

## 7. Description

### Condition

excellent

good

fair

deteriorated

ruins

unexposed

### Check one

unaltered

altered

### Check one

original site

moved date N/A

### Describe the present and original (if known) physical appearance

In the age of industrialization, life in American cities became more sophisticated as machines were introduced into every phase of activity. But at the same time these radical changes made life more hectic, fraught with the problems of crowding, dirt and what was described as general moral decline. In this climate of change, the upwardly mobile middle class discovered they could easily escape the problems of the city, reside in elegant splendor, yet remain within easy commute of the city, all aided by the city's newly created public rail lines. The rise in popularity of the garden suburb, as indicated by its title was predicated on a harmonious relationship between the built and natural environments. The Tulehocken Station district, characterized by a rich tapestry of architectural styles and building materials, carefully interwoven with the pleasant surroundings of wide, tree lined streets, houses set back from the street offering both front and back lawns, and wrought iron and stone fences, provides a unique case study on the rise of the American suburb.

Architecturally, the neighborhood chronicles 70 years of suburban residential design. The work of some five builder-developers and 15 architects, many prominent members of Philadelphia's design community, are represented in this 13 block area. Carpenter Gothic and Queen Anne cottages, both grand and simple, Colonial and Georgian Revival mansions and country houses, Gothic and Jacobethan castles, along with Italianate villas and Dutch-Flemish chalets form a complex and colorful building patchwork. The physical development of the area can be linked to two major architectural trends - the Picturesque or Romantic Movement, popular in the United States in the mid nineteenth century and the "Age of Elegance" which brought high style, architect designed structures into vogue.

Beginning in the 1820's, America's architectural flights of fancy turned from the symmetrical, formal configuration of the Federal style to a new "romantic spirit" of building design. Inspired by the peace and tranquility of the country villages and estates of our Anglo-Saxon heritage, and jarred by the rapidly developing urban areas, Americans sought to recapture that gentler period of time. As a result, the Picturesque or Romantic Movement in architecture was born. Created exclusively as a suburban residential form, this architectural style attracted the eye of those seeking escape from the hard edges of urban life.

Andrew Jackson Downing, America's first landscape architect, became the major spokesman for the movement. Long a proponent of landscape design, Downing sought to create a style of architecture which would compliment the natural surroundings he found so civilized. Looking back in history, Downing conjured up the images of quaint cottages, nestled among giant shade trees surrounded by lush lawns framed by graceful wrought iron fences, all safely removed from the unpleasantness of nineteenth century urban life. Downings "cottages" utilized a variety of designs including Gothic, Italianate, Bracketed and "Rustic", effectively shaping the appearance and demeanor of the American suburb. The publication of his treatises on cottage residences in 1842 and the subsequent pattern books, offering plans and designs for the various styles brought the Picturesque Movement into the forefront of nineteenth century architectural and community development.

The Tulehocken Station district is, perhaps, the first suburb in the country to put Downing's theories and designs into practice. The earliest period of development is marked by individual carpenters and house builders acting as real estate entrepreneurs, constructing elegant residences to attract former city dwellers. The Gothic style was among the most popular of the Picturesque Movement owing to its successful translation into cottage or castle. Beginning in the 1850's, developer-builders such as John C. Fallon, Henry Atherton and Phineas Hamm brought the Carpenter Gothic style to life. So titled because the carpenter selected the building plans and details from the pattern books, these residences, characterized by stucco and stone construction, steeply pitched roofs with cross gabling, round, Gothic and triangular arched windows, with gingerbreading on the porches and bargeboards, painted in earth tones, became the hallmarks of the American Gothic style. The unit block of Tulehocken Street is where development began within the district. Among the earliest examples

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Continuation sheet TULPEHOCKEN STATION DISTRICT Item number 7 Page 2

are the Queen's House (#9), built in 1851 for Maria Christine, Queen of Spain. John Fallon directed the construction of this Gothic Revival structure in the event the Queen had to seek refuge in another country. Maria Christine never came to Germantown, but this residence is significant to the development of the neighborhood since it was the first structure built on Tulpehocken Street. An elegant example of Gothic styling, this three story, rough cast stucco structure is enhanced with ornate gingerbread bargeboard and diamond pattern window sash. Across the street at #20 is the Ladies in Waiting House, constructed by Fallon to house the Queen's retinue. Within 7 years, development had advanced west, filling many of the lots on Tulpehocken Street with Gothic cottages, including #53 and #55, constructed by Henry Atherton.

By the 1860's, architectural variations on the Gothic theme were introduced, including Italianate and Elizabethan castles. The Mitchell House, located at 200 West Walnut Lane, built circa 1856, represents an idealized image of country living. The design of this large stone English castle is attributed to Samuel Sloan, although it may only be a reverential imitation of his style. The asymmetrical plan and massing, wood battlement tower and Gothic arched entrance and steeply pitched gable roof line recall the medieval days of knights and damsels in distress. Its companion structure, the VanDyke Residence, built circa 1861, located at 150 West Walnut Lane, carries the castle theme through the Italian Villa mode. Also attributed to the design work of Samuel Sloan, the building is more likely a Joseph Hoxie design. As seen in this building, the tower is interpreted in the Italianate style with pedimented gable. Handsomely situated on a corner lot, both the Villa and Gothic styles adapt well for suburban residential design owing to the flexibility of design allowed by the rambling plan and massing. One block north, at the corner of Tulpehocken and Greene Streets is the Ebenezer Maxwell Mansion, a Norman Gothic style castle. As development headed into the high Victorian period, buildings became grander in scale and decoration, although they never lost their picturesque character. Towards the end of this first phase of development, Phineas Hamm constructed several impressive, Italianate residences marked by their stucco and Wissahickon schist facades, segmentally arched window openings and projecting eaves with decorative brackets.

The 1860's and early 1870's marked a transition period from the Picturesque to the "Age of Elegance". During this period Italianate styling continued to be popular and the Second Empire style was introduced into the neighborhood. West Walnut Lane, marked by its later period of development has the lion's share of these buildings, particularly on the unit and 100 blocks. Thomas Mullineaux, local builder, constructed a row of Wissahickon schist, Second Empire twins in 1872 and 1878. These structures are, however, simpler in design, offering no hint of the spectacular architecture to come. McCallum Street also has some worker housing, built for the mills located east of Germantown Avenue, and smaller Vernacular style housing, also built during this period.

The physical pattern of development of this area is quite interesting and explains the clustering of period buildings on certain blocks. Development began on the unit block of Tulpehocken Street and was concentrated there for the first ten years of growth. Continuing on, Tulpehocken remained the major focus for building, primarily because the Johnson farm had been parceled off, while the Haines tract remained an active concern. Development did not begin on Walnut Lane until the early 1870's. This interestingly enough was not elegant housing. Rather, the first houses were smaller rows and twins. The elegant houses would find their way to Walnut Lane in the late 1870's 80's and 90's. McCallum Street, is the only strip where there are no large residences. Possibly its proximity to Germantown Avenue and the mills on the east side of the Avenue, marked it for simpler structures. As one travels further west from Germantown Avenue, closer to Fairmount Park and the train station, the residences become larger and more sophisticated in design. For the most part, these

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Continuation sheet TULPEHOCKEN STATION DISTRICT Item number 7

Page 3

are the architect built buildings of the late nineteenth and early twentieth century. Perhaps the opening of the railroad station in 1884 influenced these suburban dweller to live within a short walking or carriage ride distance of their transportation in town. Those blocks of Tulpehocken Street, closest to Germantown Avenue offer the purest example of Downingsque suburban development, while those blocks of West Walnut Lane, closest to Wayne Avenue, provide an excellent summary of later nineteenth century suburban residential growth.

The Conyers Button House - Gladstone, represents the first major post Civil War structure possessing all of the sophistication and styling of the later architect built buildings. Constructed circa 1876, in the Queen Anne style, the building is highlighted by its decorative, pressed brick trim and porte cochere. It is interesting to note that the Queen Anne style also drew its influences from English roots and was picturesque in feeling, although the romance and fantasy of the earlier period was replaced by a more polished, studied product. In the shift from simple country cottage to elegant mansion the relationship between the built and natural environment was never lost. These later buildings are as carefully sited as their earlier counterparts.

Queen Anne design like the Gothic style dominated this later period of development with many fanciful residences constructed of local Wissahickon schist. The work of G.W. Hewitt for Henry Houston are steller examples of this stylistic time period. Houston's early speculative development interests focused on the blocks of Tulpehocken Street, Walnut Lane and Wayne Avenue, closest to the train station. Aware of the social and financial status of the targeted buyers, Hewitt designed magnificent stone mansions which moved with fluid grace across the landscape, highlighted at selected points with Hewitt's now famous shingling, varied window treatment and rood lines. The three Queen Anne "cottages", as they were described in a Germantown Independent Gazette, article are truly beautiful, but Hewitt's design for the Listar Townsend House is breathtaking. Commissioned by Henry Listar Townsend in 1887, Hewitt designed a scaled down version of Druim Moir, Henry Houston's Chestnut Hill estate, at 6015 Wayne Avenue. This structure successfully bridged the two periods of development, offering a Picturesque Eclectic castle, designed by a locally prominent architect.

Among the other architect's keeping company with Hewitt, were the firms of Frank Miles Day and Brother, Cope and Stewardson, Hazelhurst and Huckel, Mantle Fielding and George T. Pearson, the latter two, also residing in this area. Pearson's work in the neighborhood expressed his architectural flexibility and the varied architectural tastes being expressed. Initially hired by Calvin Pardee to redesign a residence for him on the 200 block of West Walnut Lane, he obviously became enchanted with the neighborhood, because some six years later, he purchased a house further up on Walnut Lane, on which he worked his own brand of magic. The Pardee House, designed in a Spanish Jacobethan style with distincitive Richardsonian Romanesque overtones is a sophisticated structure which took advantage of the freedom offered in the highly eclectic Victorian period. His design for his own residence is, however, significantly different. Having purchased a traditional Victorian style villa, Pearson proceeded to turn 125 West Walnut Lane into a Flemish-Dutch chalet which is alive with texture, color and movement. Mantle Fielding, Pearson's neighbor, chose to stick to more conventional designs, altering many of the residences on Walnut Lane into Queen Anne, Italianate and Tudor splendor. His design for Comawaben (1899) located at 50 West Walnut Lane is an elegant Georgian Revival mansion interpreted in Wissahickon schist. By contrast, Rankin and Kellogg also designed a Georgian Revival residence for William Shelmerdine in 1899. Unlike Fielding's design, this structure is a reverential interpretation of the Georgian style, down to the cedar shake shingles. The only marked difference between the original style and this Revival building is the outrageous scale. Frank Miles Day and Brother designed a near perfect replication of an Italian Pallazzi for Henry Cummings at 240 West Tulpehocken Street, Cope and Stewardson designed an elegant Tudor residence for Edmund Crenshaw on the

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Continuation sheet TULPEHOCKEN STATION DISTRICT Item number

7

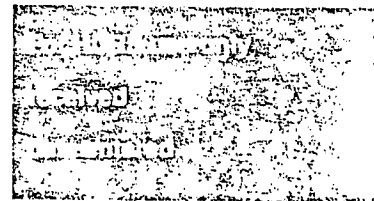
Page 4

400 block of Walnut Lane and Hazelhurst and Huckel created a Spanish Revival residence for John Keator in 1894.

By the close of the century and the beginning of the twentieth century, architectural design became a bit more pedestrian, relying heavily on the popular Colonial and Georgian Revival styles for their character. These structures, particularly those on Greene Street are no less grand and imposing than the earlier buildings, but clearly some of the magic had disappeared from the architecture of the neighborhood. These blocks look remarkably like other twentieth century suburban developments such as Overbrook Farms.

The years have been kind to this neighborhood and the quality and character which first attracted those suburban pioneers to this neighborhood remains intact, continuing to draw city dwellers out to the country. The rich green foliage seductively envelopes the cottages and castles, continuing to offer a clear image of Downings vision for American suburban residential living.

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Continuation sheet Tulpehocken Station District Item number 7

Page 5

GREENE STREET

6000 and 6002 Greene Street. 1870, Second Empire, 3 story, 2 bay mosaic Wissahickon schist with quoining: 6000 - double leaf, wood paneled door with single light, single light transoms over both; projecting three part first floor bays with segmentally arched 1/1 windows; double hung 2/2 windows; segmentally arched stone lintels; molded wood cornice with decorative modillions and plain fascia board; mansard roof with composition shingling; two segmentally arched dormer windows with double hung 2/2 sash and segmentally arched bracketed hoods; single stack chimney; large wood porch with smooth dressed columns. CONTRIBUTING.

6004 - 6006 Greene Street. 1870, Second Empire, 3 story, 2 bay, pebble dash stucco with stone quoining; 6004-projecting, three part doorway with multi-light wood and glass, single leaf door and side lights; 6006 - double leaf wood and glass panel doors with side lights, 3 part transom light over both; projecting, three part first floor bays with double hung 2/2 sash; double hung 2/2 sash on the upper stories; molded wood cornice with decorative modillions and plain fascia board; mansard roof with composition shingling; two pedimented dormer windows with double hung 2/2 sash and pedimented brackets; central, double stacked chimney; large wood porch with dentiled cornice and smooth dressed columns. CONTRIBUTING.

6008 and 6010 Greene Street. 1870, Second Empire, 3 story, 2 bay, serpentine Wissahickon schist; double leaf, wood and glass paneled doors with single light, segmentally arched transom; double hung, segmentally arched 2/2 sash; segmentally arched, stone lintels; molded wood cornice with decorative modillions and plain fascia board; mansard roof with composition shingling; two segmentally arched dormer windows with double hung 2/2 sash with segmentally arched bracketed hoods; stone chimneys, large wood porch with gingerbread brackets and detailing, molded wood cornice with modillions and decorative brackets, smooth dressed wooden posts. CONTRIBUTING.

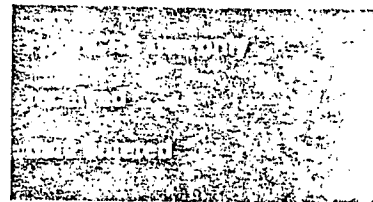
6012 Greene Street. 1898, Colonial Revival, 2½ story, 2 bay coursed Wissahickon schist; single leaf wood door with single light tracery transom sash; varied window types including three part bay windows, and double hung tracery sash; exaggerated covered cornice with fretwork detailing; slate shingled, gable roof; large wood porch with projecting frontispiece, smooth dressed columns with tryglyph fret work detailing. CONTRIBUTING.

6020 Greene Street - Green Hedges Restaurant. 1899, Dutch Colonial Revival; 3 story, 2 bay coursed Wissahickon schist and composition shingling; single leaf wood and glass door; varied window type including casement and double hung window sash with diamond pattern transom sash; splayed Wissahickon schist lintels; exaggerated gambrel roof with projecting gambrel front; two hipped roof dormers with double hung, 6/2 sash; double stacked schist chimney; enclosed entry and enclosed wood and glass side porch with pitched roof. CONTRIBUTING.

6013 Greene Street - c. 1890, Italianate/Second Empire; 3 story, 3 bay random coursed Wissahickon schist, single leaf wood door with single light transom and side lights; paired, double hung sash on both first and second floors - first floor has segmentally arched window opening and second floor has square headed opening; segmentally arched and straight lintels; projecting eaves, mansard roof with two double, shed roof dormers, two story addition with bay on side. CONTRIBUTING.

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National Register of Historic Places  
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Continuation sheet Tulpehocken Station District Item number 7

Page 6

GREENE STREET (continued)

6017 Green Street - c. 1890 Alteration; Tudor Revival; 2½ story, 5 bay coursed and random coursed Wissahickon schist structure with stone trim; single leaf, 15 panel, coffered wood door; varied window type including 6 light casement sash, double hung 6/6, large segmentally arched window with tracery sash and large multi-light bay; straight and arched schist lintels; gabled roof with projecting gabled frontispiece, plain bargeboard trim; one, three part shed dormer and one, single shed with 6 light casement sash; two chimneys, one double stack, one single stack, both in stone. Former stable of 150 W. Walnut Lane. CONTRIBUTING.

6110 Greene Street - 1925, Colonial Revival; 2½ story, 4 bay Wissahickon schist; decorative single leaf door with transom sash and side lights; casement windows in single, pairs and triplets; projecting eaves with exposed rafters; slate gable roof; 3 hipped roof; slate dormers with double casement sash; 1 large, triple flue chimney with 3 terra cotta chimney pots; small pedimented front porch with smooth dressed posts, porch with shed roof on rear. Trout and Truscott, architects. CONTRIBUTING.

6118 Greene Street - c. 1920, modified Bungalow; 2½ story, 4 bay random coursed Wissahickon schist and stucco; two main, single leaf doors with side lights; double hung sash with pedimented window frames on second floor; straight schist lintels on the first floor; projecting eaves; jerkin head roof with cross gable; large open front porch with schist columns and pent eaves. INTRUSION.

6120-22 Greene Street - Alvin Drug, 1929, 20th Century Commercial; 1 story brick store with plate glass front. INTRUSION.

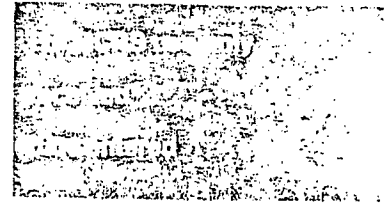
6124 Greene Street - c. 1860 with later additions, Gothic Revival; 2½ story, 3 bay rough cast stucco; single leaf, round arched batten door; double hung 4/4 sash with pedimented hoods; slate shingle, gable roof with cross gabling, projecting eaves with plain wood bargeboard; brick chimney; open wood side porch. CONTRIBUTING.

6123 Greene Street - c. 1897, Colonial Revival; 3½ story, 6 bay random coursed Wissahickon schist structure; decorative, single leaf door; double hung 6/1 windows, some with stained glass and two story, 4 part bay with segmentally arched window surrounds; arched stone lintels, splayed stone lintels with keystones and straight stone lintels; molded wood cornice with molded fascia board; gambrel roof with fretwork raking cornice; three roof dormers, two with simple pediments, one with a split scrolled pediment, all fluted pilasters and double hung tracery sash; round arched windows with tracery sash in gable end; 3 interior stone chimneys; large, wood and stone wrap around porch with Doric columns. SIGNIFICANT.

6129 Greene Street - c. 1897, Georgian Revival, 2½ story, 2 bay, Wissahickon schist structure; wooden Dutch door with lower decorative panel and circular upper panel, smooth dress pilastered door surround, varied windows including single and tripartite double hung sash with tracery transoms and decorative, three part bays with round and gothic arched, tracery sash; molded wood cornice with stylized brackets and molded wood fascia board; slate, gable roof with three pedimented dormers with double hung tracery sash; central interior chimney; large wood porch with paired, smooth dressed Doric columns roof cornice treatment is repeated here. CONTRIBUTING.

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Continuation sheet Tulpehocken Station District Item number 7

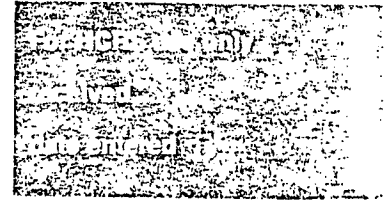
Page 7

GREENE STREET (continued)

6135 Greene Street - Manse of Community Presbyterian Church. 1897, Colonial Revival; 2½ story, 4 bay Wissahickon schist structure; single leaf decorative door; varied window type including double hung 15/1 sash, tripartite, double hung 15/1 sash and pedimented, shingled bay; molded wood cornice with plain fascia board; slate gabled roof with cross gable; slate pend eave over first floor; two double, hipped roof dormers with casement sash - one diamond pattern; round wood portico entrance with smooth dressed columns and decorative capitals. George Pearson, architect. CONTRIBUTING.

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National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 8

WEST PASTORIUS STREET

250 West Pastorius Street - c. 1960, 20th Century Revival; 2½ story, 2 bay stucco structure. INTRUSION.

258 - 260 West Pastorius Street - c. 1880, Revival style; 1½ story, 6 bay Wissahickon schist, single leaf door, 9 lights over vertical panels; double hung 6/6 and 8/8 sash with splayed schist lintels with keystones; exposed eaves with projecting rafters; slate hipped roof with central pedimented frontispiece; pedimented double dormers with 6/6 sash; 1 central Wissahickon schist chimney; raised stringcourse through first floor. Originally carriage house for 261 W. Walnut Lane. CONTRIBUTING.

215 West Pastorius Street - c. 1860, Civil War Vernacular; 2 story, 2 bay rough cast stucco; single leaf flush door with two light transom; double hung 6/6 and 2/2 sash; molded wood cornice with decorative brackets and plain fascia board; low pitched hipped roof; single, stuccoed chimney. CONTRIBUTING.

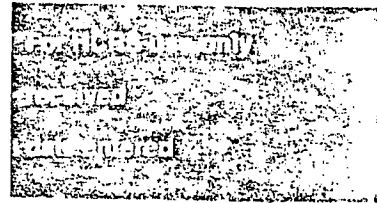
261 West Pastorius Street - c. 1886, Shingle style; 1½ story, Wissahickon schist and scalloped wood shingling; single leaf, multi-light glass door; varied window type with splayed stone lintels; exposed eaves with plain wood bargeboard; gabled roof with pedimented, shingled gable ends; large pedimented dormers extend from roof line; pyramidal cupola with spire; large, enclosed wood and multi-light glass window porch. Originally the carriage house to 258 W. Tulpehocken Street. CONTRIBUTING.

265 West Pastorius Street - c. 1886, Shingle style, 1½ story, Wissahickon schist and clapboard with scalloped shingle detailing; modern flush wood door, double hung 2/2 sash with splayed stone lintels; exposed eaves; gabled roof with clapboard gable end; double shed dormer with fixed and double hung sash; pyramidal cupola with spire; pierced chimney; pedimented, scalloped shingled entry with turned wood posts. Originally carriage house to 266 W. Tulpehocken Street. CONTRIBUTING.



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Continuation sheet Tulpehocken Station District Item number 7

Page 9

WEST TULPEHOCKEN STREET

20 West Tulpehocken Street. Ladies in Waiting House. c. 1851, Gothic Revival; 3 story, 2 bay rough cast stucco over stone; varied window type including diamond panels, double hung sash, bays and an oriel window; wooden labels and/or bracketed hoods over windows; gabled roof with cross gabling decorated with gingerbread bargeboard; pedimented double dormer; open porch with wooden posts and cut out arched openings. The Ladies in Waiting House was constructed by John Fallon as a refuge for Maria Christina, Queen of Spain. SIGNIFICANT.

30-32 West Tulpehocken Street, 1851, Italianate, 2½ story, 2 bay pebble dash over stone painted grey-green; single leaf wood and glass door with two large single light; over two vertical panels; double hung 1/1 first floor, 2nd floor 4/4; 3rd floor jalousie; raised panel shutters on first floor, louvered on second; projecting eaves with large decorative brackets; low pitched hipped roof; two brick chimneys; side porch with wood posts and decorative brackets. Built by Fallon Brothers. CONTRIBUTING.

40 West Tulpehocken Street, 1887, Queen Ann; 2½ story, 5 bay Wissahickon schist with brick upper story and scalloped shingle detailing; double leaf, wood and glass door with glass center panel and paneled upper and lower sections; double hung 1/1 sash with decorative top lights; segmentally arched brick lintels; exposed, projecting eave; hipped roof; large double dormers with shingled pediments and plain bargeboard; large front porch with turned wood posts and decorative brackets; shed porch roof with open lattice work on side; second floor has a small pedimented porch with shingle detailing Charles F. Collon, architect. SIGNIFICANT.

46-48 West Tulpehocken Street, 1886, Queen Ann, 3 story, 2 bay stone, brick and wood structure; wooden dutch door lower portion paneled with cross paneling; double hung windows with decorative upper sash, two story pedimented bays; brick lintels; molded wood cornice, decorative wood fascia below cornice; steeply pitched roof; side shed dormers 1 brick center chimney, decorative pot; large wrap around porch with turned wood posts and decorative brackets. CONTRIBUTING.

52 and 54 West Tulpehocken Street, c. 1886, Shingle style, 3 story, 2 bay twin Wissahickon schist with stylized stucco and half timbering and wood shingle detailing; Dutch door with panel bottom and sash top, double hung 8/1 sash; stone lintels on the first floor; dentiled cornice with plain fascia and decorative modillions above the second floor; plain wood bargeboard with decorative ends; decorative pedimented stucco and timber panel above cornice; shingle detailing at third floor; gable roof and cross gabling; double shed dormers on side; large stone central chimney; large wood wrap around front porch with plain posts and stylized brackets. SIGNIFICANT.

58-60 West Tulpehocken Street, c. 1886, Queen Ann, 3½ story, 2 bay, Wissahickon schist; common bond brick, asbestos and wood shingling; dutch door with panel detailing and segmentally arched opening; double hung decorative sash windows; segmentally arched lintels over windows and door; molded wood cornice; gable roof with cross gabling; large pedimented double dormer with double hung decorative sash with jigsaw shingled detailing; one center, double chimney; open wood front porch with turned wood posts and stylized brackets; #58 has an enclosed wood and glass porch. CONTRIBUTING.

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National Register of Historic Places  
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Continuation sheet Tulpehocken Station District Item number 7

Page 10

WEST TULPEHOCKEN STREET (continued)

64-66 West Tulpehocken Street. 1909, Dutch Colonial Revival; semi-detached, 3 story, 1 bay, stone front with brick stretcher bond sides, single leaf door - 64 is modern, 66 has a large glass panel with single light transom; 3 part front window with leaded glass transom on first floor; second floor double hung bay with leaded tracery sash; 3rd floor three part double hung sash with wood tracery; plain wood and stone lintels; boxed wood cornice with drop consoles at each end; plain wood bargeboard; mansard slate roof with gambrel ends; pediment side dormers large wrap around porch; smooth dressed wood columns. J.F. Frankenfield, architects. CONTRIBUTING.

72 West Tulpehocken Street. c. 1858, Carpenter Gothic; 2½ story, 3 bay rough cast stucco; double leaf wood and glass doors with three light transom and side lights; double hung 4/4 sash, smaller gothic arched window with diamond shaped transom; paneled and louvered shutters; molded wood cornice with large, decorative brackets; gable roof with cross gabling; two stucco chimneys; large wrap around porch with smooth dressed wood columns. Henry Atherton, builder. CONTRIBUTING.

9 West Tulpehocken Street. Queens House, c. 1851 Gothic Revival; 3 story stucco structure; three part bay with diamond pattern sash, double hung sash; wooden labels over windows; gable slate roof with cross gabling; wood bargeboard with crockettes; pedimented hood with large brackets and decorative floral cut outs. John C. Fallon built this structure as a retreat for Maria Christina, Queen of Spain. It is also the first structure built on Tulpehocken Street. SIGNIFICANT.

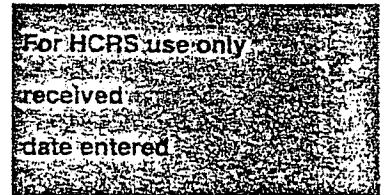
11,13 West Tulpehocken Street, 1898, Mansard Eclectic; 3 story, 1 bay pompian brick with stone quoining; single leaf wood and glass door with single light transom; three part bay with D.H. 1/1 sash on first floor, two part extending bay, D.H. 1/1 sash on second floor, conical bay on third floor, with swag detailing below, molded wood cornice with center finial; mansard front with gambrel roof line in rear single dormer set in angle with segmented gable; brick chimneys with decorative caps; L shaped wood porch with smooth dressed columns and stylized decorative brackets. Built by A.H. Mershon for Charles O. Mershon. CONTRIBUTING.

15,17 West Tulpehocken Street - same as 11,13. CONTRIBUTING.

21 West Tulpehocken Street, 1886, Second Empire, 3 story, 3 bay, brick structure with schist front; single leaf wood door, 13 decorative panels with stained glass transom; double hung one over one windows; bay on side, lintels and sills rectangular stone, 2 raised panel and louvered shutters; molded wood cornice with brackets and plain fascia board, mansard roof with fishtail and square slate; three pedimented dormers double hung 1/1 with decorative mill work and brackets; single stack brick chimney with decorative chimney pot; large wood porch smooth dressed posts and turned wood baluster. CONTRIBUTING.

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National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 11

WEST TULPEHOCKEN STREET (continued)

29 West Tulpehocken Street - Aulenback House, 1851 Italianate, 3 story, 3 bay; stone with stucco finish; double leaf doors, arched head panel with 3 light transom and 2 light side lights; first floor double hung 2/4 windows with large lower sash; second floor 4/4 double hung, 3rd floor smaller single light casements; paneled shutters on first floor, louvered shutters on second; molded wood cornice with large ornate paired brackets; low pitched hipped roof, one chimney in center of roof; large wood wrap around porch with plain wood posts and decorative scrolled brackets. Built by John C. Fallon. CONTRIBUTING.

43-45 West Tulpehocken Street. 1852, Italianate; 3 story, 2 bay, stucco over stone twin; single leaf wood panel and large light door, single light transom; floor to ceiling, D.H. 4/4 windows with transoms, first floor, D.H. 4/4, second floor; small, 2 light casements windows, 3rd floor; decorative molded wood hoods; paneled shutters on first floor, louvered on second; molded wood cornice with projecting eaves and large decorative brackets, low pitched hipped roof, one center chimney; large wood wrap around porch with decorative posts and brackets, the front portion of porch on #43 has been enclosed with fixed and D.H. sash with 3 light transoms above. Built by Fallon Brothers. CONTRIBUTING.

53 West Tulpehocken Street, 1856, Carpenter Gothic; 2½ story, 3 bay, painted stucco over stone; double leaf wood door with arched head panels, 3 light transom and sidelights; double hung 4/4 sash on first and second floors, louvered on second, projecting eaves with molded wood bargeboard; gable roof with cross gable asbestos sheeting; one arched walled dormer, double hung 4/4 sash; one brick exterior - 2 internal with terra cotta chimney pots, large wood wrap around porch with elaborate brackets; gingerbreading; wrought iron hair pin fence. Henry Atherton, Builder. Owner, Charles W. Robinson - Founder of Christ Church. CONTRIBUTING.

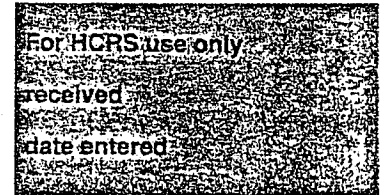
59 West Tulpehocken Street, 1856, Parsonage Christ Church, Carpenter Gothic, 2½ story, 3 bay, white stucco over stone; double leaf door, one large panel with 3 light transom and side light sash; double hung 4/4 sash on first and second floors; molded wood cornice with decorative brackets, projecting eaves, gable with cross gabling; triangular wall dormer; one brick chimney left side; large porch extending over front of building with ornamental ironwork; one story addition on side. Henry Atherton, Building. Owner, Charles W. Robinson - Founder of Christ Church. CONTRIBUTING.

100-102 West Tulpehocken Street, 1923, 20th Century Revival, 2½ story, 1 bay Wissahickon schist; single leaf door with side lights; varied double hung sash; splayed stone lintels with keystone above windows and doors; molded wood cornice with plain fascia, projecting eaves on sides; gable roof; 1 dormer on #100 only; double stone chimney goes up front of house; 100 has glass enclosed with stone pillars - 102 has smaller open porch with stone pillars. Joseph P. Tyrrell, architect. CONTRIBUTING.

104/106 West Tulpehocken Street, 1923, 20th Century Revival, 2½ story, 1 bay Wissahickon schist on first and second floors and stucco with timber trim on the third, single leaf door with side lights; varied double hung windows; splayed stone lintels with keystones

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National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 12

WEST TULPEHOCKEN STREET (continued)

104/106 West Tulpehocken Street (continued)

on first floor only; exposed projecting rafters; plain wood bargeboard steeply pitched gable roof with gable side dormers; internal chimney; pedimented entrance porticos. Joseph P. Tyrrell, architect. CONTRIBUTING.

112 West Tulpehocken Street, c. 1858 Italianate, 3 story, 3 bays, stucco double leaf wood and glass door with single light transom, 1st and 2nd floors have double hung sash with round arched upper sash; smaller segmentally arch windows on third floor; molded wood cornice with decorative brackets and dentiled fascia board; low pitched hipped roof, central projecting pedimented frontispiece; two single stack brick chimneys; pent eave over front; lattice detail around door. Speculative housing built by Phineas Hamm. CONTRIBUTING.

120 West Tulpehocken Street, c. 1858, Italianate, 3 story, 3 bay random coursed Wissahickon schist; Dutch door with transom sash; double hung sash with segmentally arched openings; paneled and louvered shutters; segmentally arched lintels over windows and door, molded wood cornice with modillions and dentiled fascia low pitched hipped roof; two center chimneys with terra cotta chimney pots; large, open wood porch with wood posts and decorative scroll work. Speculative housing built by Phineas Hamm. SIGNIFICANT.

128 West Tulpehocken Street, c. 1858, Italianate, 3 story, 3 bay, stucco structure with stucco quoining; dutch door with transom sash; floor to ceiling double hung 4/6 windows on first floor, segmentally arched double hung sash with double arched upper lights on 2nd and 3rd floors; segmentally arched stucco lintels; paneled and louvered shutters; molded wood cornice with modillions and dentiled fascia board; low pitched hipped roof; wooden belvedere with small arched head windows and paired, decorative brackets; single stack interior chimney; large wood, open porch with smooth dressed wooden posts with decorative scroll work. Speculative housing built by Phineas Hamm. SIGNIFICANT.

136 West Tulpehocken Street, c. 1870's, Italianate, 3 story, 3 bay, Wissahickon schist, stucco and yellow brick facade; reveal frame, double leaf door; double hung 16/1 sash on lower floors, smaller, double hung sash on third floor, molded wood hoods over windows; panel shutters on first floor only; stucco and timber clere-story level; coved stucco cornice; low pitched hipped roof; center brick chimney with four flues and two side brick chimneys; large wood porch with attenuated, paired, smooth dress columns. CONTRIBUTING.

146 West Tulpehocken Street - c. 1858, Gothic Revival; 2½ story, 3 bay, random coursed Wissahickon schist; double leaf, glass panel over wood panel door with single light transom and side lights; double hung 1/1 sash with segmentally arched frames on first and second floors; segmentally arched, paneled shutters on first and second floors; molded wood cornice with bracketed fascia board; projecting eaves; gabled roof with cross gabling and elaborate decorative bargeboard; two side chimneys - one internal, one external; large decorative, wood porch with wooden posts and gingerbread bracketing, molded wood cornice with small brackets. SIGNIFICANT.

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Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

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received
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Continuation sheet Tulpehocken Station District Item number 7

Page 13

WEST TULPEHOCKEN STREET (continued)

154 West Tulpehocken Street - c. 1858, Gothic Revival; 2½ story, 3 bay random coursed Wissahickon schist; double leaf, glass panel over wood panel door with three light transom and two light side lights; large, double hung 2/4 sash on first floor, paired, rounded arched 1/1 sash flanking a single, round arched 2/2 window on the second floor, arched head, louvered shutters on the second floor; large molded wood cornice with projecting rafters and large wood gingerbread; third floor has a gothic arched, double hung 2/1 wall dormer and two pedimented 6/1 dormers flank the center cross gable; one center single stack chimney; large wood front porch with wood posts and large decorative brackets, a porte cochere with the same decorative motif extends from the porch. SIGNIFICANT.

105 West Tulpehocken Street - 1906, 20th Century Revival; 2½ story, red brick residence raised off street grade; Dutch door with wood panel and wood tracery detailing; double hung 9/9 and 1/1 sash with tracery, straight stone lintels on the side elevation; 3 part, double hung bay on second story, large, molded wood cornice with brackets and dentiled fascia; hipped roof; double, broken pedimented dormers with double hung 1/1 tracery sash; single stack, double flue chimney; large pedimented, 2 story porch with paired, smooth dressed Ionic columns and engaged pilasters, first floor of porch is enclosed and second floor is open with wood baluster; pediment has a decorative ocular tracery sash. E.S. Childs, architect. CONTRIBUTING.

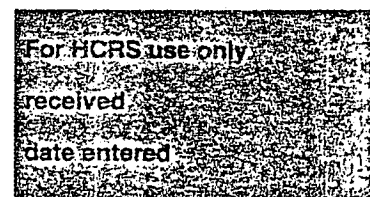
115 West Tulpehocken Street - 1910, Tudor Revival; 2½ story, 4 bay coursed Wissahickon schist, stucco and half timbering; single leaf, segmentally arched door with 12 light over panel door with 6 light over panel side lights; 5 part bays on first floor with double hung 9/1 sash and 2, 3 and 4 part double hung 9/1 sash; projecting eaves with exposed rafters and plain fascia board; hipped roof with three shed roof casement dormers; single stack interior brick chimney; pent eave over first floor. Heacock and Hokenson, architects. CONTRIBUTING.

121-123 West Tulpehocken Street - Coplen Manor, c. 1915, 20th Century Revival; 4 story brick apartment complex, u-shaped structure with interior bays designed to look like stucco and half timbering; brick lintels with stone keystones; classical style stone entrance surrounds; brick diapering at cornice level. INTRUSION.

131 West Tulpehocken Street - c. 1875, Italianate twin; 3 story, 2 bay ransom coursed Wissahickon schist with stone quoining; double leaf wood door with segmentally arched transom light; double hung 1/1 sash on the first floor, varied on upper stories including three part double hung bay, double hung sash and paired, round arched, double hung sash on the third floor, segmentally arched hood over second floor window and molded wood cornice with dentiled fascia on bay; molded aluminum cornice with paired, stylized aluminum capped brackets; low pitched hipped roof, shed roof porch across front; stone wall at property line. CONTRIBUTING.

United States Department of the Interior  
Heritage Conservation and Recreation Service

# National Register of Historic Places Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 14

WEST TULPEHOCKEN STREET (continued)

133 West Tulpehocken Street - c. 1875, Italianate twin; companion structure to 131 although the structure has been unsympathetically altered with the addition of a two story brick addition with three part double hung windows, on the front of the building. INTRUSION.

139 West Tulpehocken Street - Curtellen Apartments, 1949, Colonial Revival; 2 story, 5 bay brick and stucco apartment building; double hung 6/6 sash; exaggerated front portico with plain posts. INTRUSION.

149 West Tulpehocken Street - 1898, Colonial Revival, 3 story, 3 bay rough cast stucco structure; double leaf, wood, 3 panel door with 3 light transom; varied window type including bowed, second floor bays with double hung 1/1 sash, a three part double hung window with side lights and a Palladian window with double hung sash; the bays are enhanced by a decorative fascia band with dentils and swags; large wood cornice with decorative modillions, building is turned the long way with a pedimented gable and enhanced with raking cornice and dentilated frieze; pedimented dormers on side of house; large wooden porch across front with smooth dressed columns, turned wood balusters and dentiled fascia. Originally an 1850's structure, totally remodeled in the 1890's. CONTRIBUTING.

159-161 West Tulpehocken Street - 1919, Tudor Revival, 3 story, 5 bay brick and stucco with half timbering; single leaf wood and glass doors with flanking fixed sash windows, set into enclosed porches; varied window type including, paired, double hung 6/6 sash and splayed, pedimented bays with double hung 6/6 sash; straight brick lintels with stone keystones; gable roof with exposed rafters and plain wood bargeboard; stucco and half timbering in the upper portion of the facade. Henry M. Johns, architect for Philadelphia Housing Corporation. INTRUSION.

200 West Tulpehocken Street - Ebenezer Maxwell Mansion, 1859, Norman Gothic. Listed in the National Register of Historic Places 2-24-71. SIGNIFICANT.

224 West Tulpehocken Street - c. 1889, Modified Shingle, 3 story, 3 bay coursed Wissahickon schist; laminated firedoor with segmentally arched, diamond pattern transom sash and diamond pattern sidelights; varied window types including a two story, conical roof bay, bay windows, arched head windows and double hung sash; molded wood cornice with plain wood fascia; hipped roof with exaggerated cross gambreling; brick chimneys with decorated chimney pots; open front porch with pedimented entrance supported by paired wood posts, porte cochere with hipped roof. SIGNIFICANT.

240 West Tulpehocken Street - Henry Cummings House, 1892, Italian Pallazzi; 3½ story, 5 bay pompeian brick with pebble dash stucco; double leaf wood and glass door; varied window type including double hung bays, casement, paired windows with stone muntins and decorative ogee arched sash; stylized brick Gibbs surrounds and plain, round arched surrounds; steeply pitched, hipped roof, projecting eaves; two hipped roof domers; brick diapering pattern at the base of the building; circular portico with smooth dressed columns, a porte cochere rests to the left of the building; above the porte cochere is an open breeze way. Frank Miles Day and Brother, architect. SIGNIFICANT.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

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received
date entered

Continuation sheet Tulpehocken Station District Item number 7

Page 15

WEST TULPEHOCKEN STREET (continued)

250 West Tulpehocken Street - Henry B. Plumer House. 1890, Tudor; 2½ story, 5 bay coursed Wissahickon schist with stucco and half timbering; single leaf glass door with wrought iron outer door; varied window type including multi-light casement sash with multi-light transoms, diamond pattern sash with multi-light transoms, three part windows with stone muntins; straight stone lintels; steeply pitched, hipped roof with two cross gables; stucco and half timbering detailing in both of the gable ends and above the first floor; pent eave over the first floor and an open stone porch runs across the front of the structure. CONTRIBUTING.

258 West Tulpehocken Street - 1886, Queen Anne, 3 story, 2 bay coursed Wissahickon schist with wood shingle detail; double leaf door with ten light side lights; varied window type including a two story bay with double hung 1/1 sash, double hung 12/1 sash, double hung tracery over one; varied stone lintels, some with keystones; gable roof with jerkin head cross gable, exposed, projecting rafters with plain wood bargeboard double dormer with pyramidal slate roof with decorative double hung, and casement sash with multi-light transoms; wrap around enclosed wood porch with wood columns, a smaller open, wrap around porch rests above, above the bay is an open porch accessible through a multi-light and wood door with multi-light side lights, above the door is a decorative fanlight; set into the bay are plaster cast leaf motifs with wedgewood green background. Attributed to G.W. Hewitt, architect for Houston. Mackie - Contractor. SIGNIFICANT.

266 West Tulpehocken Street - Lippincott House, 1886, Queen Anne; 3 story, 3 bay coursed Wissahickon schist with shingling and wood trim detailing; double leaf wood and glass door with segmentally arched transom light; varied window type including three part, double hung 1/1 bowed bay, three part, double hung square bay, tripartite windows; splayed stone lintel over scalloped shingling on first floor, resembling sunburst motif; gabled roof one with an arched head opening; exposed decorative rafters with large decorative brackets and plain wood bargeboard; hipped roof double dormer; two, brick, double pierced chimneys flank the building; wrap around open wood porch and a large second floor porch with scalloped shingled pediment. Attributed to G.W. Hewitt, architect for Houston. Mackie - Contractor. SIGNIFICANT.

205 West Tulpehocken Street - c. 1901, Georgian Revival; 2½ story, 5 bay, stone with rough pebble dash stucco and brick quoining; single leaf, six panel door with three light transom and single light side lights, large ornamented, segmentally arched frontispiece with smooth dressed columns with Ionic capitals; varied window types including 8/1 double hung and decorative tracery over one with transom sash; stone splayed lintels with keystones; molded wood cornice with stylized brackets and greek key fretwork; slate, hipped roof with one large center dormer with gambrel roof and two flanking, pedimented dormer, all double hung with tracery sash; three decorative yellow brick chimneys, one on each side and one in the rear; brick tile terrace across the front with short brick columns. CONTRIBUTING.

211 West Tulpehocken Street - c. 1940, Bungalow; 2½ story, 3 bay brick with stucco detailing; hipped roof with center double, pedimented dormer. INTRUSION.

215-17 West Tulpehocken Street - c. 1940, 20th Century Revival; 2½ story, 2 bay brick twins with clapboard detailing; gabled roof line with cross gabling; enclosed front

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Heritage Conservation and Recreation Service

**National Register of Historic Places  
Inventory—Nomination Form**

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received
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Continuation sheet Tulpehocken Station District Item number 7

Page 16

WEST TULPEHOCKEN STREET (continued)

215-17 Tulpehocken Street (continued)

porches. INTRUSION.

223 West Tulpehocken Street - 1858, Italianate; 3 story, 3 bay stone with stucco finish twin; double leaf wood frame door with single light and single light transom; double hung floor to ceiling 1/1 sash on the first floor, double hung 1/1 on second and smaller 2/2 on third; projecting, molded hoods over sash on second and third; paneled shutters on first floor only; simply molded wood cornice with modillions and plain fascia; slightly pitched hipped roof, with wrought iron belvedere; stucco chimney with terra cotta chimney pots; wrap around wooden porch with smooth dressed columns and small paired brackets. Companion structure to 225 W. Tulpehocken Street. John Fraser, architect of the Union League, built these for speculative purposes only. CONTRIBUTING.

225 West Tulpehocken Street - 1858, Italianate; 3 story, 2 bay stone with stucco finish twin; double leaf, wood frame door with large, single light transom; floor to ceiling, double hung 4/4 sash on first floor, double hung 4/4 sash on second floor and smaller, double hung 2/2 sash on third floor; paneled shutters on first floor only; molded wood hoods over windows; molded wood cornice with plain fascia; slightly pitched hipped roof, with wrought iron belvedere; brick double chimney with terra cotta chimney pots; large wooden front porch with smooth dressed columns and paired brackets. Companion structure to 223 W. Tulpehocken Street. John Fraser, architect. CONTRIBUTING.



United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

For HCRS use only
received
date entered

Continuation sheet Tulpehocken Station District Item number 7

Page 17

UNIT BLOCK WEST WALNUT LANE

28 West Walnut Lane. "The Barn"; 1891 Colonial Revival; 2½ story, 5 bay Wissahickon schist structure; large wood, 6 panel door, with 3 light transom; double hung 6 over 1 tracery window; plain molded wood cornice with plain fascia; asbestos shingle gable roof, pedimented double hung 8 over 8 dormers, two, four stack brick chimneys with terra cotta chimney pots; large, two story wood and glass porch with smooth dressed columns. House was originally the barn for WYCK Farm owned by Caspar Wister Haines built in 1796. Alteration done by Mantle Fielding. SIGNIFICANT.

40 West Walnut Lane. c. 1880, Tudor Revival, 2½ story, 2 bay Wissahickon schist structure with stucco and half timbering; multi-panel oak Dutch door; double hung 1/1 windows with multi-light transoms 6 light casement and double hung diamonds sash windows, projecting, plain bargeboard with large decorative brackets, dentilated string course above 2nd floor, slate gabled roof with cross gabling, open cement porch with stone columns and wall. Building designed by Mantle Fielding. SIGNIFICANT.

50 West Walnut Lane. Comawaben, 1899, Georgian Revival, 2½ story, 3 bay coursed Wissahickon schist structure; Dutch door with fanlight transom; double hung, three part windows and bay window; louvered shutters; boxed wood cornice with dentils and plain freese; asphalt shingle, gambrel roof with belvedere; two pedimented tracery, dormers with engaged pilasters. Single schist chimney right side; large two story pedimented frontispiece with smooth dressed columns with three part bay and fanlight; large open porch with smooth dressed columns. Mantle Fielding, architect. SIGNIFICANT.

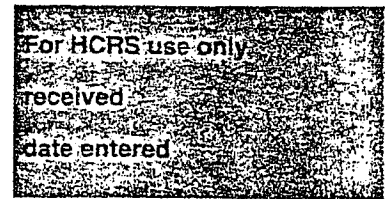
11 West Walnut Lane. 1872, Second Empire, 3 story, 2 bay serpentine stone structure; double leaf arched head panel door with single light transom; segmentally arched double hung one over one and four over four windows, first floor bay; segmentally arched stone lintels; molded wood cornice with modillions; two segmentally arched dormers; hexagonal slate mansard roof; single stack, stone chimney. Thomas Mullineaux, builder. Mullineaux lived at this address. CONTRIBUTING.

17-19 Walnut Lane. 1872, Second Empire, 3 story, 2 bay serpentine stone structure; double leaf, wood door with arched head panels, segmentally arched transom light; segmentally arched, double hung four over four windows and first floor bay; segmentally arched stone lintels and louvered shutters; molded wood cornice with modillions; hexagonal slate mansard roof; single stack, stone chimney with terra cotta chimney pot. Thomas Mullineaux, house builder. CONTRIBUTING.

23 West Walnut Lane. c. 1849, Federal; 2½ story, 2 bay stucco structure on a Wissahickon schist foundation; 4 panel door with three light transom; double hung 2/2, 6/6 and 1/1 light windows with hood molding; paneled and louvered shutters; boxed wood dentilled cornice; tin gable roof; one single stack brick chimney; enclosed side porch with plain wood posts and clapboard siding. Locally certified building. This was the original tenant house for Wyck Farm. CONTRIBUTING.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 18

UNIT BLOCK WEST WALNUT LANE (continued)

29-31 West Walnut Lane. c. 1872, Second Empire, 3 story, 2 bay, serpentine stone; double leaf panel and glass door with single light transom; first floor bay, segmentally arched, double hung 2/2 and 1/1 windows; segmentally arched stone lintels; molded wood cornice with modillions above first floor; hexagonal shaped slate mansard roof; double hung dormer with decorative surrounds; single stack brick chimney. Built by Mullineaux. CONTRIBUTING.

43-45 West Walnut Lane. 1878, Second Empire. Same as #29-31. CONTRIBUTING.

51-53 West Walnut Lane. 1878, Second Empire. Same as #29-31. CONTRIBUTING.

100 West Walnut Lane. c. 1899; Queen Anne; 2½ story, 2 bay, Wissahickon schist with stucco and half timbering; single leaf wood and glass door with side lights and transom; window fenestration varied including double hung 6/6, 12/1 and 1/1 with 12 light transom sash; 3 story bay on side elevation; dentiled cornice above second floor; projecting exposed rafters with plain wood bargeboard at gable end; gable roof with terra cotta tiles; pedimented dormers on side; 3 brick double stacked chimneys; enclosed front porch. Mantle Fielding, architect. CONTRIBUTING.

106 West Walnut Lane. c. 1910; Colonial Revival; 2½ story, 2 bay, Wissahickon schist; double leaf wood and multi-light glass porch doors on first and second floors; double hung 6/6 sash on front; 2 story wood bay, side elevation; paneled shutters on first floor, louvered and paneled shutters on second floor both with half moon motifs; splayed stone lintels; molded wood cornice with plain wood bargeboard; slate gabled roof with cross gabling; large wood porch with smooth dressed Doric columns and second story porch, large double stacked stone chimney rests in the center of the Walnut Street elevation. CONTRIBUTING.

112 West Walnut Lane. c. 1899, Colonial Revival; 3 story, 4 bay coursed Wissahickon schist; single leaf decorative wood door; panel and tracery side lights with semi-elliptical transom; window fenestration varied including, double hung tracery over one and 12/1 sash; boxed wood cornice; asbestos shingled gambrel roof; a pedimented dormer with double hung sash; three stone chimneys; large wooden porch with Doric columns. CONTRIBUTING.

116 West Walnut Lane. 1894, Queen Anne with Adamesque detailing; 3 story, 2 bay, yellow brick with plaster ornamental detailing and stuccoing; round arched, double leaf, 4 paneled door; varied window types including double hung sash, tripartite windows with fixed transoms, decorative circular sash and Palladian style windows; dentiled cornice with plain fascia board above second floor, simple wood bargeboard at gable end; hipped and gabled roofline with eyebrow dormer windows; two decorative dormers on side elevation; 1 center chimney; front porch has smooth dressed Ionic columns and plain entablature; a small porch with projecting semi-circular roof is located on the side elevation. SIGNIFICANT.

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Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

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received
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Continuation sheet Tulpehocken Station District Item number 7

Page 19

UNIT BLOCK WEST WALNUT LANE (continued)

124 West Walnut Lane, c. 1869; Second Empire Eclectic; 3 story, 3 bay mosaic Wissahickon schist; segmentally arched Greek Revival style doorway with fluted columns, segmentally arch door surround, double leaf glass and wrought iron doors; double hung 2/2 round windows, two smaller 1/1 round arched windows with transom lights above doorway; arched louvered shutters; segmentally arched stone lintels; molded wood cornice with plain fascia board; hexagonally shaped slate, mansard roof; 3 segmentally arched dormer on front, pediment dormer on side; 2 chimneys. CONTRIBUTING.

130 West Walnut Lane. c. 1870, Second Empire, 3 story, 3 bay, Wissahickon schist with quoins; single panel wood and glass door with single light transom; double hung 1/1 windows, 3 window bay, segmentally arched window openings; stone segmentally arched lintels; molded wood cornices with plain fascia, projecting eaves; mansard, shingle roof; segmentally arched bracket dormer with double hung 1/1 sash; one chimney; large wood porch supported by 6 smooth dressed columns. CONTRIBUTING.

132 West Walnut Lane. c. 1870, Second Empire, attached to #130, 3 story, 3 bays, Wissahickon schist with quoins; single leaf wood panel door with single light segmentally arched transom and decorative brackets; double hung 2/2 windows and bay segmentally arched lintels; molded wood cornices with decorative brackets, projecting eaves; shingled mansard roof; double hung 2/2 segmentally arched dormers with brackets; single stone chimney with double flue; large wood porch supported by wood columns, balustrade and decorative mill work. CONTRIBUTING.

138 West Walnut Lane. Ridgway Residence; 1893, Queen Anne; 2½ story, 3 bay stucco with wood shingling and decorative cornice work; double leaf wood panel and glass doors with single light transom; varied window type including double hung 1/1, some with decorative upper sash, 3 part bay with 20/1 sash and 9/1 casements; pedimented wood lintels; covered wood cornice with projecting eaves; gabled roof with cross gabling and splayed ends; projecting pedimented frontispiece with saw tooth shingling; front brick chimneys one with decorative pot; front portico with smooth dress pillars. Original building built c. 1860, Mantle Fielding, architect undertook a major renovation and alteration of structure in 1893 for Barzilay Ridgway.

146 West Walnut Lane. c. 1858, Italianate, 2½ story, 3 bay, stucco, 4 panel wood and glass door, double hung 2/2 windows, 3rd floor smaller 1-light casement, 3 panel shutters on 1st and 2nd floors, molded wood cornices with dentiled frieze decoration. CONTRIBUTING.

150 West Walnut Lane. Van Dyke House; c. 1861, Gothic Revival/Italian Villa; 2½ story, 6 bay serpentine Wissahickon schist, reveal frame double leaf, round arched doors; paired and triplet, straight round headed and triangular arched windows, two story bay and decorative round and triangular shaped windows; stone lintels of complimentary shapes; projecting eaves and projecting pedimented cornice, plain gable ends; steeply pitched gable roof; three story off-center tower; paired. Polygonal terra cotta chimney pots. SIGNIFICANT.

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Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

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Continuation sheet Tulpehocken Station District Item number 7

Page 20

UNIT BLOCK WEST WALNUT LANE (continued)

105 West Walnut Lane. 1866, Second Empire, 3 story, 2 bay smooth dressed stucco; single leaf door, glass above wood panel; various double hung windows, some decorative some 2/21; louvered shutters on second floor; molded wood cornice with decorative brackets and plain fascia, projecting eaves; mansard slate roof, segmented arched dormers, double hung 2/2; large wrap around wood porch with decorative turned balusters and spindles. CONTRIBUTING.

111 West Walnut Lane. 1866, Second Empire, 3 story, 2 bay, stucco; a panel door with one light and single light transom; first floor bay with 3 double hung 2/2 windows, 1/1 double hung window on second; molded wood cornice with brackets on second floor, projecting exposed eaves; mansard roof with asbestos shingling and flat tin cap; segmented arched dormers with 2/2 double hung windows; 2 chimneys; flat roofed open porch with decorative millwork and turned wood posts. CONTRIBUTING.

113 West Walnut Lane. 1866, Second Empire, attached to 111. Identical structure with some variation to porch trim. CONTRIBUTING.

119 West Walnut Lane. 1866, Second Empire. Same as 111-113 with addition of aluminum cornice and aluminum capped dormer. CONTRIBUTING.

121 West Walnut Lane. 1866, Second Empire, attached to 119. Identical to 119 with the exception of an enclosed doctor's office in place of porch. CONTRIBUTING.

125 West Walnut Lane. c. 1850, with major 1893 alteration; Tudor Jacobethan; 3½ story, 2 bay stucco with half timbering; varied fenestration including leaded glass windows, stained glass, customized double hung sash with shells inset into upper sash; conical bay and ogee and segmentally arched windows; gambrel shingled roof with stepped gable and parapet detail; two pierced brick chimneys; enclosed wood and glass porch. Residence of George T. Pearson, architect. Pearson undertook this wonderful alteration in 1893. SIGNIFICANT.

131 West Walnut Lane. c. 1853 with 1906 alteration. Italianate styling with Colonial detailing; 3 story, 3 bay pebble dash stucco; wooden dutch door with wood and glass sidelights and fanlight transom sash; varied window types including tripartite double hung windows, a second story bay and double hung 9/1 sash; decorative wooden hoods; louvered shutters on the third floor; plain wood cornice with exposed projecting rafters; low pitched hipped roof; large wooden porch with paired, smooth dressed doric columns and dentiled cornice. 20th Century alteration undertaken by Mantle Fielding. CONTRIBUTING.

143 West Walnut Lane. Conyers Button House, "Gladstone"; c. 1876; Queen Anne; 2½ story, 4 bay Wissahickon schist with brick and wood detailing; varied window types including double hung sash, oriel and bay windows; segmentally arched lintels; exposed rafters, decorative wood bargeboard, heavy wood cornice with modillions and plain fascia board; gable roof with cross gabling; molded brick decorative detailing; brick and stone double stack chimneys; wood front porch with porte cochere finished with smooth dressed wood columns on stone posts. Now the Green Tree School unsympathetic brick addition added to front. SIGNIFICANT.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

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received
date entered

Continuation sheet Tulpehocken Station District Item number 7

Page 21

UNIT BLOCK WEST WALNUT LANE (continued)

149 West Walnut Lane. c. 1860, Italianate; 3 story, 3 bay rough cast stucco with scalloped shingle detailing; double leaf wood and glass doors; two bay windows on the first floor, round arched windows with single light transom, casement windows on the third floor; lintels with slate shed hoods; molded wood cornice with large decorative brackets; low pitched hipped roof; ornate wood porch with central pediment and decorative wood brackets and turned wood piers on brick bases. CONTRIBUTING.

155 West Walnut Lane. c. 1860, Italianate; 3 story, 3 bay stucco with string course; double leaf wood and glass door and single leaf wood door both with single light transoms; varied fenestration including double hung 4/4, 1/1 and casement sash; decorative wood lintels over second floor windows, projecting eave with large, decorative wood brackets; low pitched hipped roof; one double center chimney; large, wood wrap around porch with smooth dressed Doric columns and dentiled cornice. CONTRIBUTING.

200 West Walnut Lane, Mitchell House; c. 1856; Gothic Revival; 2½ story, 4 bay random coursed, Wissahickon schist structure with flying but tresses at tower and building end; varied fenestration placement and design including gothic arched, tracery casement windows, Palladian style window, triangular decorative windows, leaded glass sash and reveal frame, multi-light mullioned windows; double leaf, decorative gothic arched doors with compound arched portal; splayed stone lintels and labels frame the door openings; gingerbread bargeboard enhance gable end; slate gable roof with cross gabling; pedimented dormers; terra cotta chimney pots and side porch with wood posts, gothic arched openings and quatra-foil cut outs. SIGNIFICANT.

218 West Walnut Lane. John Keator House, 1894. Spanish Revival, 3 story, 2 bay Wissahickon schist stretcher bond, stucco and pressed brick with diapering and quoining; large arched door with tracery transom and side lights; varied window type including double hung and bay window; splayed stone and brick lintels; projecting eaves with exposed rafters; terra cotta tiled hipped roof; 2 large brick chimneys and a large wood porch with heavy paired square pillars and exposed beams. Decorative brick string course with molded brick cornice above. Hazelhurst and Huckle, architects. SIGNIFICANT.

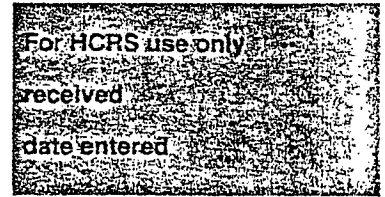
224 West Walnut Lane. c. 1858. Gothic Revival, 3 story, 3 bay smooth dressed stucco; double leaf wood doors with round arched panels with three light side lights and 3 light segmentally arched transom light gothic arched hood above entrance way; double hung 4/4 windows with pedimented hood and small double triangular windows with diamond transom; panel shutters first floor, louvered shutters second and third floor; boxed wood cornice with pedimented gable; gable roof, two stucco double stack chimneys, right and left side. CONTRIBUTING.

232-42 West Walnut Lane. 1927. Brick Apartment structure with center court. Site of the Walnut Street School/Madame Clements School Wm. Lee, Architect. INTRUSION.

246 West Walnut Lane. c. 1885, Queen Anne, 3 story, 2 bay Wissahickon schist with brick and scalloped wood shingle detailing; single leaf wood, decorative lower panel with 12 light upper portion; varied fenestration including double hung and casement windows, segmentally arched stone lintels; projecting eaves, hipped, slate shingle

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 22

UNIT BLOCK WEST WALNUT LANE (continued)

246 West Walnut Lane (continued)

roof; shed roof dormer with large decorative brackets; one small, open porch with wood posts and wrought iron railing; two story, projecting bay on front with scalloped shingling. CONTRIBUTING.

254 West Walnut Lane. Joseph Perot House, c. 1890, Queen Anne, 3 story, 2 bay Wissahickon schist with scalloped shingled detailing; single leaf wood door with 3 light upper panel and bottle glass side lights; varied window type including double hung and casement windows with decorative lights; arched brick lintels; projecting rafters with plain wood bargeboard; one double, gable roof dormers with decorative over 1 light; gable and hipped roofline with slate shingling, 1 large wrap around wood porch, decorative segmentally arched pediment with cartouche; porte cochere with stone foundation and wooden posts; front gable projects; one large brick center chimney. SIGNIFICANT.

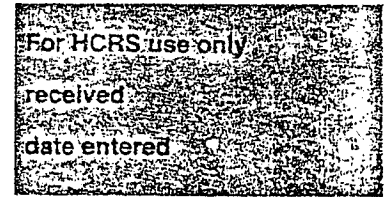
260 West Walnut Lane. c. 1890, Queen Anne, 3 story, 2 bay Wissahickon schist and brick with scallop shingle detailing; single leaf wood and glass door, varied window type including double hung with decorative lights and segmentally arched openings; segmentally arched brick lintels; projecting -aves with rafters exposed with plain wood bargeboard; 1 double, 8 light casement window with pedimented dormer; gable roof with cross gabling; 1 brick center chimney; 1 large wood wrap around porch with smooth dressed wood columns with pedimented front. Possibly Hewitt, architect. SIGNIFICANT.

264 West Walnut Lane. c. 1890, Queen Anne, 3½ story, 2 bay; Wissahickon schist with wood detail trim; large dutch door with four panels in the lower section and single light in the upper section, with bead molding trim around door frame; double hung decorative over 1 light on every floor; splayed stone lintels with keystones; covered wood cornice with decorative brackets and exposed projecting eaves; scalloped and square terra cotta hipped roof with conical and bell shaped finials rising up from it; 1 hipped roof, three part casement window on front and 1 single dormer on side; one large brick and schist chimney right side; one large, wrap around porch with turned wood posts and decorative baluster, first floor; third floor has a small open wood porch with turned wood baluster and lattice work supported by brackets. Possibly Hewitt, architect. SIGNIFICANT.

270 West Walnut Lane. Mahlon Bryan House; c. 1890, Victorian Eclectic; 3 story, 2 bay; random coursed natural stone with smooth dressed stone and terra cotta trim; flush wood door with single light transom; double hung one over one, two over two and stained glass windows; splayed and segmentally arched stone lintels and straight cement lintels; wood and stone cornice with stone brackets; 1 pedimented wall dormer with two small double hung windows; hipped roof with square cut slate shingle; two massive stone chimneys with stone caps; pedimented wood entryway with turned wood baluster, decorative leaf design in pediment; one large 3 story tower with stepped gable, carved stone pediment carved stone medallions, projecting stone detail, undulating stone wings now Phi Sigma Gamma Osteopathic Medical Society. SIGNIFICANT.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 23

UNIT BLOCK WEST WALNUT LANE (continued)

280 West Walnut Lane. Edwin T. Coxe House, 1885; Queen Anne; 3 story, 4 bay, Wissahickon schist with scalloped wood shingling; stucco with half timbering; new brick front first floor; pedimented modern wood and glass door with side lights; double hung arched and square head windows; segmentally arched stone lintels and straight stone lintels; deep overhang with exposed rafters and decorative bargeboard; two small rectangular shed roof dormers with brackets; gable and hipped roof lines with red asphalt shingling; two brick chimneys; one small wood side porch with stone supports and turned wood supports one 3 story tower with bell shaped roof line with weathervane and lightning rod. G.W. Hewitt, architect. SIGNIFICANT.

215 West Walnut Lane. Wallingford Apartments, c. 1920, 4 story brick apartment building, u-shaped plan with entrance in center court; gargoyle and brick diapering cornice trim. INTRUSION.

229 West Walnut Lane. c. 1910, Colonial Revival; 2½ story, 5 bay smooth stucco; double leaf, wood panel door with semi-elliptical tracery transom light, the main door surround has smooth dressed Corinthian columns with a plain entablature; double hung 9/1 sash with paneled and louvered shutters; molded wood cornice with dentiled fascia board; gable roof; three pedimented dormers with double hung tracery sash; double stack split chimneys flank the building ends; half round portico supported by wrought iron posts over front door. CONTRIBUTING.

239 West Walnut Lane. Calvin Pardee House, 1886, Tudor-Jacobethan Revival; 3 story, 5 bay, salmon colored rough cast stucco; varied window type including bays, casement and stained glass sash; steeply pitched hipped roof with terra cotta tiles. Building designed by George T. Pearson, architect. SIGNIFICANT.

251 West Walnut Lane. Walter Pearce Douglas Residence, 1898, Italianate; 3 story, 5 bay pebble dash stucco with wood string course below third floor; single leaf, wood and glass door with stained glass transom sash set into a deeply revealed door surround; fenestration varied including tripartite windows with tracery sash; double hung tracery windows; casement windows and a two story round, side bay; splayed stone lintels with keystones; molded wood cornice with large decorative brackets finished with finial drops; slighted pitched, hipped roof; four brick chimneys; Mantle Fielding, architect, redesigned structure in Italianate style. CONTRIBUTING.

261 West Walnut Lane. c. 1870, Gothic Revival; 3 story, 3 bay serpentine Wissahickon schist; double leaf wood and glass door with single light gothic arched transom; double hung 1/1 triangular arched and 2/1 gothic arched windows; gothic arched stone lintels; gabled, slate roof with cross gabling; plain wood bargeboards at gable ends; one center, double hung shed dormer; 4 large stone chimneys. CONTRIBUTING.

269 West Walnut Lane. William H. Shelmerdine House; 1899; Georgian Revival, 2½ story, 7 bay flemish bond brick structure with stone detailing; single leaf, six panel door with stained glass transom; double hung 6/6 and 8/8 sash with paneled and louvered shutters; splayed brick lintels with stone keystones; molded wood dentiled cornice with

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

For HCRS use only
received
date entered

Continuation sheet Tulpehocken Station District Item number 7

Page 24

UNIT BLOCK WEST WALNUT LANE (continued)

269 West Walnut Lane (continued)

greek key fret work; cedar shake, hipped roof; projecting pedimented frontispiece with stone quoining; also stone quoining at building ends and stone string course between first and second floor; 4 pedimented double hung dormers; two double stacked brick chimneys; a large, segmentally arched, split pedimented hood with ornate brackets and cartouche and swag motifs rests above the doorway. Rankin & Kellogg, architects. SIGNIFICANT.

400-418 West Walnut Lane - Wayne View Apartments. INTRUSION.

420 West Walnut Lane. Edmund Crenshaw House, 1891, Tudor style; 2½ story 4 bay Wissahickon schist with stone string course and wood shingling; single leaf, multi-light over wood panel door; casement and double hung sash, two story bay with diamond light window and transom sash; splayed stone lintels with keystone; projecting eaves with brackets; hipped roof; double hung, 1/1 dormer with conical roof; two large brick, multi-stacked chimneys; small hood over door with modillions; Gothic Revival style wood stable rests to the side of the building, gable roof with cross gabling and center cupola with weathervane. Gothic style barn located on property. Cope and Stewardson, architects. SIGNIFICANT.

432 West Walnut Lane. 1896, Georgian Revival, 2½ story, 3 bay yellow brick structure with decorative quoining; single leaf, one large light over panel door; double hung window with arched head transom, double hung sash and two part, bay with double hung 1/1 lights with decorative side lights; louvered shutters on second floor only; molded wood cornice with decorative brackets and plain fascia board; slate, hipped roof, two pedimented dormers with double hung 8/1 lights; one large, center chimney with double flue; small entry porch with smooth dressed Doric columns and a molded wood cornice with dentilation. Hazelhurst and Huckle, architects. SIGNIFICANT.

423-25 West Walnut Lane. 1884, Queen Anne, 2½ story, 4 bay Wissahickon schist, brick and scalloped shingle structure; double leaf, paneled d-or; double hung 1/1, 2/2 and 16/1 sash, large windows on the first floor; stone lintels with decorative keystones; molded wood cornice with bracketed eave; slate hipped roof with cross gable, shed roof dormers with double hung 1/1 sash; brick corbeling and diapering in gable end; three brick and stone chimneys; pedimented front porch with turned wood balusters. Houston Development, possibly from the design of G.W. Hewitt. CONTRIBUTING.

431 West Walnut Lane. 1884, Queen Anne, 2½ story, 3 bay Wissahickon schist with wood lattice work; double leaf, vertical wood panel and glass door with multi-light transom; varied window type including double hung 1/1, decorative over 1 and large, 1/1 sash, segmentally arched and splayed brick lintels; molded wood cornice with paired decorative brackets at corners; slate, gabled roof with pedimented projecting frontispiece, lattice work and scalloped shingling in gable ends; two shed roof dormers, one single, one double both with decorative brackets; three double flue, pierced, brick chimneys;



United States Department of the Interior  
Heritage Conservation and Recreation Service

**National Register of Historic Places  
Inventory—Nomination Form**

For HCRS use only
received
date entered

Continuation sheet Tulpehocken Station District Item number 7

Page 25

UNIT BLOCK WEST WALNUT LANE (continued)

431 West Walnut Lane (continued)

decorative mill work at corners of the building, projecting out from the plane of the wall, creating a segmentally arched surround for second floor windows; open porch with turned wood posts on brick supports, decorative brackets and plain baluster. Houston Development possibly from the design of Hewitt. CONTRIBUTING.

United States Department of the Interior  
Heritage Conservation and Recreation Service

# National Register of Historic Places Inventory—Nomination Form

For HCRS use only
received
date entered

Continuation sheet Tulpehocken Station District Item number 7

Page 26

WAYNE AVENUE

6015 Wayne Avenue. Henry Listar Townsend House. 1887, Picturesque Eclectic; three story, coursed Wissahickon schist, asymmetrical facade; varied window fenestration including large Gothic arched window with stylized tracery and segmentally arched, double hung windows all capped with splayed, segmental, straight elliptical or round arched lintels; gabled roof with cross gabling clad in terra cotta and composition shingling; facade dominated by an off center, angled, conical roof, tower, battlemented entranceway and stepped gable ends; enormous battlemented porte cochere and large wood wrap around porch with fluted columns flank the sides of the house; a low battlemented stone wall with round battlemented stone posts delineate the property line. G.W. Hewitt, architect. SIGNIFICANT.

6008 Wayne Avenue. Rectory of St. Peter's Episcopal Church. 1898, Queen Anne; 3 story, 3 bay, random coursed, Wissahickon schist; double leaf wood doors with ogee transom lights; triple hung, 1/1/1 sash on first floor, double hung, segmentally arched 1/1 sash on second floor; segmentally arched stone lintels; projecting eaves, rafters exposed; slate gable roof with cross - hipped roof; pedimented double dormer with 1/1 lights, clapboard detailing and plain wood bargeboard, smaller, single dormer with decorative bargeboard; two brick chimneys; large, wood wrap around porch with wood posts and decorative brackets. G.W. and W.D. Hewitt, architects. SIGNIFICANT.

6024 Wayne Avenue. c. 1875, Victorian Gothic, 2½ story, 3 bay, random coursed Wissahickon schist with stucco finish on first floor addition; double leaf doors, tracery over panel with 10 light transom, pedimented entrance way to addition; varied window type including 16 light picture windows and double hung 1/1 sash in gothic arched frames, gothic arched stone lintels; hipped roof with cross gabling, decorative bargeboard around eaves; central clay chimney pot; twentieth century, first floor addition. CONTRIBUTING.

6134-36 Wayne Avenue. Wayne - Tulpehocken Apartments. 1925, Twentieth Century Italianate; seven connecting, 3 story, 3 bay brick apartment structures; single leaf wood and glass doors with classical style door surrounds; regular window fenestration including, tripartite 6/6 sash on first and second floors and paired and tripartite round arched windows on the third, single window with double hung sash in the center of the building, over the main entrance decorated with pedimented door surround; straight and round arched, brick lintels; simple coved cornice; hipped roof; stone drip molding at watertable. McKenzie and Wiley, architects. CONTRIBUTING.

6101-03-05-07-09-11 Wayne Avenue - Wayne Walnut Apartments. 1922, Thomas B. Lippincott, architect. INTRUSION.

6119-6121 Wayne Avenue. 1912, Tudor Revival, 3 story, 1 bay twin structure, coursed Wissahickon schist with stucco and half timbering on upper stories; double hung 9/1 sash in paired and triplet configurations, hoods extend over the second floor windows; tile mansard roof with gambrel cross gabling; wrap around porch with wood posts and stone base on 6121; second floor porches to both. Wm. C. Stanton, architect, Daniel Munday, Owner/Contractor. CONTRIBUTING.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

For HCRS use only
received
date entered

Continuation sheet Tulpehocken Station District Item number 7

Page 27

WAYNE AVENUE (continued)

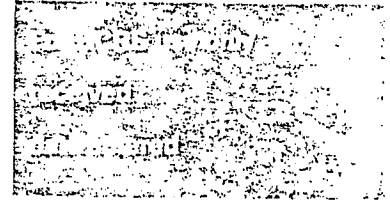
6123 Wayne Avenue. 1913, Georgian Revival, 2½ story, 4 bay Wissahickon schist, double leaf doors 12 lights over 1 wood panel, 4 light sides and 12 light transom; window configuration consists of double hung 6/1 sash and 4 light casements, a one story bay clad in wood shingling projects from the side; on the second floor is a large arched opening with a door and side windows; above the windows are stone lintels; molded wood cornice with molded fascia board; gable roof with slate shingles; piercing the roof are 3 pedimented dormers with double hung 8/1 sash; a large, enclosed wood and glass porch with smooth dressed Doric columns spans the front. Peter Kuhn, architect, Daniel Munday, Contractor. CONTRIBUTING.

6129 Wayne Avenue. Orlando Grease House, 1886, Queen Anne, 3 story, 3 bay random course Wissahickon schist with wood shingling; double leaf wood and glass door with single light, segmentally arched transom sash with side lights; fenestration varied including segmentally arched sash with decorative over 1 lights, tripartite windows with double hung 25/1, 35/1 and 1/1 lights. Projecting bay set at an angle and conical roof bay with 4 lights; gable roof with cross gabling, portions of the cross gable are clad in saw tooth shingle; main entrance has a pedimented roof with lattic work, turned wood posts and scalloped shingling. Property owned by Henry H. Houston. Wm. C. Mackie was the contractor for "3 Queen Anne Cottages". Architect not specified although building has the distinct character and quality of the Hewitt Brothers. SIGNIFICANT.

6135 Wayne Avenue. 1886, Queen Anne, 3 story, 3 bay coursed Wissahickon schist and scalloped wood shingling; double leaf wood and glass doors with single lights of glass in upper panel; segmentally arched transom with stone lintel; window fenestration varied including segmentally arched, double hing 1/1 sash, 3 part projecting bays and flush tripartite sash with multi-lights of glass; steep gable roof with two cross gables of varying heights, project the building forward; rising from the slate roof is a conical roof dormer with 4 part windows; two large wood porches dominate the building front, clad in scalloped and "wave" pattern wood shingles, the first floor porch has large segmentally arched openings supported by turned wood posts and balusters, while the second story has round arched openings with turned wood balusters; the main entrance is crowned by a pedimented porch enhanced with scalloped shingling and lattice work. Another variation on the theme of the Queen Anne "cottage" ordered by Henry Houston. The Hewitt style is clearly expressed in this magnificent structure. Wm. C. Mackie, contractor. SIGNIFICANT

6141 Wayne Avenue. 1886, Queen Anne with some 20th Century alteration. 3 story, 4 bay Wissahickon schist structure with stone detailing. The building is divided by a large 2½ story "tower" and a 2 story porch; the window pattern varies including double hung 1/1 sash and tripartite sash; stone labels decorate the tower windows; gable roof with tower, cross gable; rising from the tower are 3 dormer windows with steeply pitched roofs, a tripartite dormer pierces the main roof section as does a small casement sash dormer; the open wood porches are supported by smooth dressed, paired posts with stylized brackets. The overall effect of this building is sleeker and more castle like than its counterparts. Built for Henry Houston by Wm. C. Mackie, contractor, most likely from the design of G.W. Hewitt. SIGNIFICANT

**United States Department of the Interior  
Heritage Conservation and Recreation Service  
National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Tulpehocken Station District Item number 7

Page 28

McCallum Street

6016 McCallum Street. c. 1875, Working Class Vernacular; 2 story, 2 bay brick; single leaf, 6 panel wood door with two light transom above; double hung 4/4 sash, paneled shutter on the first floor, louvered on the second; molded wood cornice, gable roof; decorative hood over door with bracketed consoles. Worker housing built for mill workers. CONTRIBUTING

6018 McCallum - identical to 6016. CONTRIBUTING

6020 McCallum Street. identical to 6016 with the exception of the missing shutters and door hood. CONTRIBUTING

6022 McCallum Street. identical to 6016 with the exception of the missing door hood. CONTRIBUTING

6017 McCallum Street. identical to 6016 with the exception of stucco finish and 1/1 sash. CONTRIBUTING

6019 McCallum Street. identical to 6016 with the exception of stucco finish and missing door hood. CONTRIBUTING

6021 McCallum Street. identical to 6016 with the exception of stucco finish and missing door hood. CONTRIBUTING

6023 McCallum Street. identical to 6016 with the exception of stucco finish. CONTRIBUTING

6116/6118 McCallum Street. 1866. Second Empire; 3 story, 1 bay, stucco over stone with quoining; 2 panel wood and glass door; double hung 1/1 and 2/2 windows with 3 window bay; stone lintels; molded wood cornice with brackets; mansard roof; segmentally arched, 2/2 dormer sash, brick chimney; side porch with Eastlake millwork, molded wood cornice with brackets. Joseph Thornton, builder, developer Henry Boyd and Edward McFarland. CONTRIBUTING

6120/6122 McCallum Street. identical to 6116/6118. CONTRIBUTING

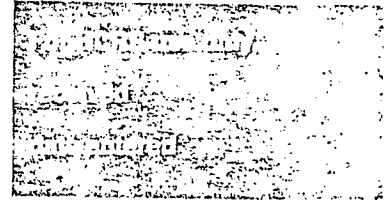
6124-6144 McCallum Street. 1922. row of 2 story brick residences with varied roof line treatments. Joseph Tyrell, architect. INTRUSION

6111 McCallum Street. c. 1875. Italianate with Georgian style modifications; 3 story, 2 bay stucco finish; arched head, reveal frame door with fluted pilasters, single light fanlight, double hung 4/4 windows; louvered shutters on all floors; molded wood cornice with decorative brackets; slightly pitched roof. CONTRIBUTING

6113 McCallum Street. c. 1875, Italianate; 3 story, 4 bay stucco with quoining; single leaf, 4 panel door with transom light; double hung 4/4 windows, louvered shutters on all floors; molded wood cornice with decorative brackets; slightly pitched roof; pent eave over first floor. CONTRIBUTING

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form



Continuation sheet Tulpehocken Station District Item number 7

Page 29

MCCALLUM STREET ( continued)

6115 McCallum Street. c. 1875, Second Empire; 3 story, 2 bay stucco; single leaf 6 panel door with single light transom; double hung 2/2 windows, 2 panel shutters on first floor, louvered on second; molded wood cornice with brackets; mansard roof with slate sides and tin top; 2 arched head bracketed dormers; 2 chimneys, wood front porch with brackets and millwork. Originally a Rittenhouse property. CONTRIBUTING

6117 McCallum Street. c. 1882, Italianate; 3 story, 2 bay stucco; single leaf, 6 panel door with three light transom; double hung 9/1 sash on first floor, 1/1 on second and third floor; paneled shutters on first floor, louvered on second and third; molded wood cornice; slightly pitched roof; stringcourse at third floor level; pent eave over first floor; pedimented hood with bracketed consoles over door. CONTRIBUTING

6119 McCallum Street. c. 1875, Second Empire; 3 story, 3 bay stucco; double leaf panel door with multi-light transom; double hung 1/1 windows; paneled shutters on first floor, louvered on second; molded wood cornice with decorative brackets; slate mansard roof; two pedimented dormers with brackets; one chimney; large wood porch with brackets and turned balusters. CONTRIBUTING

6121 McCallum Street. c. 1875, Second Empire; 3 story, 2 bay common bond brick; single leaf, wood door with gothic arched door surround and single light, gothic arched transom; double hung 1/1 sash on both floors, gothic arched mill work above, brick gothic arched lintels; molded wood cornice with metal cap and brackets; slate mansard roof, two pedimented dormers with decorative brackets and scroll work, large wood porch with turned posts and enclosed rafters. CONTRIBUTING

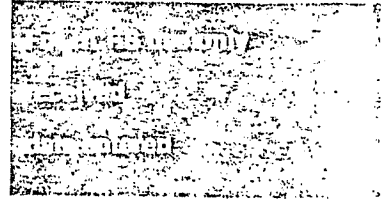
6125 McCallum Street. 1906, 20th Century Revival; 2½ story, 1 bay coursed Wissahickon schist with wood shingle detail; single leaf 2 panel door with fan light transom and decorative side lights; two story bay bow with double hung diamond pattern over one sash, double hung sash on front; stone arch lintel over door and front windows; panel shutters on front; projecting eaves; molded wood cornice, frieze decoration with fretwork; hipped slate roof; double pedimented dormer; 2 brick chimneys, one double stacked, one triple; large porch across front with columns and frieze decoration. CONTRIBUTING

6127 McCallum. 1865, Second Empire-Victorian; 3 story, 2 bay stucco over stone; wood panel door with 2 light transom; 3 part floor to ceiling windows, 2/4 on the first floor, 1/1 on the second floor; 3 panel shutters on first and louvered on second; molded wood cornice with decorative brackets; slate mansard roof, segmentally arched, double hung 2/2 dormers on front and side; 3 brick chimneys; simple front porch with side balusters and rails, sheltered entrance. CONTRIBUTING

6129 McCallum Street. 1865, Second Empire-Victorian; 3 story, 1 bay stucco over stone; double leaf, 2 panel door; floor to ceiling 2/4 sash, 3 part bay on side, double hung 2/2 sash second floor; paneled shutters on first, louvered on second; molded wood decorative cornice with brackets; slate mansard roof; segmentally arched dormers; 3 chimneys. CONTRIBUTING

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Heritage Conservation and Recreation Service

**National Register of Historic Places  
Inventory—Nomination Form**



Continuation sheet Tulpehocken Street District Item number 7

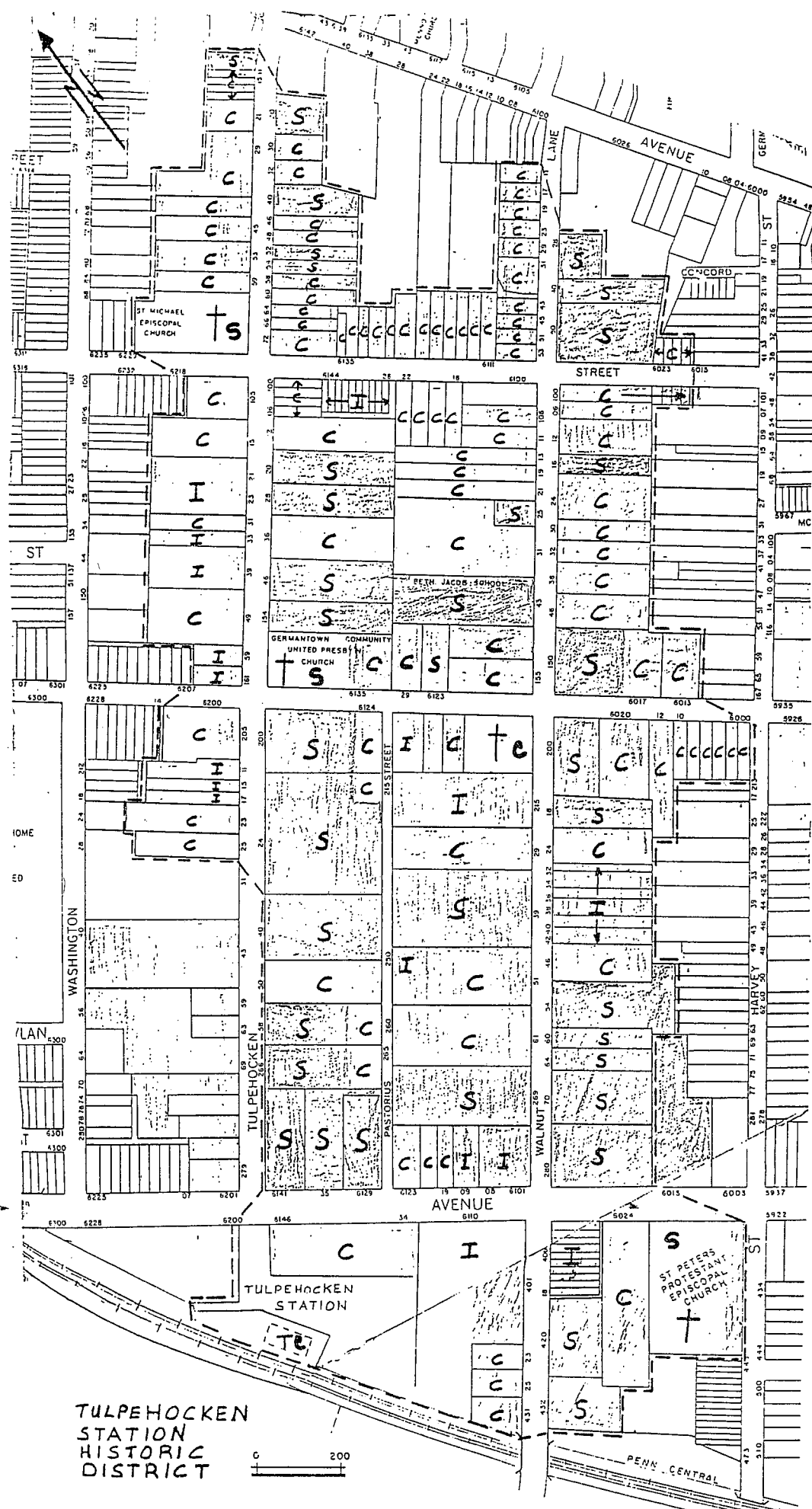
Page 30

MCCALLUM STREET ( continued)

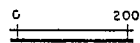
6131 McCallum Street. c. 1910, Dutch Colonial Revival; 3 story, 1 bay brick stretcher bond; single leaf panel door with 2 large lights; double hung 1/1 first and third floor windows, second floor has a large bay with 1/1 windows; stone lintels; simple boxed cornice; slate mansard roof with gambrel front; enclosed wood and glass porch with transom. CONTRIBUTING

6133 McCallum Street. c. 1915, Dutch Colonial Revival; 2½ story, 1 bay brick with Wissahickon schist front, single leaf wood and glass door with single light transom; 1/1 windows on first, large, three part double hung 1/1 bay on second, tripartite, fixed sash on third floor; splayed stone lintels with keystones; decorative cove over bay with festoons; molded cornice with coved fascia; center decorative finial; slate gambrel roof with cross gambrel; one shared chimney; large porch across front with smooth dressed columns. CONTRIBUTING

6135 McCallum Street. same as 6133. CONTRIBUTING



TULPEHOCKEN  
STATION  
HISTORIC  
DISTRICT



ST PETERS  
PROTESTANT  
EPISCOPAL  
CHURCH

ST MICHAEL  
EPISCOPAL  
CHURCH

BETH JACOB  
SCHOOL

GERMANTOWN  
UNITED PRESBY  
CHURCH

TULPEHOCKEN  
STATION

PENN. CENTRAL

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1851-1925 Builder/Architect varied

## Statement of Significance (in one paragraph)

A fortuitous combination of invention and economic influence gave rise to Philadelphia's first suburb and possibly the first suburb in the United States: Germantown. As early as 1850, the growing industrialization of America, the development of the railroads, the expansion of a more prosperous middle class with burgeoning interests in real estate speculation, and the growing Picturesque or Romantic Movement in American architecture, significantly contributed to the creation of American suburban residential development.

The Tulpehocken Station district, located in west central Germantown, represents the first major effort; within the city, to develop a permanent residential enclave away from the downtown area. Aided by the advent of commuter railroad lines, Philadelphia's upwardly mobile middle class were, for the first time, offered the opportunity of living in idyllic country surroundings yet, remain within easy commute of their downtown businesses. However, the creation of the city's first garden suburb was not simply a manifestation of improved transportation access, much of the fervor for the adoption of a suburban lifestyle sprang from the teachings of Andrew Jackson Downing, America's first landscape architect and noted nineteenth century tastemaker. One of Downing's major principles, the "harmonious correspondence" between residences and their garden surroundings, is significantly represented in the physical character of the Tulpehocken Station district. While architectural tastes changed over 70 odd years of the neighborhoods development, Jackson's philosophy continued to play a major role in the creation of the community's physical identity. The Tulpehocken Station district stood as an example emulated many times over in late nineteenth and early twentieth century suburban development, never however, with such vivid results.

The importance of Germantown as a residential center pre-dates the creation of this garden suburb. Beginning in about 1750, William Allen, Chief Justice of the Province of Pennsylvania, constructed Mount Airy, a summer residence, located on Germantown Avenue. This established the precedent for other affluent colonists seeking relief from Philadelphia's humid summers. The yellow fever epidemic of 1793 furthered the area's importance as the municipal government and those financially able fled to the healthy country surroundings of Germantown. Despite this popularity, Germantown remained physically separate from the rest of Philadelphia, developing a community insulated from the activities of the downtown area.

Without the railroad this area would have remained a summer community for those able to afford the luxury of both in-town and country residences. Before the age of mechanized transportation, only the wealthy who did not have to work, and those who made a living farming could live away from the city's core. Workers, even prosperous entrepreneurs had to be within walking distance of their work or provide stabling for their horses at either end of the day's commutation. The opening of the Philadelphia, Germantown and Norristown (PG&N) train line, in 1832, running between 9th and Green Streets, in center city and Germantown and Price Streets, forged the crucial link between the downtown business district and the residential enclave forming on the outskirts of the city. Initially, serving the existing community, located along Germantown Avenue, within twenty years, the line became a major catalyst for suburban residential development, carrying inner city ex-patriots to their new country residences.



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Continuation sheet TULPEHOCKEN STATION DISTRICT Item number 8

Page 2

Development interest was drawn towards surrounding farm land, most notably to the Johnson and Haines farmsteads which spread in a linear fashion, west of Germantown Avenue. These tracts would become Tulpehocken Street and Walnut Lane, respectively. The dedication of Walnut Lane as a public access road, in 1849, marked the beginning of an intense period of development, altering farm land into Victorian splendor. Unlike late nineteenth and early twentieth century, planned suburban development such as Overbrook Farms, Pelham and Chestnut Hill, Tulpehocken Station did not follow an organized plan for development spearheaded by a single developer. Rather, growth occurred as the direct result of individual interest and small scale speculative activity.

Early development focused on those blocks closest to Germantown Avenue, undertaken, in large measure by John C. Fallon, Phineas Hamm and Ebenezer Maxwell. John C. Fallon, married to one of the Johnson daughters, is recognized as the first major developer in this area. Having purchased much of the farm land owned by Justus Johnson, he divided the farmstead down the middle, creating Tulpehocken Street with  $\frac{1}{2}$  and 1 acre lots on each side. Acting as an agent for the Regent Queen of Spain, Maria Christine de Borbon and her husband, Duke Rianzares, Fallon and his brother were responsible for the construction of the first properties along Tulpehocken Street. Beginning in 1851, Fallon constructed seven properties, including two cottages for the Queen and her retinue (#'s 9 and 20) should they need to flee Spain, and held the property rights to much of the other land on Tulpehocken Street. By 1858, development spread west to the 100 block of Tulpehocken Street where Phineas Hamm was constructing commodious Italianate abodes, and in 1859, Ebenezer Maxwell constructed his Norman Gothic villa at the corner of Tulpehocken and Green Streets. Although a large residence, Maxwell built this as a speculative venture, indicated by the short period of time in which he resided there.

Development along Walnut Lane followed a slightly different pattern with the earliest buildings located along the 100 block, beginning with the VanDyke House (c. 1861) and the Mitchell House (c. 1856), both large speculative structures. By 1878, development had moved closer to the unit block with Enoch Taylor's speculative twins constructed by Thomas Mullineaux. Most probably the divergent directions taken, reflects varied farming priorities established by the Haines and Johnson farms.

The early appearance of this area strongly reflected the philosophical bend of Andrew Jackson Downing. Through his publications, Victorian Cottage Residences (1842) and the Architecture of Country Houses (1850), Downing created a new architectural approach for non-urban housing. The main concept of suburban or what was then known as country living, emphasized the relationship between the built and natural environment. Downing's publications served as pattern books for every aspect of residential construction, all of which could be copied by local carpenters. Further, it allowed real estate speculators to build attractive housing at economical rates. Downing's designs covered a range of styles and building types from the Gothic cottage to the Italian villa, all represented within the blocks of the district. But more than simply a tastemaker, Downing served as a spokesman for the upwardly mobile middle class, espousing a philosophy which created a suitable living environment, which in turn promoted order and culture to the community at large. In addition to these aesthetic considerations, technological advances served to make a dream of elegant Picturesque houses a reality. Mass production aided many house detailing previously handmade. The band saw greatly speeded the hand carpentry still required and made it less expensive; thus, thinner and larger pieces of veneering and fine cut decorative scrollwork or gingerbreading were now possible at relatively low cost. Foundaries flourished, making ornamental cast iron work readily available at economic prices, making the

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Continuation sheet TULPEHOCKEN STATION DISTRICT Item number 8 Page 3

imitation of the Gothic style mansions amazingly accurate and inexpensive.

Gradually, as the houses sold, amenities were added which further enhanced the desirability of the neighborhood. Using the Queen of Spain's capital, John Fallon built the Germantown Water Company, to serve the community at large. But more importantly, the spiritual needs of the community were served through the creation of Christ Church in 1852, following the donation of property and construction capital by members of the community. By 1859, local street car lines were established, cementing the idea that Germantown was a readily accessible community for the prospering middle class.

The second major phase of development within the community again focused on improved rail service as the PG&N line was leased to the Reading Company in 1870. Henry H. Houston, perhaps best known for his development of Chestnut Hill, began his speculative career within the Tulpehocken Station district, significantly influencing the community's development in the latter part of the nineteenth century. Residing on Tulpehocken Street, Houston held a great deal of property along the western boundary of the community, near Fairmount Park. As was common practice for speculators, Houston donated the land for St. Peter's Church (1873) on Wayne Avenue, additionally providing substantial capital for the construction of the church, from the design of George Hewitt. Further, with the opening of the Pennsylvania Railroad Chestnut Hill line in 1884, Houston was one of the moving forces for the establishment of the Tulpehocken train station, which provided commuter rail access for those living west of Germantown Avenue.

By the 1880's and 90's every luxury imaginable was available for suburban residential living including indoor plumbing, central heating and gas lighting. The opportunity to live in idyllic country surroundings, removed from the dirt and decadence of the city attracted industrialists, financiers, stockbrokers, lawyers, doctors and real estate entrepreneurs to this garden suburb. Among those residing in the neighborhood were Calvin Pardee, William Shelmirdine, Walter Pearce Douglas, George Strawbridge, Henry Cummings, Conyers Button and John Keator, representing the spectrum of the aforementioned professions.

George W. Hewitt, who later received recognition for his architectural work in Chestnut Hill, established a new building precedent within the community - the architect designed structure. Although Hewitt's work was designed as speculative housing it was grand and elaborate, in keeping with its Downingesque counterparts. In addition to Hewitt, a who's who of locally prominent, nineteenth century architects designed suburban residences, representing the latest in architectural tastes. Hazelhurst and Huckel, Frank Miles Day, Cope and Stewardson, Rnakin and Kellogg and two architects in residence - Mantle Fielding and George T. Pearson, designed Queen Anne, Shingle, Tudor Revival and Spanish style mansions and villas. These buildings representing the most popular architectural styles of the time, also accurately reflected the lifestyles, social positions and aspirations of their occupants.

Remarkably in the 1980's, a very large number of original houses, from both periods of development remain intact. Although some of the largest ones have been converted for apartment use, the Tulpehocken Station district looks much as it did at the turn of the century - large houses, elegantly set back on manicured lawns. There has been little new construction within the core area, and the wide tree lined streets generally still exist. In several instances, such as the unit blocks of Tulpehocken Street and West Walnut Lane and the 6000 block of Greene Street, whole blocks look very much as they did 100 years ago.

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Continuation sheet TULPEHOCKEN STATION DISTRICT Item number 8

Page 4

The Tulpehocken Station district stands as a significant example of suburban residential development, the first in Philadelphia and possibly in the country. It served as a proto-type for later development through out the city, but nowhere else is the individual character of a neighborhood so clearly defined, as here in Germantown. Built as a haven for the upwardly mobile middle class and nouveau riche upper class, this neighborhood offered an elegant and tranquil alternative to the distractions of nineteenth century city living, a characteristic which has carried over the last 130 years.

# 9. Major Bibliographical References

See continuation sheet

# 10. Geographical Data

Acreeage of nominated property \_\_\_\_\_

Quadrangle name Germantown, Pa.

Quadrangle scale 1:24000

UTM References

A	<u>118</u>	<u>484400</u>	<u>41431251210</u>
	Zone	Easting	Northing

B	<u>118</u>	<u>4847140</u>	<u>4431181010</u>
	Zone	Easting	Northing

C	<u>118</u>	<u>4847140</u>	<u>4431181010</u>
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D	<u>118</u>	<u>48411010</u>	<u>4431121010</u>
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E	<u>118</u>	<u>4835210</u>	<u>44311810</u>
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F	<u>  </u>	<u>  </u>	<u>  </u>
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G	<u>  </u>	<u>  </u>	<u>  </u>
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H	<u>  </u>	<u>  </u>	<u>  </u>
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Verbal boundary description and justification

See continuation sheet

List all states and counties for properties overlapping state or county boundaries

state	<u>N/A</u>	code	<u>N/A</u>	county	<u>N/A</u>	code	<u>N/A</u>
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state	<u>N/A</u>	code	<u>N/A</u>	county	<u>N/A</u>	code	<u>N/A</u>
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# 11. Form Prepared By

name/title Elizabeth Mintz, Louise Strawbridge, Aileen Blain - West Central Germantown Neighbors

organization \_\_\_\_\_ date 1984

street & number 301 Cherry Street telephone (215) 592-0465

city or town Philadelphia state Pa

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

   national    state    local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature \_\_\_\_\_

title \_\_\_\_\_ date \_\_\_\_\_

For NPS use only

I hereby certify that this property is included in the National Register

date \_\_\_\_\_

Keeper of the National Register

Attest:

date \_\_\_\_\_

Chief of Registration

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Inventory—Nomination Form

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Continuation sheet Tulpehocken Station District Item number 9 Page 1

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Continuation sheet Tulpehocken Station District Item number 9

Page 2

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