ADDRESS: 601 W GODFREY AVE
Name of Resource: Carl Metz House
Proposed Action: Designation
Property Owner: William Freeman Jr. and John D. Mitchell
Nominator: Historical Commission
Staff Contact: Jon Farnham, jon.farnham@phila.gov

OVERVIEW: This nomination proposes to designate the property at 601 W. Godfrey Avenue, known as the Carl Metz House, and list it on the Philadelphia Register of Historic Places. The nomination asserts that the property satisfies Criteria for Designation C and D as delineated in Section 14-1004(1)(a) of the Philadelphia Code. The nomination contends that the Carl Metz House reflects the environment characterized by a distinctive architectural style, the "Spanish type architecture" style, and embodies distinguished characteristics of that style, satisfying Criteria C and D. Constructed by real estate developer Carl Metz to designs by his son, Carl Metz Jr., in 1927, when the Spanish Colonial Revival style was at the apex of its popularity in the Philadelphia region, the Carl Metz House is the finest single-family residential example of the style in the City of Philadelphia and therefore merits designation as a historic landmark.

STAFF RECOMMENDATION: The staff recommends that the nomination demonstrates that the property at 601 W. Godfrey Avenue, known as the Carl Metz House, satisfies Criteria for Designation C and D as delineated in Section 14-1004(1)(a) of the Philadelphia Code.

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

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

Street address: 601 W Godfrey Ave

Postal code: 19126

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2. NAME OF HISTORIC RESOURCE

Historic Name: Carl Metz House

Current/Common Name: _____

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3. TYPE OF HISTORIC RESOURCE

☑ Building ☐ Structure ☐ Site ☐ Object

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4. PROPERTY INFORMATION

Condition: ☐ excellent ☑ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☑ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Residential

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5. BOUNDARY DESCRIPTION

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

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6. DESCRIPTION

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

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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 1927 to 1939

Date(s) of construction and/or alteration: 1927

Architect, engineer, and/or designer: Carl Metz Jr.

Builder, contractor, and/or artisan: Carl Metz

Original owner: Carl Metz

Other significant persons: _____

CRITERIA FOR DESIGNATION:

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

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

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization: Philadelphia Historical Commission Date: 2/2/2026

Name with Title: Jon Farnham, Executive Director Email: jon.farnham@phila.gov

Street Address: 1515 Arch Street, 13th floor Telephone: 215-686-7660

City, State, and Postal Code: Philadelphia, PA 19102

Nominator ☐ is ☑ is not the property owner.

PHC USE ONLY

Date of Receipt: 2/2/2026

☑ Correct-Complete ☐ Incorrect-Incomplete Date: 2/2/2026

Date of Notice Issuance: 2/12/2026

Property Owner at Time of Notice:

Name: William Freeman Jr. and John D. Mitchell

Address: 601 W. Godfrey Avenue

City: Philadelphia State: PA Postal Code: 19126

Date(s) Reviewed by the Committee on Historic Designation: 3/18/2026

Date(s) Reviewed by the Historical Commission: 4/10/2026

Date of Final Action: _____

☐ Designated ☐ Rejected

5. BOUNDARY DESCRIPTION

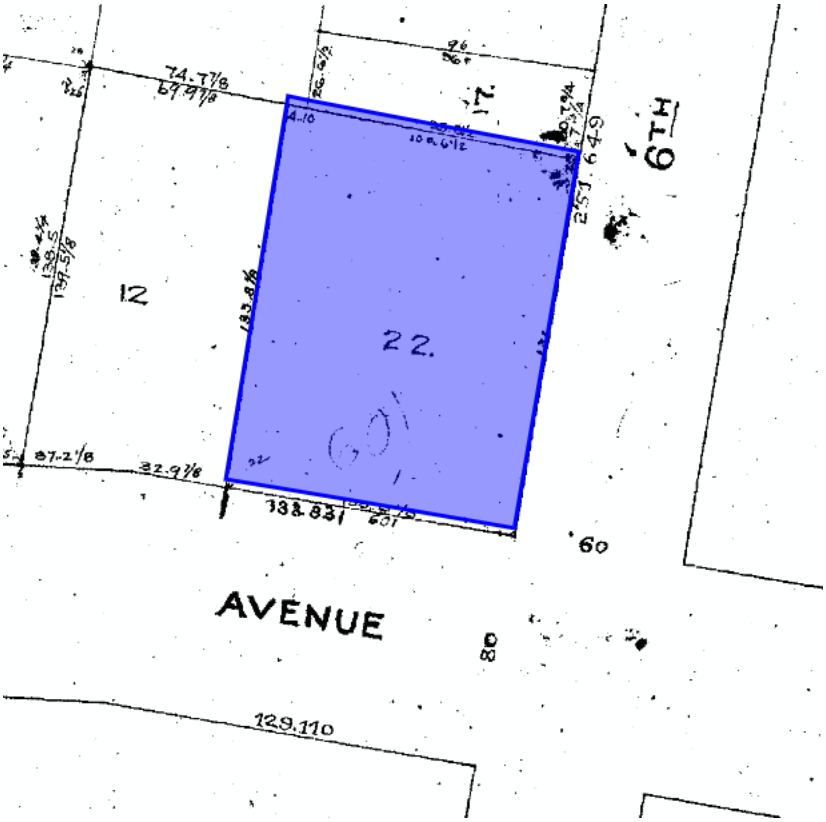

Figure 1. A parcel map with the property at 601 W. Godfrey Avenue highlighted. Source: Atlas.

All that certain lot or piece of ground with the buildings and improvements thereon erected.

Beginning at the corner formed by the intersection of the Northeasterly side of Godfrey Avenue (80 feet wide) with the Westerly side of 6th Street (60 feet wide) in the 61st Ward of the City of Philadelphia.

Thence extending North along the West side of 6th Street 131 feet to a point; thence North 77 degrees 07 minutes 34 seconds West 100 feet 6-1/2 inches to a point; thence South 11 degrees 22 minutes West 133 feet 8-1/8 inches to a point on the Northeast side of said Godfrey Avenue; thence East on the side of said Godfrey Avenue 100 feet 6-1/8 inches to the place of beginning.

Under and subject to certain building restrictions, reservations, and covenants now on record.

Being known as 601 West Godfrey Avenue.

Being Registry No. 134-N05-0022, OPA Account No. 611298000.

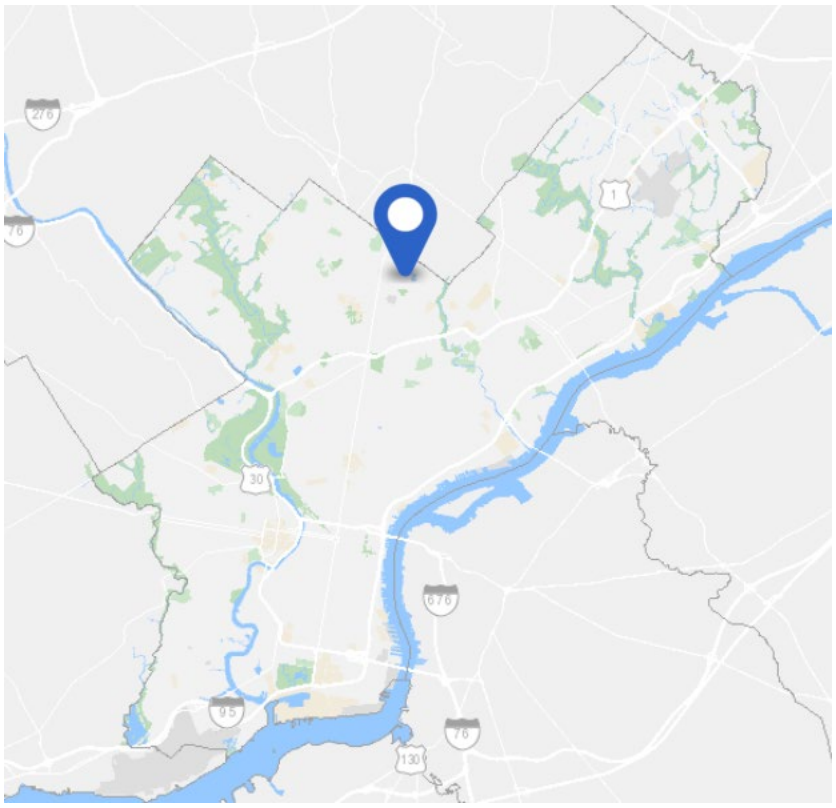

Figure 2. The location of 601 W. Godfrey Avenue in the City of Philadelphia. Source: Atlas.

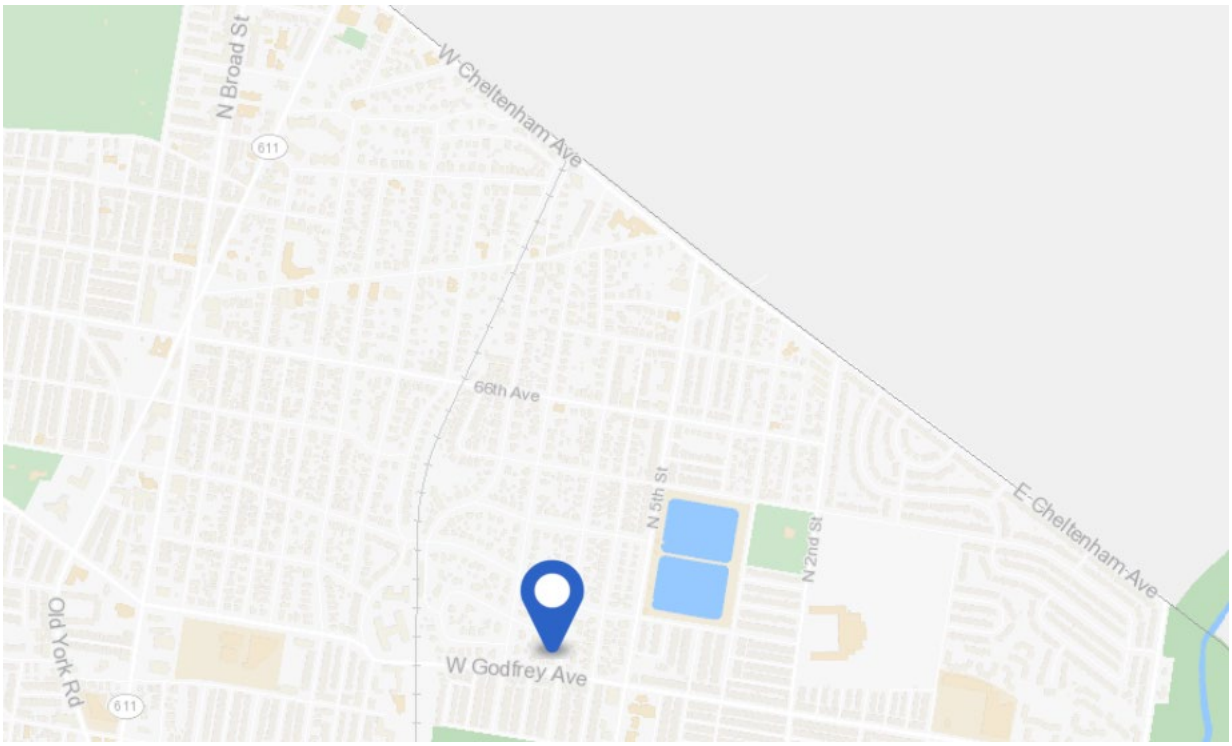

Figure 3. The location of 601 W. Godfrey Avenue in the Oak Lane neighborhood of Philadelphia. Source: Atlas.

6. Physical Description

Figure 4. View of the house at 601 W. Godfrey Avenue looking north, December 4, 2022. Source: Cyclomedia.

Figure 5. View of the house at 601 W. Godfrey Avenue looking northwest, December 8, 2022. Source: Cyclomedia.

Figure 6. View of the house at 601 W. Godfrey Avenue looking northeast, December 4, 2022. Source: Cyclomedia.

Figure 7. Aerial view of 601 W. Godfrey Avenue, March 27, 2025. Source: Pictometry.

Figure 8. Aerial view of 601 W. Godfrey Avenue looking south, April 24, 2025. Source: Pictometry.

The property at 601 W. Godfrey Avenue is located at the northwest corner of W. Godfrey Avenue and N. 6th Street in the suburban Oak Lane neighborhood of Philadelphia. The 0.3 acre lot is a relatively flat lawn dotted with mature trees. A large Mission Revival house is located on the lot. A concrete sideway with steps and a metal railing runs from the street to the front door. A gated, asphalt driveway bounded by a stone retaining wall runs along the western edge of the lot.

The Mission Revival house is 2.5 stories in height. It has a hipped roof with dormers on the south, west, and north slopes of the roof and a chimney on the east slope. The front dormer extends up from the front façade, and serves as an espadaña or curved parapet typical of the Mission Revival style. The espadaña is ornamented with a Spanish Baroque decorative relief (Figure 9). A one-story wing with hipped roof projects from the east facade. The house is clad in stucco and roofed with green terra cotta tiles, specifically Spanish barrel tiles (Figure 10 and Figure 11). The centered front entranceway is sheltered by a porch with a hipped roof held aloft by six Corinthian columns. French doors open onto a balcony on the porch roof. A decorative Spanish Baroque relief tops the French doors. The paired windows on the front façade are arched with muntins. The first-floor front windows have wrought iron decorative features. A projecting string course runs around the house at the second floor. The eaves extend out above the second floor and are held aloft by paired miniature spiral columns resting on shell corbels (Figure 12). The eaves are broken at the center of the front façade, where the facade projects up into a dormer, forming the espadaña.

A one-story wing with a hipped, terra cotta roof projects from the east façade. The wing has arched windows that extend down to the floor separated by spiral columns. Shaped wing walls, what might be called contrafuertes or buttresses in Spanish, project at the corners (Figure 13). The windows at the second floor of the east façade have square-head openings. A chimney with stucco and tile ornament projects from the façade and through the roof (Figure 13).

The west façade has a garage entrance at the basement level, wrought iron balconies at the first and second floors, a decorative, curvilinear wing wall or contrafuerte at the corner, and a pedimented dormer on the roof (Figure 14).

The rear or north façade includes a patio, small one-story projection at the first floor, arched windows, and a dormer on the roof.

Figure 9. The front dormer extends up from the front façade and serves as an espadaña or curved parapet. Decorative Spanish Baroque reliefs ornament the façade above the French doors and at the espadaña.

Figure 10. Green Spanish barrel tile on the front porch at 601 W. Godfrey Avenue.

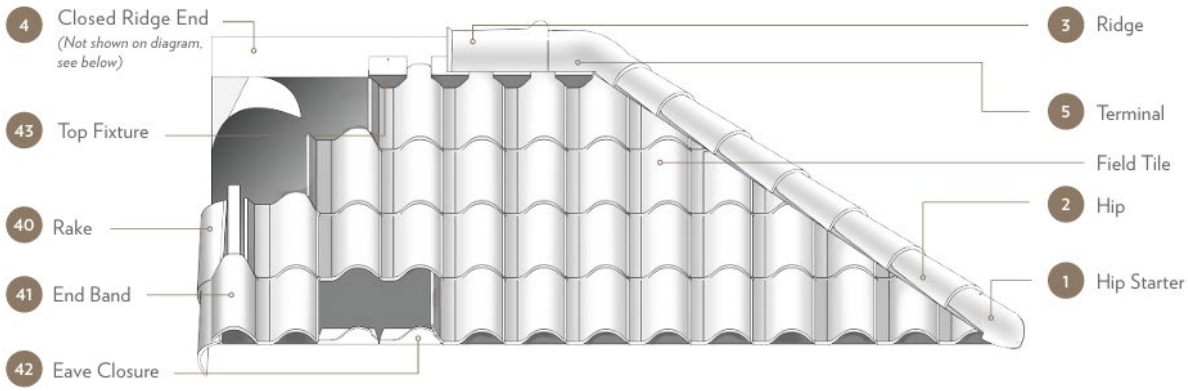

Figure 11. Diagram of Spanish barrel tile. Source: Ludowici.

Figure 12. The paired windows on the front façade are arched with muntins. The eaves extend out above the second floor and are held aloft by paired miniature spiral columns resting on shell corbels.

Figure 13. Shaped wing walls, what might be called contrafuertes or buttresses in Spanish, project at the corners. A chimney with stucco and tile ornament projects from the façade and through the roof.

Figure 14. The west façade features wrought-iron balconies at the first and second floors and a decorative, curvilinear wing wall or contrafuerte with wrought-iron ornament at the corner.

7. Statement of Significance

The property at 601 W. Godfrey Avenue, the Carl Metz House, is historically significant and should be listed individually on the Philadelphia Register of Historic Places. The property satisfies Criteria for Designation C and D as delineated in Section 14-1004(1)(a) of the Philadelphia Code. The Carl Metz House reflects the environment characterized by a distinctive architectural style, the "Spanish type architecture" style, and embodies distinguished characteristics of that style. Constructed by Carl Metz in 1927, when the Spanish Colonial Revival style was at the apex of its popularity in the Philadelphia region, the Carl Metz House is the finest single-family residential example of the style in the City of Philadelphia and therefore merits designation as a historic landmark.

Carl Metz

Carl Metz was born in Germany on July 4, 1874.[1] Metz, his wife Emelie, and son Carl emigrated to the United States on the S.S. La Touraine, arriving in New York City in May 1904.[2] Metz was listed in the 1910 U.S. Census as Charles, not Carl, Metz. He lived in a rented dwelling at 1942 N. Reese Street in the Norris Square neighborhood of North Philadelphia with his wife and son and worked as a cigar maker.[3] Metz petitioned to become a naturalized citizen in 1911.[4] At the time of his petition, his occupation, cigar maker, and residence, 1942 N. Reese Street, had not changed. In 1918, when he registered for the draft during World War I, Metz worked as "segar maker" at the General Cigar Company at N. 4th Street and Girard Avenue and lived at 315 Rockland Street in the Olney neighborhood of Philadelphia.[5] By 1920, Metz had left the cigar business and described his occupation as a full-time "contracting builder."[6]

While Metz worked as a cigar maker in the teens, he began moonlighting as a real estate developer. In 1913, he purchased vacant lots at 4907 and 4909 N. Lawrence Street and constructed two twin dwellings the following year.[7] In 1915, Metz purchased the adjacent lots to the south at 4901, 4903, and 4905 N. Lawrence Street and had contractor Charles Sinn build three rowhouse dwellings (Figure 15).[8] Metz sold the completed houses in June to August 1916.

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[1] Certificate of Death, October 29, 1929, Bureau of Vital Statistics, Department of Health, Commonwealth of Pennsylvania. Source: Ancestry.com.
[2] As a child, Metz's son seems to have been know as Carl, Charles, and Emil, but settled on Carl as an adult.
[3] Thirteenth Census of the United States, 1910. Source: Ancestry.com.
[4] Petition for Naturalization, May 19, 1911. Source: Ancestry.com.
[5] Draft Registration Card, September 12, 1918. Source: Ancestry.com.
[6] Fourteenth Census of the United States, 1920. Source: Ancestry.com.
[7] Francesco De Stefano et ux to Carl Metz, November 6, 1913, Deed ELT-281-434, Department of Records, City of Philadelphia; *Philadelphia Real Estate Record and Builders' Guide*, v. 29, March 18, 1914, p. 177; "Permits Issued Yesterday," *Inquirer*, March 11, 1914, p. 13.
[8] John Loughran et ux to Carl Metz, February 20, 1915, Deed ELT-476-97, Department of Records, City of Philadelphia; *Philadelphia Real Estate Record and Builders' Guide*, v. 31, March 15, 1916, p. 196.

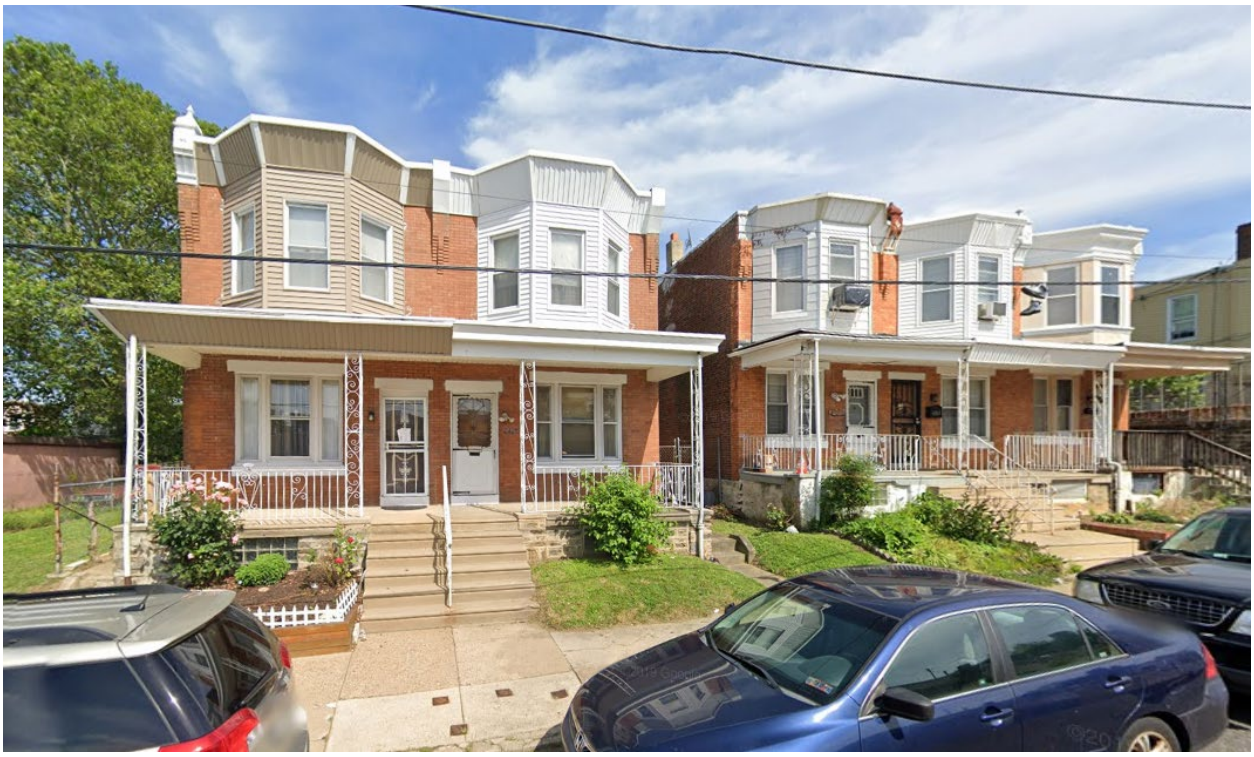

Figure 15. Carl Metz developed the houses at 4901 to 4909 N. Lawrence Street in 1914 and 1916.

After completing the five houses on N. Lawrence Street, Metz purchased several lots for development on W. Rockland Street between 3rd and 4th Streets, just one block east of the Lawrence Street houses, on August 30, 1916.[9] Metz built nine two-story rowhouses at 301 and 307 to 321 Rockland Street in groups between 1916 and 1919 (Figure 16).[10] Metz constructed an additional six two-story rowhouses on the south side of the street, at 300 to 312 W. Rockland Street, in 1922 (Figure 17).[11] Metz and his family owned and resided at 315 W. Rockland Street from its construction in the late teens until they moved to 601 W. Godfrey Avenue in 1928.[12]

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[9] J. Charles Yundt to Carl Metz, August 30, 1916, Deed JMH-105-70, Department of Records, City of Philadelphia.

[10] "Permits Issued Yesterday," *Inquirer*, September 10, 1916, p. 42; "Permits Issued Yesterday," *Inquirer*, August 10, 1917, p. 13; "Permits Issued Yesterday," *Inquirer*, March 25, 1919, p. 14; "Permits Issued Yesterday," *Inquirer*, November 14, 1919, p. 15; *Philadelphia Real Estate Record and Builders' Guide*, v. 31, September 20, 1916, p. 631; *Philadelphia Real Estate Record and Builders' Guide*, v. 32, August 15, 1917, p. 542; *Philadelphia Real Estate Record and Builders' Guide*, v. 33, April 10, 1918, p. 238; *Philadelphia Real Estate Record and Builders' Guide*, v. 34, March 26, 1919, p. 164; *Philadelphia Real Estate Record and Builders' Guide*, v. 34, April 2, 1919, p. 188; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 34, July 23, 1919, p. 441.

[11] *Philadelphia Real Estate Record and Builders' Guide*, v. 37, June 21, 1922, p. 394.

[12] Fourteenth Census of the United States, 1920. Source: Ancestry.com. Metz sold the rowhouse at 315 W. Rockland Street when he moved to Godfrey Avenue. Carl Metz to Russell H.C. Shute, June 28, 1928, Deed JMH-2841-89, Department of Records, City of Philadelphia.

Figure 16. Carl Metz developed several two-story rowhouses on the north side of the 300-block of W. Rowland Street in Olney between 1916 and 1919.

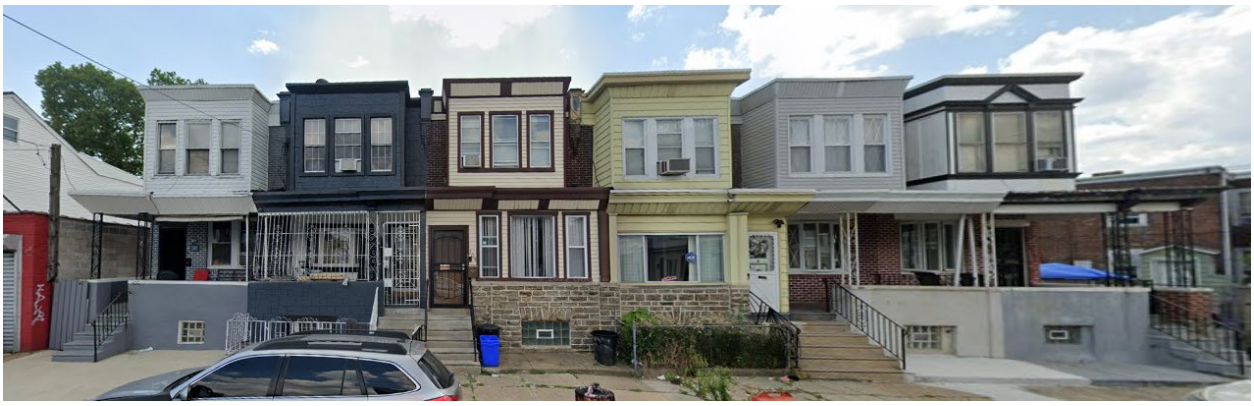

Figure 17. Carl Metz developed six two-story rowhouses on the south side of the 300-block of W. Rowland Street in Olney in 1922.

After developing the first set of W. Rockland Street properties, on September 23, 1919, Metz entered into an agreement for a site at Fishers Avenue and N. Fairhill Street, about five blocks to the northwest of his home on Rockland, for the construction of rowhouses.[13] Metz constructed the houses in 1920 and 1921,[14] and then advertised them for sale in the fall of 1921

[13] Girard Seitter to Carl Metz, September 23, 1919, Deed JMH-593-587, Department of Records, City of Philadelphia.

[14] *Philadelphia Real Estate Record and Builders' Guide*, v. 34, October 1, 1919, p. 597; *Philadelphia Real Estate Record and Builders' Guide*, v. 35, April 7, 1920, p. 353-354; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 36, April 6, 1921, p. 220.

(Figure 18).[15] In advertisements for the new houses, Metz described them as having six rooms, one bathroom, basement laundry, and stone porches (Figure 19). He sold the houses for $6,200 and $6,300, with financing available for $35 to $36 per month. He constructed six similar two-story rowhouses at 4838 to 4848 N. Fairhill Street, south of W. Rockland Street, in 1922.[16]

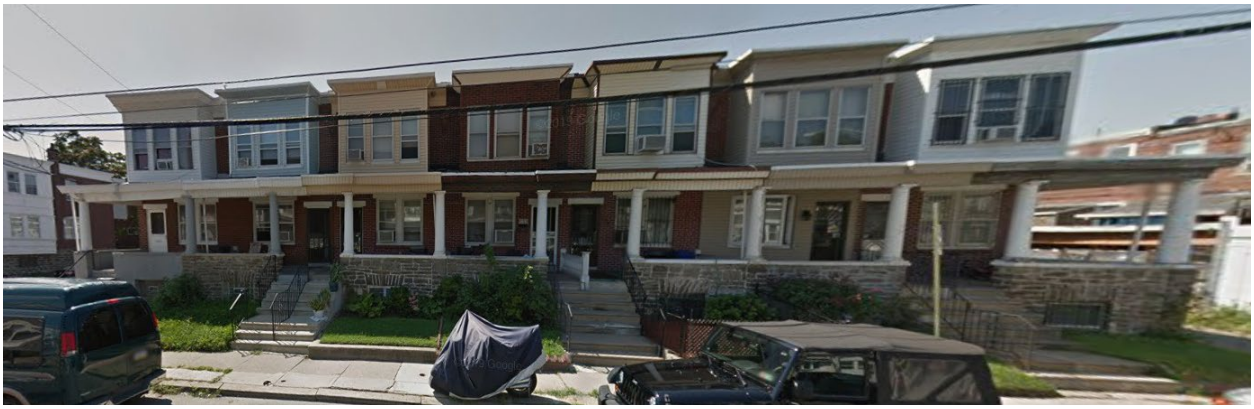

Figure 18. Carl Metz developed several two-story rowhouses on the 500-block of Fishers Avenue and around the corner on the 5200-block of N. Fairhill Street in Olney in 1920 and 1921.

$6200 New stone porch home, 6 rooms, bath, basement laundry, close to Incarnation Church. Sample house, 528 Fisher ave. Open Sunday. Carl Metz builder. BIDDLE & HAMMER, Agents.

Figure 19. A real estate advertisement for Metz development at Fisher Avenue and N. Fairhill Street, *Inquirer*, November 6, 1921, p. 58.

Figure 20. Carl Metz developed six two-story rowhouses at 4838 to 4848 N. Fairhill Street, south of W. Rockland Street, in Olney in 1922.

Carl Metz constructed two pairs of two-story houses at 403, 407, 411, and 413 Hoffnagle Road in a much more suburban setting just off Pine Road in Fox Chase, for Biddle & Hammer, a real estate development company, in 1921 (Figure 21).[17]

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[15] Real estate advertisements in *Public Ledger*, October 19, 1921, p. 27; *Inquirer*, September 18, 1921, p. 56; *Inquirer*, September 25, 1921, p. 57; *Inquirer*, November 6, 1921, p. 58; and *Inquirer*, November 26, 1921, p. 21.
[16] *Philadelphia Real Estate Record and Builders' Guide*, v. 37, February 8, 1922, p. 91.
[17] *Philadelphia Real Estate Record and Builders' Guide*, v. 36, August 17, 1921, p. 528.

Figure 21. Carl Metz constructed two pairs of two-story houses at 403, 407, 411, and 413 Hoffnagle Road in Fox Chase in 1921.

As Metz gained experience developing rowhouses in the Olney neighborhood in the late teens and early 1920s, he became more ambitious, taking on larger development projects. Metz purchased a large lot for development at the intersection of Westford Street and Geneva Avenue in Olney on December 30, 1922.[18] Over the next three years, he constructed 58 two-story rowhouses on the east side of the 5300-block of Westford Street and the south side of the 500-block of Geneva Avenue (Figure 23 and Figure 24).[19] In 1923, Metz ran newspaper advertisements seeking "carpenters and studders … experienced, good men only" to work at the construction site.[20] Building permit applications indicate that Metz and his team constructed the houses in groups of 15 or so.[21] By 1923, Metz was marketing the "magnificent homes" and "distinctive artistic homes in exclusive locality." The six-room, one-bath houses sold for $6,800 to $7,000 (Figure 22).[22]

Magnificent Homes

IN EXCLUSIVE LOCALITY

$7000

ONLY A FEW OF THESE ARTISTIC HOMES LEFT

GARAGE PRIVILEGE—TWIN PORCH FRONTS

Cement porch floors, brick columns, 6 rooms and bath, modern and substantial, hardwood floors, large terrace and yard. Lot 15x100. Near N. E. Boulevard. Take car No. 50, get off at 5400 north, Rising Sun Ave., walk ½ square east on Geneva Avenue to Sample House.

CARL METZ BUILDER

Figure 22. A real estate advertisement for the Westford Street and Geneva Avenue rowhouses, *Inquirer*, July 27, 1924, p. 55.

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[18] Charles and Elsie Chrstos to Carl Metz, Deed JMH-1407-551, December 30, 1922, Department of Records, City of Philadelphia.

[19] *Philadelphia Real Estate Record and Builders' Guide*, v. 38, March 7, 1923, p. 151; *Philadelphia Real Estate Record and Builders' Guide*, v. 38, October 3, 1923, p. 630; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 39, November 19, 1924, p. 742.

[20] Help wanted advertisement, *Inquirer*, June 21, 1923, p. 27.

[21] "Building Permits Granted," *Inquirer*, March 2, 1923, p. 23; "Building Permits Granted," *Inquirer*, September 25, 1923, p. 7.

[22] Real estate advertisement, *Inquirer*, September 15, 1923, p. 25; *Inquirer*, April 20, 1924, p. 67; *Inquirer*, July 27, 1924, p. 55; and, *Inquirer*, September 14, 1924, p. 73.

Figure 23. Carl Metz constructed 58 two-story rowhouses on the east side of the 5300-block of Westford Street and the south side of the 500-block of Geneva Avenue in the mid 1920s.

Figure 24. With his development on Westford Street and Geneva Avenue, Metz moved away from his standard, rectilinear two-story rowhouses with porches and flat-roof bays that he had built since the mid teens and constructed rows of two-story houses with alternating groups gable-roofed and shed-roofed bays.

After completing the 58-house development on Westford Street and Geneva Avenue, Metz turned his attention to a site two blocks to the north on E. Clarkson Avenue between Westford Street and E. Olney Avenue, near Tacony Creek Park, which had been added to the City Plan in 1908. Metz purchased a large development site on the south side of Clarkson Avenue on April

9, 1925.[23] On April 17, 1925, the *Inquirer* reported that Metz would construct 20 houses at the site.[24] Metz subdivided the large lot into 20 lots, numbered 518 to 556 E. Clarkson Avenue, and constructed two-story rowhouses.[25] When Metz sold the houses in 1926, he described them as "Queen Anne architecture" and as having "Spanish roofs."[26] The rowhouses were identical except for the second-floor front facades, which had an ABBA rhythm: two pairs of gable-front bays, four pairs of shed-front bays, and two pairs of gable-front bays. In the 1920s, developer-builders often referred to two-story rowhouses with gabled bays as Queen Anne or English in style and those with shed-front bays as Spanish in style.

A DISTINCTIVE HOME
$7400
Opposite Tacony Creek Park; garage privilege 1 or 2 cars; lots 119 ft. deep; 18 ft. drive; great big enclosed yard; Queen Anne architecture; Spanish roof; 6 rooms and bath, sun kitchen, cabinet range, hardwood floors.
Furnished Sample House
522 E. Clarkson Avenue
Take Car 60 north to Clarkson ave., ½ square east.
By Auto: Over Roosevelt Boulevard to Rising Sun Ave., north 4 blocks to Clarkson Ave.
CARL METZ, BUILDER

Figure 25. Real estate advertisement for the rowhouses on E. Clarkson Avenue, *Inquirer*, March 14, 1926, p. 76.

[23] Andrew Pinkerton et ux to Carl Metz, Deed JMH-2104-179, April 9, 1925, Department of Records, City of Philadelphia.
[24] "Activities of the Day in Real Estate," *Inquirer*, April 17, 1925, p. 30; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 40, April 22, 1925, p. 245.
[25] Metz obtained building permits for four garages at 530, 532, 554, and 546 E. Clarkson Avenue in March 1926. See "Building Permits Granted," *Inquirer*, March 18, 1926, p. 11. He obtained permits for garages at 538 and 540 E. Clarkson Avenue in May 1926. See "Building Permits Granted," *Inquirer*, May 27, 1926, p. 12.
[26] Real estate advertisement, *Inquirer*, March 14, 1926, p. 76. See also: Real estate advertisement, *Inquirer*, February 28, 1926, p. 85.

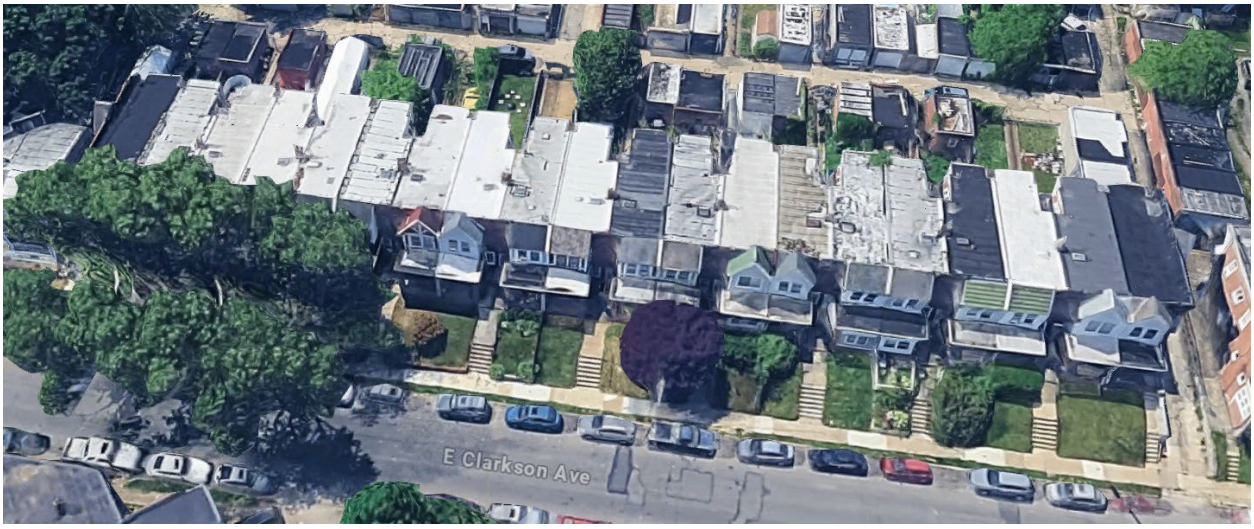

Figure 26. Carl Metz constructed a row of English and Spanish style houses at 518 to 556 E. Clarkson Avenue in Olney in 1926.

In the mid 1920s, Philadelphia's developer-builders including Carl Metz adopted the English and Spanish style row, comprised of two-story rowhouses with alternating pairs of gable-roofed (English) and shed-roofed (Spanish) bays, as the default typology for workers' housing in the city. Hundreds of English-and-Spanish rows were erected in Northeast, Northwest, West, and Southwest Philadelphia in the years leading up to the Great Depression (Figure 28 and Figure 29). The alternating rooflines gave the otherwise identical rowhouses rhythm, visual interest, and character while allowing the contractors to take advantage of economies of scale. Although the rowhouses incorporated few details from the revival English and Spanish styles on which they were based, the gable bays sometimes included half-timbering and shake-like roofing and the shed bays sometimes included shaped parapets and terra cotta roofing (Figure 27). Perhaps the most stylistically developed English-and-Spanish rows were constructed by John J. Kelly of Kelly Homes in 1926 on and around the 7000-block of Ogontz Avenue in West Oak Lane neighborhood of Philadelphia (Figure 30) and by John J. Bateman & Sons in 1926 on the 5000-block of McKean Avenue in Germantown (Figure 31).[27]

[27] Real estate advertisement for "Bateman West Gtn. Homes," *Inquirer*, May 23, 1926, p. 86.

Figure 27. Rowhouses with “English cottage and Spanish type fronts” on the 3500-block of E. Wellington Street in the Mayfair neighborhood of Northeast Philadelphia. Real estate advertisement, *Inquirer*, November 7, 1926, p. 84.

Figure 28, Real estate advertisements for English and Spanish type homes, clockwise from top left: *Inquirer*, October 4, 1925, p. 92; *Inquirer*, January 9, 1927, p. 68; *Inquirer*, September 29, 1926, p. 33; and, *Inquirer*, October 3, 1926, p. 80.

Figure 29. A newspaper article featuring various new house types in Philadelphia including English and Spanish rows. See: “New Operations Displaying Varied Types of City Homes,” *Inquirer*, August 5, 1928, p. 16.

Figure 30. A section of the English and Spanish row on the 7000-block of Ogontz Avenue, constructed by John J. Kelly, Kelly Homes, 1926.

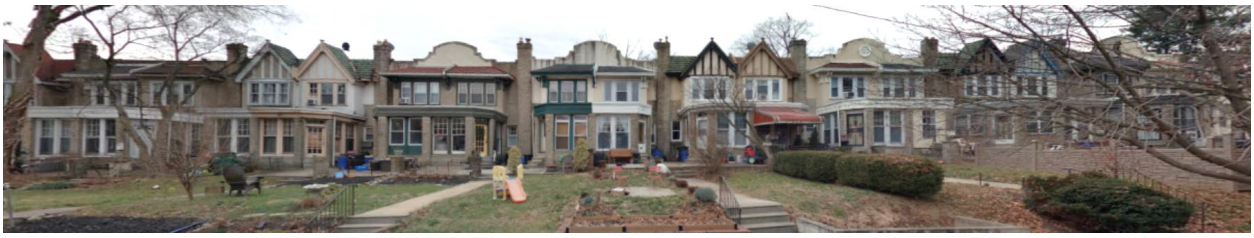

Figure 31. A section of the English and Spanish row at 5046 to 5084 McKean Avenue, Germantown, constructed by John J. Bateman & Sons, 1926.

While working on the development at E. Clarkson Avenue, Carl Metz prepared to construct 19 two-story rowhouses on the west side of the 5700-block of N. Hope Street, north of Chew Avenue, in the Olney neighborhood.[28] Metz purchased the tract on June 26, 1925, and obtained building permits for the 19 dwellings on July 23, 1925.[29] Metz constructed the row quickly, advertising the houses for sale for $6,900 to $6,950 in December 1925 and early 1926 (Figure 32).[30] The houses were simpler and less expensive than those on E. Clarkson Avenue; they were all identical, without the detailing and differentiation of the more expensive English and Spanish row (Figure 33).

[28] "Many Operations Planned, *Inquirer*, August 9, 1925, p. 56.
[29] Mullholland & Gotwals, Inc. to Carl Metz, Deed JMH-2140-191, June 26, 1925, Department of Records, City of Philadelphia. "Activities of Day in Real Estate," *Inquirer*, July 24, 1925, p. 8; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 40, July 29, 1925, p. 469.
[30] Real estate advertisements, *Inquirer*, December 20, 1925, p. 38; *Inquirer*, February 1, 1926, p. 25; *Inquirer*, February 9, 1926, p. 29; and, *Inquirer*, March 7, 1926, p. 98. The Inquirer announced the sales of the individual houses in 1926 and early 1927. See: "Activities of Day in Real Estate," *Inquirer*, October 13, 1926, p. 18; "Activities of Day in Real Estate," *Inquirer*, November 3, 1926, p. 34; "Activities of Day in Real Estate," *Inquirer*, January 9, 1927, p. 40.

$6,950

"THE IDEAL HOME"

You Will Want To Buy

ERECTED BY CARL METZ FOR

Discriminating And

Careful Buyers

DEMANDING

HOMES OF

Quality : Comfort : Charm : Value

5724 N. HOPE STREET

Most Up-To-Date Homes

6 large rooms and bath, terrace front, hot water heat, hardwood floors, electricity, white gas range, one piece sink. Wide porch, basement garage, lot 15'x 104'. Nothing lacking. Highest quality, low in price; easily financed. Act quick, such bargains don't last. Only a few more left.

$39.66 NET CARRYING CHARGE PER MONTH

CHEAPER THAN RENT

HOW TO GET THERE:

Up 5th street to Chew (5700 North) East on Chew to Hope St. and operation

Call or Phone for Our Sales List

GODWIN & DUNN

5804 N. 5TH ST. MICHIGAN 1178

Figure 32. Real estate advertisement for the rowhouses on the west side of the 5700-block of N. Hope Street in Olney, *Inquirer*, March 7, 1926, p. 98.

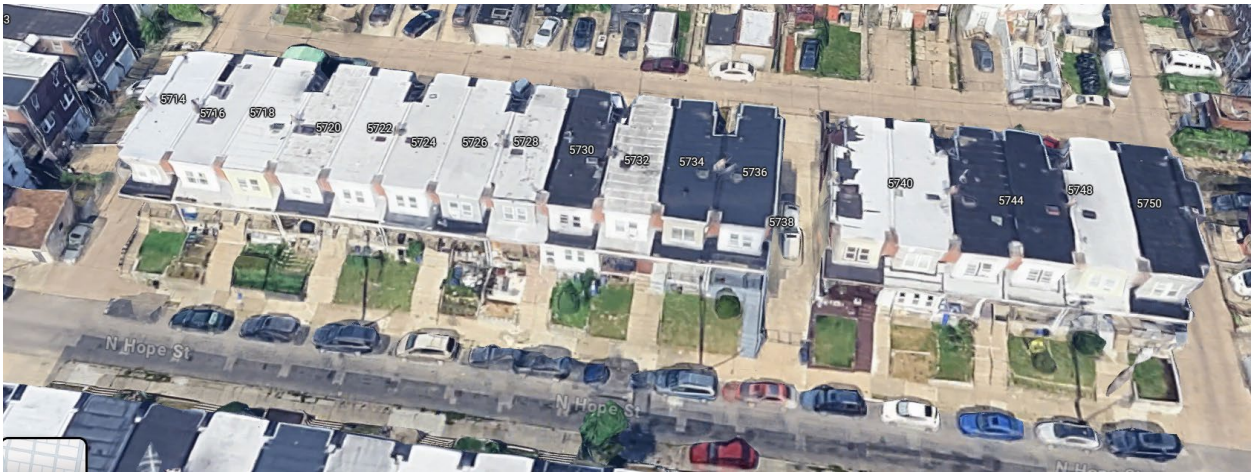

Figure 33. Carl Metz built 19 two-story rowhouses on the west side of the 5700-block of N. Hope Street in Olney in 1925.

Metz continued his march north in Olney in 1926, developing four large tracts of land at the intersection of W. Nedro Avenue and N. Howard Street. He purchased three tracts from Mulholland & Gotwals, Inc., a real estate development company run by Arthur E. Mulholland and Warren P. Gotwals, on May 24, 1926.[31] He purchased a fourth tract from Gotwals on December 21, 1926.[32] Mulholland & Gotwals, Inc. had acquired the land from the Hill Top Land Company, the biggest landowner in the Olney area.[33] The sales agreements allowed for the erection of "two or three story brick dwellings or stores … with private garages." The garages had to be "of brick and … in general keeping with the architecture and character of the accompanying house and … not be built of stucco, cement blocks, concrete slabs, sheet iron or similar materials." The agreements included standard restrictions, prohibiting the use of any property as a "hotel, tavern, bar room, saloon, or restaurant or place of resort for the sale or manufacturing of spiritous, vinous, or malt liquors, nor a blacksmith, carpenter or wheelwright shop, steam mill, tannery, slaughter house, skin dressing, livery stable, storage house, public garage, theatre, moving picture house or building, public or private hospital, asylum, or sanitarium." Finally, the agreements declared that no "chickens or other domestic fowls [shall] be kept, fenced in or housed." In 1926 and 1927, Metz constructed nearly 60 two-story rowhouses at 92 to 160 W. Nedro Avenue, on the south side of the street, and at 5814 to 5852 N. Howard Street, on the west side of the street. The *Inquirer* and *Builders' Guide* noted the issuance of permits for the development in groups 20 or so houses at a time from the spring to fall of 1926.[34] Owing to the scale of the development project, the "Carl Metz Operation" ran help wanted advertisements during 1926, seeking plumbers, bay builders, and general carpenters to work at the construction site.[35] Metz began marketing the completed houses in the development at W. Nedro Avenue and N. Howard Street in the fall of 1926 and continued with the construction and sales into 1927.[36]

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[31] Tracts 140-N01-0052, 53, and 54, Mulholland & Gotwals, Inc. to Carl Metz, Deed JMH-2334-416, May 24, 1926, Department of Records, City of Philadelphia.

[32] Tract 140-N01-0086, Warren P. Gotwals et ux to Carl Metz, Deed JMH-2581-18, December 21, 1926, Department of Records, City of Philadelphia.

[33] The Hill Top Land Company bought 200 acres in Olney, "the largest purchase of unimproved ground ever made in this city," in 1923. See: "Two Hundred Acres Bought in Big Land Deal," *Inquirer*, November 1, 1923, p. 20.

[34] "Building Permits Granted," *Inquirer*, May 27, 1926, p. 12; "Building Permits Granted," *Inquirer*, September 23, 1926, p. 18; and, "Builders Erecting as Many New Homes as in Fall of 1925," *Inquirer*, October 10, 1926, p. 71. See also: *Philadelphia Real Estate Record and Builders' Guide*, v. 41, June 2, 1926, p. 343; *Philadelphia Real Estate Record and Builders' Guide*, v. 41, September 29, 1926, p. 617; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 42, June 1, 1927, p. 340.

[35] Help wanted advertisement, *Inquirer*, July 20, 1926, p. 26; and, Help wanted advertisement, *Inquirer*, November 14, 1926, p. 73.

[36] See advertisements for the houses: *Inquirer*, September 19, 1926, p. 80; *Inquirer*, November 14, 1926, p. 78; *Inquirer*, February 6, 1927, p. 71; and, *Inquirer*, October 23, 1927, p. 80. Sales of properties in the development were announced in an *Inquirer* column known as "Activities of Day in Real Estate." See: *Inquirer*, November 12, 1926, p. 28; *Inquirer*, November 26, 1926, p. 17; *Inquirer*, March 4, 1927, p. 8; *Inquirer*, April 10, 1927, p. 74; *Inquirer*, April 15, 1927, p. 14; *Inquirer*, April 21, 1927, p. 10; and *Inquirer*, November 19, 1927, p. 26.

Figure 34. Carl Metz constructed four rows of two-story houses on W. Nedro Avenue and N. Howard Street in Olney in 1926 and 1927.

GUEST HOME

110 West Nedro Ave. $6450

(5900 North at Front St.)

FEATURES—

Colonial architecture, a 60' wide street, 6 large rooms, tile bath and shower. "Standard" plumbing, hot-water heat, large sunlite kitchen, cabinet gas range, one-piece sink, washable wall coverings, latest design in fixtures, large porch.
EXTRA SIZE BASEMENT GARAGE WITH WIDE CONCRETE DRIVEWAY IN REAR.

GO THIS WAY—

To inspect these wonder homes go up 5th to Nedro Ave. (5900 North) east 4 blocks to operation.

BUILT BY CARL METZ

Figure 35. Real estate advertisement for the houses that Carl Metz erected on W. Nedro Avenue and N. Howard Street in Olney in 1926 and 1927, *Inquirer*, August 28, 1927, p. 60.

In March 1927, Carl Metz purchased three large parcels on the north and south sides of the 100-block of W. Godfrey Street from the Waverly Development Company for the construction of rowhouses.[37] Soon after purchasing the building sites, Metz obtained a building permit to erect 35 two-story dwellings at a cost of $214,000 at 130 to 198 W. Godfrey Avenue, on the south side of the street.[38] In September 1927, he obtained a second building permit, this time to erect 21 two-story dwellings at a cost of $130,000 at 181 to 199 W. Godfrey Avenue, on the north side of the street.[39] He ran a help-wanted advertisement seeking carpenters to work at the site in the *Inquirer* in May 1927.[40] Metz and his crew worked quickly, advertising the opening of a model house at 192 W. Godfrey Avenue on June 12, 1927. Over the next year, the model house moved from one house to the next as more structures in the development were completed, to 164 W. Godfrey Avenue, then 184, then 187. In advertisements, his realtors, Godwin & Dunn, described the model house as a "'Dream Home,' the work of a genius; the most modern of all designs, with new, different, and even more convenient living facilities than you have seen, heretofore."[41] Metz marketed the houses as "Spanish Architecture" and "Distinctive Spanish-Type Homes," even though they embodied the standard features of English-and-Spanish rows with alternating pairs of houses with gable-roof and shed-roof bays at the second floor (Figure 36, Figure 37, and Figure 38).[42] The first sale of a house in the development, 176 W. Godfrey Avenue, was reported on October 16, 1927, a mere six months after Metz purchased the building site.[43]

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[37] Tracts 139-N06-0045, 0046, and 0047, Waverly Development Company to Carl Metz, March 1, 1927, Deed JMH-2520-210, Department of Records, City of Philadelphia. The purchase of the properties was reported in: "Activities of Day in Real Estate," *Inquirer*, March 5, 1927, p. 10.
[38] "Building Permits Granted," *Inquirer*, March 25, 1927, p. 14; *Philadelphia Real Estate Record and Builders' Guide*, v. 42, March 30, 1927, p. 197; and "Erection of 1273 Two-Story Houses Started in March," *Inquirer*, April 3, 1927, p. 20.
[39] "Building Permits Granted," *Inquirer*, September 24, 1927, p. 27; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 42, September 28, 1927, p. 617.
[40] Help-wanted advertisement, *Inquirer*, May 1, 1927, p. 2.
[41] Real estate advertisements: *Inquirer*, June 12, 1927, p. 69; *Inquirer*, June 19, 1927, p. 73; *Inquirer*, July 23, 1927, p. 49; *Inquirer*, August 28, 1927, p. 60; *Inquirer*, September 18, 1927, p. 71; *Inquirer*, October 23, 1927, p. 80; *Inquirer*, December 11, 1927, p. 71; *Inquirer*, January 15, 1928, p. 60; and, *Inquirer*, February 5, 1928, p. 63.
[42] See various real estate advertisements at: *Inquirer*, July 10, 1927, p. 59; *Inquirer*, August 14, 1927, p. 60; *Inquirer*, December 4, 1927, p. 28; *Inquirer*, January 1, 1928, p. 49; and *Inquirer*, May 13, 1928, p. 63.
[43] "Activities of Day in Real Estate," *Inquirer*, October 16, 1927, p. 92.

Figure 36. Carl Metz constructed three rows English-and-Spanish houses on the 100-block of W. Godfrey Avenue in 1927 and 1928, including the entire south side of the block and the western two-thirds of the northern side of the block.

GUEST HOME

164 W. Godfrey Ave. $6550

(6200 North at 2nd St.)

FEATURES—

Spanish architecture, an 80' wide street, 6 large rooms, all tile bath and shower. "Standard" plumbing, hot-water heat, electric, hardwood floors, large kitchen, cabinet gas range, washable wall coverings, newest patterns, latest designs in fixtures, roomy individual porch.

EXTRA SIZE BASEMENT GARAGE, WIDE CONCRETE DRIVEWAY.

GO THIS WAY—

Up 5th St. to Spencer Ave. (6100 North) east 8 blocks to 2nd St., then north one block to Godfrey Ave.

BUILT BY CARL METZ

Figure 37. A real estate advertisement for the houses that Carl Metz erected on the 100-block of W. Godfrey Avenue in Olney, *Inquirer*, August 28, 1927, p. 60.

Figure 38. A real estate advertisement for the English-and-Spanish rowhouses that Carl Metz erected on the 100-block of W. Godfrey Avenue in Olney, *Inquirer*, January 15, 1928, p. 60.

By the mid 1920s, Carl Metz had established an annual rhythm to his real estate developments. Each spring, he would purchase a large plot of open land for development, typically large enough for about 50 or so houses. He would plat the land, obtain building permits for the first group of houses, usually 20 to 30, and begin construction by the late spring. The first group of houses, starting with a model house, would be completed over the summer, when he would obtain a second permit for the next group of houses. He would begin marketing the first houses as the first model house came online, and then sell the houses throughout the fall and winter and into the next spring, when he would begin the development cycle over again at a new site. In 1955, Carl E. Metz, Carl's son, who continued his father's real estate development business, was involved in a precedent-setting legal case when he appealed a federal tax bill, asserting that certain real estate profits should have been taxed as capital gains, not income. The findings of fact included in the tax court's opinion provided a succinct biography of Metz and insights into the type of residential real estate development that he and his father had practiced since the 1920s.

> Carl E. Metz was, during all taxable years [1947-1949] and also for about 18 years prior thereto, engaged in the business of buying parcels or tracts of real estate, constructing buildings thereon and then selling the improved properties to the public. He called himself an "operative builder." He specialized in the construction of row houses, but to a

> lesser extent in the construction of twin houses and stores. Until about the year 1946, he conducted all such business as an individual; but thereafter part of such business was handled by a corporation, Carl Metz, Inc., of which he held about 90 per cent of the stock. Since 1929 he had built approximately 3,500 row houses, of which 750 to 1,000 were built subsequent to World War II. The houses were sold through a realtor, and everything possible was done to sell the houses as quickly as possible. Most of the houses were sold by the time construction was completed.[44]

In May 1928, Metz purchased his next site for development, two large parcels on the 3500-block of Shelmire Avenue in the Holmesburg neighborhood of Northeast Philadelphia, about five miles east of his recent development on W. Godfrey Avenue in Olney.[45] Although Metz had constructed two sets of twins on Hoffnagle Road in Fox Chase in 1921, the Shelmire development was his first large-scale project outside Olney. The deeds for the properties included numerous restrictions on development beyond the typical prohibitions against noxious and offensive uses and the manufacture and sale of alcohol. Restrictions stipulated that the lots had to be developed for residential use with the dwellings facing Shelmire Street, set back at least 30 feet from the building line. Houses were to be a minimum of 16 feet wide, 40 feet deep, and two stories tall, with the front facades and first 30 feet of the side facades clad in brick. Front porches were to be a minimum of 10 feet wide and enclosed. The houses had to be heated by hot water, lighted by electricity, and include hardwood floors throughout except in kitchens and bathrooms. Bathrooms had to have "tiled floors and tiled sides, porcelain lined bathtubs stall showers and modern water closets and wash stands." The deed restrictions required construction to begin within 10 days of the sale of the land and to be completed within one year, unless time was lost to a labor strike. Most notably, the deed restrictions stipulated that no building "shall at any time hereafter for a period of twenty one years … be occupied or permitted to be occupied by any person or persons other than those of the Caucasian Race."

In May 1928, Metz obtained a building permit to construct 31 houses on the northeast side of the street at lots numbered 3501 to 3561 Shelmire Street.[46] In August 1928, Metz obtained a building permit for 30 houses on the southwest side of the street, 3500 to 3558 Shelmire Street.[47] By late July 1928, Metz was advertising his "new Palacia Homes" on Shelmire Street for sale. The rowhouses were two stories in height with projecting enclosed porches at the first floor and projecting gable- and shed-roofed bays at the second floor. Shared brick chimneys at the intersections of the front facades and party walls separated pairs of houses. The rows were classic English-and-Spanish rows with an ABBBA rhythm. Metz marketed them as "Spanish and Old English Architecture."[48]

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[44] Carl E. Metz, et al. v. Commissioner, Docket Nos. 37524, 37525, 43054, United States Tax Court, Tax Court Memo 1955-303, November 8, 1955.
[45] Tracts 139-N06-0045, 0046, and 0047, William Barnett Jr. to Carl Metz, May 3, 1928, Deed JMH-2779-342, Department of Records, City of Philadelphia.
[46] "Building Permits Granted," *Inquirer*, May 5, 1928, p. 17; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 43, May 9, 1928, p. 292.
[47] "Building Permits Granted," *Inquirer*, July 24, 1928, p. 26; and, *Philadelphia Real Estate Record and Builders' Guide*, v. 43, August 1, 1928, p. 483.
[48] Real estate advertisement, *Inquirer*, July 22, 1928, p. 70. See also real estate advertisements, *Inquirer*, August 19, 1928, p. 55; *Inquirer*, October 21, 1928, p. 60; and *Inquirer*, April 7, 1929, p. 74

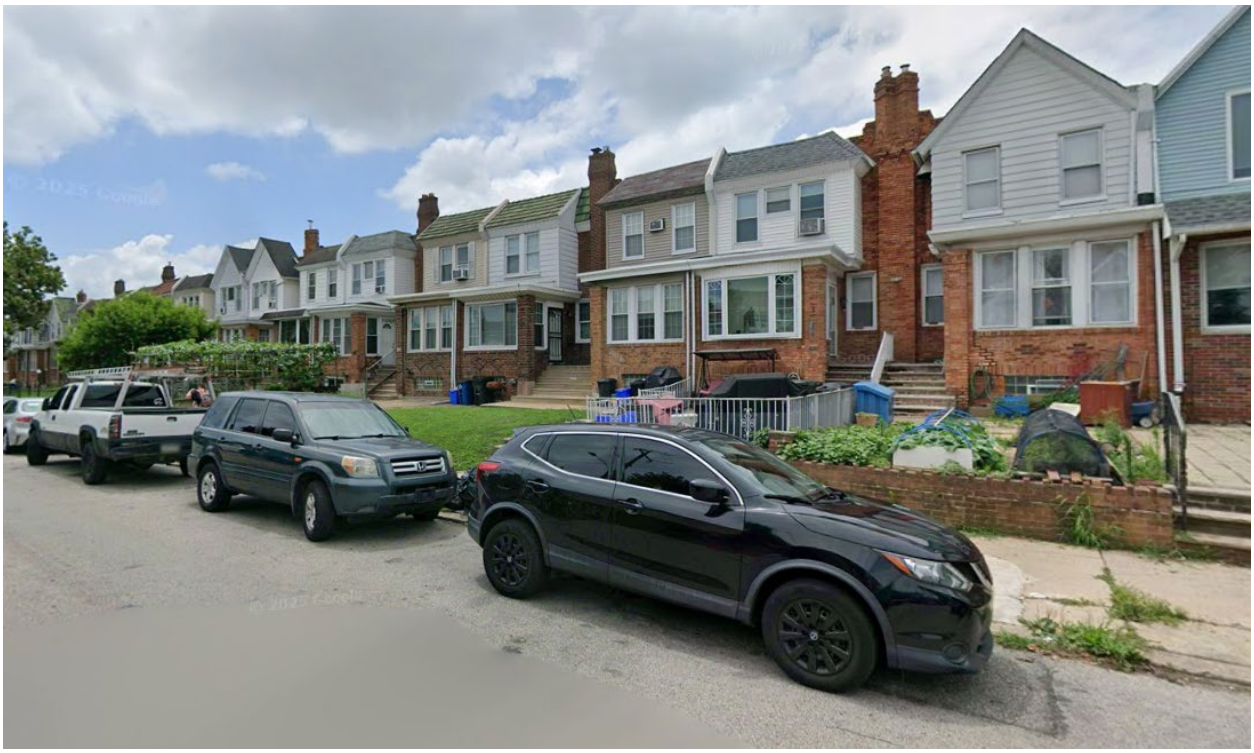

Figure 39. “Palacia Homes” on the 3500-block of Shelmire Street in the Holmesburg neighborhood, constructed by Carl Metz in 1928.

New Palacia Homes

$6290

6 Rooms—Sun Parlor
Colored Tile Bath

On a 64-Foot Street
Lot 16'x100'—37' Terrace
51'6" Solid Brickwork

A thousand features that are original and will delight you. Selling very fast.

BY AUTO—Out Roosevelt Blvd. to Cottman, turn east to Frankford Ave., then north to Shelmire St. (7400 north on Frankford Ave.).
BY ELEVATED—To Bridge St. and pass on Route No. 66, north on Frankford Ave. to Shelmire St.
OR—Take Car No. 75, or Bus K to Frankford Ave. Then trolley on Frankford Ave. to Bridge St. and pass on Car No. 66 to operation.

CARL METZ
Builder

GODWIN & DUNN, *Agents*
5304 N. 5th St. Michigan 1173

A NEW REVELATION IS HERE

IN BEAUTY AND APPOINTMENTS
At Last You Can Have the Home You Have Been Waiting for With Truly Every Detail of a $10,000 Home for Only

SHELMIRE ST. 64 Feet Wide — $6290 WITH GARAGE — Lot 16' x 100' 51'-9 Solid Brick Work

2 Corners with 4 Bedrooms & 2-Car Garage

6 Rooms—Sun Parlor
Solid Bronze Electric Fixtures
Telephone Cabinet
Steel Sash
Alberene Stone Wash Tubs
Sanitas Kitchen—Breakfast Nook
Green-Trimmed Cabinet Gas Range
Kitchen Cabinet with Recessed Sink
Armstrong Flagstone Inlaid Linoleum
Ironing Board—Refrigerator Room
Steel Supports for Back Stairs
Iron Grill on Lawn with Granite Vases
Interwinding Footway on Terrace—Shrubbery
Colored Tile Bath—Stall Shower
Electric Hair Dryer—Linen Closet
Cedar Closet in Hall
19-Ft. Heated Garage
Cement Dashed Walls
Electric Fireplace
Mirrored Doors

MANY OTHER FEATURES FAR BEYOND EXPECTATION. CLOSE TO EVERYTHING. RIGHT NEXT TO NO. 66 TROLLEY ON FRANKFORD AVENUE.

BY AUTO—Out Roosevelt Blvd. to Cottman, turn east to Frankford Avenue, then north to Shelmire Street (7400 north on Frankford Avenue).
BY ELEVATED—To Bridge Street and pass on Route No. 66 north to Frankford Avenue to Shelmire Street.
OR—Take Car No. 75, or Bus K to Frankford Avenue. Then trolley on Frankford Avenue to Bridge Street and pass on Car No. 66 to operation.

NO EXCHANGES

CARL METZ—Builder & Owner
On Premises or 601 W. Godfrey Ave.—Way. 1551

Figure 40. Real estate advertisements for the English-and Spanish rows of Palacia Homes constructed by Carl Metz on Shelmire Street. *Inquirer*, August 19, 1928, p. 55; and *Inquirer*, October 21, 1928, p. 60.

THE METZ HOUSE AT 601 W. GODFREY AVENUE

During the decade from the mid-teens to the mid-1920s, Carl Metz had emerged as a successful residential real estate developer, expanding his annual production from a few houses to 50 or more. Despite his success, Metz and his family continued to reside in the small, two-story rowhouse he had built at 315 W. Rockland Street at the start of his career. In June 1927, Metz purchased a large, 100-foot by 140-foot lot at 601 W. Godfrey Avenue on which to construct a large home befitting his new status as a successful business owner.[49]

Godfrey Avenue marks the dividing line between Olney to the south and east and Oak Lane to the north and west. While Olney, south of Godfrey and east of 5th Street, was developed by Metz and others with two-story rowhouses for the working class, the land north of Godfrey and west of 5th Street was developed with detached and semi-detached houses for the middle and upper-middle classes. With his move to the north side of Godfrey Avenue, Metz marked his transition from the working class to the middle class.

The land immediately around 601 W. Godfrey Avenue, where Metz planned to build his new home, was developed by the Oak Lane Park Building Company as Oak Lane Park beginning in 1908 (Figure 41), as a contemporary observer noted:

> "One year ago [in 1907] the land between Oak Lane and Fern Rock Station, along the lines of the Reading Railway, was open farm country. Today [in 1908] a very different condition exists. The Oak Lane Land Syndicate is the owner of the old country estate, consisting of 70 acres, lying between Fifth and Tenth streets, formerly belonging to C. Morton Smith. It is a beautiful tract of rolling land, has been opened and developed by grading and macadamizing of streets, putting in water and gas pipes, sidewalks, etc. … The Oak Lane Park Building Company commenced this last spring to develop the property by building some of the most attractive suburban homes to be found anywhere around Philadelphia. Other buyers are putting up their own houses so that the public is appreciating the beauties of the place."[50]

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[49] "Activities of Day in Real Estate," *Inquirer*, June 10, 1927, p. 29. Tract 134-N05-0022, George W. Henson to Carl Metz, July 29, 1927, Deed JMH-2574-378, Department of Records, City of Philadelphia.
[50] "New Houses Are Selling Rapidly," *Inquirer*, November 1, 1908, p. 40. See real estate advertisement for "Oak Lane Park suburban homes and sites" for sale, *Inquirer*, November 29, 1908, p. 41.

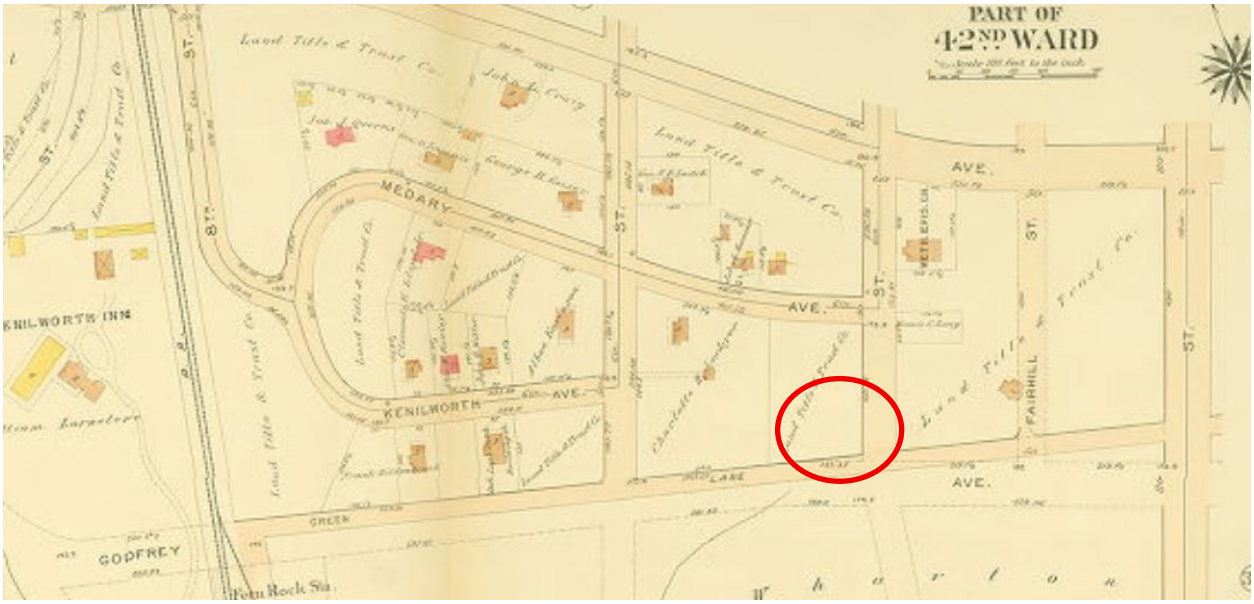

Figure 41. Detail showing Oak Lane Park in 1913, with the approximate location of 601 W. Godfrey Avenue circled. G. W. Bromley & Company, *Atlas of the City of Philadelphia. 42nd Ward*, 1913, Plate 23.

On July 29, 1927, Metz purchased one of the last open lots available in Oak Lane Park.[51] Although Oak Lane Park was largely built out between 1908 and 1914, the land at N. 6th and Godfrey may have remained undeveloped because the lines and grades of Godfrey Avenue were not established between N. 6th and 7th Streets until the mid-1920s, when the former Green Lane, an ancient byway, was relocated and vacated to form Godfrey Avenue (Figure 42).

[51] Chain of Title for 601 W. Godfrey Avenue, City of Philadelphia, Department of Records:

- Oak Lane Park Building Company restrictions, June 8, 1908, WSV-893-452
- George W. Henson to Carl Metz, July 29, 1927, JMH-2574-378
- To Emilie Metz by will
- To Carl E. Metz by will
- Carl E. Metz to Warren W. and Verna M. Walton, January 25, 1939, DWH-656-445
- Warren W. and Verna M. Walton to John P. and M. Kathleen Quinn, January 5, 1970, JRS-6-6-176
- John P. and M. Kathleen Quinn to William Freeman Jr. and John D. Mitchell, January 18, 1993, Document No. 46016519

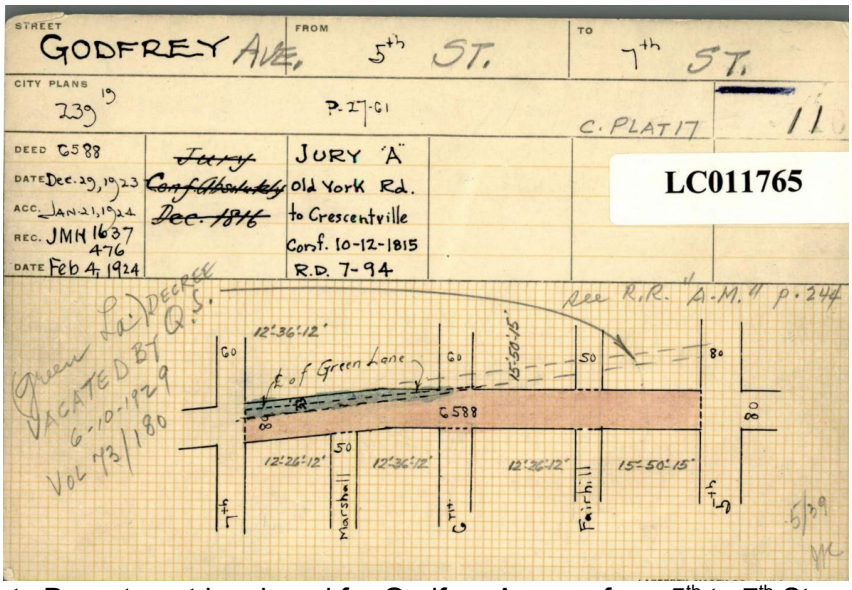

Figure 42. Streets Department legal card for Godfrey Avenue from 5th to 7th Street. The card indicates that the current line of Godfrey was established in 1924 and the former line of Green Lane was vacated in 1929.

The development of the property that Metz purchased for his new home was limited with deed restrictions much like those of his development sites. The restrictions limited development to a residence or church and explicitly prohibited the manufacture or sale of alcohol as well as any business that might "cause any offensive or disagreeable smells, odors, or noises, or which shall injuriously affect the health or comfort of the neighborhood." The restrictions required that a house for the site must cost at least $5,000, be set back a minimum of 30 feet from the street and 15 feet from the property line, and have no "outside detached privy."[52]

On September 21, 1927, Carl Metz applied for a building permit for his new residence at 601 W. Godfrey Avenue. The application listed Metz as the "owner," "contractor," and "applicant," and Carl E. Metz Jr., his son, as the "architect" (Figure 43). The application described a stuccoed, stone and concrete block structure with a roof clad in "Spanish tile." It indicated that the house would cost $18,000, about three times the price of the working-class rowhouses that Metz was constructing nearby. The City of Philadelphia approved the building permit application the following day, with construction to start within three days.[53] An aerial photograph taken c. 1928 shows that the house had been completed by that time (Figure 45).

[52] The restrictions on the land in Oak Lane Park including the parcel at 601 W. Godfrey Avenue were put in place by the Oak Lane Park Building Company and are documented in Deed WSV-893-452, June 8, 1908, Department of Records, City of Philadelphia.
[53] Building permit application 8635 for 601 W. Godfrey Avenue, September 21, 1927, Department of Records, City of Philadelphia.

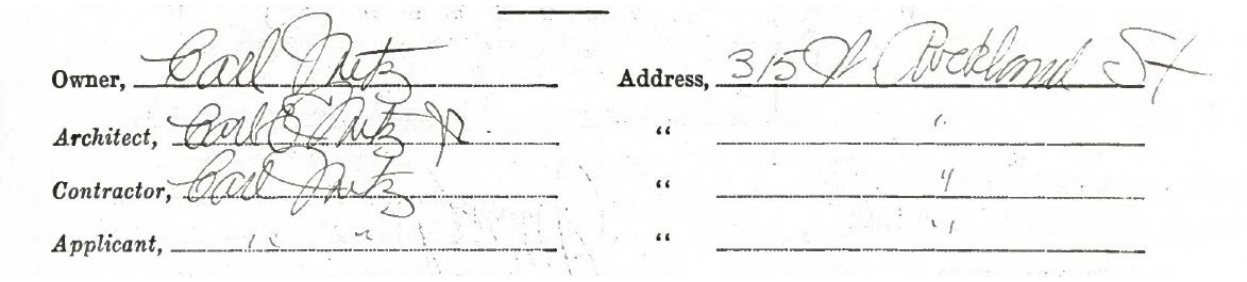
Owner, Carl Metz
Address, 315 N Rockland St
Architect, Carl E. Metz Jr.
Contractor, Carl Metz
Applicant,

Figure 43. Detail from building permit application 8635 for 601 W. Godfrey Avenue, September 21, 1927, Department of Records, City of Philadelphia.

Eight stylistic features or elements distinguished “Spanish Type Architecture”: smooth, solid, stucco wall surfaces in white or light earthy colors; the espadaña, an extension of a gable wall above the roofline to form a curved parapet; the contrafuerte or buttress, a curvilinear, freestanding wall projecting from a corner, sometimes with an opening; low-pitched roofs clad in red or sometimes green terra cotta barrel tile; arched openings with windows and doors with small panes and complex muntin patterns; decorative chimneys, often projecting from the façade and enhanced with tile inlay and ornamental pots; Spanish Baroque or Churrigueresque relief ornament in stucco and terra cotta; and wrought-iron decorative elements. As enumerated and illustrated in the Description section of this nomination, the Metz House included all eight of the stylistic features.

Figure 44. The oldest known photograph of the house at 601 W. Godfrey Avenue, from Catalogue No. 165, John J. DiBenedetto and Vincent A. Girondi, *Oak Lane: A Study of Urban Growth and Architectural Development, 1876 to 1976* (Philadelphia: 1976).

Figure 45. Detail of an aerial photograph showing the property at 601 W. Godfrey Avenue with the new house, from the Regional Planning Federation of the Philadelphia Tri-State District, Aerial Survey of the Philadelphia Region, Plate 54, c. 1928.

For his next real estate development project after his development on the 3500 block of Shelmire Avenue in the Holmesburg neighborhood of Northeast Philadelphia, Metz purchased 108 lots on C, Ashdale, and Arbor Streets and Tabor Road in Olney, just west of Tacony Creek Park, where he had worked for most of his career, on October 1, 1929. [54] Metz paid $300,000 for the land; as part of the payment, he conveyed 28 houses he had recently constructed on Shelmire Street to the seller. [55] The deeds for the new development tract restricted the use of the development site, including prohibiting the occupancy of the land "by any person or persons other than those of the Caucasian race … for a period of fifty years."

Sadly, Carl Metz did not live to see the development project under construction. On October 29, 1929, in the midst of the Wall Street stock market crash, he died of liver cancer at age 55 at his home at 601 W. Godfrey Avenue. Metz left an estate of $209,000 to his Emelie, his wife, and Carl Jr., his son, about $4 million in today's dollars. [56] Carl Metz Jr. took over his father's real estate development business, continuing the family business name. A building permit for the first group of 23 houses to be erected at the latest Metz development, at the northeast corner of C and Ashdale Streets, was issued in March 1930 (Figure 46). Emelie Metz, Carl's widow, was listed as the owner of the project, and her son, Carl E. Metz, sometimes called Carl Jr., was listed as the contractor. [57] A second permit for 19 houses, at the northwest corner of C and Ashdale Streets, was issued in September 1930. [58] The first units in the "English development of

[54] Tracts 84-N03-0015, 0016, 0017, 0018, 0019, and 0020, J. Jacob Felton et ux et al to Carl Metz, October 1, 1929, Deeds JMH-3133-44, JMH-3069-308, and JMH-3058-340, Department of Records, City of Philadelphia.
[55] "Group of Central Deals Included in Transfers of Week," *Inquirer*, October 6, 1929, p. 89; and "Activities of Day in Real Estate," *Inquirer*, October 16, 1929, p. 34.
[56] Death Notice for Carl Metz, *Inquirer*, October 31, 1929, p. 26; and "Leaves $208,945," *Inquirer*, November 13, 1929, p. 18.
[57] "Building Permits Granted," *Inquirer*, March 7, 1930, p. 30; and *Philadelphia Real Estate Record and Builders' Guide*, v. 45, March 12, 1930, p. 165.
[58] "Activities of Day in Real Estate," *Inquirer*, September 24, 1930, p. 30.

North Carolina granite-front homes" hit the real estate market in the spring of 1930 (Figure 47).[59] That year, the U.S. Census indicated that the widowed "Amelia" (Emelie) Metz resided with her son Carl and daughter-in-law Helen at 601 W. Godfrey Avenue, in the Spanish Colonial house. The census indicated that Carl was employed as a "contractor" in the "building" industry.[60] Emilie Metz died the following year, on January 28, 1931, at her home at 601 W. Godfrey Avenue.[61] Carl Jr. inherited the house, where he and his family lived until 1939. At the time of the sale beyond the Metz family, the house was described as a "California type dwelling."[62] Carl Jr. became a prominent real estate developer in his own right. At the time of his death in 1963, his obituary indicated that he "was considered one of the pioneer builders in postwar housing development in this area. His homes set the style for many developments of other builders in the Philadelphia suburbs." He was the first chairman of the annual Philadelphia Home Show and twice president of the Home Builders Association of Philadelphia and Suburban Counties.[63]

Figure 46. "English" houses with front facades clad with North Carolina granite on the 5200-block of C Street in the Olney neighborhood, constructed by Carl Metz Jr. in 1930.

[59] Real estate advertisement, *Inquirer*, May 25, 1930, p. 61.
[60] Fifteenth Census of the United States, 1930. Source: Ancestry.com.
[61] "Estate of G.M. Esler Appraised at $797,604," *Inquirer*, February 8, 1931, p. 2.
[62] Raymond Nelson, "Holidays Retard Realty Activity in this District," *Inquirer*, November 13, 1938, p. 96.
[63] "Carl Metz Dies, Home Builder and Developer," *Inquirer*, January 17, 1963, p. 35.

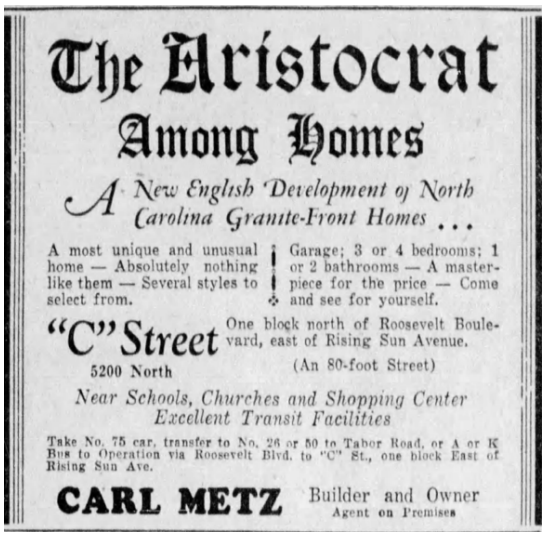
The Aristocrat
Among Homes
A New English Development of North Carolina Granite-Front Homes . . .
A most unique and unusual home — Absolutely nothing like them — Several styles to select from.
Garage; 3 or 4 bedrooms; 1 or 2 bathrooms — A masterpiece for the price — Come and see for yourself.
"C" Street
5200 North
One block north of Roosevelt Boulevard, east of Rising Sun Avenue.
(An 80-foot Street)
Near Schools, Churches and Shopping Center
Excellent Transit Facilities
Take No. 75 car, transfer to No. 26 or 50 to Tabor Road, or A or K Bus to Operation via Roosevelt Blvd. to "C" St., one block East of Rising Sun Ave.
CARL METZ
Builder and Owner
Agent on Premises

Figure 47. Real estate advertisement for the "English" houses constructed by Carl Metz Jr. on C, Ashdale, and Arbor Streets and Tabor Road in Olney, *Inquirer*, May 25, 1930, p. 61.

"SPANISH TYPE ARCHITECTURE"

By the mid-1920s, Carl Metz and his competitors in Philadelphia's residential real estate development market were annually constructing hundreds if not thousands of rowhouses in a style they called "Spanish Type Architecture." Most were English-and-Spanish rows, rows of alternating pairs of Tudor Revival and Spanish Colonial houses with gable and shed bays, sometimes with half-timbering and tile roofs, but little else to denote their respective architectural styles. The "Spanish Type Architecture" that Metz and others constructed in the Philadelphia region was distilled from various late nineteenth and early twentieth-century revival styles including Mission Revival, Spanish Colonial Revival, and Mediterranean Revival, styles that arose in Florida and California, places with Spanish heritage and climates like southern Europe, and then spread throughout the United States. As noted above, eight stylistic features or elements distinguished "Spanish Type Architecture": smooth, solid, stucco wall surfaces in white or light earthy colors; the espadaña, an extension of a gable wall above the roofline to form a curved parapet; the contrafuerte or buttress, a curvilinear, freestanding wall projecting from a corner, sometimes with an opening; low-pitched roofs clad in red or sometimes green terra cotta barrel tile; arched openings with windows and doors with small panes and complex muntin patterns; decorative chimneys, often projecting from the façade and enhanced with tile inlay and ornamental pots; Spanish Baroque or Churrigueresque relief ornament in stucco and terra cotta; and wrought-iron decorative elements. Associated with the resorts of St. Augustine and later Palm Beach and other seaside towns in Florida as well as the palm-lined streets of Los Angeles, the "Spanish Type Architecture" of Philadelphia's rowhouses sought to bring a hint of the glamor, elegance, romance, and luxury of the far-off worlds of wealthy tourists and Hollywood movie stars to the city's working and middle classes.

In Florida, the style has its roots in the 1880s, when Henry M. Flagler developed St. Augustine as a winter resort for wealthy northerners. Flagler commissioned the famed New York City architectural firm of Carrère and Hastings to build two grand hotels in Spanish Revival styles, the Ponce de Leon Hotel (Figure 48) and the Alcazar Hotel (Figure 49). According to the society page of a Philadelphia newspaper in 1891, every Philadelphian knew of the Ponce de Leon and its Spanish architecture.

> The Ponce de Leon, as is well known, is a palace in itself. It has been written of and talked of so much since it was opened three years ago that even those that have never seen it are familiar with its Spanish architecture, its beautiful inner court, where marble walks lead through tropical plants and flowers, and where fountains play and sparkle in the sunlight, while in the loggias encircling it on all four sides gay knots of people are always found sitting listening to music of the orchestra…. Everyone knows, if only by hearsay, of the beauty found everywhere within…[64]

Figure 48. Ponce De Leon Hotel, Carrère and Hastings, architects, St. Augustine, Florida, 1888.

Figure 49. Alcazar Hotel, Carrère and Hastings, architects, St. Augustine, Florida, 1887.

While Flagler initiated the interest in Spanish Revival styles of architecture in Florida in the late 1880s, the style reached its peak in the 1920s in Palm Beach and nearby communities. In the

[64] "Wintering in Florida," *Philadelphia Times*, February 22, 1891, p. 13.

decade leading up to the stock market crash in 1929, architect Addison Mizner designed dozens Mediterranean Revival mansions in Palm Beach for wealthy Americans escaping the winter months in the northeast including Philadelphians Anthony Joseph Drexel Biddle Jr., Marie Louise Wanamaker and her husband Gurnee Munn, Eva Stotesbury, the second wife of Edward T. Stotesbury, Rodman Wanamaker, and Barclay Harding Warburton II, whose mother was a Wanamaker.

The Stotesbury's El Mirasol exemplified Mizner's Spanish Colonial Revival style architecture (Figure 50). Completed in 1920, the 37-room mansion stood on a prime site in Palm Beach that stretched across the barrier island from the Atlantic to Lake Worth Lagoon. The extravagant house included a 40-car garage, a tea house, an auditorium, and a private zoo. The house exhibited many of the primary characteristics of Mizner's Spanish style: smooth, white stucco wall surfaces with deep, shadowy openings; large, decorative chimneys with elaborate caps; low-pitched roofs with red terra cotta tile; arched openings with windows and doors with small panes; and wrought iron balconies.

In an interview in a Tampa newspaper in 1925, Mizner explained the genesis of his "Spanish architecture" in Palm Beach.

> Mr. Mizner had spent some fifteen or twenty years in southern Spain. He was graduated from Salamanca College, Salamanca, Spain. If there is any one man in America who knows anything about Spanish architecture he has a legitimate claim to being that person. He knew Spanish history, too, and particularly as it applied to Florida. "Florida," he said, "has a romantic history. It really is a romantic country… You know all about how Ponce De Leon tried to find the fountain of youth. You know of the Spanish and St. Augustine. There was Spanish romance there and Spanish history and even a Spanish climate." And why, Mr. Mizner wanted to know, shouldn't there be a Spanish architecture? … Then Mr. Mizner considered Spain, the Mediterranean, of stone and concrete, tiled courts and hanging gardens, fountains in shady terraces; of big, cool, dark rooms with wrought iron doors. There should be a dream city beside a dark blue sea. "In Palm Beach we sought to take advantage of the background. We began what might be called the renaissance of Spanish architecture there." And so, there arose in Palm Beach, under the influence of Mizner, homes which are the essence of beauty and the reflection of Spanish art.[65]

[65] "Spain Rises from Stone in Florida: Addison Mizner, Architect, Tells How His Building Dream Took Form," *Tampa Tribune*, April 5, 1925, p. 25.

Figure 50. Edward and Eva Stotesbury's El Mirasol, Addison Mizner, architect, Palm Beach, Florida, completed 1920, demolished 1959. Source: Smithsonian Institution, Archives of American Gardens, Richard Marchand Historical Postcard Collection.

In the 1920s, the society pages of Philadelphia's many daily newspapers obsessively covered the winter season in Palm Beach, reporting on the banquets, cocktail parties, evening gowns, sporting events, touring cars, golf tournaments, and mansions of the Philadelphia's wealthy, wintering class. And in that reporting on Philadelphia's rich and famous who spent the winter season in Palm Beach, Addison Mizner and Spanish architecture always figured prominently, indelibly associating money, glamor, and sophistication with Spanish style architecture for Philadelphia's newspaper-reading public.

In 1923, the society pages of the *Inquirer* reported that:

> In the number and importance of the social functions, and in sales or transfers of real estate and in the building permits issued, 1923 will stand out as a turning point in Palm Beach's history. One firm alone has sold over $2,000,000 worth of property and plans for the building are going forward with amazing rapidity, most of the prospective houses being of the favored Spanish type of architecture so prevalent in this exotic climate and so beautifully adapted to the surroundings.[66]

The *Inquirer*'s society pages emphasized the large numbers of Philadelphians who danced and drank away the winter months in Palm Beach and routinely linked their socializing with Spanish Colonial Revival architecture, which provided an appropriate setting of mystery, luxury, and gaiety that other architectural styles including the sober Colonial Revival could not.

[66] "Previous Records Fall as Palm Beach's Exuberance Pulses with Activities," *Inquirer*, March 18, 1923, p. 83.

> Philadelphia will have a larger and more fashionable colony than ever at Palm Beach this season if present indications amount to anything, and, from the social standpoint, the Quaker City contingent will be fully as important as that of New York. … The colony of Quaker City society folk promises to be the largest and most important ever known. … Mr. Niles M. Babbit, of Philadelphia, has built a beautiful new Spanish house …which he expects to occupy this winter.[67]
>
> The Philadelphia colony [at Palm Beach] is a very interesting one, and there is more activity in this circle, perhaps than in any similar coterie. There has been an unusual amount of entertaining… Several of the Philadelphia colony attended a tea on Sunday given at his house on the South Ocean Boulevard by Mr. Addison Mizner. This beautiful Spanish place is one of the most interesting planned by Mr. Mizner, and he is drawing plans for several others.[68]

Of Palm Beach, a gossip columnist wrote in the *Philadelphia Inquirer* in 1924:

> You know, I have never been here before, and used as I am to the luxurious pleasure places of Europe, I never dreamed that Palm Beach was so extraordinarily beautiful. The sybaritic touch is on everything, and I was never so conscious of such vast amounts of money being spent for entertainment and really magnificent living. Some of the villas are quite overpowering, and it is agreeable to see that the Spanish type of architecture predominates. It seems to fit so admirably with the landscape.[69]

By 1925, the *Inquirer* had concluded that "Mr. Mizner … has done so much, probably more than any other man in beautifying and developing Palm Beach and introducing here the Spanish type of architecture."[70] Tourists from Philadelphia and other Northeast cities returned from Florida's beaches in the 1920s with sunburns, souvenirs, and a love of Spanish type architecture, which they transplanted in the colder climate. For example, Gargiulo's Restaurant at Coney Island in Brooklyn, a Spanish Colonial Revival landmark, was designed by the restaurant owner's son in the mid-1920s, who modeled "it after the Mediterranean-style buildings he'd seen on his honeymoon in Florida."[71]

At about the same moment that Flagler began to redevelop St. Augustine, Florida in a Spanish Colonial Revival style, California's missions were rediscovered, researched, publicized, and preserved, instigating the Mission Revival style of architecture. Between the 1770s and the 1820s, the Spanish government constructed a string of 21 missions from San Diego in the south to Sonoma in the north along the spine of California as its emissaries pushed northward from Mexico. By the late nineteenth century, the missions were largely forgotten until popular novels and photography books rekindled an interest in the picturesque but neglected religious complexes (Figure 51).[72]

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[67] "Philadelphians to Take the Foremost Place at Palm Beach This Season," *Inquirer*, December 16, 1923, p. 84.
[68] "Palm Beach's Beauties Draw Still More Adherents: Parties Are Numerous," *Inquirer*, March 4, 1923, p. 81.
[69] "Florida Gossip Heard by Jane," *Inquirer*, February 17, 1924, p. 81.
[70] "16,000 Acres Bought for Florida Hotel," *Inquirer*, April 26, 1925, p. 65.
[71] Reggie Nadelson, "A Coney Island Fixture, With Baked Clams and Housemade Mozzarella," *New York Times Style Magazine*, August 21, 2025.
[72] On the late nineteenth-century interest in California's missions, see: Office of Historic Resources, Department of City Planning, City of Los Angeles, "Mediterranean & Indigenous Revival Architecture, 1893-1948, Los Angeles Citywide Historic Context Statement," November 2018, pp. 4-5.

Figure 51. Adam Clark Vroman, photographer, San Luis Rey Mission, 1897. Source: California Museum of Photography, 1979.0042.0198.

Encouraged by the growing interest in California's missions, San Francisco architect Arthur Page Brown designed the California Building in the emerging Mission Revival style for the World's Columbian Exposition in Chicago of 1893 (Figure 52).[73] Brown's Mission Revival building for the fair, which was viewed by millions in person and many more millions in the press, included numerous elements that would epitomize the Spanish Colonial Revival style in the 1920s including weighty, smooth, stucco walls, deep-set arched openings, the espadaña or extension of a gable wall above the roofline to form a curved parapet, and low-pitched roofs clad in red terra cotta tile. In the three decades after the world's fair of 1893, Mission Revival structures were erected throughout the United States, especially in California and the desert Southwest.

[73] Philadelphia architect Minerva Parker Nichols designed the Queen Isabella Pavilion, a building inspired by the Alhambra Palace in Granada, Spain, for the Queen Isabella Association for the World's Columbian Exposition, but it was not built. However, the design was widely published. See: https://www.minervaparkernichols.com/1890-91-queen-isabella-association

Figure 52. Arthur Page Brown, architect, California Building, World's Columbian Exposition, Chicago, 1893, H.S. Crocker & Co., lithographer. Source: California State Library.

California's picturesque missions inspired buildings throughout the United States, especially in the South and Southwest. One interesting example, although not in the South or Southwest, is the original campus of the New Jersey State Normal School at Montclair, now called Montclair State University. The original campus, which included College Hall, now called Cole Hall, Russ Hall, Chapin Hall and Morehead Hall, was erected in the Mission Revival style between 1908 and 1928. Edward Russ, the chairperson of the New Jersey Board of Education's building committee and benefactor of the Normal School, admired the Spanish missions that he had seen on a trip to California and selected the Mission Revival style for the campus (Figure 53). A New Jersey newspaper described College Hall at its opening in 1908:

> With its Moorish arches, silhouetted in white against the background of green trees, the new school stands out high above the fertile valley that stretches for miles in all directions. Mission style prevails both within and without. The students will file into the building each morning beneath a real mission bell, a bell which served a Spanish mission for more than two centuries, and which was obtained by Edward Russ, of Hoboken, member of the State Board of Education, after a great search. All furniture will be mission style, and library, offices and teachers' rooms will be fitted in this style.[74]

[74] "State Normal School Ready for Opening," *Jersey Observer and Jersey Journal*, September 12, 1908, p. 3.

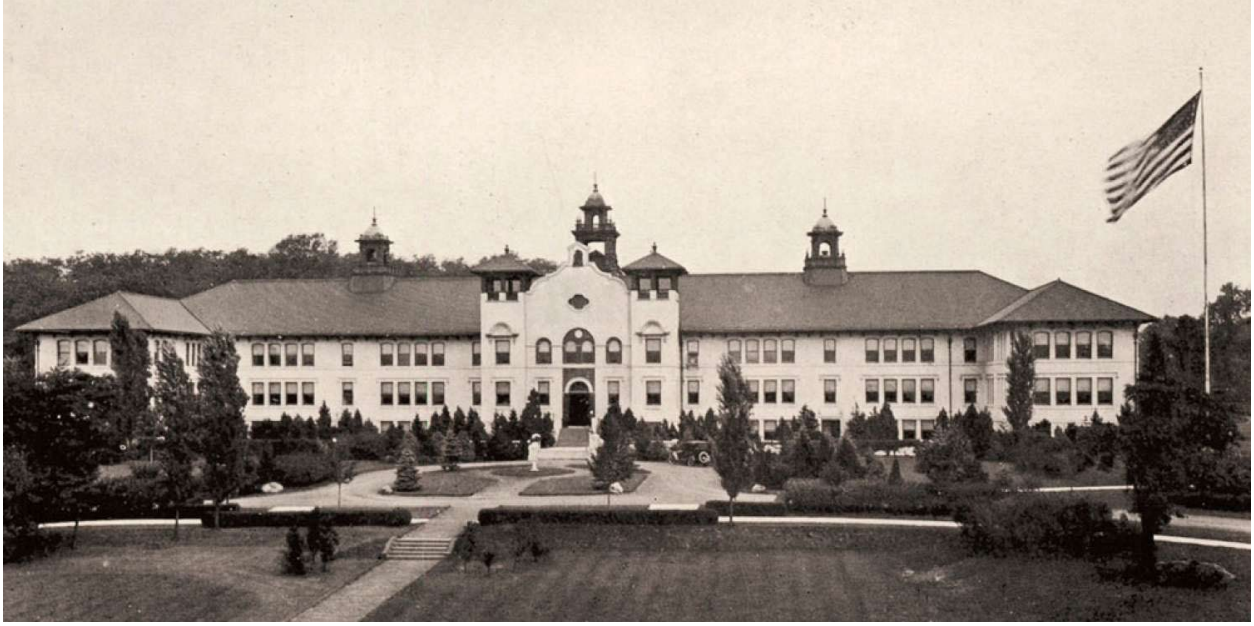

Figure 53. College Hall, now called Cole Hall, at the New Jersey State Normal School at Montclair, now called Montclair State University, erected in 1908. Source: Montclair State University.

Perhaps the first buildings of “Spanish Type Architecture” constructed in Philadelphia were Keen & Mead’s “Double dwelling in the Spanish style,” speculative twin houses designed for developers Wendell & Smith and constructed as early as 1896 in residential real estate developments at Overbrook Farms in West Philadelphia and Pelham in West Mt. Airy. The bold, unusual, even idiosyncratic twin houses highlight many of the features of the style including smooth stucco walls, wide, overhanging eaves, arched openings, towers, projecting balconies, and loggias. Despite publication to a national audience in *Scientific American Building Edition* in 1896, which described the house as “a building true in style, entirely devoid of unnecessary ornamentation, being simple in treatment and reposeful in effect,” the unique Keen & Mead Spanish style houses were never emulated and even today stand out as highly curious and remarkable.[75]

[75] "Double Dwelling in the Spanish Style at Pelham, PA.," *Scientific American Building Edition*, v. 22, July 1896, pp. 12, 16.

Figure 54. “Double dwelling in the Spanish style,” designed by architects Keen & Mead for developers Wendell & Smith, 133 and 135 W. Phil Ellena Street, Pelham, W. Mount Airy, Philadelphia, 1896. Source: *Scientific American Building Edition*, v. 22, July 1896.

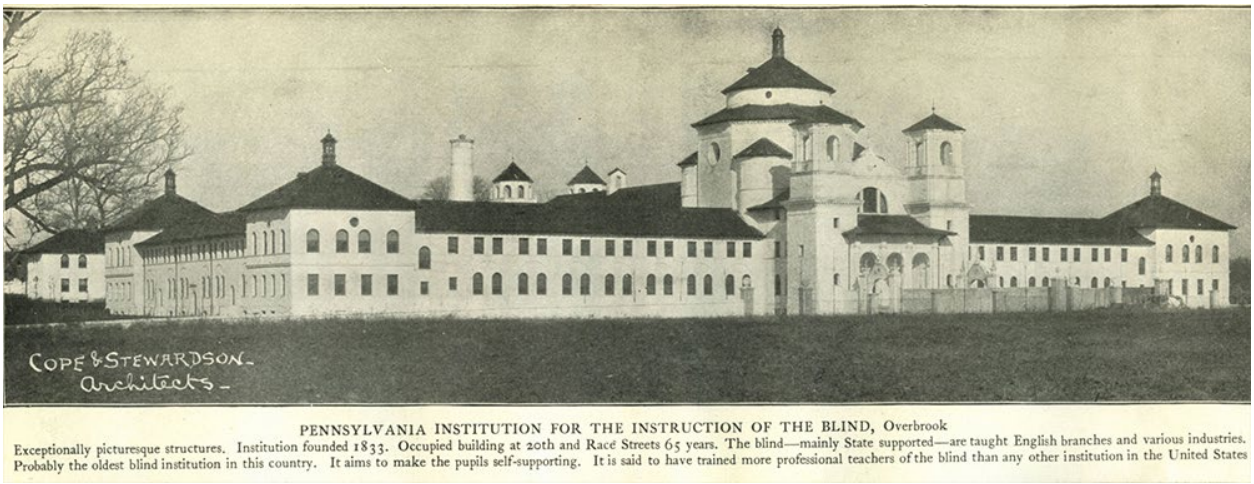

Figure 55. Cope & Stewardson, architects, Pennsylvania Institution for the Instruction of the Blind, 64th Street and Malvern Avenue, Philadelphia, 1897-1900. Source: Free Library of Philadelphia Digital Collection.

The first institutional buildings of “Spanish Type Architecture” constructed in Philadelphia were erected on the campus of the Pennsylvania Institution for the Instruction of the Blind, later renamed the Overbrook School for the Blind. Architect Walter Cope of Cope & Stewardson designed the new campus for the school at 64th Street and Malvern Avenue between 1897 and 1900. John Stewardson had died in January 1896, when he fell through the ice and drowned on the Schuylkill River while skating with architect Wilson Eyre. Cope, who had spent his

honeymoon in Spain before beginning the design, developed a monastery plan, a complex of low buildings and quadrangles with interior cloisters and gardens. As Figure 55 shows, Cope & Stewardson's school owed much to Brown's California Building in Chicago and exhibited many of the character-defining features of the Mission Revival style including the white stucco walls, arched openings, curved parapets, corner towers, and red tile roofs.

While Keen & Mead's double dwelling was unique and Cope & Stewardson's Pennsylvania Institution for the Instruction of the Blind was celebrated but not imitated, most of Philadelphia's architects, who were exploring variations on Tudor Revival, Colonial Revival, Renaissance Revival, and Arts & Crafts styles at the turn of the century, did not immediately embrace the Spanish type of architecture. When Raymond M. Parker, real estate agent and developer, and his partners constructed 56 Spanish Colonial Revival-themed rowhouses in four longs rows on 60th Street between Christian Street and Washington Avenue in the Cobbs Creek section of West Philadelphia in 1910, the houses were treated as a stylistic anomaly (Figure 57). In July 1910, the *Inquirer* reported that the houses "will be in the Spanish style of architecture and will be equipped with all modern conveniences."[76] After the houses were completed in December 1910, the *Inquirer* published a photograph of the unique dwellings (Figure 56) and observed that "they are of the Spanish type of architecture and embody all of the advanced ideas of style, plan and finish."[77] Unlike the Keen & Mead twins or Cope's school complex, Parker's houses embraced the Spanish style superficially; they were standard, two-story rowhouses with parapets ornamented with abstracted Spanish motifs.

Figure 56. Rowhouses "in the Spanish style of architecture" by Raymond M. Parker and partners, 60th Street between Christian and Washington, West Philadelphia, 1910. Source: "Parker's Dwellings in Desirable Spot," *Inquirer*, December 4, 1910, p. 48.

[76] "Buy Real Estate to Build Houses," *Inquirer*, July 13, 1910, p. 11.

[77] "Parker's Dwellings in Desirable Spot," *Inquirer*, December 4, 1910, p. 48. See also "Much work for City Contractors," *Inquirer*, July 17, 1910, p. 15; and Robert M. Parker real estate advertisement, *Inquirer*, November 12, 1911, p. 46.

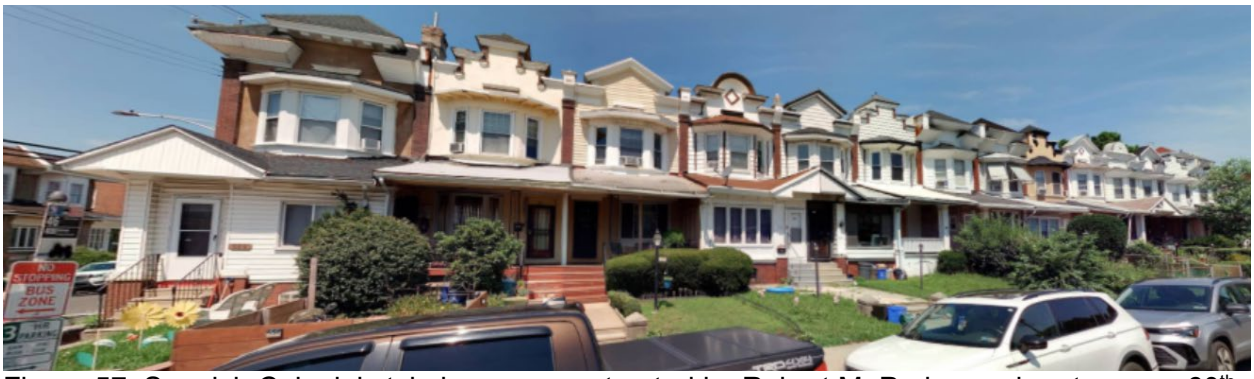

Figure 57. Spanish Colonial style houses constructed by Robert M. Parker and partners on 60th Street in West Philadelphia in 1910. Source: Pictometry, July 5, 2025.

Following Parker's lead, developer Clarence R. Siegal constructed rows of "two-story buff brick dwelling[s] of Spanish style architecture" on the 6100 block of Carpenter Street in the Cobb's Creek neighborhood in 1915 and 1916 (Figure 58). Although the rowhouses featured standard massing and plans, the shaped parapets, tile roofs, and battered piers distinguished them from their competitors.[78]

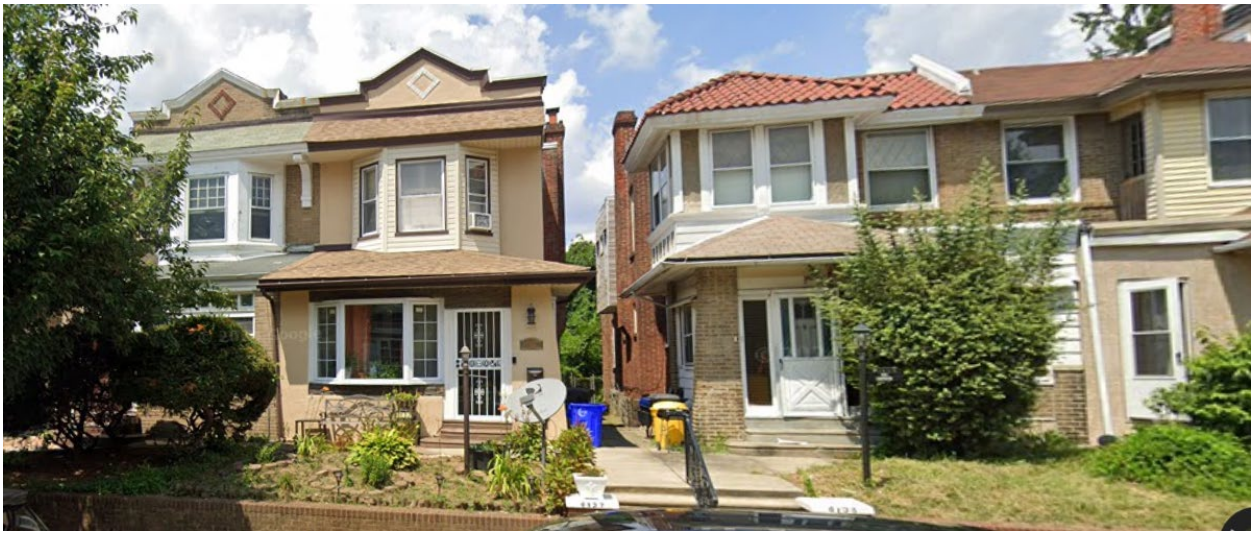

Figure 58. Developer Clarence R. Siegal constructed "Spanish style architecture" on the 6100 block of Carpenter Street, Cobbs Creek neighborhood of West Philadelphia, in 1915 and 1916.

In January 1911, the twin dwellings at 375 and 377 Green Lane in Roxborough were damaged by fire.[79] Later that year, property owners Wallace F. Ott and Charles Walton reconstructed their houses in the Mission Revival style, with smooth stucco facades and curvilinear parapets (Figure 59).[80] No explanation for Ott's and Walton's selection of the somewhat unusual and exotic stylistic choice for the time has been uncovered, but the Mission style and Spanish type architecture more generally was becoming more and more prevalent in the second decade of the twentieth century.

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[78] Siegal purchased and subdivided parcels 24-S22-0052 and 0053 in 1915. See "Brokers Report Sales," *Inquirer*, March 10, 1916, p. 13; and, "Brokers Report Sales," *Inquirer*, March 28, 1916, p. 11.
[79] "Fire Record of the Day," *Inquirer*, January 10, 1911, p. 2.
[80] "Permits Issued Yesterday," *Inquirer*, February 9, 1911, p. 9; and *Philadelphia Real Estate Record and Builders' Guide*, V. 26, February 15, 1911, p. 106.

Figure 59. A Mission Revival twin at 375 and 377 Green Lane in Roxborough. Source: Victorian Roxborough Historic District nomination, 2022.

Figure 60. East Park Canoe House, Kelly Drive, Fairmount Park, Walter Smedley, architect, 1913.

In 1912, the Fairmount Park Commission retained architect Walter Smedley to design a canoe house for East Park Drive in the shadow of the Strawberry Mansion trolley bridge. Smedley designed a long low Mission Revival canoe house with smooth stucco walls, arched openings deeply set in the walls, curved parapets at the gable ends, tall decorative chimney, and a red tile roof, which was erected in 1913 (Figure 60).[81] The canoe house, which was meticulously

[81] Michael J. Steffe, "Nomination of the East Park Canoe House to the Philadelphia Register of Historic Places," Philadelphia Historical Commission, June 28, 1993; and the architectural rendering of the "East Drive Canoe House, Fairmount Park, Philadelphia," *Year Book of the Twentieth Architectural Exhibition*

rehabilitated recently, is one of the earliest and best examples of the Mission Revival style in Philadelphia.

Figure 61. Frank A. Boyer House, 6611 N. 11th Street, Lachman & Murphy, architects, 1916. Photograph on left from Catalogue No. 116, John J. DiBenedetto and Vincent A. Girondi, *Oak Lane: A Study of Urban Growth and Architectural Development, 1876 to 1976* (Philadelphia: 1976). Photograph on right from Cyclomedia, April 12, 2020.

The Spanish Colonial Revival style Frank A. Boyer House at 6611 N. 11th Street in East Oak Lane, which stands less than one mile from the Carl Metz House at 601 W. Godfrey Avenue, was designed by architects Lachman & Murphy, constructed in 1916, and then thoroughly rehabilitated a century later in 2016, after falling into disrepair. The house originally boasted an elegant Spanish Revival front porch with arches on columns with Corinthian capitals, which was lost in the rehabilitation. Despite the changes, aspects of the style can still be seen in the smooth stucco, broad eaves with brackets, tile roof, and decorative, tapered chimney.[82]

During the same period, before the United States entered into World War I as a combatant, the Board of Directors of the City Trusts, the trustee of the estate of Stephen Girard, erected 456 semi-detached houses at Girard Estate between Porter and Shunk Streets and S. 17th and S. 21st Streets in South Philadelphia. Many of the houses, which were designed by architects James H. and John T. Windrim, exhibited characteristics of the Spanish type of architecture, including smooth, white stucco, battered piers, false vigas (projecting roof joists), and tile roofs and might classified as abstracted Mission or Spanish Revival style (Figure 62).[83]

(Philadelphia: Philadelphia Chapter of the American Institute of Architects and the T-Square Club, 1914). The nomination notes similarities between the Canoe House and the First Church of Christ Scientist at 4008-26 Walnut Street in Philadelphia by architects Carrere & Hastings of 1909. Although the church building shares some characteristics like smooth stucco walls and a red tile roof with the boathouse, it is a Byzantine Revival building, not a Mission Revival building. That said, both are drawn from architecture that has its roots in the Mediterranean Basin.

[82] See building permit application 6558 for 6611 N. 11th Street, 1916, Department of Records, City of Philadelphia; and Catalogue No. 116, John J. DiBenedetto and Vincent A. Girondi, *Oak Lane: A Study of Urban Growth and Architectural Development, 1876 to 1976* (Philadelphia: 1976).

[83] Philadelphia Historical Commission, Nomination for Girard Estate Historic District, November 10, 1999.

Figure 62. Twin dwellings at 2421-23 and 2425-27 27 S. 21st Street in Girard Estate, James H. and John T. Windrim, architects, 1913.

Figure 63. 4731 to 4741 Oakland Street, Frankford, W.M. France Sons, Inc., builders and owners, 1917.

Soon after the Windrim's Mission Revival twins were erected in Girard Estate, W.M. France Sons, Inc. constructed three pairs of Mission Revival twins at 4731 to 4741 Oakland Street in the Northwood section of Frankford, Northeast Philadelphia, in 1917. The houses, which were advertised as "Complete Homes of Spanish Architecture," featured smooth, light stucco, battered piers, arched openings, projecting eaves with large brackets, decorative chimneys, and tile roofs.[84]

While Spanish Colonial Revival architecture had achieved some popularity outside Florida and California by the second decade of the twentieth century, the style was widely publicized by the Panama-California Exposition in San Diego, California of 1915, which increased its popularity throughout the United States. Architect Bertram Goodhue designed a series of buildings for the world fair in the Churrigueresque or Spanish Baroque style that survive today in the city's Balboa Park (Figure 64).

[84] Real estate advertisement, *Inquirer*, September 16, 1917, p. 51.

Figure 64. Buildings by architect Bertram Goodhue for the Panama-California Exposition, San Diego, California, 1915.

Goodhue's Spanish Colonial Revival buildings for the Panama-California Exposition were widely publicized and encouraged a new wave of design in the style. William Randolph Hearst was inspired to commission architect Julia Morgan to design his famous castle at San Simeon, California in a Spanish Revival style based on a Renaissance church in Ronda, Spain. Continually under construction from 1919 and 1947, the mysterious and celebrated Hearst Castle added to the American interest in revival styles tracing their routes through Mexico to Spain. In 1922, J.C. Nichols began planning Country Club Plaza in Kansas City, Missouri. The first buildings opened in 1923. Eventually, the Spanish Revival style retail and residential development based loosely on the architecture of Sevilla, Spain covered many blocks south of the downtown core in Kansas City (Figure 66).

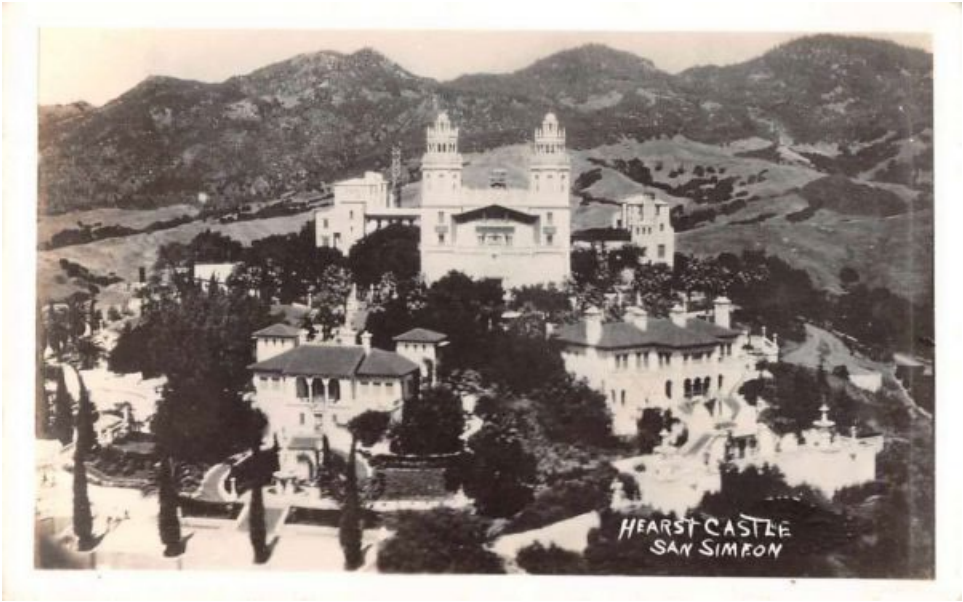

Figure 65. Hearst Castle by architect Julia Morgan for William Randolph Hearst, San Simeon, California, 1919-1947.

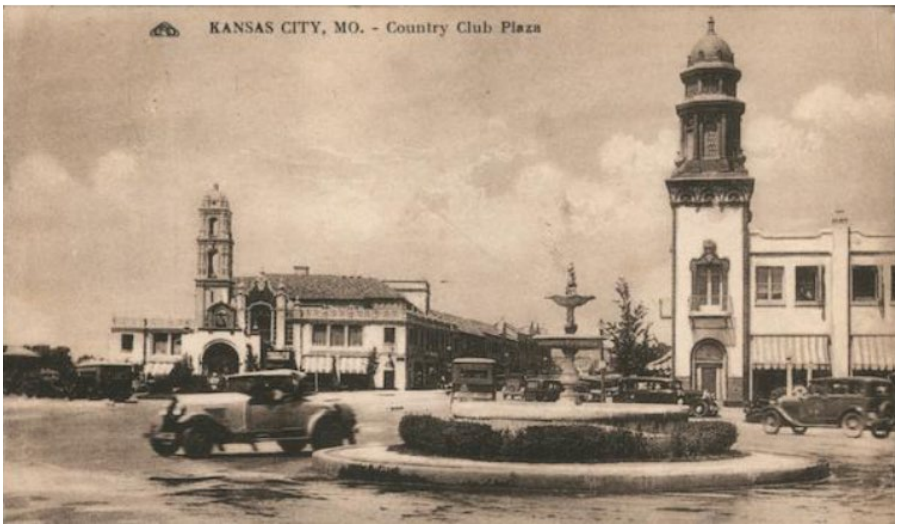

Figure 66. Country Club Plaza in Kansas City, Missouri by planner J.C. Nichols, 1923.

While Goodhue's Spanish Colonial Revival buildings for the Panama-California Exposition popularized the style, other cultural production did as well. The 1920 silent film *The Mark of Zorro*, starring Douglas Fairbanks, revolutionized American cinema by establishing the masked, dual-identity superhero character that served as the prototype for Superman and Batman. Set in California in the 1820s, *The Mark of Zorro* also established the Spanish Colonial Revival architectural style in the American imagination. Released on November 27, 1920, the wildly popular film was shown in movie theaters in Philadelphia throughout 1921, introducing audiences to the white stucco, shaped parapets, and red tile roofs of the style (Figure 67). Fairbanks and his equally famous wife Mary Pickford purchased thousands of acres south of Los Angeles to build a Spanish Colonial retreat, dubbed Rancho Zorro, in the 1920s. Pickford became an outspoken advocate of the style, but divorce disrupted their plans to build the hacienda.[85]

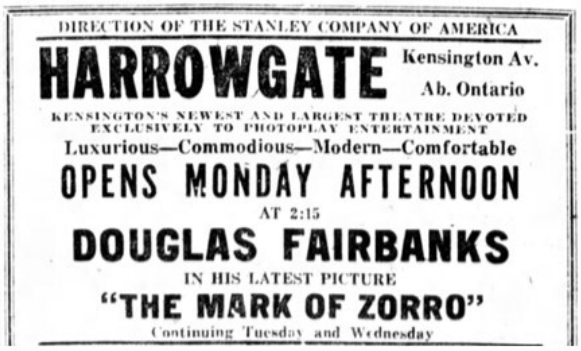
DIRECTION OF THE STANLEY COMPANY OF AMERICA
HARROWGATE Kensington Av. Ab. Ontario
KENSINGTON'S NEWEST AND LARGEST THEATRE DEVOTED EXCLUSIVELY TO PHOTOPLAY ENTERTAINMENT
Luxurious—Commodious—Modern—Comfortable
OPENS MONDAY AFTERNOON
AT 2:15
DOUGLAS FAIRBANKS
IN HIS LATEST PICTURE
"THE MARK OF ZORRO"
Continuing Tuesday and Wednesday

Figure 67. Movie still from *The Mark of Zorro*, United Artists, 1920; advertisement for *The Mark of Zorro*, *Evening Times Ledger*, January 22, 1921, p. 10.

[85] Phoebe S. Kropp, *California Vieja: Culture and Memory in a Modern American Place* (Berkeley: University of California Press, 2006), pp. 159-161.

Goodhue's Panama-California Exposition not only inspired high-style followers like Morgan's Hearst Castle and Nichol's Country Club Plaza, but also commercial strip and small-scale residential architecture. The first ever motel, designed by architect brothers Arthur and Alfred Heineman, who trademarked the term "motel" after a painter determined that the words "motor hotel" would not fit on a sign at the site, was built in the Mission Revival style in San Luis Obispo, California, not too far from Hearst Castle, in 1925 (Figure 68).[86] Other Mission Revival motels followed, like the Alamo Plaza motel chain founded in East Waco, Texas in 1929 (Figure 69).

Figure 68. Arthur and Alfred Heineman, architects, Milestone Mo-Tel, San Luis Obispo, California, 1925.

[86] Megan McCrea, "100 Years of the Motel: Neon Signs, Swimming Pools and American Dreams," *New York Times*, October 22, 2025. On Arthur & Alfred Heineman, see the Los Angeles Conservancy website, https://www.laconservancy.org/learn/architect-biographies/arthur-alfred-heineman/

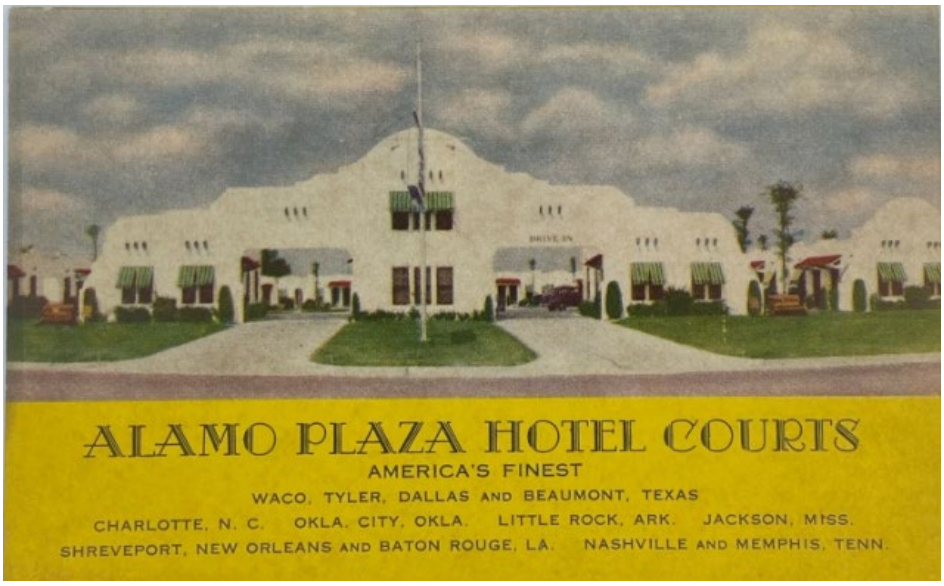

Figure 69. The Alamo Plaza Hotel Courts motel chain used the Mission Revival style for its motels throughout the southern United States.

By the early 1920s, the Spanish Colonial Revival style of architecture, what was typically called "the Spanish type architecture," had entered the mainstream of American culture and, while it was never employed as extensively as the Colonial Revival, Classical Revival, or Tudor Revival styles, it was very popular through the 1920s until the Great Depression ended the building boom. When Carl Metz began to describe his rowhouses as "Spanish" in 1926, the style, or spectrum of variations on the style, had reached its peak. In 1926, architectural historian Rexford Newcomb published *The Old Mission Churches and Historic Houses of California*.[87] The following year, in 1927, the year that Metz planned his Spanish-type house on Godfrey Avenue, Newcomb published *The Spanish House for America: Its Design, Furnishing, And Garden*, a comprehensive, illustrated guide to the style and its history for contemporary practitioners that became the canonical text on the subject (Figure 70).[88] In its assessment of Newcomb's tome, *The New York Times* concluded that "it is a volume to make any reader's eyes water with desire to go somewhere and forthwith build a Spanish house."[89] Reviewing Newcomb's book, the *Boston Globe* noted that "visitors to California or Florida have always returned with an increased interest in and admiration for the Spanish type of architecture."[90] The following year, Newcomb published the related *Mediterranean Domestic Architecture in the United States*.[91] Also in 1928, architect Addison Mizner's Spanish Colonial designs were showcased in *Florida Architecture of Addison Mizner*, a coffee-table book that promoted the style.[92]

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[87] Rexford Newcomb, *The Old Mission Churches and Historic Houses of California* (Philadelphia: J. B. Lippincott Company, 1926).
[88] Rexford Newcomb*, The Spanish House for America: Its Design, Furnishing, And Garden* (Philadelphia: J. B. Lippincott Company, 1927).
[89] "Hispanic Architecture, Book Review of *The Spanish House for America*," *The New York Times Book Review*, March 27, 1927, p. 20.
[90] "Spanish Type of House for America Explained," *Boston Globe*, February 26, 1927, p. 9.
[91] Rexford Newcomb, *Mediterranean Domestic Architecture in the United States* (Cleveland, Ohio: J.H. Jansen, 1928).
[92] Addison Mizner with introduction by Ida M. Tarbell, *Florida Architecture of Addison Mizner* (New York, NY: William Helburn, Inc., 1928).

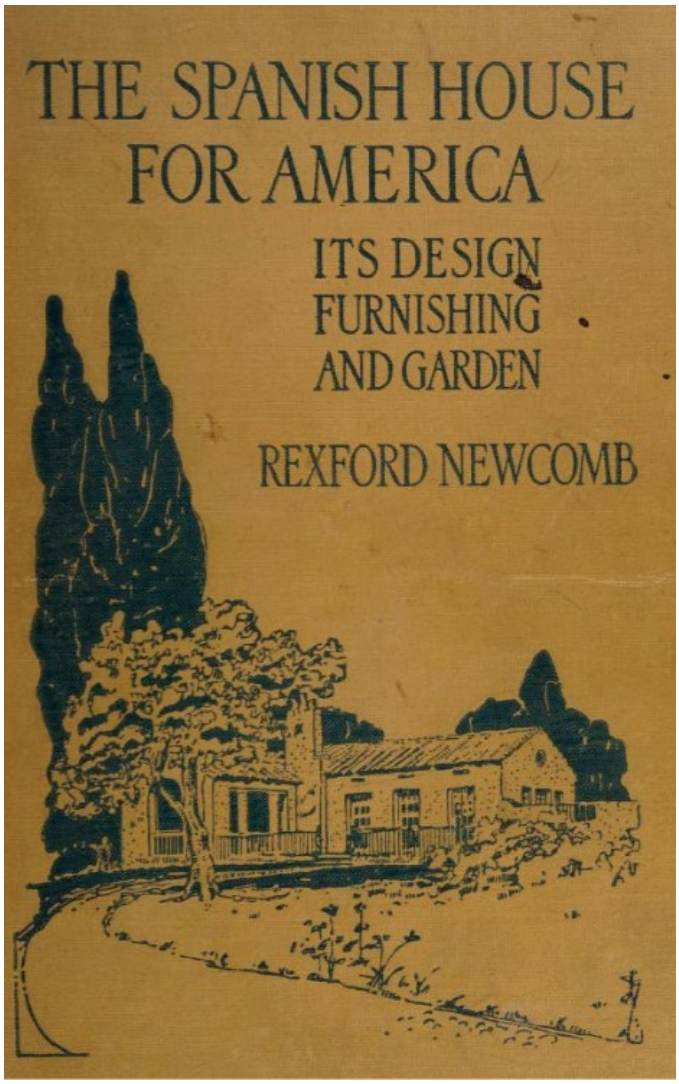
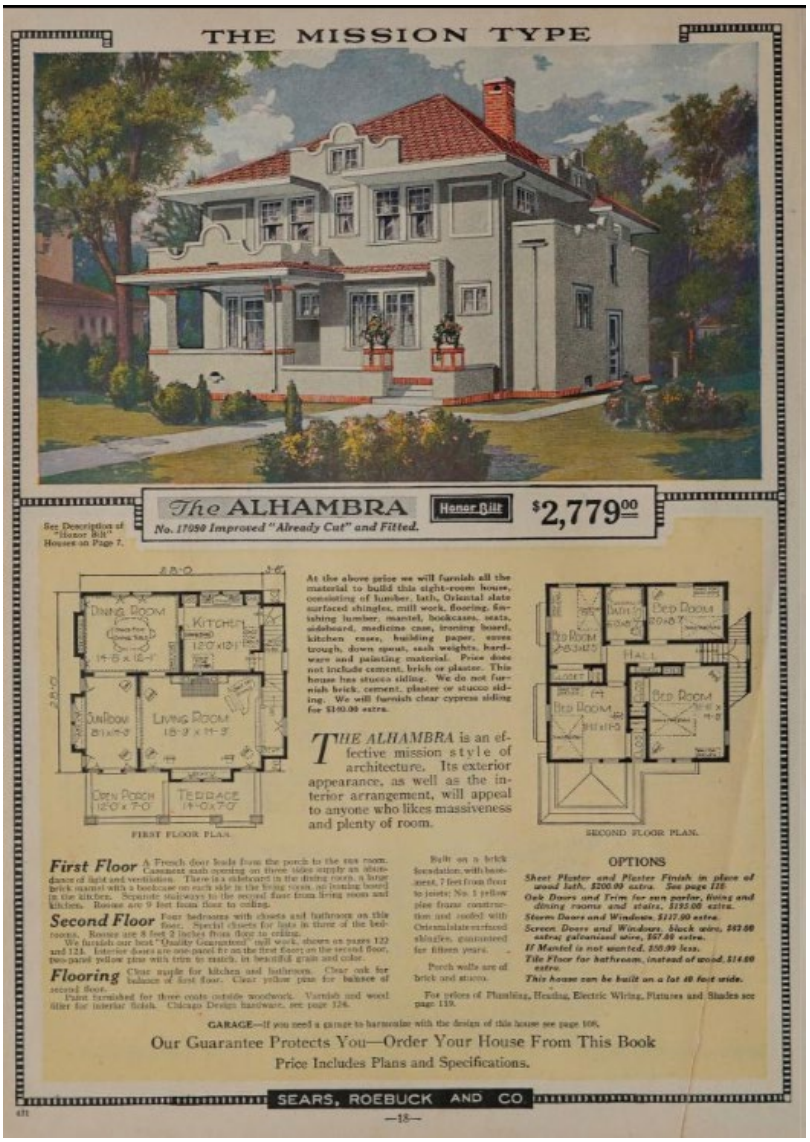


Figure 70. Rexford Newcomb*, The Spanish House for America: Its Design, Furnishing, And Garden* (Philadelphia: J. B. Lippincott Company, 1927).

With the rise of the stylistic family in the 1920s, manufacturers of prefabricated kit houses including the Sears, Roebuck & Company began to offer kit houses in various Spanish Colonial Revival styles, demonstrating the popularity of "Spanish type architecture" at the time. The Alhambra model by Sears, Roebuck, with smooth stucco and an espadaña projecting up above the tile roof, was labeled "The Misson Type" (Figure 71 and Figure 72). The Monterrey model in the 1924 Sears Roebuck catalog featured smooth stucco, red tile roof, and a riot of espadañas (Figure 73). The San Jose model in the 1928 Sears Roebuck catalog featured smooth stucco, a red tile roof, and a contrafuerte or buttress (Figure 74). Alladin Homes, a competitor of Sears, Roebuck & Company in the prefabricated kit house market, published an entire catalog of "Spanish Type" houses in 1926 (Figure 75).[93] The inclusion of the "Spanish Type" in the mid 1920s as a stylistic option for American buyers of prefabricated kit houses indicated that the style had entered the mainstream of revival styles with the Colonial, Dutch Colonial, Tudor, and others.

[93] See Lara Solonickne, "The Spanish Craze That Swept the Country," *Sears Homes of Chicagoland*, March 29, 2016, http://www.sears-homes.com/2016/03/the-spanish-craze-that-swept-country.html


THE MISSION TYPE

The ALHAMBRA Honor Bilt $2,779.00

No. 17090 Improved "Already Cut" and Fitted.

See Description of "Honor Bilt" Houses on Page 7.

At the above price we will furnish all the material to build this eight-room house, consisting of lumber, lath, Oriental slate surfaced shingles, mill work, flooring, finishing lumber, mantel, bookcases, seats, sideboard, medicine case, ironing board, kitchen cases, building paper, screws trough, down spouts, sash weights, hardware and painting material. Price does not include cement, brick or plaster. This house has stucco siding. We do not furnish brick, cement, plaster or stucco siding. We will furnish clear cypress siding for $160.00 extra.

THE ALHAMBRA is an effective mission style of architecture. Its exterior appearance, as well as the interior arrangement, will appeal to anyone who likes massiveness and plenty of room.

FIRST FLOOR PLAN.

SECOND FLOOR PLAN.

First Floor A French door leads from the porch to the sun room. Casement sash opening on three sides supply an abundance of light and ventilation. There is a sideboard in the dining room, a large brick mantel with a bookcase on each side in the living room, an ironing board in the kitchen. Separate stairways to the second floor from living room and kitchen. Rooms are 9 feet from floor to ceiling.

Second Floor Four bedrooms with closets and bathroom on this floor. Special closets for linen in three of the bedrooms. Rooms are 8 feet 2 inches from floor to ceiling.

We furnish our best "Quality Guaranteed" mill work, shown on pages 122 and 123. Interior doors are one-panel fir on the first floor; on the second floor, two-panel yellow pine with trim to match, in beautiful grain and color.

Flooring Clear maple for kitchen and bathroom. Clear oak for balance of first floor. Clear yellow pine for balance of second floor.

Paint furnished for three coats outside woodwork. Varnish and wood filler for interior finish. Chicago Design hardware, see page 124.

Built on a brick foundation, with basement, 7 feet from floor to joists; No. 1 yellow pine frame construction and roofed with Oriental slate surfaced shingles, guaranteed for fifteen years.

Porch walls are of brick and stucco.

OPTIONS

Sheet Plaster and Plaster Finish in place of wood lath, $200.00 extra. See page 123.

Oak Doors and Trim for sun parlor, living and dining rooms and stairs, $195.00 extra.

Storm Doors and Windows, $117.00 extra.

Screen Doors and Windows, black wire, $42.00 extra; galvanized wire, $67.00 extra.

If Mantel is not wanted, $50.00 less.

Tile Floor for bathroom, instead of wood, $14.00 extra.

This house can be built on a lot 40 feet wide.

For prices of Plumbing, Heating, Electric Wiring, Fixtures and Shades see page 119.

GARAGE—If you need a garage to harmonize with the design of this house see page 108.

Our Guarantee Protects You—Order Your House From This Book

Price Includes Plans and Specifications.

SEARS, ROEBUCK AND CO

—18—

Figure 71. The Alhambra kit house, from the Sears, Roebuck & Company's *Honor Bilt Modern Homes* catalog, 1924, p. 18.

Figure 72. Sears, Roebuck & Company Alhambra kit houses, c. 1925, 2037 Wilmette Chestnut Avenue, Wilmette, Illinois (left), and 2819 Cheverly Avenue, Cheverly, Maryland (right).

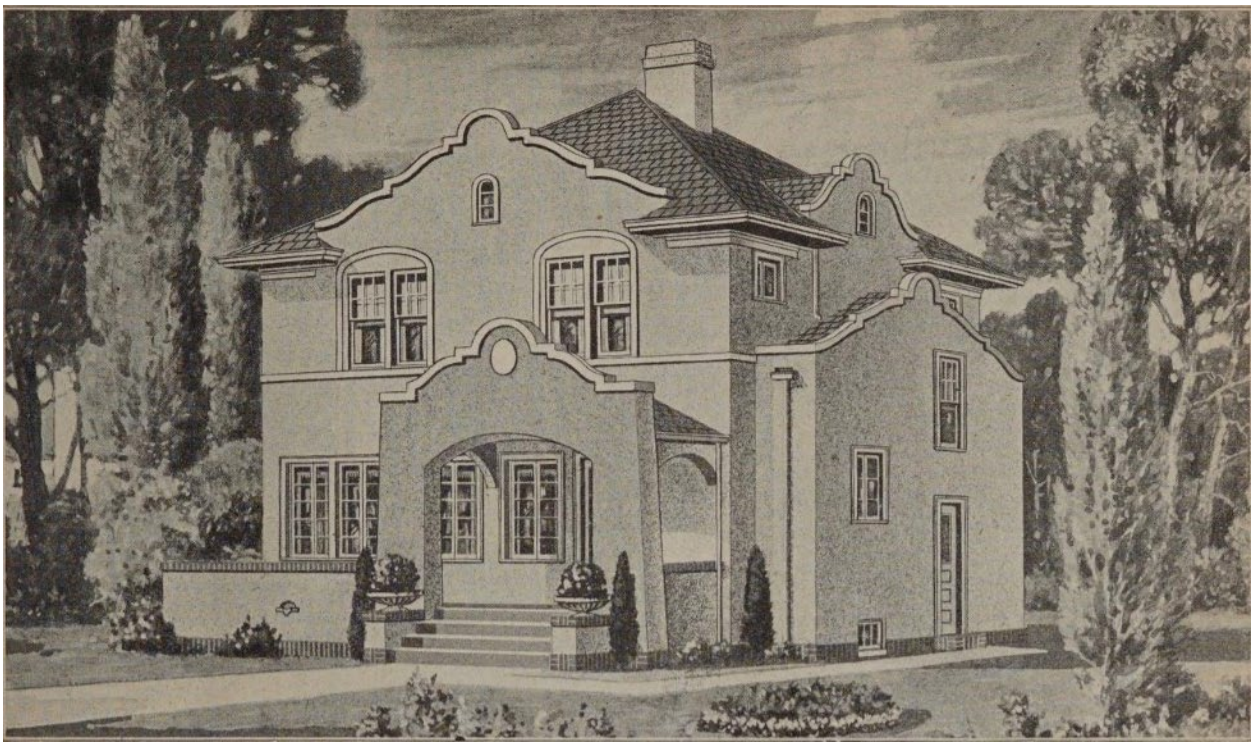


Figure 73. The Monterrey kit house, from the Sears, Roebuck & Company's *Honor Bilt Modern Homes* catalog, 1924, p. 61.

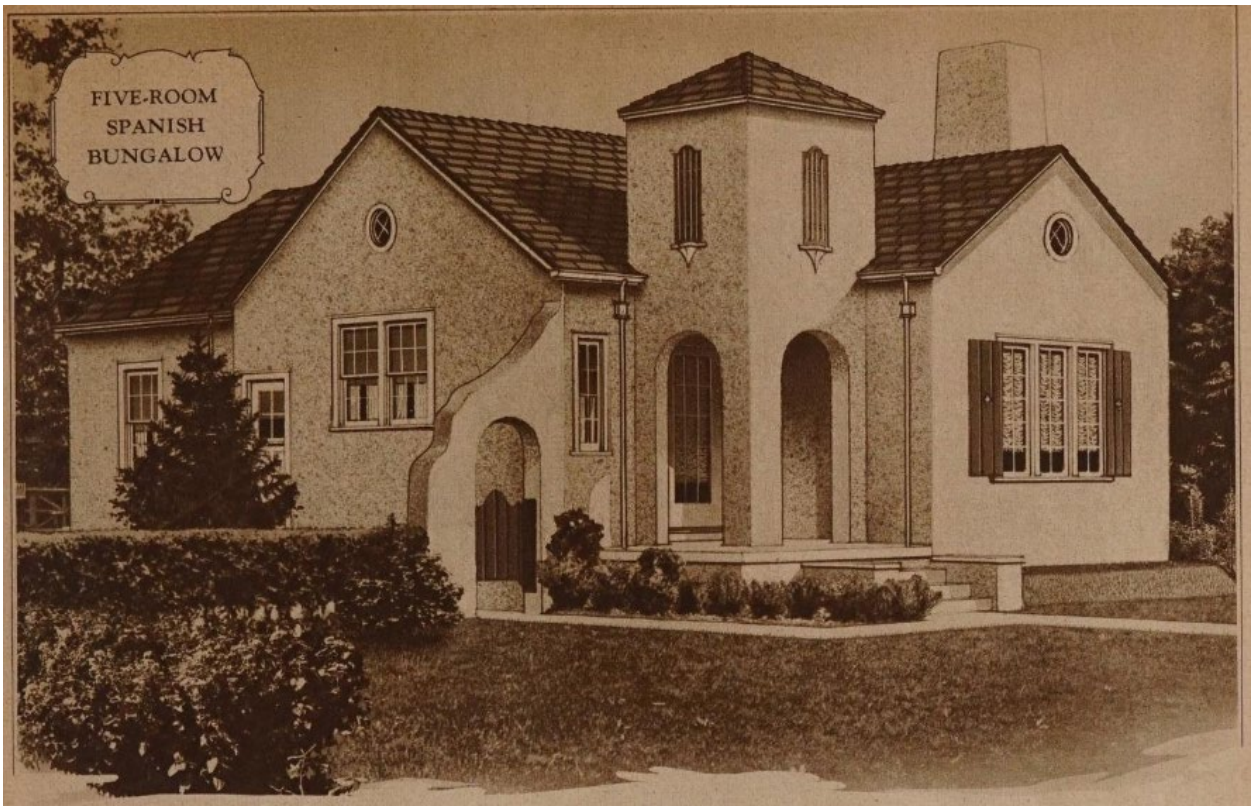


Figure 74. The San Jose kit house, from the Sears, Roebuck & Company's *Honor Bilt Modern Homes* catalog, 1928, p. 25.

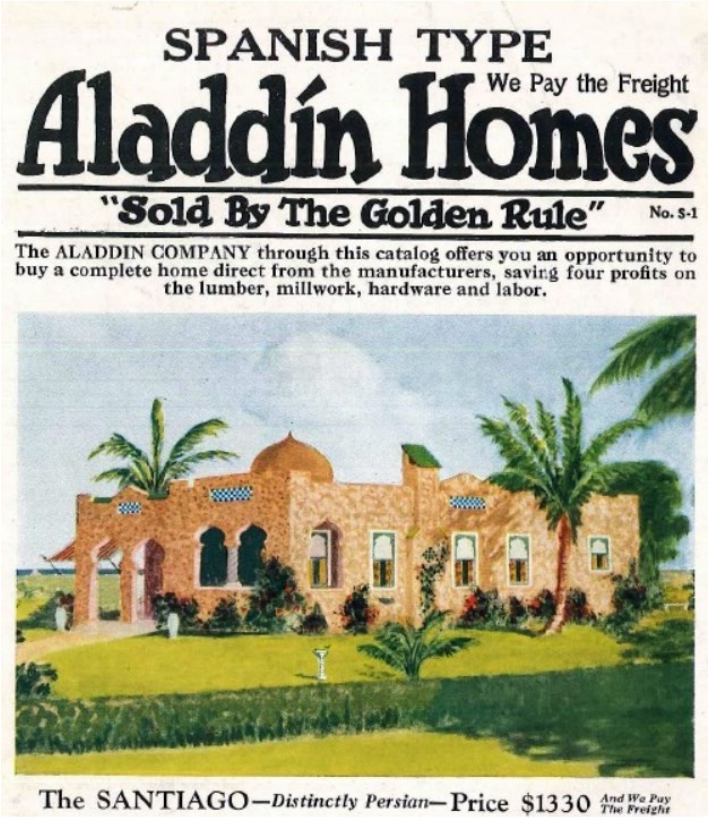


Figure 75. Spanish Type Aladdin Homes catalog, Aladdin Company, 1926.

While architects and developers in Philadelphia employed the Spanish Colonial Revival style for occasional institutional and residential projects in the years leading up to World War I, the style achieved great popularity in Philadelphia in the 1920s, a time of frantic construction activity in the city. For example, in the early 1920s, architects and developers working in the Rittenhouse Square neighborhood of Philadelphia employed the style in their practice of a form of urban revitalization known as "village building." A contemporary observer noted in 1924 that:

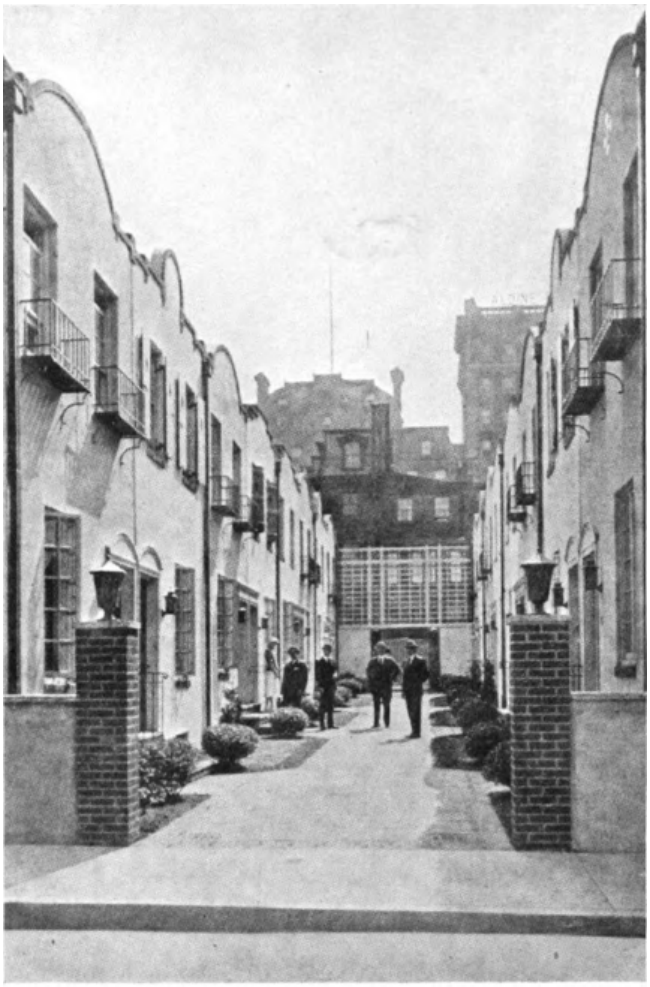
> The vogue of 'village' building … has crept into largely populated sections of Philadelphia. … Groups of houses arranged in rectangles, having a common court and garden, and all built in the same general style of architecture, are appearing with pronounced success throughout the city. … In the heart of the city have appeared such villages as Sansom Gardens, Lantern lane, English Village, and the Panama street village. … The idea came into this country largely in the mind of [architect] F.B. Koelle. … Stucco, brick, iron work and Spanish tile are … used to handsome effect and minimum cost.[94]

Architects William F.B. Koelle and Spencer Roberts, David Coons, a manufacturer turned real estate developer, and others acquired dilapidated groups of small rowhouses and converted them into picturesque "villages" of rental housing, mostly in the Spanish Revival style. In 1922, Spencer Roberts, who also designed the English Village, planned Lantern Lane (Figure 76) for David Coons, which was described at the time as "sixteen charming little houses in the Spanish style, of white and buff stucco with colored tile inserts."[95] Lantern Lane, previously known as Uber Street, was located between Market and Chestnut Streets and 19th and 20th Streets, a few

[94] "'Village' Building Gains Popularity," *Inquirer*, May 25, 1924, p. 73.
[95] "Lantern Lane: How an Ugly Alley Was Transformed into a Picturesque Street," *The School Arts Magazine*, v. 28, n. 8., April 1924, pp. 466-69.

blocks north of Rittenhouse Square. Roberts and Coon gentrified the block of small houses, creating a cohesive group of rental houses for Philadelphia's bohemians. The *Inquirer* painted a colorful picture of Lantern Lane, an "artistic little colony of attractive dwellings":

> The buildings are of a Spanish design, constructed of white and buff stucco with colored tile inserts carefully molded into the design. Small ornamental iron balconies and hand rails in scale add to the attractiveness of the fronts. The doorways and shutters are painted red, blue, yellow and green and together with the bright brass and copper trimmings create a beautiful color scheme. Specially designed lanterns adorn the gateways and doors giving out a beautiful soft amber light.[96]



"LANTERN LANE," PHILADELPHIA. AS IT NOW APPEARS
These houses rent to well-to-do people at $100 per month.

Figure 76. Lantern Lane, from Robert F. Salade, "Rebuilding Dilapidated House into Attractive Residential Districts," *Construction*, v. 17, n. 4, April 1924, p. 125.

Architect William F.B. Koelle designed Sansom Gardens, a similar development between Van Pelt and Beechwood Streets south of Sansom Street (Figure 77). "On the southwest corner of Sansom and Van Pelt Streets, a group of ugly little brick houses is being converted into picturesque Spanish type homes of stucco, with iron balconies and colored tile ornamentation.

[96] "Activities of Day in Real Estate," *Inquirer*, September 23, 1922, p. 4.

These houses are known as 'Sansom Gardens.'"[97] Koelle also designed a village of Mediterranean Revival houses on Panama Street between 19th and 20th Streets in the early 1920s and the idiosyncratic Spanish Revival style house for Mr. and Mrs. Jerome Bennett at 321 S. 17th Street in 1925 (Figure 78).[98]

Figure 77. Sansom Gardens, from Bernard J. Newman, *Housing in Philadelphia* (Philadelphia: Philadelphia Housing Association, 1922), p. 25.

[97] "Lantern Lane: How an Ugly Alley Was Transformed into a Picturesque Street," *The School Arts Magazine*, v. 28, n. 8., April 1924, pp. 466-69.
[98] On Koelle's house for the Bennetts, see: "Permits Granted," *Inquirer*, October 8, 1925, p. 34; and *Philadelphia Real Estate Record and Builders' Guide*, v. 40, October 7, 1925, p. 629.

Figure 78. William F.B. Koelle, architect, House for Mr. and Mrs. James Bennett, 321 S. 17th Street, 1925.

In 1925, Bruce B. Wallace, who worked as an accountant and then a manager in a textile mill, but also moonlighted as real estate developer, constructed a Mission Revival house at 479-81 Oriole Street in the Dearnley Park section of Roxborough.[99] Dearnley Park was a real estate development southwest of Ridge Avenue near Wigard Street in Roxborough. The Dearnley family sold its 44-acre estate for redevelopment in 1922.[100] The Wigard Realty Company platted the land and sold lots with deed restrictions to builders and developers including Wallace in the mid 1920s.[101] The impetus for Wallace's choice of architectural style is unknown, but records indicate that he may have lived in Palm Beach, Florida in the early 1920s. The one-story house incorporates many of the common features of a Spanish-type house of the era including white stucco, a gable end with decorative medallion, deeply inset arched openings with small-pane

[99] Wallace purchased the undeveloped tract in April 1925 and sold it with the Mission Revival house in December 1925. Tract 78-N07-0054, Wigard Realty Company to Bruce B. Wallace, JMH-2073-412, April 29, 1925; Bruce B. Wallace to John P. and Ethel B. Allen, JMH-2246-267, December 26, 1925; Department of Records, City of Philadelphia. Wallace obtained a building permit for the house in April 1925. See: "Building Permits Granted, *Inquirer*, April 2, 1925, p. 10.
[100] "Activities of Day in Real Estate," *Inquirer*, August 6, 1922, p. 17.
[101] "Park Being Sub-divided," *Inquirer*, May 18, 1924, p. 65. For example, see advertisements for the building lots in the Inquirer, September 22, 1923, p. 8; and Inquirer, June 1, 1924, p. 55.

windows, contrafuertes, and a red tile roof (Figure 79). When the property was sold in 1956, the house was described as "like Spanish architecture."[102]

Figure 79. A Mission Revival house at 479-81 Oriole Street in the Dearnley Park section of Roxborough, Bruce B. Wallace, developer, 1925.

While real estate developers had constructed rows of Spanish Colonial Revival dwellings in Philadelphia as early as 1910, the numbers of Spanish-type rows and twins exploded in the 1920s. The Anastasi Brothers offered "well constructed brick Spanish-type houses" at 401-11 W. Mt. Airy Avenue and 7214-24 Emlen Street in 1925. The twins featured light brick facades, prominent, ornamental chimneys, and red tile roofs but were otherwise not overtly Spanish Colonial Revival in style.[103]

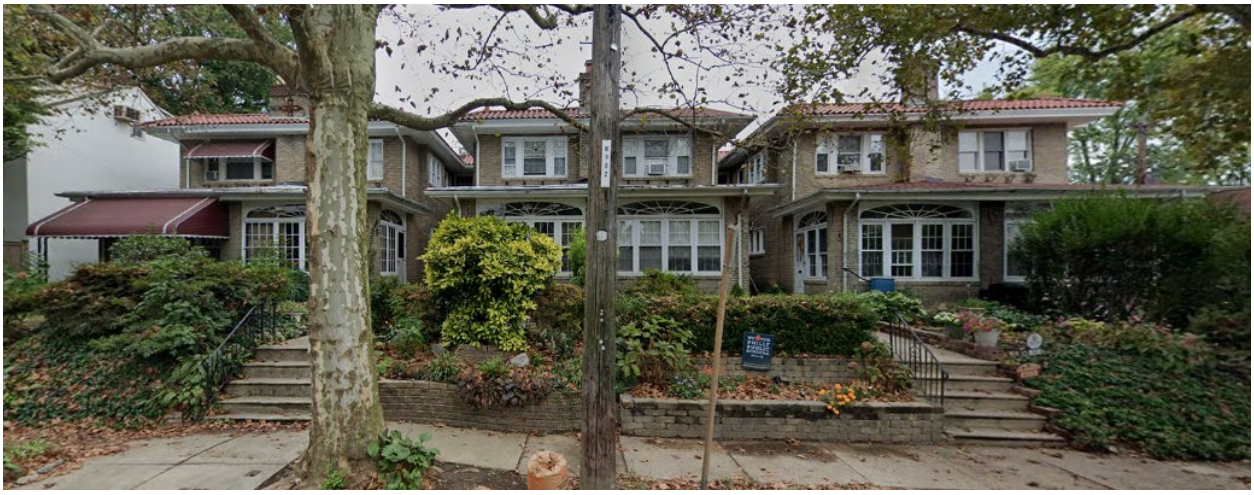


Figure 80. "Spanish-type" twins at 401-11 W. Mt. Airy Avenue and 7214-24 Emlen Street in West Mt. Airy, Anastasi Bros. Co., developer, 1924-1925.

[102] Real estate advertisement, *Inquirer*, May 20, 1956, p. 149.
[103] Real estate advertisement, *Inquirer*, May 3, 1925, p. 53.

On July 9, 1924, the Greisler Brother, Bernard, Fred N., and Solomon Greisler, purchased a plot of land at the corner of W. Johnson Street and W. Walnut Lane in the Blue Bell section of West Mt. Airy. They subdivided the land and erected eight Spanish-type twins, two pairs on each street. Fred N. Greisler, an architect, designed the houses, which were constructed by contractors Weinstein & Pearson.[104] The Greisler Brothers advertised the dwellings for sale in late 1925 and early 1926.[105] The two-story twins with projecting bays and enclosed porches with shed roofs featured espadañas with medallions, decorative central chimneys, red tile roofs, and other Spanish Colonial Revival features (Figure 81).

Figure 81. Spanish-type twins 881 to 887 W. Walnut Lane and 693 to 699 W. Johnson Street, Fred N. Greisler, architect, 1925.

Builder M.J. McCrudden constructed Spanish-type rows and twins on the 3400 blocks of Vaux, Barclay, and Osmond Streets in East Falls in 1925 and 1926 as part of his larger Queen Lane Manor Homes project (Figure 82). The development of nearly 90 Spanish-type rowhouses with a few twins features stucco facades, arched openings with small-paned windows, espadañas, decorative chimneys, and red tile roofs. McCrudden advertised the houses heavily in newspapers, touting the “beautiful homes designed along Spanish lines,” “pure Spanish design,” “Spanish-type homes, substantially constructed, and with every comfort and convenience built into them,” and “Spanish-type homes with heated garages in the much-wanted Queen Lane Manor section.”[106]

[104] *Philadelphia Real Estate Record and Builders’ Guide*, v. 39, August 6, 1924, p. 507.
[105] Real estate advertisement, *Inquirer*, December 19, 1925, p. 24; and *Inquirer*, May 16, 1926, p. 96. The house at 697 W. Johnson Street was sold at sheriff sale in 1928. See Sheriff sale listings, *Inquirer*, March 19, 1928, p. 27.
[106] Real estate advertisements, *Inquirer*, January 17, 1926, p. 109; January 24, 1926, p. 93; February 28, 1926, p. 90; and April 25, 1926, p. 105.

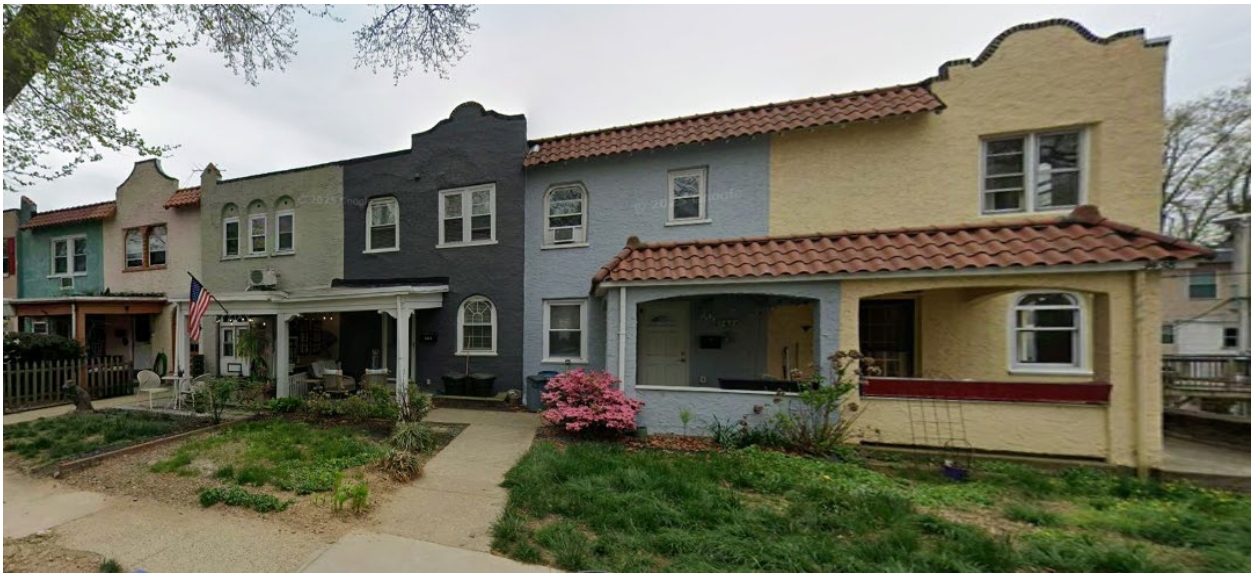


Figure 82. Queen Lane Manor Houses, 3428 to 3438 Barclay Street, East Falls, M.J. McCrudden, developer, 1925-1926.

At the same time that M.J. McCrudden was constructing Spanish-type rows in East Falls in 1925 and 1926, real estate developer John H. McClatchy was building two rows of Spanish-type houses, 28 dwellings total, on the 4600 and 4700 blocks of Conshohocken Avenue in West Philadelphia (Figure 83).[107] Throughout 1926, McClatchy advertised his "Spanish-type homes in Bala," ballyhooing "the elegance of Spanish architecture" and proclaiming that the houses were "as quaint as old Seville!"[108] In one especially effusive newspaper advertisement, McClatchy celebrated "mellow stucco and glowing tiles in a setting of emerald green!" and announced that his houses were "the villa of a Spanish grandee brought within reach of the modest purse!" (Figure 84).[109]

Figure 83. Spanish-type rowhouses on the 4600 and 4700 blocks of Conshohocken Avenue in West Philadelphia, John H. McClatchy, developer, 1926.

While John H. McClatchy was building the houses "as quaint as Old Seville" on Conshohocken Avenue in West Philadelphia in the mid 1920s, he was also developing a large group of Spanish-type twins on the 200 block of Heather Road and some Spanish-type duplexes on

[107] "600 New Dwellings Spring Programme," *Inquirer*, January 18, 1925, p. 70.
[108] Real estate advertisements, *Inquirer*, April 18, 1926, p. 108; *Inquirer*, June 6, 1926, p. 103; and *Inquirer*, October 17, 1926, p. 78.
[109] Real estate advertisement, *Inquirer*, June 20, 1926, p. 100.

Long Lane, both in Upper Darby (Figure 85).[110] Espadañas, curvilinear parapets, with rowlock-course bricks and medallions of inlaid tiles were the hallmark of McClatchy's Spanish style.

Mellow stucco and glowing tiles in a setting of emerald green!

The villa of a Spanish grandee brought within the reach of the modest purse! Built for the discriminating home buyer who would enjoy an extremely distinctive home in a much-wanted suburb without the useless expense entailed by unnecessary bulk. Compact, yet surprisingly roomy, because of their careful planning, are these new John H. McClatchy

Spanish-Type Homes in Bala

The irresistible charm of the exteriors betokens unusual beauty of finish and appointments within—yet in no instance has convenience been sacrificed for effect. The numerous attractive built-in features are so arranged that you can place your furniture to the best advantage, and the many roomy closets are just where you will want them. You are offered the choice of two types, differing somewhat in the arrangement of the first floor, and both with garages, priced at

$9,500 **$10,200**

These beautiful new homes are on Conshohocken Avenue (a 100-foot wide boulevard), below City Line, and very handy to the Bala Station. It is only a 16-minute ride from Broad Street Station for a commutation fare of ten cents a trip. Also easily reached by trolley or by motor through Fairmount Park. The location is only half a block from the Park and adjoins the Bala Country Club. Visit the furnished sample house today and let our representative explain to you the very easy terms.

By train: Broad St. Station to Bala Station.
By auto: Through Fairmount Park, out Belmont Avenue to Conshohocken Avenue—a half block from Fairmount Park.

By trolley: Market Street Elevated to 52d Street, free pass on car 70 to City Line, walk 3 blocks east to Conshohocken Avenue.

John H. McClatchy

Builder of Homes for Over 25 Years

Office on Premises

Figure 84. Real estate advertisement for McClatchy houses on the 4600 and 4700 blocks of Conshohocken Avenue in West Philadelphia, *Inquirer*, June 20, 1926, p. 100.

[110] Real estate advertisements, *Inquirer*, July 11, 1926, p. 63; and *Inquirer*, October 30, 1927, p. 62.

Figure 85. Real estate advertisements for John H. McClatchy developments on Heather Road and Long Lane in Upper Darby, Pennsylvania, *Inquirer*, July 11, 1926, p. 63; and *Inquirer*, October 30, 1927, p. 62.

Competing with McClatchy in Upper Darby, J.F. McGinty & Son erected 14 twin, Spanish-type dwellings at 1 to 27 N. Pennock Avenue in the suburb west of West Philadelphia in 1925.[111]

Figure 86. Real estate advertisement for J.F. McGinty & Son development in Upper Darby, Pennsylvania, *Inquirer*, October 4, 1925, p. 99.

[111] Real estate advertisement, *Inquirer*, October 4, 1925, p. 99.

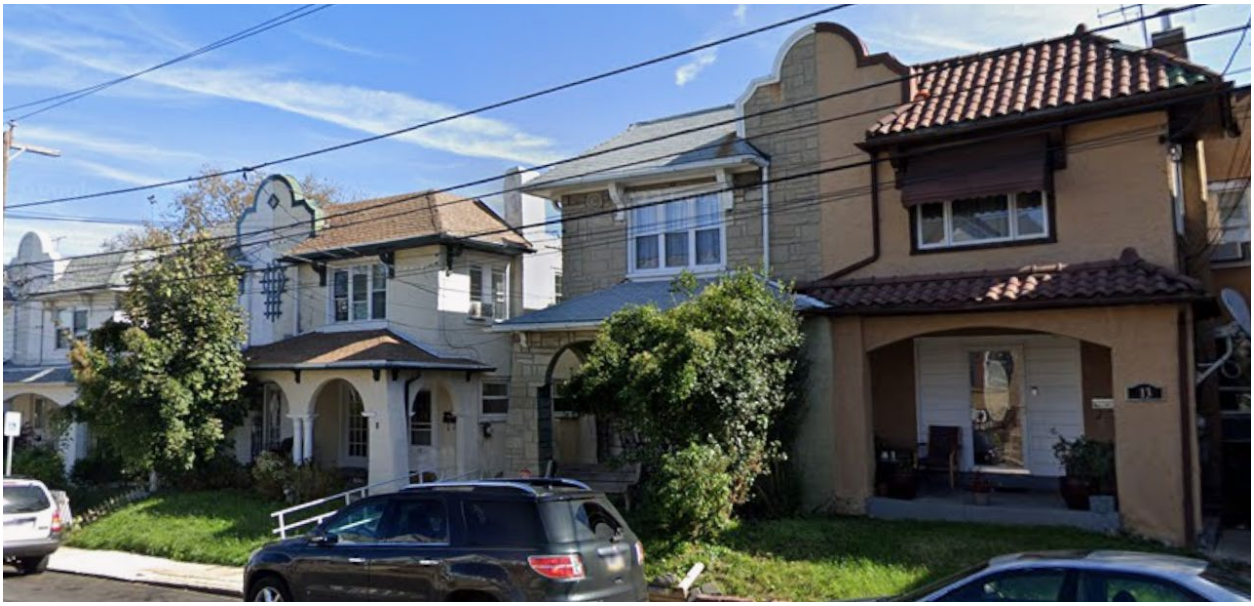


Figure 87. Fourteen twin dwellings, 1 to 27 N. Pennock Avenue, Upper Darby, Pennsylvania, J.F. McGinty & Son, builders and owners, 1925.

Also in 1926, Germantown real estate developer Jacob Sarshik constructed 59 two-story Spanish-type rowhouses on Mower and Sedgwick Streets in the West Mt. Airy neighborhood of Northwest Philadelphia.[112] The houses featured all of the classic Mission Revival elements including stucco-clad facades, arched window openings, espadañas with medallions, and tile roofs (Figure 88).

[112] "Activities of Day in Real Estate," *Inquirer*, March 14, 1926, p. 16; Real estate advertisement, *Inquirer*, September 19, 1926, p. 87.

Figure 88. A real estate advertisement for and photograph of developer Jacob Sarshik's Mission Revival rowhouses on Sedgwick and Mower Streets in West Mt. Airy, 1926; *Inquirer*, September 19, 1926, p. 87.

In the mid 1920s, real estate developers constructed mixed-use, commercial and residential buildings in Spanish Colonial Revival styles along Philadelphia's commercial corridors. For example, in 1925, Louis A. Chasan purchased a three-story stone house with barn at 6507 Germantown Avenue. Chasan and partner Abraham S. Kirpich demolished the house and barn and constructed five, two-story, mixed-use, commercial and residential dwellings in the Spanish Colonial Revival style at 6509 to 6517 Germantown Avenue that same year (Figure 89). Although subtle in design, the buildings feature several style-defining elements including light brick facades mimicking stucco, square-head windows in openings with blind arches, shaped parapets with medallions, and projecting paneled bays with red terra cotta tile roofs.[113]

[113] "Activities of Day in Real Estate," *Inquirer*, May 3, 1925, p. 40; *Inquirer*, May 7, 1925, p. 20; *Inquirer*, January 17, 1926, p. 16; and *Inquirer*, February 2, 1926, p. 26.

Figure 89. Spanish Colonial Revival style mixed-use buildings at 6509 to 6517 Germantown Avenue, Louis A. Chasan and Abraham S. Kirpich, developers, 1925-1926.

A few miles up Germantown Avenue in Chestnut Hill, developer and contractor William Sher constructed five two-story, mixed-use buildings in the Spanish Colonial Revival style at 8335-41 Germantown Avenue, at Gravers Lane, in 1926 and 1927 (Figure 90). Designed by the Penwood Company, the tan brick buildings feature open, arcaded porches at the second floor and green terra cotta tile pent roofs.[114]

Figure 90. Spanish Colonial Revival style mixed-use buildings at 8335-41 Germantown Avenue, William Sher, developer and contractor, The Penwood Company, architects, 1926-27.

In addition to mixed-use buildings, Spanish Colonial Revival style gas stations were constructed along commercial corridors throughout Philadelphia during the period.[115] As personal

[114] See building permit applications 8238 and 8239 for 8335-41 Germantown Avenue, 1926, Department of Records, City of Philadelphia; and "Building Permits Granted," *Inquirer*, August 21, 1926, p. 16.
[115] Inga Saffron, "The Forgotten History of Philadelphia's Early Gas Stations," *Inquirer*, February 18, 2019, pp. J1, J6.

automobile sales and use skyrocketed in the 1920s, gas stations were erected at a frantic pace. Major C.M. Wilhelm, the chief of the Pennsylvania State Bureau of Fire Protection, observed that approximately "10,000 gasoline filling stations [were] erected in Pennsylvania" in 1925.[116] Owing to their ephemeral nature, very few of the gas stations from the 1920s have survived into the twenty-first century. One that has survived is located at 3695 Kensington Avenue. In March 1926, the Atlantic Refining Company purchased a lot at the corner of Kensington and Sedgley in the Harrowgate neighborhood of Philadelphia. Atlantic retained Metzger, Fisher & White to erect a gas station at the busy corner.[117] The station building features stucco-clad facades, arched openings, and red tile terra cotta roofs, which are hallmarks of the style (Figure 91).

Figure 91. A Spanish Colonial Revival style Atlantic Refining Company gas station at the northeast corner of E. Sedgley Avenue and Kensington Avenue in the Harrowgate neighborhood of Philadelphia, 1926.

Although the Sesqui-Centennial International Exposition is considered an abysmal failure from nearly every perspective, the fair, which was staged in far South Philadelphia, did provide several opportunities for Philadelphians to experience Spanish Colonial Revival style architecture firsthand at the height of the craze for the style in 1926. The Oklahoma and Florida state buildings, Spanish government building, and Santos Coffee exhibit all featured structures evidencing the hallmarks of the style including smooth, white stucco and red tile roofs.

[116] "40,000 'Gas' Stations in State," *Inquirer*, December 19, 1925, p. 23.
[117] "New Building Permits Granted," *Inquirer*, June 22, 1926, p. 28; and *Philadelphia Real Estate Record and Builders' Guide*, v. 41, June 30, 1926, p. 407.

Figure 92. Oklahoma Building, Sesqui-Centennial International Exposition, Philadelphia, 1926.

The exhibit of the Los Angeles Chamber of Commerce for the State of California was one of the most popular at the exposition. "California was represented … by a building and exhibit, one of the most unique in the Exposition, located in the Palace of Agriculture, a building within a building built in the Spanish Mission style and housing displays of the products of the state."[118]

> A composite of two of California's internationally known missions, San Gabriel and San Juan Capistrano, the California display is one of the most picturesque of those in the great exhibit palace. Faithfully modeled after the Spanish type of architecture found in Lower California … the display conveys a remarkable reflection of the wonderful progress of the Pacific State in the past century and a half.[119]

The Electrical Industry Association of Philadelphia constructed "National Home Electric," an eight-room, furnished, Spanish Colonial Revival style house on the grounds of the Sesqui-Centennial (Figure 93).

> The advancement in the adaptation of electricity in household convenience was effectively shown in the Home Electric building erected by branches of the electrical industry of Philadelphia. This building, which was one of the most unique and attractive at the Exposition, was designed as a twin house, the size being fifty-two feet wide by forty-six feet long. There were eight rooms, including two baths and a laundry. The exterior finish was in stucco. The roof line was broken by Spanish tile pent and eaves. Iron balconies added to the Spanish effect of the design. The rough texture of the walls and ceiling, the quaint fireplace with sloping sides and the stained mill work gave to the interior of the house a decidedly Spanish tinge which was heightened by a hand wrought iron railing on the stairways. Since the house was designed as an electric home, virtually every known form of electrical appliance was installed. There were electrical ranges, refrigerators, dish-washers, ironers, heaters, burglary switches, attachments for lawn mowers and many other devices. The bathrooms were artistically decorated with colored

[118] E.L. Austin and Odell Hauser, *The Sesqui-Centennial International Exposition* (Philadelphia: Current Publications, Inc., 1929), p. 181.
[119] "Sesqui Officials Plan New Policy," *Inquirer*, June 8, 1926, p. 11.

tile, attractively designed, and heating apparatus was installed throughout. Every form of electric illumination was employed.[120]

Figure 93. The National Home Electric, Sesqui-Centennial International Exposition, Philadelphia, 1926.

The exposition even included a Mission Revival style concession stand selling Mission Fresh Juice; the small stand featured stucco, espadañas, a bell tower, and vigas.

[120] E.L. Austin and Odell Hauser, *The Sesqui-Centennial International Exposition* (Philadelphia: Current Publications, Inc., 1929), pp. 495-496.

Figure 94. Mission Fresh Juice Stand, Sesqui-Centennial International Exposition, Philadelphia, 1926. Source: Vintage Photos of Philadelphia Facebook Group.

Just beyond Philadelphia's city line, real estate developer Gustav Weber initiated an ambitious project to construct 174 detached residences, initially known as the Fox Chase Road Homes, in Abington Township in 1925 (Figure 95). The *Inquirer* reported in August 1925 that a "new development, unique in these parts, is a large operation rapidly nearing completion above Fox Chase. All the homes are of Spanish design, of the bungalow types chiefly, the group representing a typical Spanish village. … The Spanish type is meeting with more or less favor, although it is expected eventually to become extremely popular."[121] The streets in the development were named after California localities: Los Angeles, San Diego, San Gabriel, Berkeley, Redondo, and Pasadena Avenues. The houses were Spanish Colonial in style; they were mostly one story in height, clad in white stucco, and articulated with arched openings, small-pane windows, decorative chimneys, contrafuertes, vigas, inlaid tile ornament, and red tile roofs and parapets (Figure 96 and Figure 97). Advertisements proclaimed that "the lure of the West is unmistakable in these charming little homes" (Figure 98).[122] By 1929, real estate agents advertising the development were referring to it as Fox Chase Road Homes in Hollywood.[123] Today, the neighborhood is known simply as Hollywood.[124]

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[121] "Future Operations in Suburbs Seen in Present Activities," *Inquirer*, August 23, 1925, p. 48.
[122] Real estate advertisement for the Fox Chase Road Homes, *Inquirer*, June 12, 1927, p. 72.
[123] Real estate advertisement for "Fox Chase Road Homes in Hollywood," *Inquirer*, September 21, 1929, p. 29.
[124] Most of what has been written on Hollywood, Pennsylvania is based on unverified neighborhood lore. Many of the stories do not align with the historical record. See: C.S. Manegold, "Imagine Hollywood Without Its Stars… and You Have a Town Without Tinsel" *Inquirer*, June 24, 1982, pp. 104-105; Gayle Ronan Sims, "S. Robin, 86, Montco Builder," *Inquirer*, September 7, 2003, p. B07; Jeff Gammage, "Hollywood (Pa.): Ready for Its Close-Up?" *Inquirer*, March 7, 2007, pp. A01, A06; Alan J. Heavens, "A Little Taste of Tinseltown," *Inquirer*, September 18, 2016, pp. J01-02; Kevin Riordan, "A Glittering Name and a Complicated Past," *Inquirer*, November 24, 2024, pp. F1, F4. See also: Stacia Friedman, "Lights, Camera, Abington: Hooray for Hollywood, Pennsylvania!" *Hidden City*, December 29, 2021; https://hiddencityphila.org/2021/12/lights-camera-abington-hooray-for-hollywood-pennsylvania/; Christine

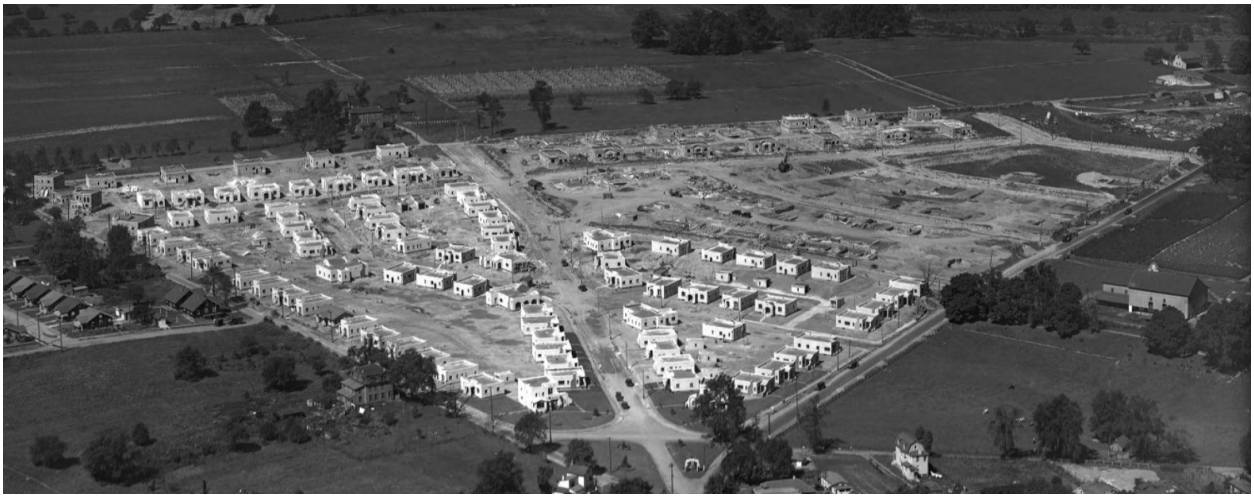


Figure 95. Aerial view of the construction of the Hollywood housing development, Abington Township, Pennsylvania, c. 1925. Source: Library Company of Philadelphia, Print Department Aero Service.

Figure 96. 608 Los Angeles Avenue, Hollywood, Pennsylvania, c. 1925.

Tarlecki, "Abington is Home to PA's Hollywood, Echoes Early Architecture of 20th Century Los Angeles," *MontCo Today*, January 8, 2022, updated May 17, 2023; https://montco.today/2022/01/abington-hollywood-architecture/; Ryan Genova, "History of Abington's Hollywood section featured by *The Inquirer*," *Glenside Local*, November 17, 2024; https://glensidelocal.com/history-of-abingtons-hollywood-section-feat-by-the-inquirer/

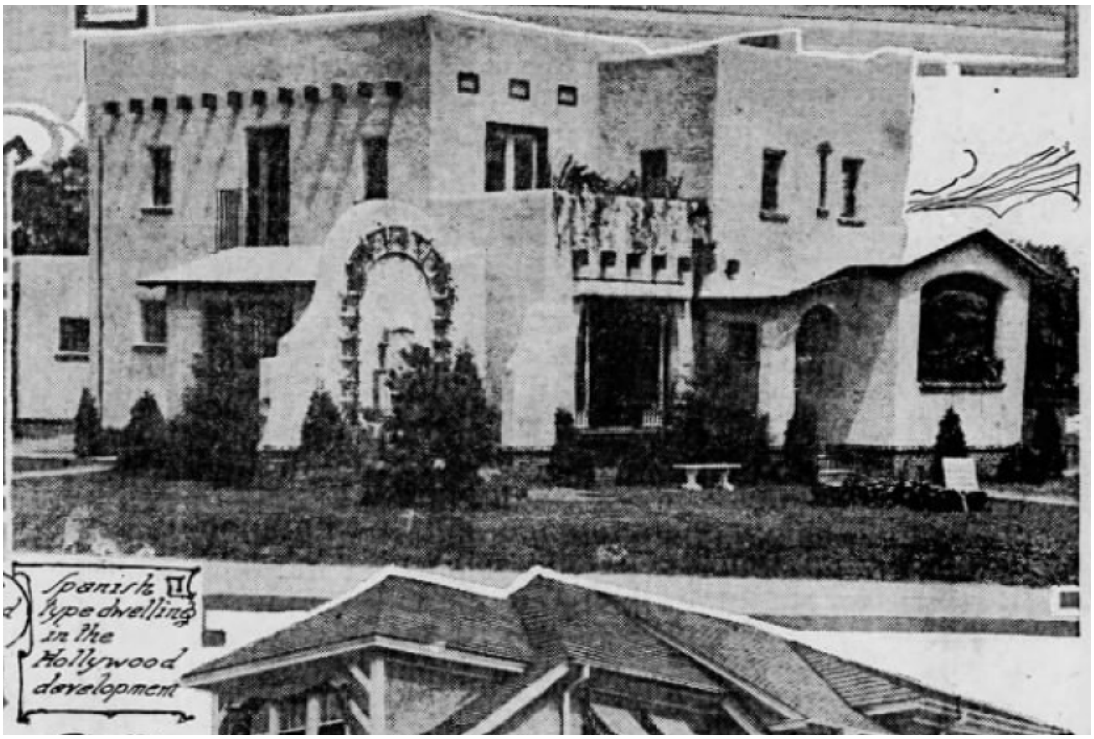
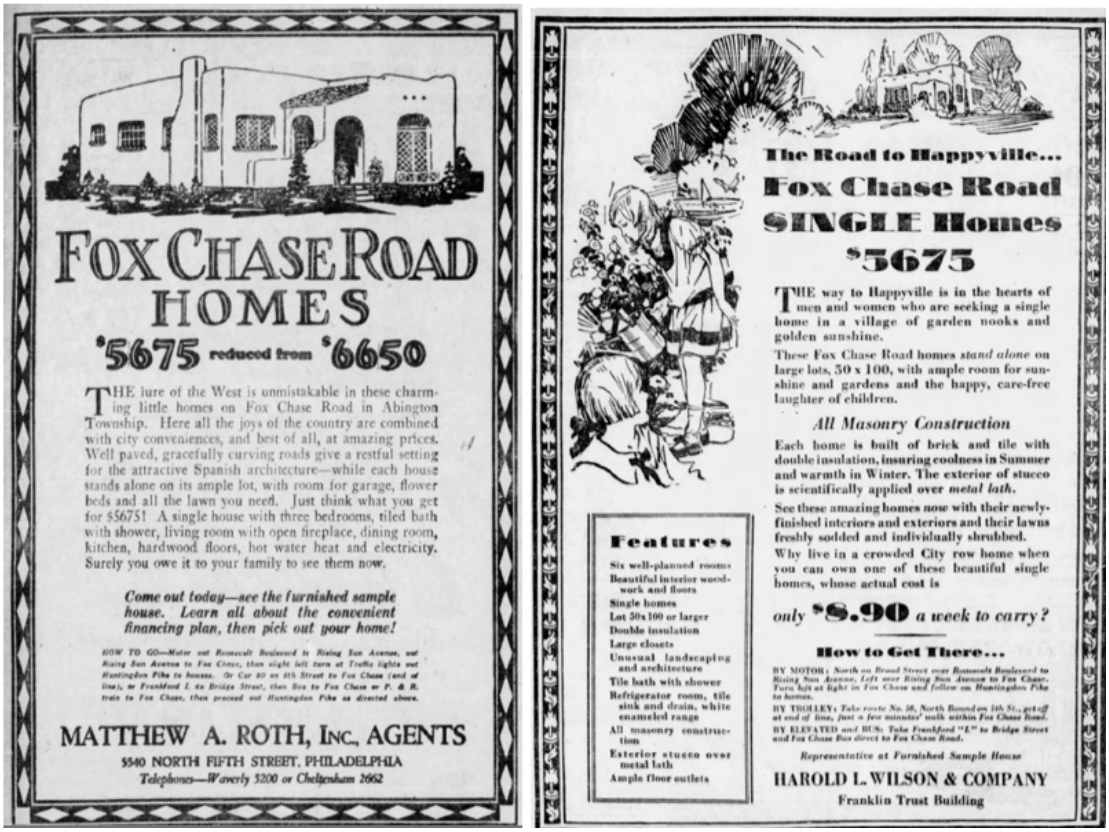


Figure 97. Photograph of “Spanish type dwelling” at Hollywood, Pennsylvania from “Spring Programme of Home Building Well Under Way,” *Inquirer*, April 3, 1927, p. 20.



FOX CHASE ROAD HOMES

$5675 reduced from $6650

THE lure of the West is unmistakable in these charming little homes on Fox Chase Road in Abington Township. Here all the joys of the country are combined with city conveniences, and best of all, at amazing prices. Well paved, gracefully curving roads give a restful setting for the attractive Spanish architecture—while each house stands alone on its ample lot, with room for garage, flower beds and all the lawn you need. Just think what you get for $5675! A single house with three bedrooms, tiled bath with shower, living room with open fireplace, dining room, kitchen, hardwood floors, hot water heat and electricity. Surely you owe it to your family to see them now.

Come out today—see the furnished sample house. Learn all about the convenient financing plan, then pick out your home!

HOW TO GO—Motor out Roosevelt Boulevard to Rising Sun Avenue, out Rising Sun Avenue to Fox Chase, then sight left turn at Traffic lights out Huntingdon Pike to houses. Or Car 80 on 4th Street to Fox Chase (end of line), or Frankford L. to Bridge Street, then Bus to Fox Chase or P. & R. train to Fox Chase, then proceed out Huntingdon Pike as directed above.

MATTHEW A. ROTH, INC., AGENTS

5540 NORTH FIFTH STREET, PHILADELPHIA

Telephones—Waverly 5200 or Cheltenham 2662

The Road to Happyville...

Fox Chase Road SINGLE Homes

$5675

THE way to Happyville is in the hearts of men and women who are seeking a single home in a village of garden nooks and golden sunshine.

These Fox Chase Road homes *stand alone* on large lots, 50 x 100, with ample room for sunshine and gardens and the happy, care-free laughter of children.

All Masonry Construction

Each home is built of brick and tile with double insulation, insuring coolness in Summer and warmth in Winter. The exterior of stucco is scientifically applied over *metal lath*.

See these amazing homes *now* with their newly-finished interiors and exteriors and their lawns freshly sodded and individually shrubbed.

Why live in a crowded City row home when you can own one of these beautiful single homes, whose actual cost is

only $8.90 *a week to carry?*

Features

- Six well-planned rooms
- Beautiful interior woodwork and floors
- Single homes
- Lot 50x100 or larger
- Double insulation
- Large closets
- Unusual landscaping and architecture
- Tile bath with shower
- Refrigerator room, tile sink and drain, white enameled range
- All masonry construction
- Exterior stucco over metal lath
- Ample floor outlets

How to Get There...

BY MOTOR: *North on Broad Street over Roosevelt Boulevard to Rising Sun Avenue, Left over Rising Sun Avenue to Fox Chase. Turn left at light in Fox Chase and follow on Huntingdon Pike to homes.*

BY TROLLEY: *Take route No. 56, North Bound on 5th St., get off at end of line, just a few minutes' walk within Fox Chase Road.*

BY ELEVATED *and* BUS: *Take Frankford "L" to Bridge Street and Fox Chase Bus direct to Fox Chase Road.*

Representative at Furnished Sample House

HAROLD L. WILSON & COMPANY

Franklin Trust Building

Figure 98. Real estate advertisements for the Fox Chase Road Homes, *Inquirer*, June 12, 1927, p. 72; and June 10, 1928, p. 67.

When Guernsey Stevenson, "prominent real estate broker and builder," developed a suburban subdivision in Elkins Park consisting of 15 detached houses and a large apartment building in 1925, he chose architectural styles from the Spanish Colonial Revival family. (Figure 99).[125] Stevenson retained architect Donald A. Rosenstein of Atlantic City to design the master plan and houses.[126] He subcontracted the apartment building, named Elkins Court, to housing developer Apartments Construction Company, who retained architect Roy G. Pratt and contractor Alexander Chambley (Figure 100).[127] Rosenstein planned a development with several Spanish-type houses flanking Elkins Avenue and the Mission Revival Elkins Court apartment building bookending the development at the top of the hill (Figure 101). One contemporary observer noted that "In order to avoid any possibility of monotony the architectural style of the houses was varied sufficiently to give several distinctly different types which, however, blend attractively in the grouping."[128] When Stevenson sold one of the residences in 1926, it was described as a "Spanish-type house."[129] The *Inquirer* reported in 1925 that "Roy G. Pratt, of this city, has drawn plans for a novel apartment house, to be erected in Elkins Park. The structure will be three stories of Oriental stucco and California mission tile. It will be built along Spanish lines of architecture and will contain eighteen apartments. The proposed improvement will be known as Elkins Court."[130]

Pratt, who designed the Mission Revival style Elkins Court apartment building in 1925, designed numerous similar Spanish-type apartment buildings in the Philadelphia suburbs and in Florida. For example, in October 1925, he began designing the first of a group of co-operative apartment buildings in Coral Gables, Florida. A press release about the project noted that "the general architecture of the building will follow the old Spanish style already familiar to Coral Gables residents."[131] In 1924, Pratt designed the Mission Revival Berkeley Arms on Berkeley Road in Haverford, Pennsylvania (Figure 102). The *Inquirer* noted that "it is of Spanish design, three stories, stucco over hollow tile."[132] Pratt also designed Sevilla Court, a Mission Revival style apartment building at 32 Conshohocken State Road in Bala Cynwyd, Pennsylvania in 1926 (Figure 103). The apartment building features many of the hallmarks of the Mission Revival style including a courtyard plan, smooth, light-colored stucco, curvilinear parapets, small-paned windows, balconies, and red tile roofs.

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[125] "Rental Purchase Plan Grows in Popularity," *Inquirer*, July 10, 1927, p. 62.
[126] "Elkins Park, An All-Concrete Development," *Concrete*, v. 31, n. 4, October 1927, pp. 43-44.
[127] "Activities of Day in Real Estate," *Inquirer*, April 29, 1925, p. 8.
[128] "Elkins Park, An All-Concrete Development," *Concrete*, v. 31, n. 4, October 1927, p. 43
[129] "Activities of Day in Real Estate," *Inquirer*, June 1, 1926, p. 35.
[130] "Building of Every Description Under Way in This State," *Inquirer*, June 14, 1925, p. 14. The *Inquirer* also reported that "Roy G. Pratt, of Philadelphia, prepared the plans for the [Elkins Court] building." See: "Apartment Houses Planned for Suburbs," *Inquirer*, March 29, 1925, p. 22.
[131] "Huge Apartment Plan for Coral Gables," *Inquirer*, October 18, 1925, p. 7. See also: "New Coral Gables Project," *Inquirer*, November 15, 1925, p. 92.
[132] "Home Building Booms All Lines in This Section," *Inquirer*, November 23, 1924, p. 90.

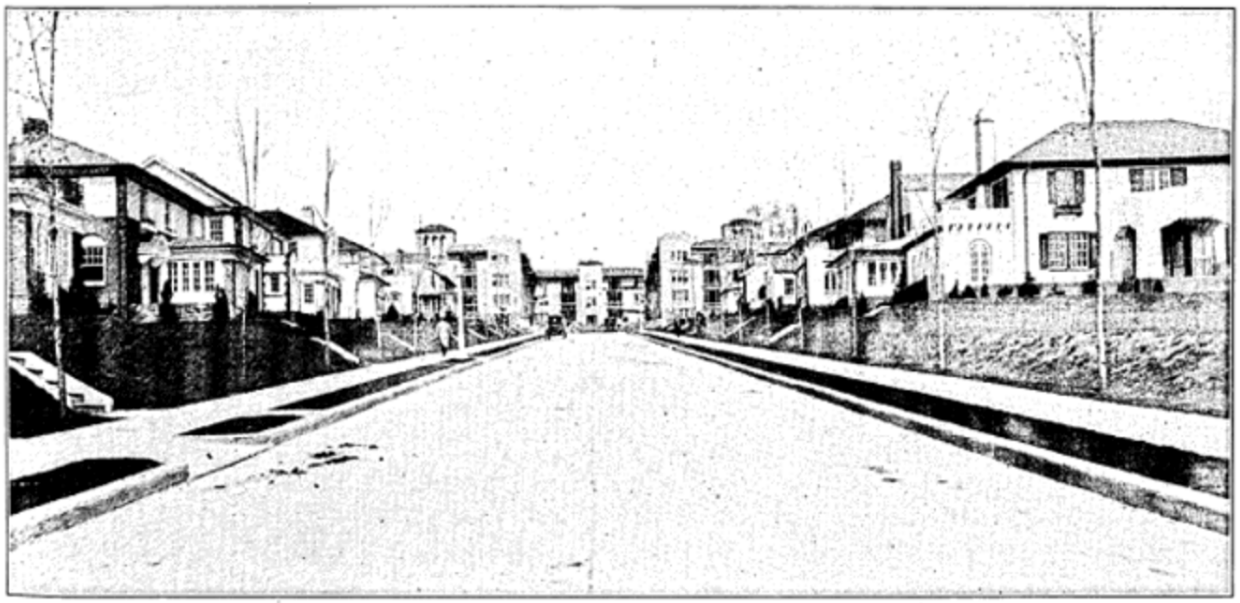

Figure 99. A view up Elkins Avenue to the Elkins Court apartment building, from “Elkins Park, An All-Concrete Development,” *Concrete*, v. 31, n. 4, October 1927, p. 43.

Figure 100. Mission Revival style Elkins Court apartment building, 700 Elkins Avenue, Roy G. Pratt, architect, 1926-1927, from Advertisement for Ampinco Shower and Bath Fixtures, The *Architectural Record*, v. 64, n. 2, August 1928, p. 88.

Figure 101. Spanish-type houses at 618 and 621 Elkins Avenue, Guernsey Stevenson, developer, and Donald A. Rosenstein, architect, 1925-1926.

Figure 102. Advertisement for the Berkeley Arms apartment building, Haverford, Pennsylvania, newspaper unknown, July 30, 1924. Source: Kathleen Abplanalp, "Apartment Buildings in Lower Merion, 1900-1970," Lower Merion Conservancy, https://storymaps.arcgis.com/stories/8f87dd3bcbc04995b50f2e25d6947c59

Figure 103. Sevilla Court, 32 Conshohocken State Road, Bala Cynwyd, Pennsylvania, Roy G. Pratt, architect, 1926.

In 1925, not far from Pratt's Berkeley Arms apartment building in Haverford, Pennsylvania, developer Perry Beam and architects Thomas R. Lippincott and Charles F. Shaef constructed one of the finest Spanish Colonial Revival apartment buildings of the era, originally called Casa Del Rey, now called Casa Del Sol, at 410 Lancaster Avenue (Figure 104 and Figure 105). A contemporary observer described the project.

> An interesting development in the modern tendency towards apartment-hotel life is to be found in the Casa Del Ray (House of the King) now being constructed in Haverford. This improvement is of the Spanish type of architecture, only three stories high, but extending over nearly an acre of ground. … Attractive features in connection with the operation will be typical Spanish patios, fountains, polychrome tile walks and shrubbery, pergolas and graded terraces. The exterior of the building will be of stucco, with polychrome terra cotta trim. The frieze beneath the overhanging cornice will consist of glazed tile panel of Spanish designs.[133]

Beam financed the development project by selling first mortgage 7% serial bonds. In the prospectus for the bonds, he described the project.

> The Haverford-Del Ray Apartments will be three stories and basement in height, of Spanish architecture, constructed of stone, brick, steel and hollow tile. The structure will contain 256 rooms divided into 87 apartments from 1 to 4 rooms, a lobby, recreation room and garage to accommodate 75 motor cars. In construction and in conveniences provided, the building is designed to appeal to tenants of the highest grade.[134]

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[133] "Boom in Building Forces Planners to Varied Works," *Inquirer*, March 29, 1925, p. 22. See also: "Activities of Day in Real Estate," Inquirer, January 18, 1925, p. 78.
[134] Advertisement for $540,000 First Mortgage 7% Serial Bonds Secured by Haverford-Del Rey Apartments, *Inquirer*, December 17, 1924, p. 24.

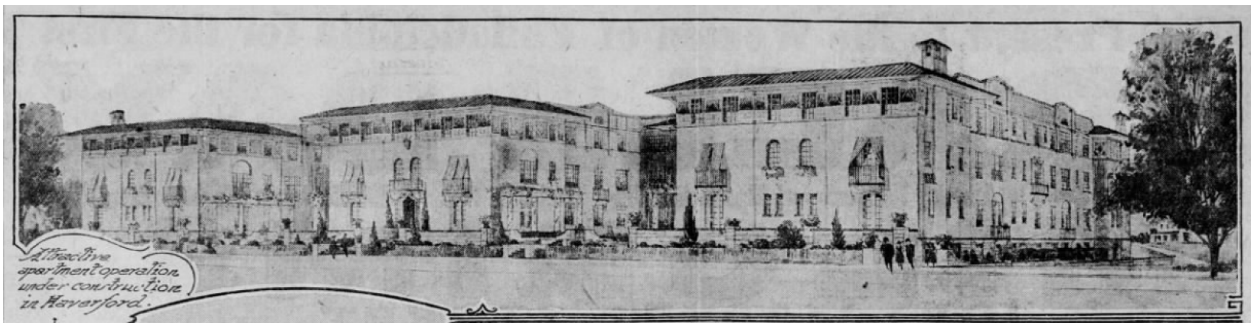

Figure 104. Rendering of the Casa Del Rey Apartments, 410 Lancaster Avenue, Haverford, Pennsylvania, Perry Beam, developer, and Thomas R. Lippincott and Charles F. Shaef, architects, 1925. Source: "Boom in Building Forces Planners to Varied Works," *Inquirer*, March 29, 1925, p. 22.

Figure 105. Casa Del Rey (now Casa Del Sol) Apartments, 410 Lancaster Avenue, Haverford, Pennsylvania, Perry Beam, developer, and Thomas R. Lippincott and Charles F. Shaef, architects, 1925.

Other examples of Spanish Colonial Revival Style apartment buildings in the Philadelphia region include the Anita Apartments (now called the Pennbrook) at 2120-34 N. 63rd Street in Overbrook Farms, which was designed by architect William Young for developer Joseph Bobb and erected in 1923; the Bryn Mawr Court Apartments (now called College Hall Apartments), designed by architects Paul P. Cret and John F. Harbeson and constructed at 801 Montgomery Avenue, Bryn Mawr, Pennsylvania in 1923; the Overbrook Gardens Apartments at N. 63rd Street and Jefferson Street in the Overbrook section of West Philadelphia, built by architect-engineer Morris Fruchtbaum in 1928; and The Hardie, an apartment building designed by architect Harry Gordon McMurtrie for developer A.L. Fretz & Son and constructed at One Oakland Terrace in Bala Cynwyd, Pennsylvania in 1928 (Figure 106).[135]

[135] On the Anita Apartments, see: "Activities of Day in Real Estate," *Inquirer*, May 30, 1923, p. 12. On Bryn Mawr Court, see Real estate rental advertisement, Inquirer, April 20, 1924, p. 66. On the Overbrook Garden Apartments, see Kevin McMahon, National Register nomination for the Overbrook Gardens

Figure 106. The Hardie, One Oakland Terrace, Bala Cynwyd, Pennsylvania, Harry Gordon McMurtrie, architect, 1928.

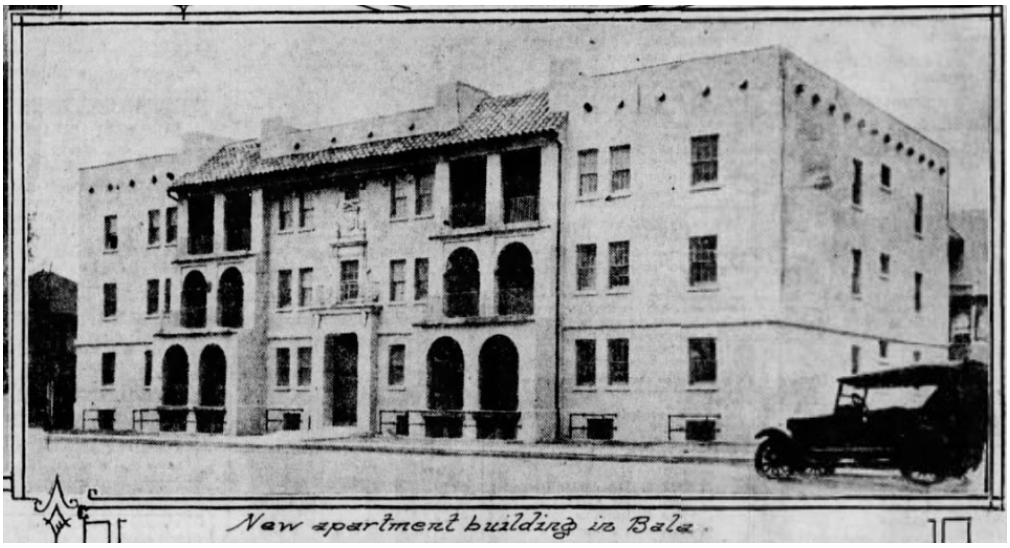

Figure 107. The Hardie, One Oakland Terrace, Bala Cynwyd, Pennsylvania, Harry Gordon McMurtrie, architect, 1928, from "Giant Project and Other Local and Nearby Operations," *Inquirer*, April 29, 1928, p. 82.

Apartments, October 19, 2020. On Bryn Mawr Court and The Hardie, see Kathleen Abplanalp, "Apartment Buildings in Lower Merion, 1900-1970," Lower Merion Conservancy, https://storymaps.arcgis.com/stories/8f87dd3bcbc04995b50f2e25d6947c59. On The Hardie, see "Contractors Begin Work on Central Apartment House," and "Giant Project and Other Local and Nearby Operations," *Inquirer*, April 29, 1928, p. 82.

One of the last Spanish Colonial Revival style apartment buildings in the Philadelphia region, and perhaps the greatest, is The Drake Hotel, designed by architectural firm Ritter & Shay in 1928 and completed in 1929.[136] Standing 33 stories and 375 feet tall at 1512-14 Spruce Street in the Rittenhouse Square neighborhood of central Philadelphia, the Drake is a tour-de-force of Spanish Baroque elements (Figure 108). Early designs of the Drake called for a 28-story building of "the perpendicular setback type," a Gothic-inspired version of Art Deco like that of the Richfield Oil Building in Los Angeles of 1929 (Figure 109).[137] By the time the Drake was completed in 1929, it was 33 stories tall and clad in a riot of terra cotta ornament at the intersection of the Churrigueresque and Art Deco styles. Contemporary observers described as "designed in the Mexican-Spanish type of architecture adapted to modern vertical buildings" and "of the Mexican-Spanish design."[138]

Figure 108. The Drake Hotel, 1512-14 Spruce Street, Ritter & Shay, architects, 1928-1929.

[136] "Plan New Apartment," *Inquirer*, April 12, 1928, p. 32; "Giant Project and Other Local and Nearby Operations," *Inquirer*, April 29, 1928, p. 82; "Two Permits Granted for New Skyscrapers," *Inquirer*, July 3, 1928, p. 14; "$4,866,000 Buildings Started During Week," *Inquirer*, July 8, 1928, p. 80; and Real estate advertisement, *Inquirer*, January 13, 1929, p. 69.
[137] "Contractors Begin Work on Central Apartment House," *Inquirer*, April 29, 1928, p. 82.
[138] "'The Drake' Phila.'s Tallest Apartment," *Inquirer*, January 6, 1929, p. 32; and "Highest Apartment in City Completed," *Inquirer*, September 12, 1929, p. 9.

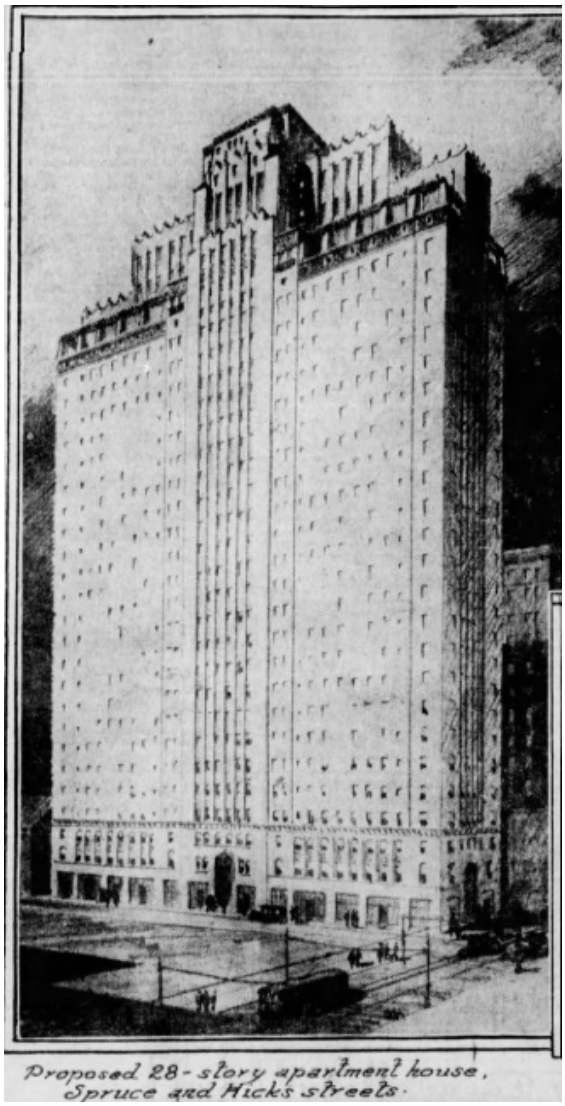

Figure 109. An early design for The Drake Hotel, Ritter and Shay, 1928, from "Giant Project and Other Local and Nearby Operations," *Inquirer*, April 29, 1928, p. 82.

The Spanish Baroque style of The Drake Hotel was closely related to the flamboyant Spanish-type architectural style used for contemporary movie palaces, especially those of the Hoffman-Henon Company. The ornate terra cotta window surrounds, shaped parapets, and finials of the Drake recall the decorative front facades of Hoffman-Henon's Ogontz Theater at 6033-35 Ogontz Avenue, with architects Magaziner, Eberhard & Harris, of 1926-27 (Figure 110) and the Circle Theater at 4648-62 Frankford Avenue of 1928 (Figure 111). The textured panels, medallions, projecting balconies, and red terra cotta tile roofs evoke decorative features of Hoffman-Henon Company's atmospheric theater interior for the Warner Theater on the boardwalk in Atlantic City, New Jersey of 1929 (Figure 112).[139]

[139] On Hoffman-Henon Company's theaters, see Ted Maust, Nomination for the Circle Theater, 4648-62 Frankford Avenue, Philadelphia Historical Commission, 2025.

Figure 110. Ogontz Theater, 6033-35 Ogontz Avenue, Hoffman-Henon Co. with Magaziner, Eberhard & Harris, architects, 1926-1927. Source: Irvin R. Glazer Theater Collection, Athenaeum of Philadelphia.

Figure 111. Circle Theater, 4648-62 Frankford Avenue, Hoffman-Henon Co., architects, 1928. Source: Irvin R. Glazer Theater Collection, Athenaeum of Philadelphia.

Figure 112. A rendering of the interior of the Warner Theater on the boardwalk in Atlantic City, New Jersey, Hoffman-Henon Co., architects, 1929, from "The Architect's Service to the Industry: An Interview with Paul J. Henon, president Hoffman-Henon Company," *Motion Picture News Theatre Building and Equipment Buyers Guide*, December 29, 1928.

MAKE ARCHITECTURE AMERICAN AGAIN

Spanish-type architecture in Philadelphia peaked with The Drake Hotel in 1929. On June 9, 1929, real estate developer Townsend B. Young advertised his unique, block-long, Art Deco rowhouse development on south side of the 1200 block of E. Pike Street in Philadelphia's Juniata Park neighborhood (Figure 113 and Figure 114).

> An American-type home at last! Not an "English-type" or "Spanish-type" or any other compromise with a foreign style – but an AMERICAN-TYPE HOME that embodies the modern American standard of living, the highest in the world.[140]

While Young's jingoistic rant against Spanish-type architecture likely did nothing to bring an end to the employment of Spanish Colonial Revival styles in Philadelphia, economic events of the moment did conspire to defeat the style. With the stock market crash in October 1929, the Great Depression, and the subsequent World War, civilian construction activities all but ceased in the United States. By the time the residential construction market recovered in Philadelphia in the late 1940s, Spanish-type architecture had fallen out of style.

[140] Real estate advertisement, *Inquirer*, June 9, 1929, p. 62.

Figure 113. Real estate advertisement for Townsend B. Young's Art Deco rowhouse development on south side of the 1200 block of E. Pike Street in Philadelphia's Juniata Park neighborhood, *Inquirer*, June 9, 1929, p. 62.

Figure 114. Townsend B. Young's Art Deco rowhouse development on south side of the 1200 block of E. Pike Street survives, but most of the houses have been significantly altered, obscuring their Art Deco features.

The style did have a brief resurgence in Philadelphia with the Puerto Rican civil rights movement of the late 1960s and early 1970s, as evidenced by the Spanish Village, designed by architect Mariano E. Martinez in 1972, at 2000-2014 Green Street in the Spring Garden neighborhood (Figure 115).[141] However, the spectrum of architectural styles from Spain by way of Mexico, California, and Florida never regained in the Philadelphia region the popularity that it had achieved in the 1920s.

Figure 115. Spanish Village, 2000-2014 Green Street, Spring Garden, Mariano E. Martinez, architect, 1972.

CONCLUSION

The Carl Metz House at 601 W. Godfrey Avenue is the finest freestanding Spanish Colonial Revival dwelling in Philadelphia. Constructed at the apex of the style's trajectory in 1927, the house is a showcase of the features and elements that constitute the style, and therefore satisfies Criteria for Designation C and D. The house:

> (C) Reflects the environment in an era, the 1920s, characterized by a distinctive architectural style, the Spanish Colonial Revival style; and,
> (D) Embodies distinguishing characteristics of an architectural style, the Spanish Colonial Revival style, including stucco cladding; an espadaña or curved parapet; contrafuertes or buttresses; low-pitched roofs clad in green terra cotta barrel tile; arched openings with windows and doors with small panes and complex muntin patterns; a decorative chimney with tile inlay and ornamental pots; Spanish Baroque or Churrigueresque relief ornament; and wrought-iron decorative elements.

The Carl Metz House at 601 W. Godfrey Avenue merits designation on the Philadelphia Register of Historic Places.

[141] *Yearbook of the Philadelphia Chapter of the American Institute of Architects*, 1972, p. 132.

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