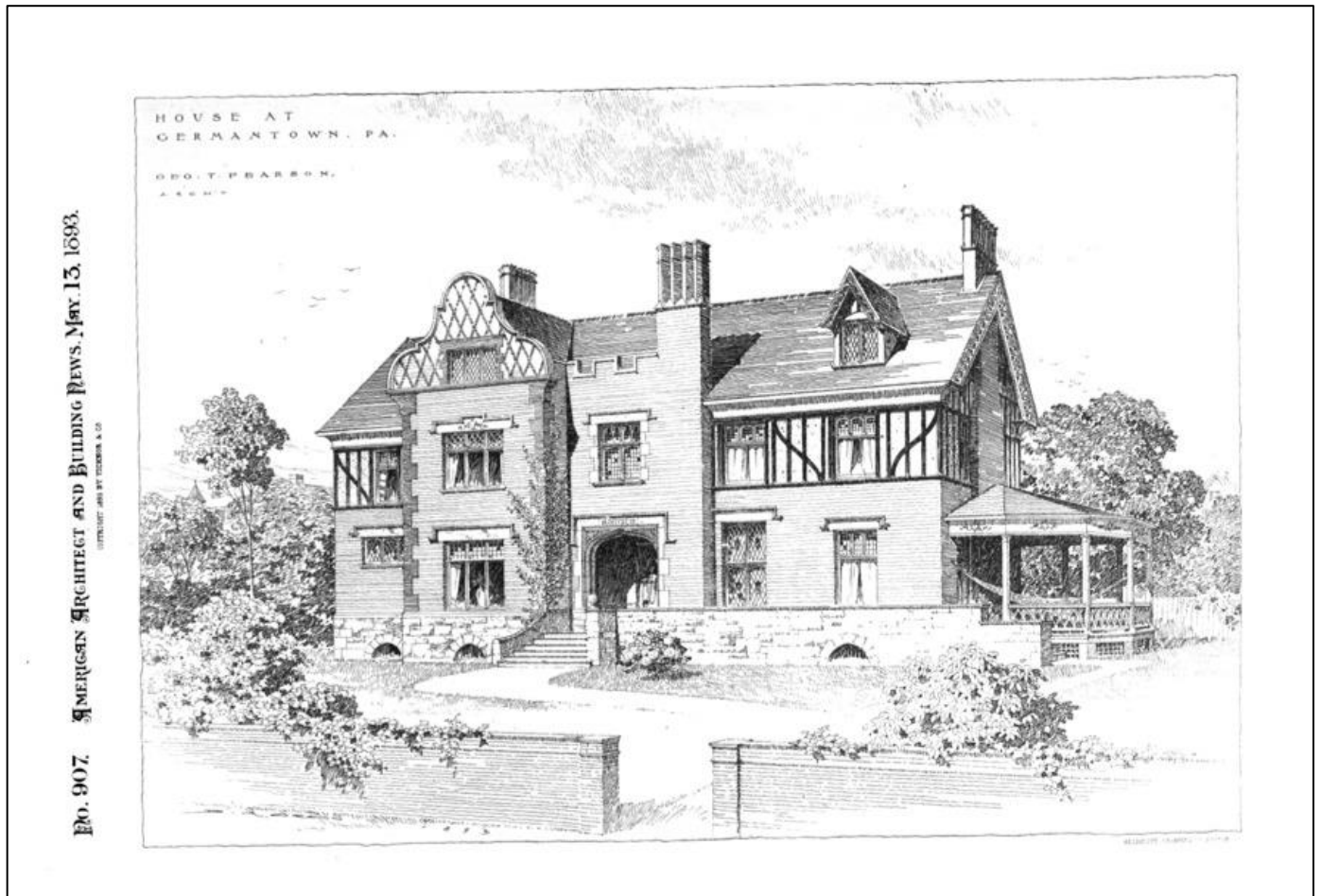


Fig. 2. Presentation drawing of a “House at Germantown, PA,” by George T. Pearson, as published in *American Architect and Building News*, May 13, 1893.

## Site

The site occupies a rectangular-shaped lot on McKean Avenue in southwest Germantown. Just southeast from Manheim Street and northwest of Clapier Street, the house stands as a remnant of one of Philadelphia's most elite nineteenth century residential enclaves. It is adjacent to the Germantown Cricket Club whose gates are located on the north side of Manheim nearly facing McKean Avenue. The proximity to the club was a draw for many of the families who lived in the immediate area in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Immediately to the south of the subject property is an 1886 house also by George T. Pearson and to the north is one-half of a twin from the 1870s. Across the street from Overleigh are rowhouses from the 1920s and a 1950s-era apartment complex, both developments that replaced nineteenth-century detached houses. Centered on its lot, with its impressive façade facing the street and set back several feet from it, it exists as a family's design calling card to evoke its roots in Kent, England, and ostensibly, its fortune in America.

There is a driveway opening on McKean that leads to a gravel-lined parking area to the north side of the house and west of the garage; this surface lot could accommodate several cars. Along McKean Avenue is an open lawn that abuts the public sidewalk of poured concrete; on the street side of the sidewalk is a grassy parkway of 2-3 feet in depth with no curb, confirming early descriptions of McKean Avenue as a "country lane."<sup>1</sup> There are a few, large pieces of schist that line the parkway and a city fire hydrant is also in this strip. There is a lawn surrounding the house on three out of four sides (except where the driveway is located) and there are perimeter trees and shrubs throughout, including a small garden that is attached to the carriage house. There is a black, steel fence at the rear of the property along Morris Street with open, vertical stiles about six feet tall; the fence has a locked gate in it near the carriage house. There is a strip of plantings between the fence and the brick sidewalk along Morris.

There is one walkway from the public sidewalk along McKean Avenue directly to the house, and it is at the east end of the property leading to the private side of the house. There is a walkway from the driveway/parking area along the front of the house to the front porch. This walkway extends further to the east side of the house along a low schist wall and terminates in a few steps down into the east yard.

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<sup>1</sup> Hornblum, Allen M., *American Colossus: Big Bill Tilden and the Creation of Modern Tennis*. Lincoln, NE: University of Nebraska Press, 2018, 11.



Fig. 3. West and primary elevation of Overleigh, October 13, 2023.

### **Main House**

The primary building on the site is an imposing three story, detached brick dwelling in the Tudor Revival style, reflecting the commissioning owner’s roots in Kent, England. The footprint of the house is rectangular with a notch at the northeast corner, and two shallow extensions at the north side. The roof, in plan, helps express some of the stylistic characteristics of the house within what is otherwise a straightforward, shingled side-gabled enclosure. The schist foundation of the house rises from grade by about four feet creating a water table above which the walls of beige-red brick extend. The gable ends of the dwelling each historically contained elaborate vergeboard detailing. The original slate shingles were replaced with black asphalt shingles in early 2023.

All first and second floor windows, with few exceptions, originally contained upper sashes of two trefoil frames and leaded diamond coming. The brick walls differentiate the house from more cottage-like expressions of the Tudor style. The half-timbering detailing is confined to the upper levels of the gable ends and part of the northeast cut-out or “el.” There are three chimneys, each containing three or four integrated, hexagonal stacks expressed in brick; one chimney (3 stacks) is at the east gable end, the middle chimney (3 stacks) faces south, extending from side of

the crenellated entry porch projection, and the third (4 stacks) is closer to the west gable, rising behind the south-facing projection capped by a Jacobean parapet.



Fig. 4. Façade of Overleigh facing McKean Avenue, April 2015.

#### West (Primary) Elevation

Despite a somewhat stern appearance, the Tudor Revival style is expressed here in a very original fashion. The elevation reflects two stories capped by a hip roof with a couple of dormer windows and three, visible brick chimney stacks, two of which emerge from the ridgeline of the roof. The elevation is divided into five bays; the second bay from the west protrudes from the main volume of the building and is capped by a Jacobean parapet with white contrasting diapering surrounding a window opening with three windows. There is a simple, white brick water ledge or cornice line aligned with the base of the main roof beyond and a crenellation detail in the center bay. Below the water ledge cornice is a flat field of brick edged on either side by contrasting white brick to form a crenellation pattern and therefore give the effect of quoins.

The middle bay contains the central entry porch that is recessed beyond a stone surround with a low-angled, pointed arch and foliate designs plus a shield within the two spandrels; the surround has a small, flat hood at the top and interacts at the lower level in a sort of quoin-like pattern with the brick of the main field. The front door is located within the primary wall plane recessed from the arched porch entry; it is a heavy, wooden door with a small window opening surrounded by wrought iron detailing. At the second level of this central bay is a square window frame of stone,



again with a low-profile architrave/hood and quoin-like design with the brick at the base. There are two windows within this frame. The top of this bay is expressed with a trimmed, crenellated parapet; historic photos recall the trim to be stone, but this may have been replaced by wood at some point. Beyond the crenellation, the field of slate shingles is pierced by, at the west, a small dormer with a simple architrave and infilled with a solid panel. To the east is a larger dormer with a slate-shingled shed roof and two non-historic, windows.



Figs. 5 & 6. Left, the front entry portal framed in honed limestone with Tudoresque flourishes and heraldic shields. Right, the original front door in the Dutch style with decorative ironwork. Both photos, October 13, 2023.



Fig. 7. Close up of the Roman numerals “MDCCCXCIII” or 1893 in the overhead lintel. Oct. 13, 2023.

The westernmost bay of this façade is aligned with the primary plane of the building and is located adjacent to the service side of the house. At the ground floor, the wall is of the main red-beige brick with a high-silled window opening with three low-arched windows, all of which historically had diamond caming. The lintel above is of painted wood with a low-profile

architrave. At the second story, the main field of the wall is white stucco with a rectangular window opening and restrained half-timbering detailing of wood that has been painted brown. There is a downspout near the corner of the building that is connected to an interior gutter at the soffit.

The two easternmost bays follow the same pattern at the westernmost bay: the first or ground floor is clad in red-beige brick and the upper level is of white stucco with half-timbering detailing and all first-floor window openings have a lintel of brown painted wood. All bays mentioned are in the same plane and follow the footprint of the main volume of the house. At the ground level of the easternmost bay is a rectangular window opening that meets the top of the schist water table. To the west is another rectangular, ground floor window whose sill is at the top of the water table; this window opening is taller than the one to the east and contains two windows. At the second level in both bays are two rectangular window openings each with one window in them. In the easternmost bay, there is a pitch-roofed dormer window with elaborate vergeboard at the eaves, half-timbering detailing in the pediment and two windows within the square window opening.



Figs. 8 & 9. South elevation of Overleigh. Left, from side yard. Right, from adjacent lot. Oct. 13, 2023.

### South Elevation

This elevation is one of the two gable ends of the house and seems to express the more leisure-oriented rooms at the interior. This gable end is only two bays wide as opposed to the otherwise identical north elevation with three bays within its gable end. A flat, brick chimney is centered in the gable end, dividing it into two bays, and extending through the eave, rising above the roof ridge, and terminating in three integrated brick chimney stacks.

At the first level, there was originally a side porch or solarium that no longer exists that had an overhang covering the brick wall and two windows that each extend to a floor level sill. The second and third floors are clad in stucco with half-timbering detailing. There are two window openings at the upper levels, each pair divided by the chimney. The second-floor windows have the double-glazed transom or upper sash not unlike windows at the primary elevation. At the third floor, there are two windows in each opening; possibly casements, they each have a low-pitched arch top and side crenellation detailing, imitating the entry porch.

The spandrel panels between the second and third floors have unique detailing among the vertical half-timbered pieces stretching between the windows. There is a header with a trefoil carve-out within the three insets on each side of the chimney. The outer third inset in each set is wider than the other two. This detail communicates with three trefoil bays within the spandrel panel of a dormer window on the house to the immediate south of Overleigh, Primrose Cottage from 1886, also designed by George T. Pearson. The elevation of a projection into the rear yard can be seen here; it is of brick and contains one window opening at each floor (each window has the tripartite upper sash that may have received diamond, lead coming originally) capped by a wood lintel embedded in the brick wall with a slight hood of a low-profile, as is typical of all windows in brick walls.



Figs. 10 & 11. Left, the rear or east elevation in full. Right, entry point to the rear addition of the house. October 13, 2023.

### East (Rear) Elevation

The rear elevation is long and carries a deep shadow over the rear yard of the house. As with the primary elevation, the east elevation contains five bays. The bay at the easternmost end has brick at the ground level and half-timbering details in a stucco field at the second story; each contains one window opening with the property's typical window with tripartite upper sash. Above the roof eave is a dormer window that in plan mirrors the dormer at the south elevation; it contains

two windows below a frieze with half-timbering and is capped by a gabled roof. Until early 2023, it had side walls of diamond-shaped, wood shingles; currently these walls are only clad in building paper.

Projecting from the main brick wall from just above the eave of the pitched roof are two extensions. One takes up the next bay from the south gable end of the house. It is two stories in height with a capped parapet roof; at the second floor is one rectangular window opening. At the first level is a side entry door, then another brick projection to the east, with a faceted bay that resembles an Italianate expression and elongated windows. This projection extends into the middle bay with a central window in the first-floor elevation. Above at the second floor is a window in the same wall plane as the two-story projection to the immediate south; these four windows in a large opening are located at the main stairwell of the house. Rising above these windows is the roof eave. A shed dormer with three small windows is in the middle of the roof plane.



Fig. 12. The southeast corner of Overleigh, looking at the rear elevation. October 13, 2023.

In the fourth bay from the south gable, and second from the north gable is a bay that contains the second projection at this elevation: a one-story, enclosed wood porch with multi-pane windows

and a wood door with round-top glazing. Above this projection at the second level is the brick wall of the main volume and two window openings related to both the public and the service stairs. Above the brick wall is the slate roof that contains a large, shed dormer connected to an exterior, metal, emergency egress staircase that is enclosed at ground level by a tall, chain link fence. Above the dormer is the side of the northernmost chimney. The last bay at the east elevation, the one at the north gable end has a window at the first level in the brick wall of the main volume. The second level is obscured by the low roof eave and asphalt shingles above to the roof ridge.



Figs. 13 & 14. Left, the north elevation showing the half timbering at the upper levels and the side of the new egress dormer at the third level apartment. Right, the northwest corner of the house showing the service side including a basement bulkhead. Both photos, October 13, 2023.

### North Elevation

This gable end is connected to the service side of the house and is viewed from a motor court accessed at the McKean frontage. There are three bays that are centered within the main volume and offset from the center of the gable. There are three, arched window openings in the brick wall of the first floor; each contains a rectangular, double-hung window. Immediately above, the wall changes to stucco with painted brown half-timbering; there are three rectangular window openings directly above those at the first level and each with a window that has the double upper sash matching those throughout the building. At the third level, centered within the gable and off-center from the three windows below, is one window opening with three (possibly casement) windows each with the low-arched header. There is a triangular, half-timber lintel above these windows. The south corner of this elevation terminates in buff brick laid in a crenellated pattern to resemble quoins which stop at the schist water table at the basement level. There are two window openings at the basement toward the north; there is a third opening at the south side with a bulkhead leading to the basement.

## Garage

This one and a half story brick building from 1927 abuts the northern boundary of the property with the north wall abutting the sidewalk at Morris Street. On either side of the building, along the Morris Street brick sidewalk, is a six-foot, metal fence that runs the length of the property line. There is a gate with locking keypad at the northwest corner of the property.



Fig. 15. East elevation of garage along Morris Street, October 13, 2023.

### West Elevation

This is the longer elevation and expresses three openings for initially carriages, then automobiles and above is a pitched, side-gable roof with one shed dormer to the east and a hipped roof dormer/bay to the west rising up from near the eave. At the first level, the original door openings have been converted to have windows with a raised sill and vinyl siding covers the base of those openings, from one side to the other.

### North Elevation

This gable end has painted brick at the first level and a gable end filled with painted shingles and a small window centered with the field. There is a single-leaf entry door at the west of this elevation.



Figs. 16 & 17. Left, hinges at the three garage openings at the west elevation are intact. Right, the south elevation of the garage with a window in the second level gable and a storage shed in front. October 13, 2023.

East Elevation (abuts Morris Street right-of-way)

This elevation is painted brick at the first level with four clerestory windows just under the roof eave. Above the eave is a large, hipped-roof dormer window with wood siding located within a large field of slate shingles. The brick chimney rises above the roof near the eave at the western end of this elevation.

South Elevation

This gable end has Flemish bond brick at the first level and a field of painted wood shingles within the gable end containing a centered window opening with casement windows. The side of the chimney that rises from the northwest corner of the building can be seen. In the first level is a single door near the south end of the elevation.



Figs. 18 & 19. Left, north elevation of garage with entry door. April 2023. Right, garden to the north of garage with Morris Street beyond metal fencing along the right-of-way. October 13, 2023.



Figs. 20 & 21. Left, a typical window with three gothic-arched transoms infilled with leaded, diamond coming within a wood sash. Right, the front steps after modification in early 2023 to match the north cheek wall, interrupting Pearson's delineation between public & private sides. October 13, 2023.





Fig. 22. Overleigh as photographed for “Handsome Homes,” an art supplement of the *Germantown Independent-Gazette*, 1899.



Fig. 23. Overleigh as photographed in July, 2018.

## 7. STATEMENT OF SIGNIFICANCE

Overleigh, the dwelling at 5015 McKean Avenue in the Germantown neighborhood is a significant historic resource in Philadelphia and meets Criteria A, C, D, and E for designation on the Philadelphia Register of Historic Places, as enumerated in Section 14-1004 of the Philadelphia zoning code. The residence meets Criterion A through its association with local education leader William Tatem Tilden, Sr. who commissioned the design, and served Philadelphia as a civic and educational leader and with his youngest son William Tatem Tilden, II, known more popularly as “Big Bill” Tilden, one of the greatest tennis players of all time. It meets Criterion C as a distinctive specimen of grand, residential design within the larger trend of exuberant revival styles deployed here in a Gilded Age enclave. It meets Criterion D as a representative example of the Tudor Revival style. It meets Criterion E through its association with the notable Germantown architect George T. Pearson.

### Criterion A

Overleigh was commissioned by William T. Tilden in 1893 after he purchased the land from Frances B. Reeves who lived nearby at the corner of McKean Avenue and Clapier Street in southwest Germantown. The land had previously been held by Justus Strawbridge after the Henry Pratt McKean estate Fernhill yielded to smaller parcel development as Germantown’s ascent into a stylish suburban enclave took off after the Civil War. McKean (1810-1894) was the son of Thomas McKean, signer of the Declaration of Independence.

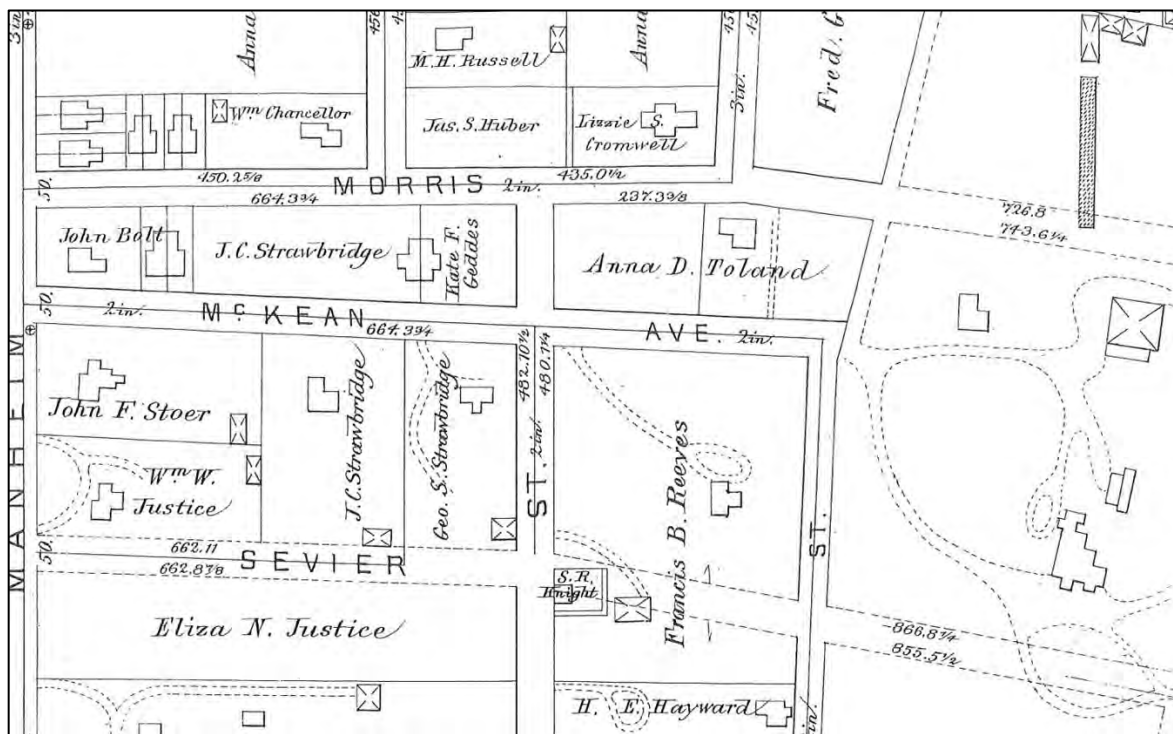


Fig. 24. 1885 map showing the site of the subject property on McKean Avenue still under ownership by Justus C. Strawbridge. Source: Philadelphia Water Department.

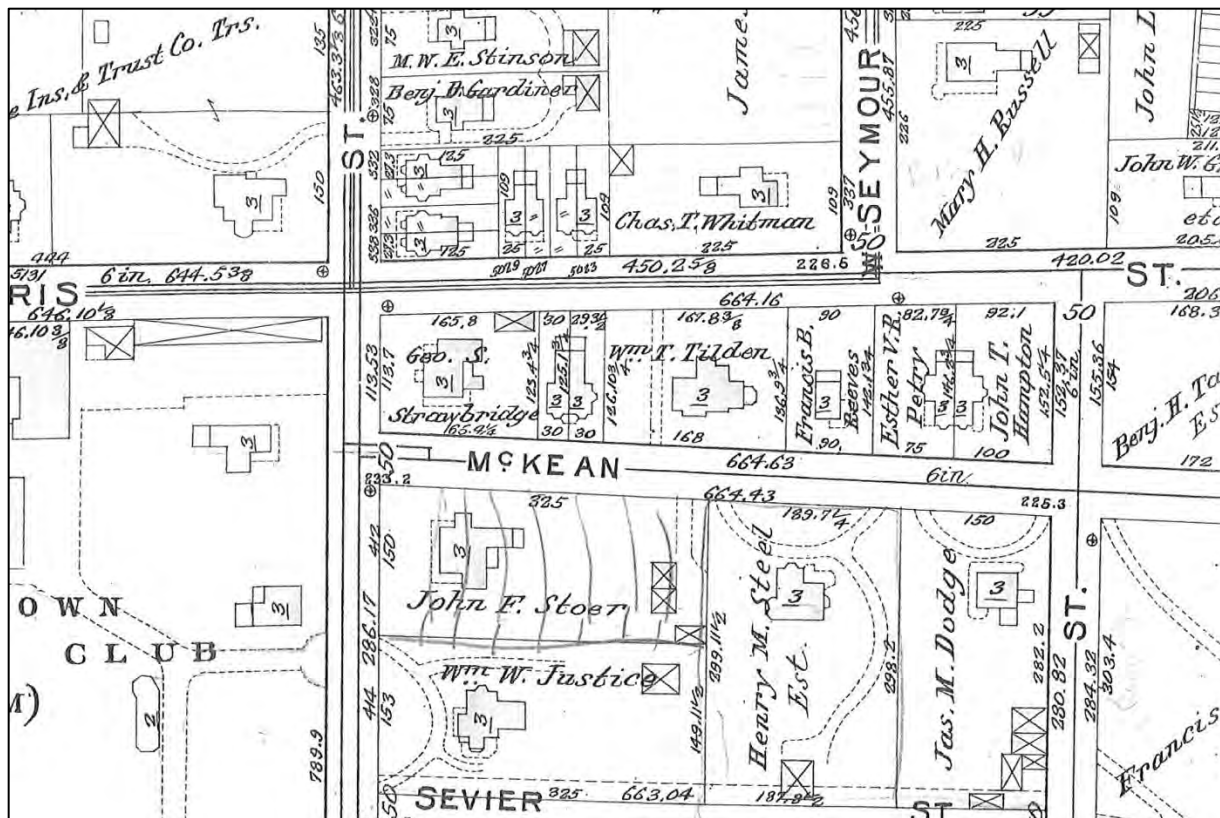


Fig. 25. 1911 map showing Tilden ownership of the subject property and proximity to Germantown Cricket Club across Manheim Street. Source: Philadelphia Water Department.

William Tatem Tilden, Sr. was a leading figure in Philadelphia politics and education. Born in Delaware to a family with origins in Kent, England, William Tilden moved to Philadelphia as a child and graduated from Central High School. He married Selina Hey whose father owned a woolen mill in Philadelphia. Eventually, Tilden became a partner in the firm. He and Selina lived on Germantown Avenue with their three children. He became involved in local politics and was accepted into some of the most influential clubs in town, in spite of his lack of family connections or university degree. In late 1884, tragedy befell the household when all three children died of diphtheria. Within a year, they would have another son, Herbert Marmaduke, then in 1894, as construction drawings for Overleigh were being prepared, their final child was born and named for his father. This youngest son, named after his father, grew up to become the international tennis champion “Big Bill” Tilden.

In late 1893 with the impending birth of their last child, the Tildens purchased land on McKean Avenue from friend Francis Brewster Reeves, adjacent to the lot where Reeves commissioned a house for his daughter from the architect George T. Pearson. Reeves and Pearson were certainly acquainted from not only that commission but from Pearson’s work at Wakefield Presbyterian Church on Germantown Avenue where Reeves was a lay leader; Reeves and Tilden were acquaintance from several neighborhood and city clubs and were both Presbyterians. While it is probable that Mr. Reeves suggested to Mr. Tilden that Pearson would make a fine architect for his new house, this is not documented. But the notion could not have been lost on Pearson who

designed the new Tudor house to communicate with his earlier 1886 design, Primrose Cottage: the spandrel panels between the second and third floors at the elevations of each house that face each other, and both contain a triptych of quatrefoil arches.



Figs.26 & 27. The spandrel panels between the 2<sup>nd</sup> and 3<sup>rd</sup> floors of the south elevation of Overleigh and the north elevation of the 1886 Primrose Cottage that face each other. These houses are two George T. Pearson designs on McKean Avenue in Germantown.

The house was large and commodious for the family with several public rooms on the first level, fine carvings at the interior vestibule, spacious family rooms and a third level for servants and young children, accessible from a rear service stair. It was in this house that Tilden, who was president of the Union League three times over and served for 16 years on the Philadelphia Board of Education, entertained Presidents Theodore Roosevelt and Taft, likely in the context of Union League endorsements for the Republican presidential nominees in 1908 & 1912. Other notables who were received over the years at Overleigh include John Wanamaker and Benjamin Tatem, a cousin and Republican businessman who lived in his own Tudor Revival of the same vintage as Tilden's in Helena, Montana. Tilden's dedication to public education in the city was such that he was named the "Father of Fireproof Schools" through his work on the Property Committee of the Board of Education.<sup>2</sup> He was posthumously rewarded with a school in the Paschall section of West Philadelphia named after him. Mrs. Tilden was an accomplished pianist and melomaniac.

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<sup>2</sup> "William T. Tilden Dies; School Board Member, Reformer, Merchant," *Evening Public Ledger*, July 29, 1915, p. 1.

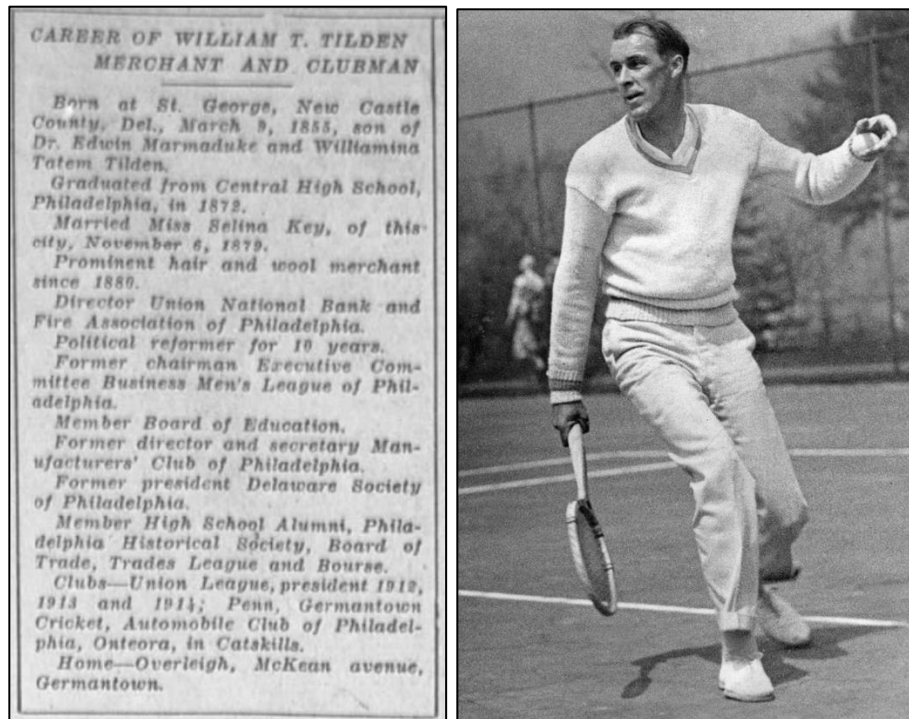


Fig. 28 & 29. Left, listing of William Tatem Tilden, Sr.’s accomplishments and memberships from his obituary. *The Philadelphia Evening Ledger*, July 29, 1915. Right, William T. Tilden, Jr., better known as “Big Bill” Tilden on the tennis court in an undated photo. Source: Wikipedia.

The youngest son, William Tatem Tilden, Jr., is accurately lauded as one of the greatest tennis players of all time.<sup>3</sup> Best known as “Big Bill” Tilden, his books on tennis and multiple championship trophies set him apart from his peers and subsequent generations of players. The family were members of the adjacent Manheim Cricket Club at the end of their block and this is where Big Bill and his older brother Herbert learned to play the sport.

Tilden Sr. died a premature death in 1915, only a few years after his wife’s passing. The property was subsequently sold to a short series of owners who kept it as a single-family residence. In 1935, the owner at the time filed permits for the vacant house to be demolished and replaced with 3 sets of semi-detached houses, each with their own garage, a plan that never saw the light. This scheme by Manheim Homes Co., led by John Bateman, was denied for unknown reasons. By 1940, owner Mabel Stehley successfully submitted permits to convert the house into six apartments, a multifamily use that has continued to this day. While currently vacant, the current owners are attempting to upgrade the interiors for rental units.

## Criteria C & D

<sup>3</sup> While he was a dominant tennis player in his time, “Big Bill” Tilden’s career ended in ignominy after he was twice convicted for sexually assaulting minors. While the homophobia of the era exacerbated the fallout from these crimes, Tilden’s long history of inappropriate behavior with teen boys has been well documented, as in Frank Deford, *Big Bill Tilden: The Triumphs and the Tragedy*, Sports Classic Books, 2004.

A beautifully executed architectural rendering of Overleigh (Fig. 2) was featured in the *American Architect and Building Review*'s May 13, 1893 edition, which, apparently leaving out the Tildens, was titled: "House at Germantown, PA." by "Geo. T. Pearson, Architect."<sup>4</sup> Stylistically aligned with a number of AABR's domestic features of 1893 and 1894, the subject house reflects an era characterized by the Jacobian and Tudor Revival styles, as contextualized within the upper echelons of American society.

Suburbs, resorts and, of course, the countryside were the most common localities that boasted houses designed in the Jacobian and Tudor Revival styles. The 1880s produced Queen Anne style houses with Jacobian and Tudor Revival overtones; however, by the 1890s, these embellishments had grown into dominant styles. And in time the Queen Anne Revival elements would become secondary prior to diminishing entirely.

Overleigh is an important specimen of the Tudor Revival style as a subcategory of the Queen Anne Revival style, which was "overtly influenced by a particular architectural vocabulary, in this case, the use of elements associated with the Tudor period." The subject house is designed with distinguishing characteristics of the Tudor Revival as it relates to the Queen Anne Revival in the 1890s, satisfying Criterion D. Jorge M. Danta, former Historic Preservation Planner II with the Philadelphia Historical Commission contextualized the subcategory of the style in *Philadelphia Register of Historic Places Nomination: the George T. Pearson House, 125 W. Walnut Lane* in 2012:

The Tudor Revival style in America is an eclectic interpretation that draws from varied sources and does not copy any specific historical examples found in Great Britain (McAlester 355). Typical of late 19th century eclecticism, the Queen Anne Style practiced by Pearson and his contemporaries freely borrowed from a range of building types, which spanned many regional characteristics. The Tudor Revival style, as commonly practiced in America, has some specific elements. It includes the presence of half-timber, and a dominant gable on the front façade, which typically breaks up the massing of a steeply pitched roof (McAlester 355). Although half-timber is often found in more typical Queen Anne style houses, it is frequently reserved for the gable end, or as an accent element such as a bay window. The use of this construction technique in authentic English medieval examples is found throughout the entirety of the building's envelope or in localized areas of the building, such as upper stories, or gable ends (Fig.8). The location of the half-timber is a result of the particular construction of the building. The use of masonry load-bearing walls would not require the structural support of the timbers, while timber-framed walls necessitate their use. Pearson utilized half-timber in the design for his own house as a principal decorative element of the composition, whether its presence was structurally necessary or not. The timbering visually unites the original mid 19th-century house with the addition to the west into a cohesive, yet wonderfully picturesque ensemble. The addition of a Dutch gable to the composition enhances the beauty of the design. The use of a Dutch gable is not an

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<sup>4</sup> American Architect and Building News,

attempt by Pearson to create an eclectic mélange of styles. As its name implies the Dutch gable is an essential element of the architecture of the Low Countries. Its use in late Medieval England, however, was not rare and the use of Dutch gables in Tudor style buildings is found in both vernacular and high style examples of the period (Figs. 9 and 10). The use of leaded windows with diamond-shaped panes adds to the late Medieval aesthetics of the design.

Danta's brief overview of the Tudor Revival as it relates to the Queen Anne Revival contextualizes Pearson's own house, a redesign and enlargement of an earlier dwelling at 125 W. Walnut Lane. While "125 W. Walnut Lane is one of his most peculiar examples of a Queen Anne style house," Overleigh is arguably one of the finest and most beautifully executed of this "Tudor period" of his larger Queen Anne Revival portfolio.

The *Pennsylvania Architectural Field Guide*, published by the Pennsylvania State Historic Preservation Office, provides primary information on the Tudor Revival style, including the period, common building types, and identifiable features. The period of the style begins in 1890 and ends in 1920, putting Overleigh, designed in 1893, near the beginning of that window. Common building types include houses, mansions, churches, schools, government offices, and apartment buildings, the subject building being within that range as a substantial suburban dwelling.

Infusing an eclectic arrangement of traditional English aesthetics into the McKean Avenue streetscape, George T. Pearson's design for Overleigh produced a fine specimen suburban house of the early 1890s of which his client could be quite proud. The residence for the Tilden family was commissioned in 1893 with Jacobean, Queen Anne, and Tudor Revival inspiration, prominent stylistic movements in the late nineteenth and early twentieth centuries. The Tilden family origins were in Kent, England while Mrs. Tilden's family originated in Yorkshire. These English origins were to be reflected at Overleigh to convey the family's roots in addition to its more recent wealth.

The architect's liberal approach to the infusion of architectural history created a significant building with a largely Tudor Revival appearance, as produced, with Jacobean and Queen Anne Revival overtones. Informed by the Pennsylvania State Historic Preservation Office's *Pennsylvania Architectural Field Guide* and Virginia and Lee McAlester's *A Field Guide to American Houses*, identifying features include the following:

<b><u>Identifiable Features</u></b>	<b><u>Jacobean</u></b>	<b><u>Queen Anne</u></b>	<b><u>Tudor</u></b>
Asymmetrical façade	X	X	X
Cross-gables	X	X	X
Decorative half-timbering		X	X
Diapering pattern in brick	X	X	X
Gothic details		X	X
Large partial or full width porch		X	
Narrow multi-pane windows	X		X
Overhanging gables or second stories			X
Parapeted/Flemish gable	X		X
Prominent chimneys	X	X	X
Quoins	X		X
Roman Brick	X	X	X
Steeply pitched roof	X	X	X

Overleigh includes all eight of these features. Representing Nos. 1, 2, and 4, the roof of the subject building is steeply pitched and of gable form, featuring bargeboard along the gable ends, as well as prominent chimneys. Representing Nos. 3 and 7, the masonry walls of the subject building include both faux half timbering and brickwork that features a diaper pattern in the front parapet. Representing No. 9, the cross-gable is formed by a prominent two-and-one-half-story protrusion that is faced with a Flemish parapet, as well as the decorative brickwork. Representing Nos. 5 and 6, the subject building features narrow leaded glass windows in various places within the primary, side and rear elevations, as an integral entry porch set within a Tudor style, arched opening. Perhaps the only feature not included in the design is “8. Overhanging gables or second stories;” however, this is compensated by other details like the characteristic quoins and the front door, among other features.

Extending from roughly 1890 to 1940, the Tudor Revival period is “an eclectic mixture of early and Medieval English building traditions to create a picturesque, traditional appearance.” Despite being called Tudor, the term “is a misnomer, since the style does not closely follow the building patterns of the English Tudor era” in the early sixteenth century.<sup>5</sup> In fact, the earliest examples were inspired by both Elizabethan and Jacobian antecedents. This example of the Tudor Revival has strong elements of the Jacobean Revival, while also including the creative license of the Queen Anne Revival.

Considering the presence of so many beautifully detailed, identifiable features, Overleigh is a distinctive specimen of the Tudor Revival style, as related to the Queen Revival style, and as articulated in Germantown in the 1890s, satisfying Criteria C & D.

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<sup>5</sup> Pennsylvania Historical and Museum Commission.





Fig. 30. The Saunders Residence, Overbrook, Philadelphia. This Tudor Revival by Pearson is a cousin to Overleigh, less stern and formal. Source: Athenaeum of Philadelphia.



Figs. 31 & 32. Left: “A Residence Near Philadelphia, PA.—George T. Pearson, Architect.” *The Sanitary Engineer and Construction Record*, 6 August 1887, 262. Fig. X. Right: The Selena Watson Willing House at 51 E. Penn Street in Germantown. Source: Google, 2012.

### Criterion E

Largely unknown in the annals of American architectural history, George T. Pearson, was a creative and highly prolific Philadelphia architect whose work significantly influenced the

architectural and cultural development of the domestic built environment of Germantown, Mt. Airy, Chestnut Hill, and the larger city. Perhaps the most identifiable Pearson designs adhered to a Queen Anne Revival ideology, which included architectural details and stylistic antecedents from an historic, local vernacular. Despite drawing from the past, Pearson's end product was almost never overtly historic in appearance, rather the architect anointed the design with characteristics and features from architectural precedent to create modern buildings during the late Victorian era.

While much of his work in the 1880s produced what was once called "the local antique Germantown style," the employment of Queen Anne Revival principles that created these early designs would evolve from the largely Georgian antecedents of the region to include other stylistic influences popular in the 1890s. Pearson embraced the French, Jacobean, Tudor and other revivalist styles that greatly diversified his oeuvre. In time, his architectural practice was recognized in major, national publications such as the *American Architect and Building News*. The "House of J. B. Stetson, Esq. at Ogontz, Pennsylvania" was one such commission that was featured in February 1893, including several exterior and interior illustrations. While this may be one of Pearson's most highly published designs, it also boasts the aforementioned deviation in the architect's employment of historic architectural styles. A few months later, in May 1893, Overleigh, the subject house, was also illustrated in the pages of the *American Architect and Building News*, showing a rendering of the primary, McKean Avenue elevation of the subject building. The eclectic, Queen Anne Revival style design for the subject building also represents a shift in Pearson's work as an architect, featuring elements of the Gothic and Tudor Revival styles. Overleigh is a refined specimen representative of Pearson's oeuvre, as it evolved in 1890s to exemplify a truly diverse and eclectic stylistic palette.

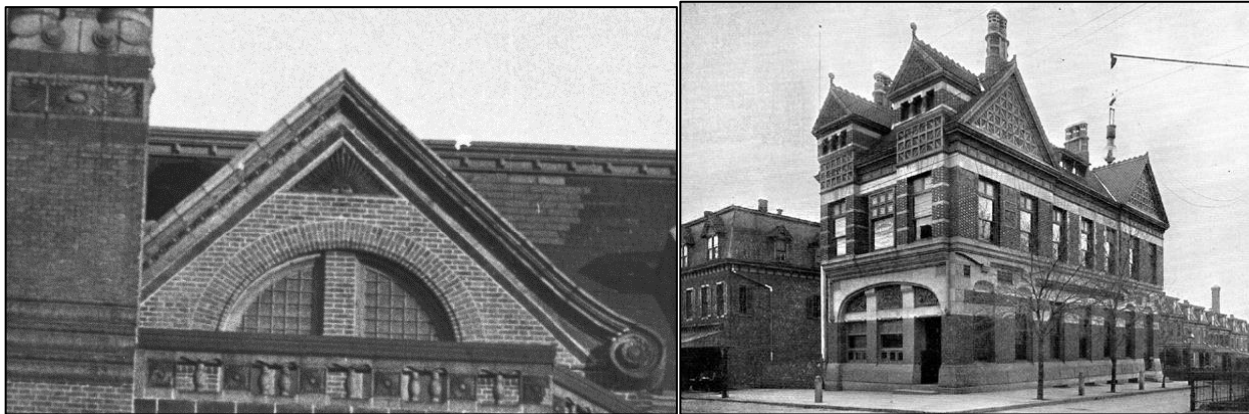


Fig. 33. "Red Gate" (Renovated ca. 1881-83), Frederick J. Kimball House, School House Lane, Germantown. Source: Facebook. Demolished, 2006.

George T. Pearson (1847-1920) was born in Trenton, NJ, and attended the New Jersey Model School. He began his apprenticeship with Charles Graham in New Jersey and first appeared in the

Philadelphia city directory in 1871. He worked in the office of Addison Hutton from 1872 and later worked for other city architects including John McArthur, Jr. After establishing his own practice in 1880, Pearson's architectural works would come to infuse the Upper Northwest of Philadelphia with a body of domestic structures that developed into a decidedly local variant of the Queen Anne Revival. He was clearly guided by an aesthetic penchant for artistic beauty derived from invocations of local historic precedence, combining elements of the Georgian style with architectural motifs and structural forms of the late Victorian era. Among his early commissions, he designed a building in Germantown on Cheltenham Avenue near Greene Street that was occupied by the American Kindergarten and Intermediate School. While the appearance of this building remains unconfirmed, it is important to note that the school proudly used Pearson's name in the advertisement, perhaps to show the modern association of their Kindergarten establishment with the work of their nascent, but identifiable architect.<sup>6</sup>

While much of his documented and surviving work is centered in Germantown, he completed designs throughout the city, elsewhere in Pennsylvania, and beyond. In 1882, Pearson was commissioned for several projects in Roanoke, Virginia, including a four-story office building for the Shenandoah Valley Railroad Company, a chapel, a block of four-story stores and offices for the Roanoke and Land Improvement Co., a "Station and restaurant at Junction of Norfolk and Western and Shenandoah Valley Railroads," and the Norfolk & Western Railroad terminal with a prominent clock-tower.<sup>7</sup> Back in Philadelphia, J. Dundas Lippincott engaged Pearson to produce a five-story townhouse of brownstone, brick, and terra cotta at 507 S. Broad Street, a building long misattributed to Architect Frank Furness.<sup>8</sup> In some ways, the eclectic Lippincott House carries many of the stylistic hallmarks that define Pearson's work in the 1880s, including the brick work, as well as the highly visible structure of the chimney stack at the northern most extreme of the façade. Perhaps the most characteristic feature was in the fifth-floor gable, defined by a fanlight of two multi-light sashes situated beneath a triangular sunburst relief, which was a prominent aesthetic motif of Pearson's designs.



<sup>6</sup> *The Philadelphia Times*, 18 September 1880, 3.

<sup>7</sup> *The American Architect and Building News*, 18 November 1882, 248.; and *The American Architect and Building News*, 27 May 1882, 252.

<sup>8</sup> "Building Intelligence," *The American Architect and Building News*, 22 April 1882, x.

Figs. 34 & 35. Left: The fifth-floor gable of the J. Dundas Lippincott House at 507 S. Broad Street in Philadelphia, designed by George T. Pearson in 1882. Source: Philadelphia Historical Commission Files, Philadelphia Historical Commission, via Philadelphia Architects and Buildings. Right: The Mutual Fire Insurance Company of Germantown, designed by George T. Pearson in 1884. Source: Samuel F. Hotchkin. *Ancient and Modern Germantown, Mount Airy, and Chestnut Hill*. Philadelphia: P.W. Ziegler, 1889., 339-341.

While working on more high profile residential projects, Pearson also appears to have been taking on development work, including “20 frame cottages, 15’ x 30’” also in the Quaker City.<sup>9</sup> His Germantown work too was in full swing in 1882, including a stone stable for J.S. Lovering on School House Lane, a \$12,000 brick and stone residence for Harvey Thomas, Esq. on Tulpehocken Street, \$4,000 in alterations to George Strawbridge’s house; and another \$4,000 in alterations to the residence of Galloway Morris on Tulpehocken Street.<sup>10</sup>

One of Pearson’s most distinctive works dates to 1884, when the Mutual Fire Insurance Company of Germantown commissioned him to design their new building on Market Square, at the northeast corner of Germantown Avenue and East School House Lane.<sup>11</sup> Rising two-and-one-half-stories, the mansion-like banking house was a fantastical affair. The first-floor fenestration on Germantown Avenue was set in a beautifully articulated elliptical arch, while the third floor was characterized by two large tower-like dormers that extended from the cross-gable roof. The Market Square elevation featured two gable ends within the larger roof structure that were finished in terra cotta lattice work. This façade also included several terra cotta reliefs relating to the history of the company in Germantown. Despite the building’s incredibly eclectic appearance, it was described as follows in the *Germantown Telegraph*:

The general make up of walls is in brick laid in Flemish bond work and dark blue stone, and all the detail of ornamentation will be so far as practicable a reproduction of the quaint style so much seen on Germantown's oldest buildings.<sup>12</sup>

Ironically, the new bank building replaced one of Germantown’s oldest buildings. Nevertheless, Pearson continued to respond to what was essentially a mania for local history that aided him in stylizing new, modern buildings for his clients. Just a few blocks away stood one of Pearson’s most important works of the period in East Germantown: the Selena Watson Willing House at 51 E. Penn Street, which stands on the former grounds of the larger estate of George Thomson and Rebecca Harrison Willing Thomson, the uncle-in-law and aunt of Charles Willing, Selena’s husband. While not deviating greatly in material composition and building form, Pearson introduced numerous artistic stained and leaded glass windows that were both of great quality and highly unique. In 1885, C. F. Gummey commissioned Pearson to design a rather sober dwelling at 231 High Street in Germantown.<sup>13</sup> This building too features traditional local building materials including red brick and schist. That same year, E.J. Moore commissioned a house at 224 W.

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<sup>9</sup> “Building Intelligence,” *The American Architect and Building News*, 6 May 1882, ix.

<sup>10</sup> “Building Intelligence,” *The American Architect and Building News*, 13 May 1882, ix.

<sup>11</sup> Hotchkin, Samuel F. *Ancient and Modern Germantown, Mount Airy, and Chestnut Hill*. Philadelphia: P.W. Ziegler, 1889., p. 339-341

<sup>12</sup> *Germantown Telegraph*, 3 February 1884, 3.

<sup>13</sup> Architectural drawings located at the Germantown Historical Society.

Tulpehocken Street.<sup>14</sup> As a designer and architect, Pearson was reaching his zenith by the mid-1880s, with high-profile residential and commercial commissions on the boards.



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<sup>14</sup> Pennsylvania Historical and Museum Commission Cultural Resources Database

Figs. 36 & 37. Top: Residence of Mr. William H. Scott at the southeast corner of Wayne Avenue and School House Lane. Source: *Artistic County-Seats*. (New York: D. Appleton and Company, 1886), 29. Bottom: Primrose Cottage, 5005 McKean Avenue, Germantown, designed by George T. Pearson in 1886. Note the south-facing gable end of Overleigh in the left background with its intricate vergeboard. Source: Private collection.

In 1886, Pearson designed Primrose Cottage at 5005 McKean Avenue, adjacent to the subject property, for Frances Brewster Reeves as a wedding present for his eldest daughter Mary Primrose. (Pearson and Reeves knew each other from the former's design for Wakefield Presbyterian Church where Reeves was a lay leader.) With the entry door facing the side yard, the largely rectangular volume continues Pearson's work in the Queen Anne Revival style, while also introducing characteristics of the Shingle style. Perhaps the most character-defining feature of the house is the integral one-story porch at the corner of the McKean Avenue elevation; the mirror opposite of the McKean porch can be found at another Pearson residence nearby at 5329 Wayne Avenue at West Penn Street in Germantown, with its chamfered columns, coffered wood ceiling, and rounded, elongated footprint. The house also features a two-story roof structure – a gambrel meets Mansard form broken up by numerous dormers - originally clad in wood shingles, and a large, south-facing, second story bay clad in terra cotta shingles, presumably acting as a passive heating system.



Figs. 38, 39, 40, and 41. The four Pearson-designed houses for John T. Roberts on Wingohocking Heights: Source: Aaron Wunsch, 2016.

In 1887, Pearson produced one of the most distinctive of Germantown tableaux in his establishment of four houses and a stable on a private cul-de-sac called Wingohocking Heights, located just off Church Lane (then still known as Mill Street) east of Belfield Avenue. Publications of the period referred to the houses as being “in the local antique Germantown style.”<sup>15</sup> After John Taylor Roberts and his three siblings sold “the oldest mill in Pennsylvania” to developers—located further east on Church Lane, Townsend’s Mill (later Roberts’ Mill), for which Mill Street took its name, was demolished, the landscape entirely obliterated, and row houses built on the site. No doubt the proceeds of this liquidation funded the Wingohocking Heights project, as the old Roberts Mansion was also razed to the ground, subsidizing the design and construction of the four houses in 1887.<sup>16</sup> In the name of John T. Roberts’ wife, the Hannah Maule Matlack Roberts House at 5376 Wingohocking Heights is perhaps the largest and most complex of the group, being an entirely asymmetrical and irregular stone volume beneath a complex roof structure that included a large two-story gambrel portion that was complicated by numerous projecting and intersecting roof structures of the hipped and shed varieties. The primary, northeast facade is characterized by a one-story porte cochere formed by three round arch openings and a large two-story aperture of leaded glass sashes that filter natural light into the stair hall, a feature commonly associated with Pearson designs. The windows of the house, as was the case with the other three dwellings, featured multi-light Colonial Revival style windows, fanlights, and other elements that took their cue from local architectural precedent. The employment of Wissahickon schist, rusticated in this case, and the roof types were also a calling card of colonial times in the German Township.

On the same side of the street, John T. Roberts commissioned, built, and owned the slightly smaller and less complex schist house at 5356-58 Wingohocking Heights, where Elizabeth Roberts would live with her husband William H. Wriggins. This house featured a large two-story gambrel roof as well, though with many less projections, upon a schist base. With a corner entrance through two round arch portals, the house features a projecting two-story bay window near the center of its primary, northeast elevation, along with two large apertures, each containing incredible leaded glass sashes. Pearson even introduces red brick on the second floor with occasional strings of Flemish bond. Opposite at 5369-75 Wingohocking Heights, John T. Roberts commissioned another house, which deviated greatly from the first two, having a low-slung bearing, and a complex side-gable roof with projections. The primary, southwest and side, southeast elevations of the first floor feature a one-story wrap-around porch that sat upon a schist wall, matching the stone first floor of the building. A central brick chimney of brick with Flemish rises from near the center of the roofline. Further south on the same side of the street, the Annie Taylor Roberts Hoyt House stands at 5351 Wingohocking Heights, where John T. Roberts’ sister would rusticate for the remainder of her long life. Less craggy than the other three, this house is more readable in form, standing two-and-one-half-stories, featuring a schist base through the first story with red brick rising above on the second, the two materials being joined by a pent eave. The less complex side-gable roof features several dormers and idiosyncratic accent windows. All four of the houses feature Colonial Revival characteristics throughout, forming each elevation in Pearson’s highly creative and eclectic, often erratic, hand. While Pearson designed numerous houses that could be

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<sup>15</sup> *The Philadelphia Real Estate Record and Builders’ Guide*, 24 January 1887, 30.

<sup>16</sup> *The Philadelphia Real Estate Record and Builders’ Guide*, 2 May 1887, 193.

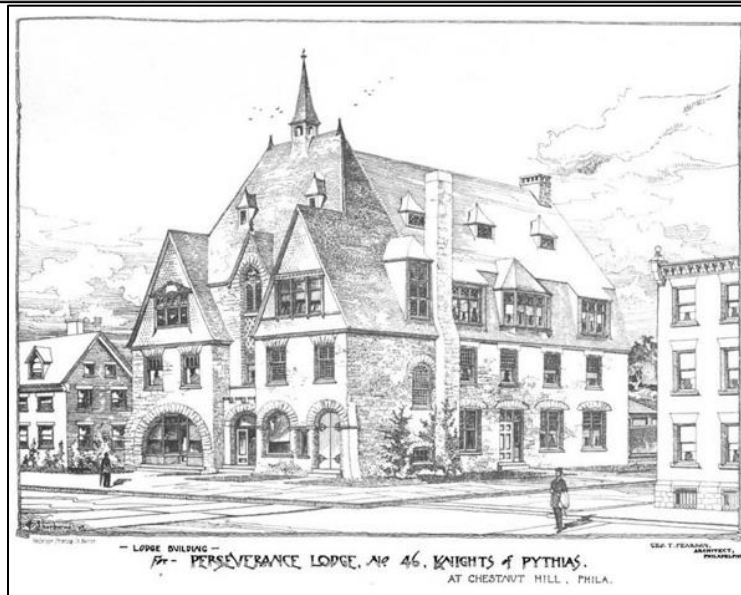
representative of his work in the 1880s, this purpose-built family compound truly illustrates the manner in which old Philadelphia, particularly old Germantown, was clinging to its heritage in modern houses, even when the projects were funded by the irrecoverable losses of historic fabric.



Fig. 42. The Calvin Pardee Mansion, W. Walnut Lane, Germantown, designed by Pearson. Source: Preservation Alliance for Greater Philadelphia.

Despite the prominence achieved in the 1880s, the inspiration of Pearson's designs seems to have shifted from decidedly local sources to a more diverse palette of aesthetic antecedents by the mid-to-late-1880s. In fact, at the same time he was completing his "antique Germantown style" compound for the Roberts family, Calvin Pardee (1841-1923), the American businessman, commissioned a rather eclectic pile on West Walnut Lane. The conception was one largely reflective of the emerging frenzy for the Chateausque style with elements both the Gothic and Romanesque Revivals. One of the largest houses on W. Walnut Lane, the sprawling redoubt features the characteristic steeply pitched hipped roof that is in play with two large oriel windows that extend from the second floor into the lower portion of the roof. Not only did this house diverge greatly in style from its more conservative, mid-nineteenth century neighbors, it marked a new variant in Pearson's body of work that reflected little of its locality.





Figs. 43, 44 & 45. Top: House at Devon, Pa. for Mr. Baker. Source: *American Architect and Building News*, 20 April 1889, 695. Source: St. Croix Architecture. Middle: Perseverance Lodge (ca.1889), No. 46, Knights of Pythias, Chestnut Hill, Philadelphia. Source: *American Architect and Building News*, 29 June 1889, via [www.archiseek.com](http://www.archiseek.com). Bottom: Greenway Court (1892), Berryville, VA. Source: *American Architect and Building News*, January 2, 1892.



Figs. 46 & 47. The original Pearson-designed country house of John B. Stetson, Idro, at Ogontz. Source: Athenaeum of Philadelphia.

By the close of the decade, Pearson had employed this roof type and other Chateausque features on numerous designs. In Chestnut Hill, he produced renderings for Perseverance Lodge, No. 46, Knights of Pythias, on Germantown Avenue in 1889, which included another steeply pitched hipped roof often found in Chateausque architecture.<sup>17</sup> His southern clientele had continued their patronage, at least on paper, as Pearson produced renderings for Greenway Court at Berryville, Virginia that same year. This sprawling domestic structure showcased Pearson's interest in the French Renaissance, including a plausible village of steeply pitched hipped roof structures.<sup>18</sup> The

<sup>17</sup> *American Architect and Building News*, 29 June 1889

<sup>18</sup> *American Architect and Building News*, January 2, 1892

culmination of his Chateaux designs came to fore with Idro, which was commissioned by the eminent hat making magnate John B. Stetson.



Figs. 48 & 49. Gillen, the winter residence of John B. Stetson at DeLand, Florida. Source: Stetson University, duPont-Ball Library, Photograph Collection.

Perhaps Pearson's greatest patron, Stetson had originally commissioned a much smaller cottage at Ogontz, Pennsylvania, just outside Philadelphia, which was reflective of Pearson's work in the 1880s. However, the appearance of this building was short-lived, and followed on by a Chateausque construction that practically dwarfed the Pardee House.<sup>19</sup> A comparison of the Figure 46 of the original house and Figure 47 of the much-evolved product shows that only the base of the porte cochere is recognizable. Stetson's greatly enlarged "Idro" was featured in the February 11, 1893 edition of the *American Architect and Building News*, occupying a full page with both the primary elevation and an interior view on display for the national design community.<sup>20</sup> Along with his redoubt at Ogontz, Stetson commissioned Pearson to design his winter residence at De Land, Florida, a three-story mansion of frame construction. Deviating greatly in form and material

<sup>19</sup> Moses King. *Philadelphia and Notable Philadelphians*. (New York: Blanchard Press, Isaac H. Blanchard Co., 1901.), 78.

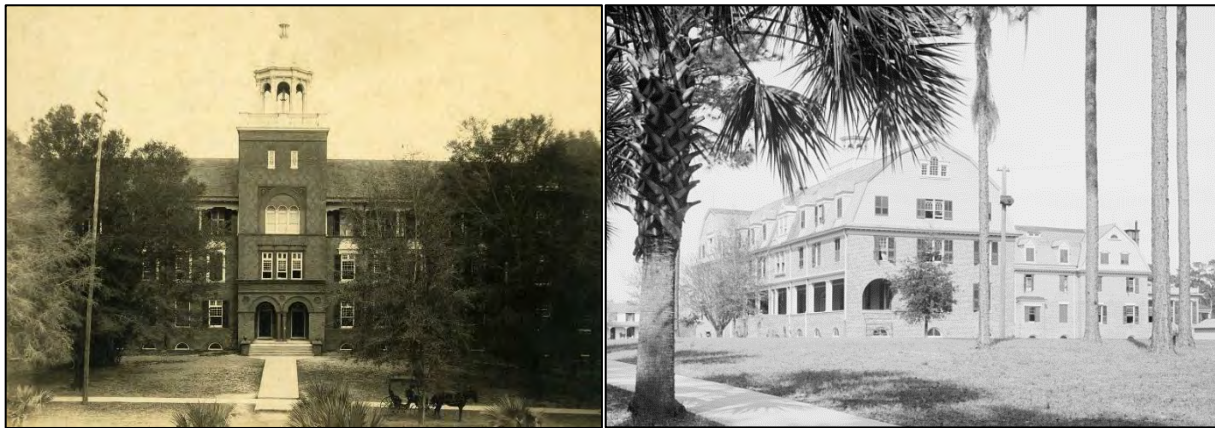
<sup>20</sup>

composition than his works in Philadelphia, the building continues to employ his Queen Anne Revival principles, incorporating a blend of Gothic, Moorish, Polynesian, and Tudor architectural details. Being frame and featuring a loggia within its corner tower, the design is reflective of its location in Florida. However, many of the hallmarks of Pearson's Philadelphia houses are present, most importantly the three-part mullion window of stained-glass sashes, filtering natural light into the stair hall.



Figs. 50, 51, and 52. Top left: The clock tower of Building No. 13 of the John B. Stetson Co. (ca.1889-92), designed by Pearson, which stood in the angle of N. Fourth and Cadwallader Streets in North Philadelphia. Top right: The N. Fourth Street Elevation of Building No. 13. Bottom: An earlier building of the John B. Stetson Co. stands between two similar eight-story buildings, likely being designed by Pearson in the early 1900s. Source: Historic American Buildings Survey (Library of Congress).

Stetson was apparently so pleased with his winter residence that he commissioned Pearson to design the most prominent building of his massive hat manufactory at North Philadelphia. Between 1889 and 1892, a six-story masonry building was built in the angle of North Fourth and Cadwallader Streets. Flatiron in form, the building featured a highly decorative Gothic Revival style clock tower, rising to comprise the seventh floor. The entire building was stylized with decorative brickwork, stone coursing, and other features, the most prominent of which was a massive two-story bay window that spanned the entire North Fourth Street elevation with multi-light sash windows and decorative spandrels. With Building No. 13 as perhaps the most distinctive of Stetson's hat manufactory, Pearson designed numerous other structures at the site, including several later industrial buildings that reflected his evolving interest in the Colonial Revival style.



Figs. 53 & 54. Left: Elizabeth Hall (1892) of Stetson University, Woodland Boulevard, DeLand, Florida. Right: Chaudoin Hall (1892) of Stetson University, DeLand, Florida. Source: Stetson University, duPont-Ball Library, Photograph Collection.

While Stetson was enlarging his industrial complex, he again engaged Pearson, this time in 1892 to design two buildings for Stetson University, an institution he'd established near his home in De Land, Florida. Pearson would produce both Elizabeth Hall and Chaudoin Hall. Elizabeth Hall was a large, distinctive institutional building centered on a tower that once housed the University's water source. This red brick structure was characterized by brickwork in a diaper pattern, a motif used that same year on the subject building. Another prominent characteristic of Elizabeth Hall was the third-floor loggia, a feature also employed on Stetson's Florida home. In the design for Chaudoin Hall, Pearson was unable to escape his love for the Colonial Revival, as the dormitory is defined by its large gambrel roof and other Georgian details, though this building too features an integral porch along its primary, first floor elevation.

Another patron, though less significant to Pearson than Stetson, was the prominent banker Edward White Clark, II, (1857-1946) and Lydia Jane Newhall Clark (1858-1936). In 1889, the Clarks commissioned Pearson to design a residence for a five-acre parcel bound by W. Mermaid Lane, Cherokee Street, and W. Moreland Avenue at Wissahickon Heights (later known as St. Martin's) in Chestnut Hill. The house would eventually be known as "Keewaydin, named after the northwest

wind in Henry Wadsworth Longfellow's 'The Song of Hiawatha.'"<sup>21</sup> The original building was a staid Colonial Revival style suburban house. It appears that Pearson's restraint was forced by the Clarks, as is made clear in a letter written by Lydia Newhall Clark in 1889:

I suggested to Herbert that he drive Mont up to the Hill occasionally and send us a blue print of the progress. I also asked Rob to keep an eye on the chimneys to see that Pearson didn't get in any of his fancies. That vane on the stable has robbed him of the little confidence I once felt in him. Will you write to tell him to take it off? There is no use in having it exposed to the weather and it can't stay there....<sup>22</sup>



Figs. 55 & 56. Top: The house at Keewaydin, as it stood in 1899, designed by Pearson, at Chestnut Hill. Source: *Handsome Homes*. (Philadelphia: *Germantown Independent-Gazette*, 1899). Bottom: The house at Keewaydin, as it stood in 1905, at Chestnut Hill. Source: Naylor Collection, Chestnut Hill Conservancy.

<sup>21</sup> Ben Leech. Philadelphia Register of Historic Places Nomination: Keewaydin: E.W. Clark Estate, (Philadelphia: Chestnut Hill Conservancy, 2019), 14.

<sup>22</sup> *Letters of Lydia Jane Clark, 1858-1936*. (Boston: 1939), 82.

Keewaydin was “constructed in multiple phases between 1889 and c.1912,” “comprising a main house, two flanking detached wings, and various outbuildings...,” the most flamboyant of which is perhaps the ballroom portion.<sup>23</sup> Keewaydin was listed in the Philadelphia Register of Historic Places in 2020.

Between 1910 and 1911, the Clarks “designed, purchased, and presented” the Happy Hollow Recreation Center at 4740 Wayne Avenue to the City of Philadelphia for the purpose of allowing children to have designated recreation space both in and out of doors. At the center of the former quarry near Wayne Avenue, Pearson was commissioned to design a modest building of a domestic scale in the Colonial Revival style. This building was listed in the Philadelphia Register of Historic Places in 2012.<sup>24</sup>

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<sup>23</sup> Ben Leech. Philadelphia Register of Historic Places Nomination: Keewaydin: E.W. Clark Estate, (Philadelphia: Chestnut Hill Conservancy, 2019), 4.

<sup>24</sup> Kim Broadbent. Philadelphia Register of Historic Places Nomination: Happy Hollow Playground Recreation Center, 4740 Wayne Avenue, Germantown, Philadelphia. (Philadelphia: Preservation Alliance for Greater Philadelphia, 2012), 4.

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