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(See story on page 50)

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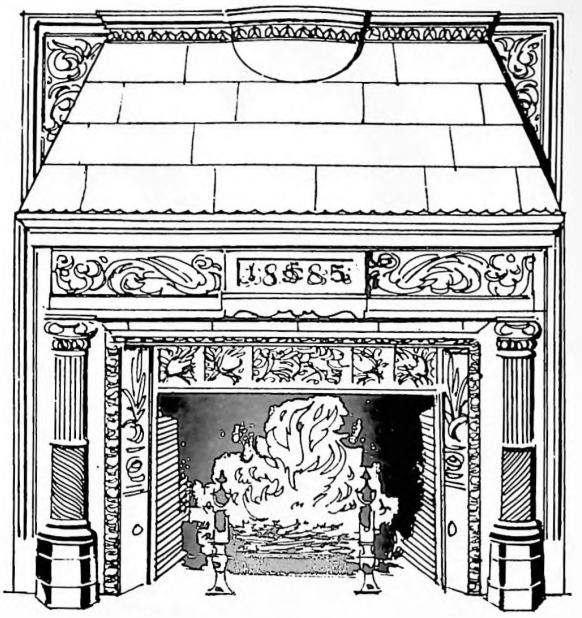
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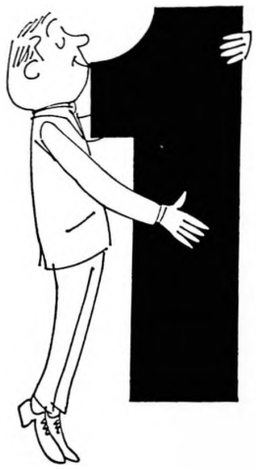
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Volume 19 **MAY, 1967** **Number 2**

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Geschwinde Rechner

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In der Englischen Sprache zum 7ten mal herausgegeben durch Daniel Fenning.

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41	—	21	5	2	85	1	18	11	2	7000	160	8	4	2
42	—	21	10	3	86	1	19	5	3	8000	183	6	8	3
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44	1	—	2	1	88	2	—	4	1	10000	229	3	4	1

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DER GESCHWINDE RECHNER

Translation by J. McA. H., Jr.

WE ARE indebted to Mrs. Margaret Hocker Hoover, who loaned us one of her prized possessions, a copy of Christopher Saur's *Geschwinde Rechner*, published in Germantown in 1774. It is a set of multiplication tables for use with the English currency then legal tender in Germantown. It must have been of great assistance to our German ancestors in their efforts to cope with an unfamiliar money system.

This book was formerly in the possession of Edward W. Hocker, Mrs. Hoover's father, who for many years was the librarian of the Germantown Historical Society. Following in the Hocker family tradition, Mrs. Hoover has written a book, *Concerning Collegeville*, which is reviewed in this issue of the *Crier*.

THE TITLE PAGE PICTURED OPPOSITE TRANSLATES AS:

THE

RAPID CALCULATOR

OR

THE MERCHANTS HANDY ASSISTANT

IN

THE SALE OR PURCHASE OF
ALL SORTS OF THINGS
WHOLESALE AND RETAIL

As will be demonstrated immediately hereafter.

Values are given for all sorts of merchandise at from one fourth of a penny (one farthing) up to 19 shillings and 9 pence per unit (per pound, per yard, per bale, per bushel, etc.) and for from one to 10,000 units.

Values may be obtained in such an easy manner that even a person who knows nothing of arithmetic can use the book. Those who know how to calculate can use it as a quick reference to save themselves time and effort.

Seven editions of this book have been published in the English language by Daniel Fenning.

And now this improved edition is produced in German. Printed by and obtainable from Christopher Saur.

GERMANTOWN
1774

INTRODUCTION

Gentle Reader

As is well known, even the most skillful calculator can make mistakes, especially when he has many people around him with one talking of this and another talking of that for buying and selling involves much conversation. For unskilled people it is more difficult as they must often rely on mental arithmetic when many people are talking to them. Thus many are shamefully cheated, or cheat themselves, because they do not have the time or do not possess the authority to calculate correctly. This small book has been printed to help such people and to serve every man who has something to buy or sell, at home or at market. Such people can calculate in a few minutes how much his sold, or purchased, goods amount to in money.

This book has already been published in English and, because of its usefulness has run through six editions. This seventh edition contains suitable additional information. In the English book, on which this book is based, the price range from 15 shillings to 20 shillings is divided into 6 pence intervals (increments of 6 pence). However, it is true that millers and others, when selling their meal and other products, find that it is often necessary to use increments of 3 pence. This book has satisfied this need and is, therefore more complete than any book of this type that has yet appeared.

No pains have been spared in correcting this book. However, when two such books are read in comparison, it soon appears in one or the other that typographical errors sneak in. This can easily happen in a book of this scope that contains such extensive calculations. However, I can assure my readers that this book is as free of errors as any book of the kind.

Should any reader doubt the accuracy of any number shown in this book, let him divide the number of whatever is involved into two, unequal parts and add them together to see whether the sum agrees with the original figure. If they agree he can be sure that the original figure is correct. Eg: 37 bushels of wheat are brought to the mill at 7 shillings, 8 pence per bushel. Opposite the number 37 stands £14 3 8. If there is doubt that this is correct, we take the number 20, opposite which is £7 13 4, and then 17 (20 + 17 = 37) opposite which is £6 10 4.

Adding,	£7	13	4
	6	10	4
	14	3	8

This agrees with the first figure which is, therefore, correct. In this manner, using any two parts, the desired figure may be tested. For example: 18 and 19 make 37, or 22 and 15, or as you will.

When something is bought, or sold, that has a value outside the range of this book, a different calculation is used. For example: 120 pounds of butter are sold at nine and one half pence per pound. First look for the value of 100 pounds, which is given as 3 19 2, and then for 20 pounds find 0 15 10. Adding these together, for 120 pounds, we get

£3	19	2			
0	15	10			
3	34	12	= £4	15	0

which is the correct value of the desired sum. Thus may be calculated all cases in which the desired value can not be found directly in the book.

The book has been designed so that anyone can take it with him, in his pocket, when he goes to the market or the mill, or, he can use it at home on all occasions.

Our fellow countrymen will find the following values useful when buying and selling:

1 - Bale paper	=	20 Books = 480 Pages
1 - Ream	=	10 Reams
1 - Book of paper	=	24 Pages
1 - Caldron of coal	=	36 Bushels

To Measure Boards

Boards are measured in the following manner: The length and width of the board are measured (in inches) and the length is multiplied by the width. The product is divided by 144 which gives (as quotient) the number of board feet the board contains. For example: a board was 15 feet, = 180 inches long, and 16 inches wide, therefore, multiply 180 by 16 to give 2880 square inches. This, divided by 144, gives 20 square feet, which is the number of board feet in the board in question.

Directions for the Use of These Tables

First look at the top of the pages for the price of the merchandise, which you must know. Prices are given from one quarter of a penny (one farthing) per ounce, pound, yard, bushel, or any other measure or weight, up to 19 shillings and 6 pence.

Second, each page is divided into six sections, the three narrow sections, or columns, contain numbers from 1 to 10,000 and the three wide columns show the value that is required corresponding to the unit price at the top of the page.

For Example:

You would be glad to know the value of 35 pounds of wool at 15 pence, 3 farthings per pound, or 35 yards, bushels, etc. at the same price. Therefore, open the book and hunt until you find the page at the top of which is printed 15 pence, 3 farthings. Now hunt in the narrow columns until you find the number 35. Opposite to this 35, in the wide column, you find 2 Pounds, 5 shillings, 11 pence, 3 farthings, and this is the value you required.

Or, you would be glad to know the value of a wagonload of wheat, amounting to 38 bushels, when the price of wheat is 7 shillings, 9 pence per bushel. Leaf through the book until you find the unit price of 7 shillings, 9 pence at the top of the page, then locate 38 in the narrow column, find 14 pounds, 14 shillings, 6 pence, and that is the value of your load of wheat—or of any 38 units of anything that costs 7 shillings, 9 pence per unit (pound, yard, etc.) and so on.

Figures enclosed in [ ], square brackets, indicate one quarter, one half, or three quarters of a "long hundred," namely [28] is a quarter, 56 one half, and 84 three quarters of the "Gross-hundred."

The "G.H." found in the last column means "Gross-Hundred," or "heavy weight."

"G.R." means one gross or 12 dozen.

BOOK REVIEW

CONCERNING COLLEGEVILLE
by MARGARET HOCKER HOOVER
Pub. Margaret Hocker Hoover, 1966
116 Hilltop Road
Chestnut Hill, Penna.

Mrs. Hoover has written a small, nostalgic book about Collegeville, Trappe, and their environs. It is not only the story of these two historic Pennsylvania towns but also a kind of travel book. Anyone who delights in following back roads, searching for historic spots, and enjoying the beauty of the Pennsylvania country will find many guides and pathways to follow. This book should act as an incentive to ride through small communities, follow the Perkiomen Creek, visit country stores, explore schools and colleges, and experience many delights that can be found searching for places where early settlers, many from Germantown, founded their homes and families.

The book also gives a brief history of the country and the original settlers. Mrs. Hoover has delineated the development and growth of the towns, the schools, industry, business, and transportation of the area.

There are interesting anecdotes about people of fame whose names are familiar to Pennsylvanians and some who did not become famous but were interesting and prominent in the early days of the community.

For the statistically minded, a record of the Collegeville Borough Officials is included in the Appendage.

Mrs. Hoover is the daughter of Edward W. Hocker, historian and, for many years, the librarian of the Germantown Historical Society.

Germantown Historical Society MABEL E. IRLE

A VICTORIAN SOCIAL BUTTERFLY

By JANE CARL

Lydia Jane Clark was a member of the Newhall Family. Mr. Thomas A. Newhall's homestead, "Walnut Cottage," extended from Hansberry Street to Mannheim Street along the western side of Wayne Avenue. The "back lawn" was the original cricket ground of the Young America Club (1855-1856).

See: "The Cricket Grounds of Germantown and a Plea for the Game."—by George M. Newhall. Historical Address No. 7, Published by the Site and Relic Society of Germantown, March 11, 1910.

WE HAVE read a great deal about life in Germantown in the days of the founder, way back in the late sixteen hundreds. And because of the important part that Germantown played during the Revolution, we know how the people lived during Colonial times. But, no one seems to have written anything about life as it was in Victorian times, a hundred or so years after the signing of the Declaration of Independence.

The very vivid word picture of life during the seventies and eighties in Germantown has come to light in a book recently received by the Society's Library. Entitled "Letters of Lydia Jane Clark", this volume covers the long period between 1858 and 1936 and via her letters, describes the events of importance as well as the everyday happenings that make up the average day in a lifetime.

A big event took place in Walnut Cottage, Germantown during April, 1876. Jennie—as she was affectionately called by her family—had an eighteenth birthday! The gift that put her in a state of ecstasy was a pair of light blue silk stockings, the first she'd ever received. She was so entranced with the fit, 'I admire a nicely stockinged leg', and so pleased with the color that she decided to get 'the prettiest blue and white lawn I can get to wear with my stockings'. Among her other gifts was a pair of handsome gold sleeve buttons with St. George and the Dragon worked in the gold.

Eighteen seventy-six was an exciting time to live in or near Philadelphia since this was the summer of the great Centennial Exhibition. Along with several friends, Jennie went to the opening but because of the crowds—three hundred thousand!—was able only to hear the bands and see the President's hat as he marched from building to building, escorted by the First City Troop. Later, they did manage to see the military (was it a drill she watched?) and after a fruitless attempt to get some lunch, they saw one aisle of the Machinery Building and gave up.

During this time, Philadelphia was awave with flags. On the day following the Exhibition's opening, Jennie walked around town just to see the flags. In one small block, there were one hundred twenty-five and on the Ledger Building more than two hundred large sized ones waved in the breeze. And she said—ninety years ago—"One is not a good American who has not a flag."

During this same week when social affairs reached their peak, Jennie attended Thomas' Inauguration concert. She went to an affair at Mrs. Dr. Wister's where she met Fanny Kemble who didn't really impress her even though she 'rather enjoyed mixing with the aristocracy for a little while'.

Weddings were a time of great excitement then as now. Jennie was a member of the wedding party of Lucy Cobb who was married in Brookline, Mass. She writes that 'there was almost the hourly excitement of receiving presents, opening and admiring them.' The night before the wedding, the bride dressed herself in all the dresses she would be wearing that winter and it was hard to decide in which she looked the prettiest—'her morning dresses with the small muslin caps were *very* becoming. One was a light gray trimmed with light blue and the cap had light blue—the other was a small plaid trimmed with navy blue and that cap had pink on it. Her black silk trimmed with velvet and chenille fringe with her black velvet hat and light gray bonnet with pink in the front was also very becoming—but so were her navy blue silk, her blue evening silk and that pretty two shades of violet'.

Immediately after breakfast on the wedding day, the men arrived to cover the floor of the parlor and to decorate the first floor with flowers. She writes 'The curtains in the bow windows in the parlor looked very pretty with smilax hanging over them and in that on the red curtains were stuck white carnations and in that the lace curtains were red carnations. There was smilax over the pictures and in every archway was a ball of flowers and drapings of smilax. The gas was lighted and the effect was as pretty as possible'.

Jennie goes on to describe the gowns of the girls and ladies in the wedding party—no two of which were alike. 'An elegant red garnet silk trimmed with lace—fawn color over dark brown—blue silk with tiny white rose buds—peacock green silk with white silk gauzy material over it—white muslin with blue ribbons and blue roman sash—rose colored silk—black silk with a white crepe shawl—very handsome gray silk. And Jennie wore muslin with a modest little train. The bride? Just what we would expect—white silk, tulle and orange blossoms!

Back home again, life for Jennie moved on in its usual busy way. But one Sunday just as they were leaving church they found that a fire had broken out in the roof of the attic. The fire engines came after what seemed an endless delay but in the meantime friends and neighbors had soaked blankets and spread them on the roofs that weren't already afire. The combined efforts of firemen and civilians had kept the fire from spreading beyond two rooms in the attic but there was a great deal of damage from water. In spite of the losses, the family felt itself fortunate that the house was still standing after an hour's fight with an inferno.

In spite of the aura of the overly protected that is usually associated with Victorian ladies, Jennie lived life to the fullest.

She went carolling at Christmas, wearing old clothes because she could bundle up and be warm. Their repertoire consisted of six carols including The Wassail Song and the First Noel which were new to them. One of the carollers played his cornet to start them off and then they would proceed in parts, following the words by the light of a lantern.

She went coasting (sledding) on Fisher's Lane, pulling her own sled to the hill. One night they hitched on to a horse-drawn sleigh and were pulled along almost to the end of Green Street. They walked back and arrived home at 11:30.

She rode horseback—early in the morning in the hope she'd see no one she knew because her habit was so old she was ashamed of it.

She played tennis—enthusiastically but not well. Nonetheless, she had a tennis dress made—white corduroy underskirt with crepy white stuff over it.

There were coaching parties—under the sun but more often under the moon. To make sure all was right, a lovely matron would go along as a chaperone.

In honor of one of her friend's engagement, they had a chestnutting party. Twenty went nutting, riding as far as they could in the train and then making their way home again.

During the December after Jennie reached her twenty-third birthday, she was engaged to Edward Walter Clark, Jr. Her ring was simple for that time "an exquisite diamond set low in an absolutely plain ring." Shortly after the engagement, Walter gave her a lace pin of pearls for Christmas and his parents gave her a bracelet with diamonds. She was introduced to her fiance's family at a three hour long dinner and returned home laden with flowers and gifts to mark the occasion.

The wedding took place the following October. The bridal attire is worthy of description—a pair of black silk stockings with her initials and date embroidered on them, a pair of blue garters and a pair of new black slippers which one of the bridesmaids had been "breaking in" for her. Her undergarments were trimmed but not elaborately, with madeira embroidery and over these went a silk corset lace that had been worn in two previous weddings. The gown was made of white ottoman silk with a long plain train with only a little side pleating around the bottom. The front was plain and slashed up showing two ruffles of hand-run Spanish lace. Her veil, white tulle with hand-run Spanish lace appliques, was put on a sort of little cap on the head and fell to the edge of the skirt.

The wedding party was huge—there were ten bridesmaids and a best woman—a role created for the first time by a Germantown girl. The duties of the "best woman" seemed vague and undefined, according to an account in the newspaper, but after all, there was no former precedent for her to follow.

The newly married Clarks moved to a stone house at the corner of Manheim and McKean Ave. There were pine trees in front of the house and behind it were pear, cherry, grape and box orchards. As the now-grown-up Lydia described it, "the ceilings in the house are so high up as to be quite invisible to the naked eye. The dining room is dull red in color—the paper is plain with a deep frieze of dark red matting. The curtains are red and dark dull blue—the rug is blue." While they were quite contented in their first home, both young people said that this was not the sort of house they would have built.

Lydia Jane had made up her mind *not* to talk about housekeeping problems which were the sole topic of conversation among some of her friends. Just as it is today, the problem of competent help was always in the picture. Jennie solved the problem quite simply—she'd fire the incompetent and hire another fresh young thing with the idea of teaching her how the job was to be done. Domestic help was cheap in those days and servant girls were plentiful so she'd fire and hire until she got just what she wanted.

There were babies to round out the family circle and taking care of them kept Jennie busy. Walter spent much of his spare time playing cricket and his wife developed an intense interest in the game.

Accompanying the letters which were the source for this short article were pictures of Lydia Jane Newhall as a little girl and a young woman. When she became Lydia Jane Clark and the mother of several bright eyed youngsters, the pictures show only her back with the baby's head peeking over her shoulder. In all of these photos she's small-waisted—even slender—and she's wearing some sort of bustled attire. Her hair is upswept with a knot (she called it a pug) on top of her head.

So, that's how some people lived in Germantown eighty or ninety years ago. Jennie, we believe, was more twentieth century than Victorian in her outlook but she shows us that life in the time of the Centennial Exhibition somewhat paralleled the lives we live today. It's not really the times that change—it's just the people.



The Shippen-Blair House (about 1870)
Germantown ave. & Walnut lane

ANNUAL SPRING TOUR

ON SATURDAY, May 20, 1967, the Germantown Historical Society will sponsor a "Period Tour" of houses on West Walnut Lane and in the immediate neighborhood. The houses visited will represent various periods from colonial to modern to demonstrate variations in the *modus vivendi* during a period of over two hundred years.

The following pages present articles on these houses and general descriptive material which should give the reader enough background to increase the pleasure and profit of his annual spring tour.

The Wyck barn, the McNeill house, the home of Mrs. Barney on Harvey Street, and the Carriage House on Pastorius Street are all "conversions" and fine examples of the beautiful results obtainable by remodeling old buildings.

"THE CITY IS TIME VISIBLE"

The houses which may be visited on May 20, are:

Wyck .....6026 Germantown Avenue
The Green Tree Tavern ...6019 Germantown Avenue
Wyck Barn .....28 W. Walnut Lane
Home of Mr. Reid McNeill .....19 W. Walnut Lane
Ollinger Gardens .....29 W. Walnut Lane
Home of Mr. Leonard Denis ...6016 McCallum Street
Home of Mrs. Jean Barney..133 Harvey Street (rear)
Home of Dr. Victor C. Vaughan .125 W. Walnut Lane
Home of Mr. James Humes .....150 Walnut Lane
Shelmerdine House.....269 W. Walnut Lane
Home of Mr. Richard Hyde ..128 W. Tulpehocken St.
The Ebenezar Maxwell Mansion 200 W. Tulpehocken St.
The Carriage House .....261 W. Pastorius Street

NOTES ON WALNUT LANE

By JOHN MCA. HARRIS, JR.

Walnut Lane was originally the lane that ran back through the Wyck farm to its southwestern boundary on the township line, now known as Wissahickon Avenue. When the lane was prolonged to connect with Germantown Avenue it was bent to the southeast to get around a huge black walnut tree and therefore became known as Walnut Lane. The bend is still in the lane, about fifty yards west of Germantown Avenue, but the walnut tree disappeared one hundred and fifty years ago.

From the historians point of view the corner of Germantown Avenue and Walnut Lane is one of the most interesting locations in Germantown. The Shippen-Blair house is on the southeast corner. Down towards Harvey and High streets are the Green Tree Tavern and Wyck. Francis Daniel Pastorius, the founder of Germantown, lived in a house next to the Green Tree Tavern (see illustration), and Dr. Witt's botanical garden, probably the first in America, was on the ground now occupied by the Germantown High School.

On Germantown Avenue, about one hundred yards above Walnut Lane, is the oldest Mennonite church in America. It was established by followers of Menno Simon who came to Germantown at the invitation of William Penn in 1683. They held services in their homes or, in summer, under the trees until 1708 when they built their first meeting-house on this site. It was used as a school room and place of worship. The present stone church was built in 1770.

A sniper hiding behind this church shot the British General Agnew as he was riding up Germantown Avenue towards the combat lines during the battle of Germantown. The wounded General was taken to the Wister house at Queen Lane and Germantown Avenue, where he died. The sniper escaped.

During the battle of Germantown there was severe fighting along this section of the Germantown road. Miss Susan Shippen Roberdeau, great granddaughter of Dr. William Shippen wrote: "a skirmish was fought in the Blair house during the battle of Germantown and the building was used as a hospital. The room I slept in had the marks of bullets in the wall and the print of a man's foot in blood on the floor."

An author who signs himself C. J. W. (probably Casper Wister) describes an interesting event that took place in front of the Blair house in 1814:

During the war with England in 1814—it was resolved by the patriots of the town that a company of volunteers be raised.—Chiefly by the energy of one man, William Ent (Endt in the old records. The Endt house still stands between the Howell house and the Bechtel house on Germantown Avenue below Queen Lane), a company of seventy-five recruits was mustered under the title, "The Germantown Blues" . . . It was meet that some public demonstration be made and the presentation of a flag was determined upon. It was resolved that when the flag was completed the presentation should be made from the steps of Mr. Blair's house, corner of East Walnut Lane and Main Street., being a central location, and that the honor of presenting it should devolve upon Miss Mary Roberdeau (daughter of Major Roberdeau, who married the Rev. Dr. Blair's daughter), celebrated for her beauty. . . The "Blues" feared lest their ensign, Barwell, who was to receive the flag, when confronted by so dignified and handsome a lady as Miss R., might be so embarrassed as to become incapable of performing his part of the program. However, their anxiety was superfluous for the presentation and reception addresses were delivered in excellent taste and the whole affair, which was witnessed by a large portion of the inhabitants of the village, passed off in a most satisfactory manner.

The building on the west side of Germantown Avenue opposite the Mennonite church (6128 Germantown Ave.—The Settlement Music School) was built about 1870 by Mr. Charles Megarge as a private residence. It cost over $100,000.00, a fabulous investment in those days. In 1885, after it had stood unoccupied for some time, Mr. George A. Perry acquired the property and started the Franklin School. The grounds, which extended to McCallum Street, were too small and a lot 300 feet by 100 feet was purchased from the adjoining estate of Mr. Shoemaker. It was a college preparatory school for boys. The standards were very high. In 1887 the teaching staff included:

Head Master, George A. Perry
A.M., Wesleyan University
Mrs. George A. Perry .....A.B., Vassar College
George P. Bacon .....A.B., Dartmouth
John Rummel ....O.M., Monroe College (Oratory)
Miss M. Margaret Fine ....A.B., Wellesley College
Miss Ethel Percy .....Wellesley College &
The Sorbonne, Paris
Mr. B. Monteith .....(Music)

The education of the faculty was impressive.

In more recent times the building was used for the Germantown Girls' High School and as the Y.W.C.A.

We can not leave the corner of Walnut Lane and Germantown Avenue without spending a few minutes on the *Shippen-Blair House,* also known as *The Laurens.* At present the interior of this house contains nothing of historic interest and it will not be open on May 20. However, it's history is extraordinary. It was built by Dr. Christopher Witt in the early 1700's and is believed to be the first three story house built in Germantown. Dr. Witt was a noted botanist and Germantown's first physician. He left the house to his friend,

Christian Warner who sold it, with fifty seven acres of land, to Dr. William Shippen in 1775. The Rev. Dr. Blair married Dr. Shippen's daughter and thus acquired the property. He was a Presbyterian pastor and held services in his home. He later gave the land for, and was the leader in starting, the First Presbyterian Church of Germantown which was built on the east side of Germantown Avenue about midway between Rittenhouse and Haines streets.

Mrs. Frances Pierce, Dr. Blair's daughter, sold the house to Samuel Bucknell in 1827 and Bucknell sold it, in 1829, to the Manual Labor Academy Association.

This academy was a forerunner of our present co-operative courses as the students were required to do manual labor along with their studies. There were about 150 pupils and, in addition to the Shippen-Blair house, about 14 buildings on a campus of 42 acres. The Rev. S. F. Hotchkin said that "the Manual Labor Academy was inaugurated by some philanthropic gentlemen in and around Philadelphia, who were Presbyterians, to aid in educating young men for the ministry. - - - Manual labor was introduced for health and economy." The academy was not a financial success and after three years (1830-1833) moved to Easton. The head master and the pupils walked from Germantown to Easton. In Easton, as part of their manual labor requirements, the pupils built frame school buildings that later became Lafayette College.

Charlotte Cushman, the famous actress acquired the Shippen-Blair house in 1851 and East Walnut Lane was cut through the property.

As you walk west on Walnut Lane the road descends gradually, past the Wyck barn on your left and the McNeill house and Ollinger garden on your right, until a low point is reached where, formerly, Honey Run trickled across the road. Continuing westward to McCallum Street, turn left to visit the home of Mr. Leonard Denis. From McCallum St., Walnut Lane rises gradually past the Dutch Colonial residence of Dr. Vaughan (125 W. Walnut Lane) and then descends gradually to Greene Street where you will find the Home of Mr. James Humes (150 W. Walnut Lane). The gray stone house on the southwest corner was built about 1850 by Joseph Galloway Mitchell. It is now divided into apartments.

Continuing westward you will pass the Walnut Lane Apartments, built on the grounds where the very fashionable Walnut Lane School for Girls was located. The sight of pupils happily playing tennis or riding horseback was a pleasant feature of life on West Walnut Lane seventy years ago. The old Downs house, a beautiful, red brick, Georgian building was on the property now occupied by the Wallingford Apartments (215 W. Walnut Lane). Many older residents will remember the driveway which circled around a huge tree before the front door and led to a large stable in the rear. The house was unoccupied for a few years during which the back yard was used by the neighborhood kids for sandlot baseball.

Governor Martin Brumbaugh lived at No. 254 W. Walnut Lane. During his tenure of office the neighborhood swelled with pride at the sight of Pennsylvania Official License plate No. 1. The stone house with the red tile roof at 270 W. Walnut Lane, was built by Mr. Mahlon Bryan.

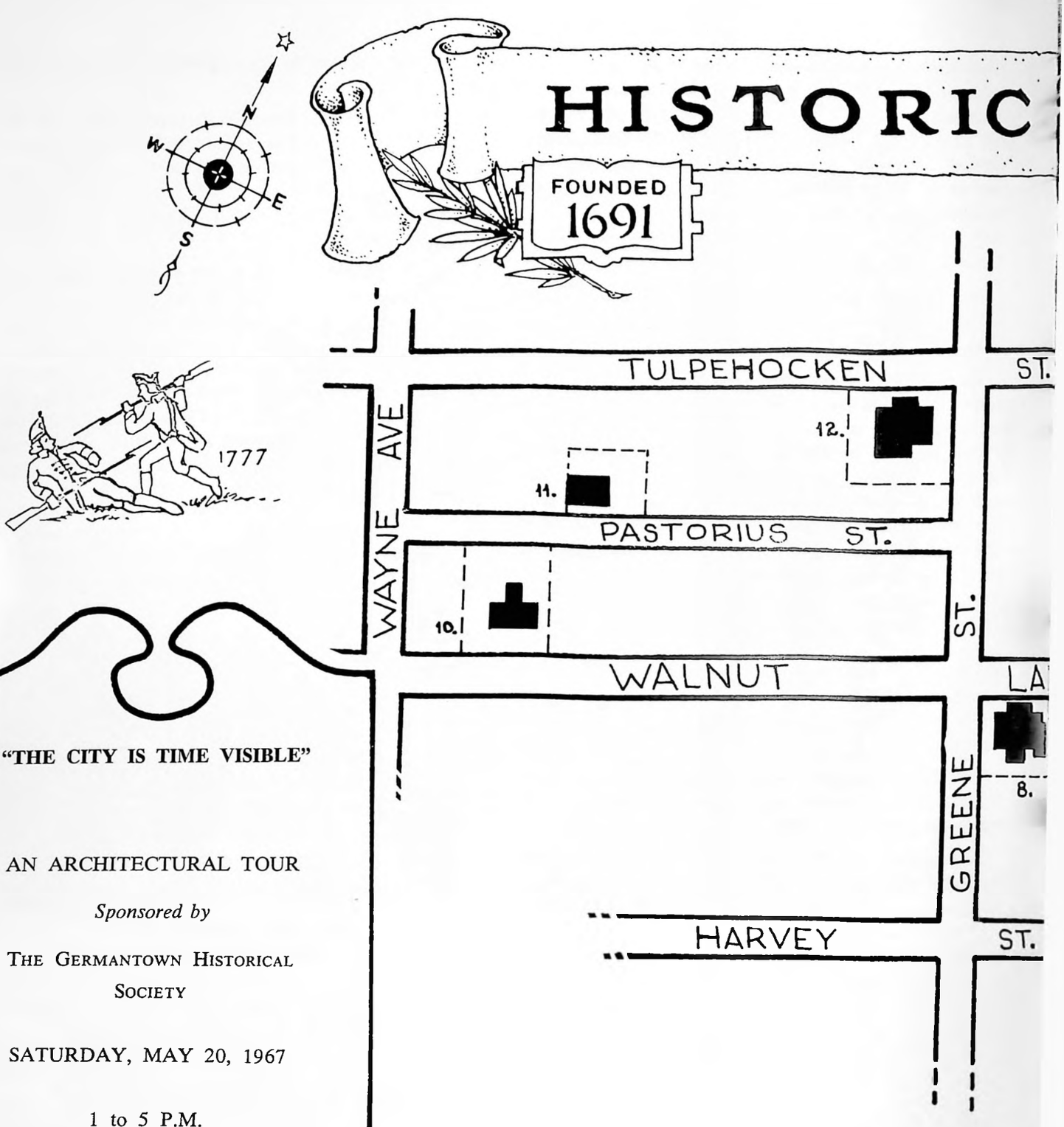
The Shelmerdine house at 269 W. Walnut Lane, will be open for your inspection. At this point the road descends rapidly to Wayne Avenue and then continues westward over the tracks of the Pennsylvania Railroad and over Lincoln Drive on the first pre-stressed concrete bridge built in the United States. If you stand on the northern side of this bridge and look down you will see a stream of traffic flowing where, until 1872, the pond of the Germantown Water Works was located. See illustration.



Germantown Waterworks (1875)
From Walnut lane bridge

If you persist westward you will cross Wissahickon Avenue (Township Line to old Germantowners) and pass several old houses on what was called Bluebell Hill. Still farther westward you will cross the Walnut Lane bridge over the Wissahickon and thus, leaving Germantown, enter Roxborough. When the Walnut Lane bridge was built in 1907, and for some time thereafter, it was the largest concrete arch in the world.

One hundred years ago three double houses were constructed on the north side of Walnut Lane west of McCallum Street. "Miss Haines' meadow" extended along the south side from the Livezy house, now the residence of Dr. Wolf, to the Wyck barn. Children were taken to gather the wild flowers that grew by the little stream that ran through the meadow. The north side of Walnut Lane from Greene to McCallum Street was then just as it is now except for Oliver Hall. Between McCallum Street and Germantown Avenue there were no houses on the north side except for the little house flush with the sidewalk which was a Wyck tenant house.



"THE CITY IS TIME VISIBLE"

AN ARCHITECTURAL TOUR

Sponsored by

THE GERMANTOWN HISTORICAL SOCIETY

SATURDAY, MAY 20, 1967

1 to 5 P.M.

1. GREEN TREE TAVERN, 6019 Germantown Avenue. Built by Daniel Pastorius who kept the tavern until his death in 1754. In 1907, the First Methodist Church took over the property.

2. WYCK, 6026 Germantown Avenue. Residence of Mr. and Mrs. Robert Haines. Portion of house built before 1700. Used as a British field hospital during the Battle of Germantown. Visited by General Lafayette in 1825. Said to be the *oldest house* in Germantown.

3. WYCK BARN, 28 W. Walnut Lane. Property of Rev. and Mrs. Frederick H. Bartelt, Jr. Once a barn on Wyck farm, said to have sheltered Lafayette's horse during his visit to Germantown in 1825. Converted to a home in 1890 by Mantle Fielding. Contains much pre-Revolutionary hardware and an impressive staircase built, so it is said, from gun cases.

4. Residence of Mr. and Mrs. Reid McNeill, 19 West Walnut Lane. French Mansard Style home built in 1860 "Guests will see how a fine old Germantown house can combine the best ideas of two centuries."

5. Ollinger Garden (Honey Run Gardens), 29 West Walnut Lane. "A beautiful, quiet spot. Here rises a small trickle of spring water that becomes Honey Run and joins the Wingohocking Creek to the Delaware River. In early times visiting Indians would camp on these grounds."

6. Residence of Mr. Leonard Dennis, 6016 McCallum Street. One of a group of eight identical houses each built with an economy of proportions and line that is extremely pleasing. This is also evident in the interior that originally consisted of four, plain, box-like rooms, each exactly the same size.

7. Remodeled Shop Building, 133 West Harvey Street. Now the property of Mr. and Mrs. Arthur Jones, this building is a beautifully constructed colonial brick dwelling used originally as a factory. The building was remodeled into a residence and features twenty-eight original windows and a spiral staircase.

8. Reside
nut Lane.
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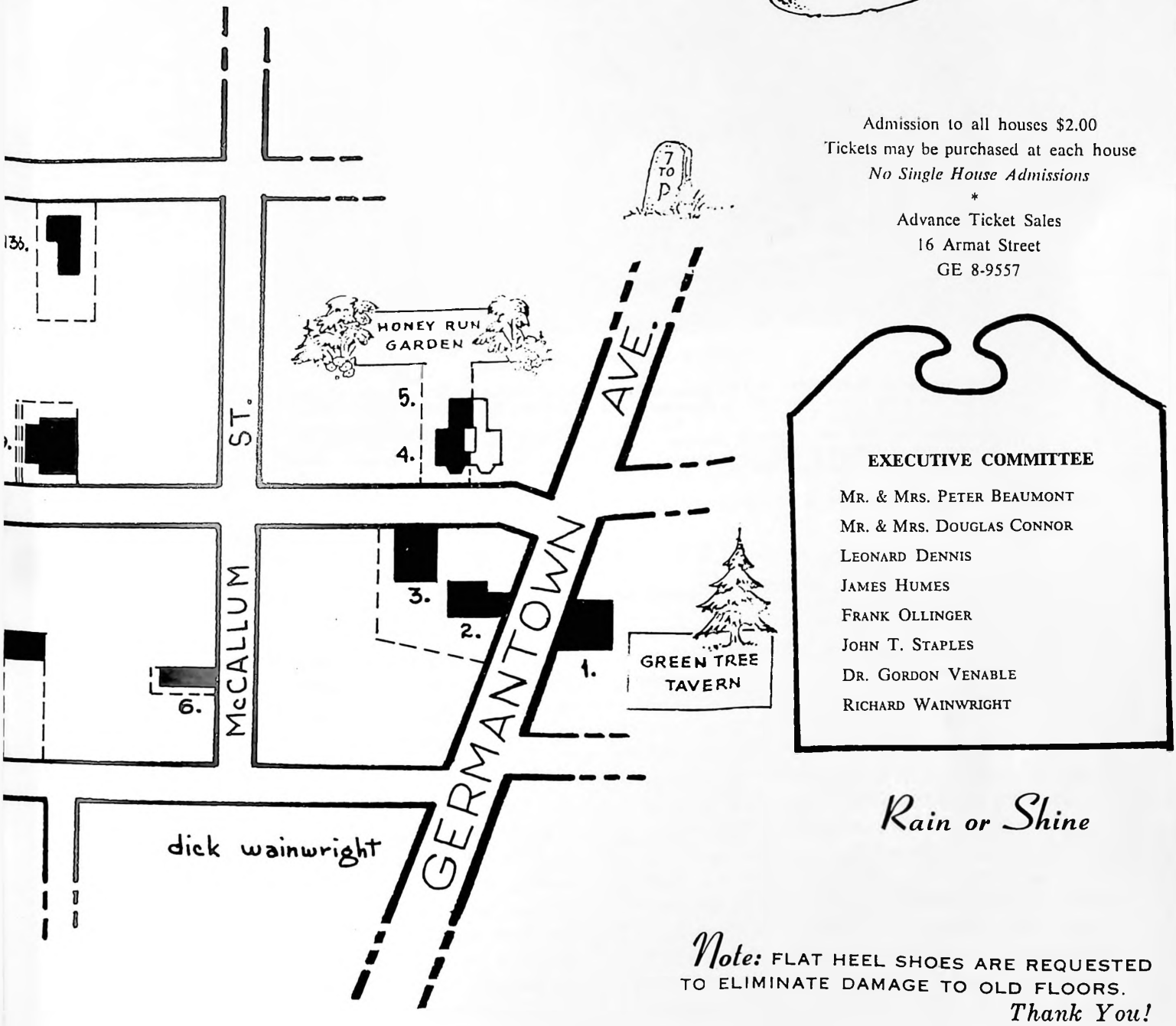
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GERMANTOWN







Admission to all houses $2.00
Tickets may be purchased at each house
No Single House Admissions
*
Advance Ticket Sales
16 Armat Street
GE 8-9557

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Rain or Shine

Note: FLAT HEEL SHOES ARE REQUESTED TO ELIMINATE DAMAGE TO OLD FLOORS.
Thank You!

Ir., and Mrs. James Humes, 150 West Wal-Tower" is a stone, Italianate Villa of Mid-Built in 1847, the house was designed by features various types of windows and looring. Grover Cleveland spent his honey-of the house and later accepted his presi-n there.

Dr. and Mrs. Victor Vaughan, III, 125 West edesigned into a small castle in 1893 by on, this house was built in the 1850's as a brick and stucco over half-timbering. Its ign was ordinary in that period. Mr. Pear-argee sound chamber to accommodate his leaded and stained glass windows remain rily made of sea shells.

—Home of Cassway and McGee, Archi- Walnut Lane. "Completed in 1898 by helmerdine, an industrialist and director of s, the mansion is probably Germantown's nted home."

11. Residence of Mr. and Mrs. Jack Hornung, 261 West Pastorius Street. Victorian Carriage House built in 1886—recently remodeled. This home couples historic preservation and contemporary architecture.

12. Ebenezer Maxwell Mansion, 200 West Tulpehocken Street. A picturesque, Victorian Mansion, built for Ebenezer Maxwell in 1859. The building has remained unchanged for over 100 years. The Germantown Historical Society plans to use the building as a Victorian Museum.

13. Residence of Dr. and Mrs. Richard W. Hyde, 128 West Tulpehocken Street. Built in the 1860's, this stucco over stone house is an example of Italianate (Tuscan) and Victorian architecture. Its round-headed windows, high ceilings, flat roof with a cupola, wide cornices and brackets are all typical of this style. The original floor plan was square, the present dining room and kitchen were added about the turn of the century.





THREE PASTORIUS HOUSES

The small house in the center was the home of Francis Daniel Pastorius. It was removed in the 1860's. At the left is the Green Tree Tavern, Germantown avenue, above High street, which Daniel Pastorius, of the third generation, built in 1748. At the right is a house built by Daniel Pastorius, of the fourth generation, in 1796, and originally standing where the bed of High street now is. When High street was opened, in 1851, it was moved northward along Germantown avenue, and in 1898, when the First Methodist Church was built, the house was moved around to High street, at the rear of the church.

GREEN TREE TAVERN
6023 Germantown Avenue

E. H. YARDLEY, in his article, "Old Inns and Taverns of the Great Road," (Germantowne Crier for June, 1952) gives the history of the Green Tree Tavern as follows:

> It was in the river front area (of Philadelphia) that there occurred the first action by Pastorius towards the founding of Germantown and by which the local scene is enhanced by the only historic inn structure still remaining in substantially its original aspect.
>
> Research reveals that Pastorius first built a small house in Philadelphia, but later came to Germantown and settled along the Great Road above Poor House Lane, now Rittenhouse Street, on land which became the site of our heirloom. He married Anna Klosterman in 1688 and they became the parents of a son in 1690, and a second son in 1692. It was one of these sons who finally became the father of Daniel Pastorius, thereby we have a definite beginning for the story of the Green Tree Tavern.
>
> Although its function has been radically changed we still can view the Green Tree Inn as an example of the typical architecture of that early period. Fortunately the old structure has been carefully restored and is meticulously cared for by the present owner, The First Methodist Church, as parish offices.

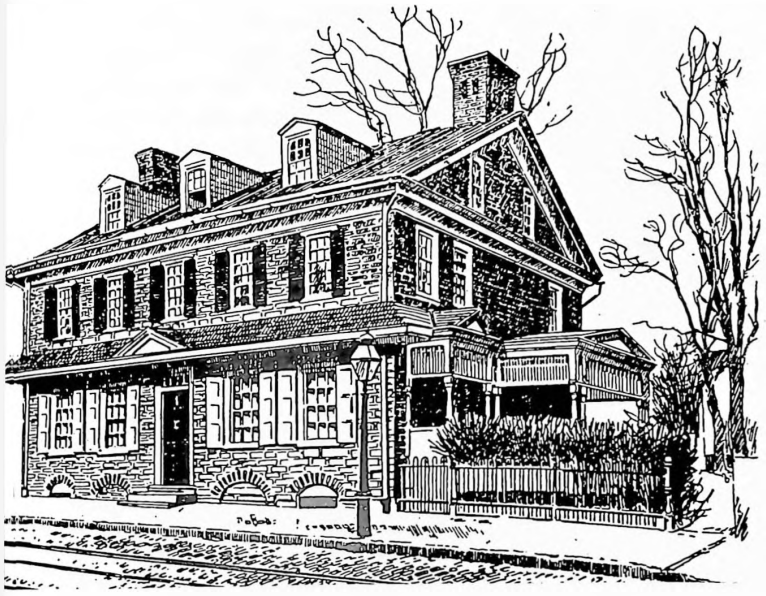
Daniel Pastorius built the Green Tree Tavern in 1748. He had become a saddler and had married Sarah Shoemaker. The Tavern was first known as The Saddler's Arms. A stone in the gable bears the inscription D.S.P. 1748 (Daniel and Sarah Pastorius). Daniel Pastorius died in 1754. His widow married Daniel Mackinnett and the Tavern became known as Mackinnett's Tavern.

Mr. Yardley writes:

> It was more or less the custom with the old inns to have the wife of the proprietor supervise the dining facilities and the culinary features, here Sarah soon became famous and the inn popular. Unfortunately for Sarah she became a widow for the second time and in 1761 married Andrew Heath. About 1797 the property and the business were bought by Charles Mackinnett who named his new venture the Green Tree Tavern. Of many relics and curios that had accumulated to attract the interest of the patrons, the most popular seemed to be an extremely large hornet's nest which was hung "out front" and the inn became commonly known as the Hornet's Nest.

In his Guide Book to Historic Germantown, Charles Jenkins says:

> There is a well-founded tradition that during the Battle the attacking Americans, on the east side of the Main Street, under General Wayne, penetrated this far towards the center of the town. It is referred to in the chronicles of the time as the "Widow



Green Tree Tavern

Mackinnett's Tavern," and it was a famous resort for driving and sleighing parties from the city. Later it was called the "Hornets' Nest," from an immense hornets' nest that was kept there as a curiosity. The tavern was the resting place of many curiosities of the town and vicinity. In 1825, when Lafayette was invited to visit Germantown, the intention was to entertain him at dinner at this inn. The evening before the day he was expected it was concluded that the tavern would not accommodate the party, so a deputation visited the Chew House, where arrangements were made for the dinner, over which Miss Ann Chew, then a young lady of sixteen, presided.

When repairing the house for Dr. Alexis Du Pont Smith, who lived in it for many years, the workmen found that the old house with its pent roof has enormous joists and was put together with wrought iron nails beaten out by hand. The oak laths were split by hand.

Editor's Note

In the old days, when the fly screen had yet to be invented, hornet's nests were hung in doorways and other strategic places to keep out the flies. A trace of this ancient custom remains to this day in New England where it is common practice to attach a large wad of absorbent cotton to the screen doors to keep the flies away.

MEMBERSHIP INFORMATION

The Germantown Historical Society welcomes new members. Privileges of membership include attendance at all lectures, tours, and other functions sponsored by the Society. Members also receive current issues of the GERMANTOWNE CRIER without charge. Society dues are as follows:

Life (payable quarterly or at once)	$100.00
Sustaining or Business	10.00
Annual	6.00
Junior (under 18), Teacher, or Librarian	3.00

Interested persons are invited to obtain further information by contacting the chairman of the Membership Committee:

Mrs. Arthur E. Weil
3912 Netherfield Road
Philadelphia, Pa. 19129
(Telephone: VIctor 3-1067)

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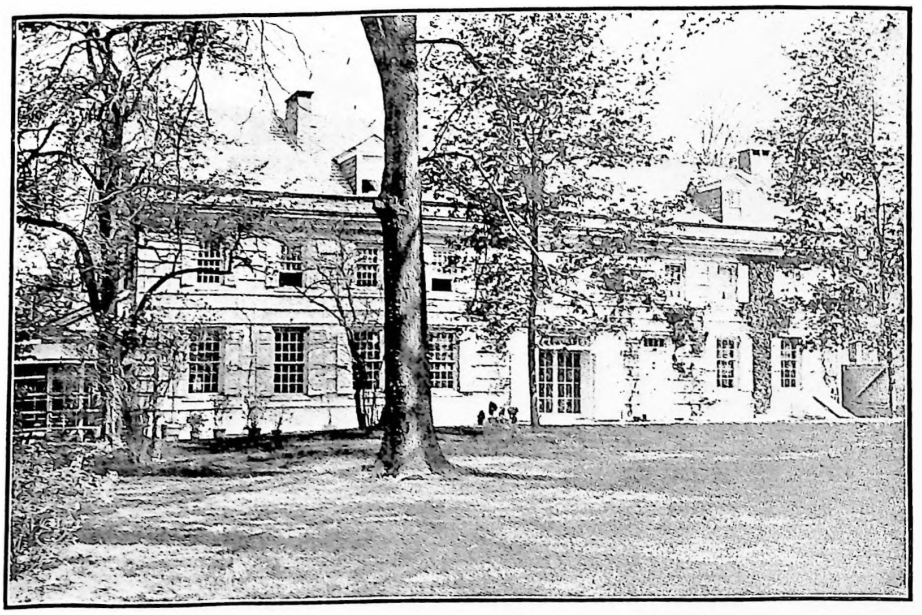
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WYCK—THE OLDEST HOUSE IN GERMANTOWN

6026 Germantown Avenue

ACCORDING to Townsend Ward:

"Wyck", Lot No. 17 towards Schuylkill, as laid down on Zimmerman's plan of Germantown, is a fine property extending along the avenue (from below Harvey Street) to Walnut Lane and formerly reaching back to the township line (now known as Wissahickon Avenue). There can be but little doubt that the house was built by Dirck Jansen before 1700 and perhaps begun earlier by Hans Millan (1691 ??) who took the property between 1683 and 1689. His daughter married Dirck Jansen, now Johnson, and their daughter, Catherine, born in 1703, married Casper Wistar who founded the first glass works in New Jersey at Salem in 1740. Margaret Wistar, daughter of Casper, married Reuben Haines in 1760 and their son, Casper Wistar Haines, was probably the first of the name to come to Germantown. He it was who had his horse saddled so that he might ride across the street to the Morris-Lyttel house at High Street and Germantown Avenue, the Germantown Road of those days being either a suffocating cloud of dust or a bottomless quagmire. With this in mind one is not surprised to learn that Casper Wistar Haines was one of the originators of the Germantown and Perkiomen Turnpike Company which was incorporated February 12, 1801, and ran from Third and Vine Streets, out through Germantown and Chestnut Hill and on out to the Perkiomen. Casper Wistar Haines had a son, Reuben Haines who was a member of the Philosophical Society and a founding member of the Academy of Natural Sciences of which he was the secretary until his death.

It is believed that the western part of Wyck was built first, then the part flush with Germantown Avenue, and that at one time the road ran between these two sections of the house. When the road was moved to its present location the two sections were connected to make the main hall where the road had been.

This old house was in the thick of the fighting during the battle of Germantown and was the scene of a reception given General Lafayette when he visited Germantown in 1825. It is now the property of Mr. Robert Haines and contains many interesting things which you will see when you visit it on May 20.

WYCK BARN

By Rev. Frederick H. Bartelt, Jr.

The following was published in the Germantown Crier for September, 1961, under the Title, "Children Sleep Here: They Say "Lafayette's Horse Once Did."

OUR BARN, really a home, was built by Casper W. Haines in 1796. It has seen much of American history. Perhaps upon its very ground British soldiers once stood and died. "Wyck" was visited by the Marquis de Lafayette on July 20th, 1825. He was entertained lavishly. It is possible that his horse was tended as considerately as the Marquis. Perhaps even given an honored place in the Haines barn.

Our basement is much the same as it was when it welcomed Lafayette's horses. The earthen floor has been paved and the stall walls removed, but the stall uprights are still in place and the windows are just as they were during the stable period. That dent in yon post may have been made by Lafayette's favorite mare as it kicked a fly.

The rest of the building has been considerably altered since that festive day in 1825. Probably the first building in Germantown to be converted from a four-footed to a two-footed homestead, it was purchased for this purpose in 1890 by Mantle Fielding.

Fielding spared no expense in converting the place. In an effort to achieve as colonial an air as possible, he scoured the vicinity for pre-Revolutionary woodwork and fittings. He had these torn out of other homes and re-assembled in his own. Two black marble fireplaces, one in the entrance hall and the other in the master bedroom, are believed to have come from Mt. Pleasant, the home in which Benedict Arnold was to have lived with his Philadelphia bride. Fielding named the new house the "Barnacle."

Back in the days when the barn was built "Wyck was a country estate requiring ample storage space for its output. Twenty-four acres were farmed intensively and there were 12 acres in woodlot. An indication of the scope of its operation is indicated in a list compiled in 1814 by Reuben Haines then master of "Wyck."

Butter	30¢ a lb.	Beef	6¢ a lb.
Eggs	20¢ a doz.	Tallow	15¢ a lb.
Milk	12¢ a gal.	Pears	80¢ a bus.
Cream	1$ a gal.	Apples	60¢ a bus.
Fowls	25¢ ea.	Potatoes	50¢ a bus.
Geese	50¢ ea.	Onions	1$ per bus.
Turkeys	1$ ea.	Peas	80¢ per bus.
Pork	10¢ a lb.		

The list also includes Indian meal, buckwheat, hay, rye, straw, Indian corn, buckwheat seed, flax seed, and bees. The bees incidentally were priced at $3.33 for one third of a hive. Listed also were wages; $8 and $12 per month for farm laborers, and $4 to $6 per month for house servants.

Many years ago children played in the barn, they called themselves the "Band of Mercy." In the brook that flowed through the west field, they gathered water cress, and sold the bunches throughout the neighborhood. One of this "Band of Mercy" (perhaps one of the first S.P.C.A.'s in Germantown) was the well known attorney, Mr. Edwin Emhardt of Germantown.

Today children play in the barn—it's their home . . . Lafayette and his horses have long gone. The "Band of Mercy" is all but forgotten. Yet the "Wyck" barn continues to harbour the moulders of the American scene —our children; and they all love horses.

NOTE

As material related to Reuben Haines' list of farm produce and prices, we would like to add the following observations of the Duke de la Rochefoucault Liancourt who visited Germantown in 1797.

> Labourers receive, in the environs of Germantown, a dollar a day of wages during the hay making and harvest. The women employed to turn the hay are paid half a dollar a day besides their diet which is equal to half a dollar more. This diet consists of coffee or chocolate with ham, to breakfast; fresh meat and vegetables to dinner; tea and ham to supper, and a pint of rum during the day.
>
> (The editors have no comments)

THE HOME OF MR. AND MRS. REID McNEILL

19 West Walnut Lane

By Mr. and Mrs. Reid McNeill

THE HOME of Dor and Reid McNeill has been in the McNeill family since about the turn of the Century. This French Mansard roofed, fieldstone twin home has undergone numerous structural changes in the past few years and changes are still being made. The most recent was the combining of two rooms into a thirty-seven foot living room. Still to go is the conversion of the late Dr. McNeill, Sr's waiting room into a library-music room—greenhouse combination with glass doors leading to the garden.

Those who have visited this house on previous tours, have been particularly impressed with the marble and mirrored bathroom, the dining room and kitchen-garden room. By elimination of a back stairway, the McNeills have made room for an eight foot, glass-doored crystal and silver display area which is quite effective with its surrounding wall papered in gold Japanese tea-chest paper. The space added to the upstairs landing by this move and the elimination of the wall separating the back sitting-room has completely changed the complexion of the second floor.

The garden room feature is a kidney shaped, sunken fish pond and a waterfall surrounded by garden. The Thermo-paned rear wall looks across a forty-five foot patio to the beauty of Ollinger's Woods.

As Mrs. Margaret Halsey said in writing up the McNeill's home when it was open previously, visitors on the Germantown Historical Society tour on May 20, will see how a fine old Germantown house can combine the best ideas of two centuries. Mrs. Halsey rightly captioned her article "City house in Sylvan Setting Gives McNeills Contemporary Living Amid Victorian Charm."

CITY HOUSE IN SYLVAN SETTING GIVES McNEILLS CONTEMPORARY LIVING AMID VICTORIAN CHARM

By MARGARET HALSEY

Originally published in the Germantown Courier. Reprinted by permission.

SINCE only in Germantown can the delights of country living be combined with the conveniences of the big city, Reid and Dorothy McNeill decided nearly ten years ago to add the best features of modern living to the charm of the house which Dr. Robert J. McNeill bought just after the turn of the century.

So successful was the synthesis of old and new that the house is shown as an outstanding example of the modernization of an old Germantown house.

The fieldstone twin on Walnut Lane just west of Germantown Avenue must be nearly 100 years old, says McNeill, who was born there and has been away only during his four and one-half wartime years in the Navy. Mrs. McNeill, the daughter of Julia Reynolds Masterman, for whom the city's laboratory and demonstration school is named, is a Germantowner by choice.

The prim front stoop and heavy oak door of the house give passersby no hint of the contemporary elegance which is seen the moment one enters. The vestibule of 1870, by covering one wall with foot-square panels of antiqued mirror mottled with gold, has been transformed into a foyer of 1967.

From there to the rooftree, the beauties of fine Victorian architecture have been enhanced by subtle color and skillful lighting, and the errors of the Victorians have been swept away.

The penchant for shutting out a garden view is an unsolved mystery. The McNeills demolished a typical Germantown back shed and knocked out half the rear kitchen wall to create an ultra-modern kitchen 15 by 18 feet and a fabulous garden room 14 by 15 feet.

Here a bow window on the west streams light over a table for informal meals, and a wall of glass on the north looks across a brick terrace to the sylvan beauty of Ollinger's Woods. Summer comes into the room and so does all the best of winter.

"To come downstairs on a snowy morning and see all this greenery against the new fallen snow and the winter trees is wonderful," says Mrs. McNeill.

While winter glitters outside, summer basks inside. Into a sunken pool lined with bright tiles, where dozens of goldfish swim lazily, water comes murmuring from a miniature waterfall. The pool's rim is lined with plants, and they rise behind it over rocks against a brick interior wall up which a split-leaf philodendron climbs.

The garden room is floored with flagstones, which the McNeills praise for their ease of upkeep as well as their beauty, and panelled in American cherry. A piano stands against the halfway wall of the kitchen.

There a counter topped with ceramic tile borders a work space with the latest kitchen equipment. The McNeills appreciate it most keenly when they recall the months when it was being built and they had a refrigerator in the dining room and did all their cooking on one electric hot plate.

Now the diningroom is furnished traditionally but one wall is lined from floor to ceiling with glass shelves behind sliding glass doors. Interior lighting makes the ranks of glassware sparkle. A crystal chandelier whose candle bulbs can be dimmed by a rheostat, provides exactly the amount of illumination desired.

On the second floor, walls have been knocked out to make a sittingroom hospitable as you mount the stairs, and to convert two small bedrooms and a narrow hall into one large bedroom and a dressingroom with windows looking south toward Wyck and north to the garden. Roses are the theme here, with one wall papered in a random pattern which is repeated in the silk of draperies and lampshades.

The Victorians would have felt quite at home in the front bedroom, dominated by a tester bed with urn finials, and in the sittingroom, where only a baby grand strikes a modern note.

But any Victorian who opened the bathroom door would quite likely have fallen in a dead faint. One wall is papered in stylized scenes of a Roman bath, one wall is covered with squares of pale marble, and two walls are of foot-square, beveled mirrors from floor to ceiling.

The shower door is of real grape leaves pressed between sheets of acrilite. The whole windowsill is a sunken planter filled with greenery. Little gold roses are painted inside the washbasin, and the faucets and spout are of ornate brass. A little tree of brass hands offers washcloths, and a tall tree holds towels. Light glows through a ceiling of plastic panels.

The McNeills laugh about the hooked rug at the head of the their second floor stairs. The minute they saw it in a shop they knew they had to have it because its design of the Federal eagle was just like the eagle in the wallpaper. They placed the rug joyously and turned to compare it with the wallpaper eagle. There was none. Liberty Bells and every known Federal motif were there, and the repeated word "Germantown," but nary an eagle.

At the head of the third floor stairs an elaborate little ormolu shelf holds a lamp to light the way to three guest rooms where the new and the old live happily together.

In one the last of the old gas lamps still swings on its wall bracket, but the philodendron grows in its glass globe. Quilted curtains with scenes of old Philadelphia hang at one window. Zebras are featured in the decor of the gold room.

Throughout the McNeills' house guests will see how a fine old Germantown house can combine the best ideas of two centuries.

UNICORN GARDEN

Home of Mr. Leonard Denis

6016 McCallum Street

By LEONARD DENIS

AT 6016 McCallum Street there is a very small semi-detached house, of which there are thousands in Philadelphia and hundreds in Germantown. It was built, circa 1855, as a part of a group of eight houses in the same block, for local millworkers that were employed in a lumber mill located at that time around the corner on Walnut Lane. These dwellings were originally known as Company Houses, built to induce labour to come from Philadelphia to rural Germantown. They were built by the Wood family that owned the saw mill and later sold the houses to its tenants. The timber for the mill was more likely than not cut and hauled out of the Wissahickon Valley.

The dwelling itself, built of soft Philadelphia brick, along the most economical four-square lines and absolutely devoid of any architectural ornamentation immediately endears itself to anyone who is in agreement with the idea that form follows function. The evenly divided and shuttered windows and the high stoop leading to the very plain door indicate what one may expect of the interior.

The interior consisted originally of four, square, box-like rooms, two above each other, and divided by an enclosed staircase. About 50 years ago the back bedchamber was partitioned to make room for a bath room that has remained in its original vintage. At the same time central heat was installed and the ten-plate stoves, one to each room, were banished. Electricity replaced the gas wall jets that still project from the walls in each room. The outhouse in the backyard has been demolished and the cistern covered over now that there is running water in the house.

When the present owner bought the house it was basically in sound condition and the utilities, though not new, were in good order and would give many years of uninterrupted service. The interior was mostly a matter of new wallpaper and paint.

The most radical change was to reverse the plan of the first floor. The fashion nowadays is to put the kitchen on the street side. The front door now opens into a long narrow and light passage from which one has a glimpse of a small elegant dining room furnished in XVIII-Century English Sheraton mahogany furniture and containing a collection of hall-marked, antique table silver. The color scheme here is colonial blue and white dictated by an enormous old Canton china platter resting on an easel on the small well-proportioned sideboard. Only upon entering does one see that the hidden wall is a compact kitchen unit.

Dignified furnishings consisting of a comfortable mixture of XV-Century Chinese Teakwood, Louis XVIth French and English Regency, all well-proportioned to the small scale of the room. The focal center of the room is a blank wall covered with an arrangement of small paintings, miniatures and prints, below is a small sofa flanked on each side by ceiling-high bookshelves filled with handsomely leather-bound books. Chinese gold and crimson lacquerware and rose-famille, china flower holders complement the small drawing room.

A pair of very slim French doors lead out to a roofed porch in the rear, a delightful place overlooking the small garden, delightful for leisure and dining. The central area of the garden is covered with pebbles and bordered with narrow brick-edged flower beds. This geometrical arrangement is relieved by a semi-circular bird bath, flanked by a pair of classical urns and surmounted by a celadon porcelain unicorn, from which the garden derives its name. The garden contains other statuary and a sundial. Sequestered by the neighboring high walls it is indeed an ideal arboreal retreat.

The house itself in any of the fashionable center city areas would easily command three times the price paid for it, not to mention all the other attendant high costs, taxes, etc. The present owner, a novice at renovating an old house, has had anything but the sad experience of outrageous prices paid for work poorly done and misunderstandings leading to the courts of law experienced by others. This was due primarily to the fact that Germantown is still a community of established residents and tradesmen, or craftsmen, that still live in the community and have their pride and honor and the integrity of their business to maintain.

The Drawing room in the rear, former dining room, has windows on both sides overlooking a formal English garden.

What attracted the new tenant to the block was the high calibre of his neighbors character, their pride in their modest homes and their decency. In searching for a house he saw many, many more attractive houses, and better values, but he realized that he could do a lot to improve the house but absolutely nothing to improve the neighbors or the neighborhood.

Germantown unfortunately has two sorts of enemies —those who once lived here and moved away and those who have never lived, or been here, and listen to them.



Maxwell Mansion

THE EBENEZER MAXWELL MANSION

(200 West Tulpehocken St.)

Built in 1859 as a suburban home, this mansion typifies the quiet elegance touched with flamboyance of an energetic and confident society.

John Harbeson (Germantowne Crier, December, 1949) wrote:

> There is another "Gothic" house at the corner of Tulpehocken and Green Streets. It seems inspired by literature, in this case by Edgar Allen Poe, especially by his mystery tales. The stone-work is "Cyclopean," of polygonal shapes; frequently the pieces seem to be standing on their points. (The modern French architect, Le Corbusier, uses this neolithic stone-work, notably in the Swiss Pavilion at the Cite Universitaire in Paris). The color is gray, the stone joints thin, the effect cold and forbidding. Some of the windows are of queer, complicated, geometrical shapes, the dormers particularly novel —and unhappy. It is one of the least homelike of Victorian houses.

It is also one of the most interesting Victorian houses and, conscious of the worth of our newly recognized Victorian heritage, the Maxwell Mansion Committee has undertaken to restore the house under the aegis of the Germantown Historical Society. After necessary repairs and the installation of modern facilities, a first floor museum area and second floor facilities for reference and study areas will be installed.

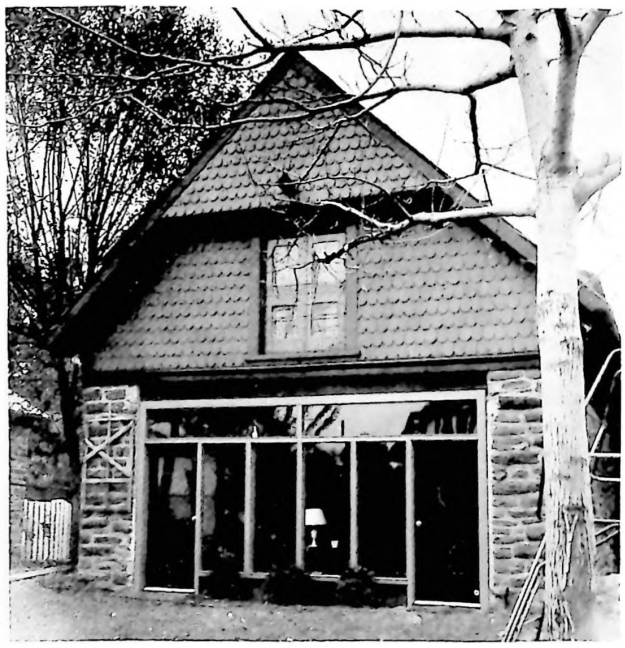
Ebenezer Maxwell's only legacy to history is the house on Tulpehocken Street. In 1861, barely two years after its construction he sold it.

In time, the property was willed to Augusta R. Stevenson, the last individual owner of the mansion. Augusta, or "Miss Gussie" as she was called, was described as a woman of high spirit and independent frame of mind. This may explain her decision to spend much of her adult life abroad and to remain, for four-score years, unencumbered by family despite marriages of varying duration.

"Miss Gussie's love of travel also explains why the Maxwell Mansion still remains much as it was when first constructed. Although she returned occasionally to hold elaborate parties, she spent so little time "at home" that she apparently felt modernization was unnecessary. Consequently, only rudimentary electricity was added to the dwelling, and the rooms remain large, high-ceilinged, and fire-placed as originally designed.

Time has stood still in the Ebenezer Maxwell Mansion.





THE CARRIAGE HOUSE

Residence of Mr. & Mrs. Jack Hornung

THE CARRIAGE HOUSE

261 W. Pastorius Street

By JACK HORNUNG

THIS house is a converted carriage house on what is apparently the only 19th century carriage lane in Germantown. It is at once an example of historic preservation and contemporary architecture.

Its history is reflected in the careful preservation of not only the exterior but much of the interior as well. Retained and visible are the original beams, masonry, and wainscotting. You can even see the grooves worn into the wainscotting by the horses as they fed.

The house is also contemporary because it has been converted according to an economical, open plan for connecting the rooms horizontally and relating first and second story space.

Of special interest is the unique kitchen which combines a compact, efficient layout with spatial and visual connections which enlarge it. Altho the house is masculine in scale, the wife is honored and dignified by placing her kitchen in the central, commanding position which assures her of private work space but affords her communications with the rest of the house.

This converted carriage house should be of interest because of the simplicity and economy of the design, the concern for its original character, the feeling of freedom in the open space, the rich harmonies of the exposed wood, and its setting on this charming carriage alley, so reminiscent of the Germantown of our great grandparents' era.

11 April 1967

The Costume Committee wishes to make a slight correction in Mr. Sommer's excellent article in the issue of the *Crier* for March, 1967.

None of the costumes in our museum is ever loaned. However, the Elizabeth Mellor Lending Library of Costumes has its headquarters in the Morris House and its possessions may be borrowed; never rented. A donation for their use is always acceptable.

JOSEPHINE U. RITTER
Chairman
Costume Committee

SCHEDULE OF MEETINGS

May 13, 1967—9:00 A.M. First Victorian Seminar Ebenezer Maxwell Mansion, 200 West Tulpehocken Street.

May 20, 1967—Annual Spring Tour. A "Period Tour" of houses on West Walnut Lane.

June 1, 1967—7:30 P.M. Annual garden party at 5214 Germantown Avenue, following which the Society will be in the parish hall of Trinity-Lutheran Church to hear Miss Penelope Hartshorn, architect of the Independence Hall restoration.



SHELMERDINE

269 West Walnut Lane

(See Also Front Cover)

MODERN ARCHITECTS PRESERVE MASTERPIECE OF THE PAST

By R. CASSWAY AND T. MCGEE, JR.

THE GLORY of life in Germantown at the turn of the century is preserved today in the classical Shelmerdine mansion at 269 West Walnut Lane, thanks to two young architects who appreciate the best in good architecture, past or present.

Last year, Robert Cassaway and Timothy McGee, Jr., partners in the architectural firm of Cassaway and McGee, purchased the 32 room Shelmerdine mansion, thereby removing it from the real estate market and saving it from possible demolition by developers of such projects as garden apartments. The life of the house had been threatened twice in recent years by ambitious entrepreneurs who were less than sympathetic with those who would save Germantown's architectural treasures.

This extraordinary residence will be open to the public during the Germantown Historical Society's annual tour on May 20. It will be one of 12 properties on the tour chosen for their historical importance or outstanding architecture. Mr. Cassaway and Mr. McGee extend a welcome to all.

Completed in 1898 by William Henry Shelmerdine, an industrialist and director of many corporations, who had torn down an existing mansion to build his dream house, the mansion is probably Germantown's most finely-appointed home. It cost Mr. Shelmerdine $95,000 in 1898 dollars; today the structure would be built for a whopping half a million dollars—but without the craftsmanship of the artisans that Shelmerdine employed.

An illustration of the mansions' beauty is its entrance hall, featuring fluted Doric columns and engaged Corinthian fluted pilasters, adorning walls on which is reflected the light of a crystal and silver chandelier by night, sunlight bent by colored stained glass leaded windows by day. This room features one of the outstanding fireplaces that punctuate the structure—in this case, a yellow Italian marble fireplace topped off by handcarved scrollwork culminating in a scallop design.

Other fireplaces are red marble, green marble, white marble. The laundry room is wall to wall gray marble. The kitchen sinks are marble. And the marble, like the rest of the house, looks like it was put in yesterday, so meticulously has the house been maintained.

Solid handrubbed mahogany doors that belong in a palace slide into walls and admit you to elaborate high-ceilinged rooms, excellently detailed with built-in bookcases, silverplated hardware, chair rails, wood and plaster mouldings. Floors are of oak in a herringbone pattern, mostly; some are planked walnut.

A second-floor library is walnut—carved walnut, floor to ceiling, richly worked in a room of extraordinary excellence focusing on a green Italian marble fireplace embellished with (what else?) ornate walnut woodwork, handcarved.

Shelmerdine, who was president of Edison Portland Cement Company lived in the house until 1933. The fact that he was in the cement business undoubtedly accounts for the concrete floors that lie hidden beneath the oak herringbone. How many houses can you think of, offhand, that were built in the 1890's and have concrete floors?

The Shelmerdines were not afraid to live like the millionaires they were; on the other hand, they were far from ostentatious. They raised six children in their dream house, transporting their clan around Germantown in chauffeur-driven Locomobiles (a former employee recalls).

Mrs. Shelmerdine entertained at lavish luncheons for her share of the Four Hundred. But the family did more than bask in luxury. An example of their generosity is the tower in Germantown's First Methodist Church, given in memory of a son, Charles Shelmerdine, who died while trying to rescue others from the sea. Later, when son, W. Thornton Shelmerdine died, the family installed a carillon in the tower in his memory.

Perhaps the mansion is so well known that its exterior need not be described in detail. For the record, however, the design is English Renaissance. The brick is New Hampshire waterstruck, trimmed with extensive areas of light blue Pennsylvania marble.

The Shelmerdine house became the property of Dr. Fred W. Faltermayer in 1933. He was a medical doctor and inventor. The doctor must have loved the house, for he embellished it extensively and expensively, without detracting from its basic quality.

Dr. Faltermayer, for instance purchased a bathroom from the Chicago World's Fair of 1935 and installed it in the Shelmerdine mansion. This must have been the ultimate bathroom of its day, and it's even something to see in 1967. Small inlaid gold, red and black ceramic mosaic tiles accentuate the large areas of beautiful imported black and gold marble in this twelve by fourteen bathroom. Special lighting effects and fixtures, as well as a marble vanity, add to its luxury.

The Faltermayer era ended in 1963 and his estate permitted the treasure to pass on to developers. Many times the house was on the verge of doom, but fortunately the developers' visions of grandeur in the form of 200 or so garden apartments did not come to pass.

Timothy McGee especially likes the house for its authenticity. "It is a replica of a Christopher Wren House," he says. Bob Cassaway comments: "At one time, somebody sat down and planned all this. It's very well detailed."

Germantown's Victorian Past

By JOHN HARBESON

In this article, published originally in the Germantowne Crier for December, 1949, John Harbeson has so aptly described the architectural periods typified by the Germantown Historical Society's Annual Spring Tour for 1967 that the article is prerequisite reading for anyone planning to participate.

IN REVOLUTIONARY days Germantown was an important village, the site of a number of fine homes of early American architecture, set amid trees along tree-lined avenues. It was an age of handicrafts, of skilled masons and carpenters—but with few of the conveniences now considered requisite for comfortable living: these were introduced in Victorian times.

Queen Victoria's long reign, from 1837 to just after the turn of the century, was synchronous with the rise of industrialism in this country, a time of invention of creature comforts, such as indoor plumbing and bathrooms, central heating systems and efficient artificial lighting, first by gas and later by electricity. Houses for the first time were really comfortable on cold winter days, and cooking became progressively less of an all-day chore. Almost every human pursuit was industrialized; the tempo of business, of life, became ever faster. And as a consequence people were continually more material in their outlook.

The improvement in comfort of living was due to the increasing use of machinery in making things, in making things more easily, more cheaply, in greater quantity. And as a by-product of this change craftsmanship declined, workmen took less and less pride in the quality of their product, were more interested in higher pay and shorter hours. In no part of the Vic-

torian period is there exquisite woodcarving detail or beautiful masonry such as was rather common in buildings of Colonial times.

Architecture is an expression of the life and times which produce it. These changes in creature comforts, in ways of working, in the moral orientation of people, are reflected in the houses, the churches, the stores, they build. Victorian architecture in general is coarser in detail than what had been built before; it has less of that simplicity which is a quality of good architecture. It nevertheless has an interest of its own, for it was built by people who led interesting, rather comfortable lives, with widening interests and an increasing knowledge of old world culture. And, as in every age, some of the buildings were better designed than the average, some had the best of the craftsmanship then available.

It must be remembered that, due to the inclusion of these new creature comforts, the problems of designing well were much more difficult than in Georgian times, and became more so in each decade as mechanical inventions increased. A Colonial house was a simple problem technically, the only complication being the building of fireplace throats and chimneys. But the introduction of cellar furnaces, of heating flues or steam risers, of plumbing pipes and drains, of concealed gas piping and electric wiring, occupied a great deal of the architect's time. Naturally less could be given to the design of doors and windows sash and trim, wood panelling and the laying out of graceful stairs.

So much time had to be spent in arranging these now demanded mechanical appliances, and in getting estimates of cost of these things, the designers looked for assistance in the matter of arranging the architectural elements of the houses entrusted to their care. They found it in the many books of architectural designs published for that purpose. One of them will give an indication of what was provided. Published in Philadelphia (in 1873) it is called "Suburban and Rural Architecture." It was the work of Isaac H. Hobbs and Son, architects, whose offices were on Chestnut Street just above Eighth. It is full of designs of houses—the woodcuts are rather clumsy—with accompanying short explanatory descriptions. These had appeared serially in Godey's Ladies Book. As the authors say in the preface, "a noticeable feature is that the greater portion of these designs has been executed, and given entire satisfaction." Many of them were "executed" in Germantown—and some of them are, presumably, still giving satisfaction, as they are still fulfilling the purpose intended.

The designs were quite various, for architects let their fancy roam, "and what they thought they might require, they went and took" as Kipling later remarked about poets. The titles are fanciful and sometimes mystifying. One is called an Anglo-French Villa—a mansard roof made it French, and the long porch was the Angelican touch. Another is a Romanesque Villa, with a cupola and a spire; and there is an Italian Villa, with smaller porches, the mansard roof less high. And there were an Ornamental Cottage, a Riverside Residence, and an "American Bracketed Villa," which called for a great amount of scroll-saw work by the carpenter. But each of the plans proudly displays a bathroom, and frequently there is a scullery, as well as a kitchen.

The Victorian people who lived in Germantown were, mostly, comfortable, they were apt to be sentimental, and more dignified than we are. The pictures on their walls were sweet and story-telling. They enjoyed cricket, or croquet, and, on winter evenings, whist. The houses they lived in were not archeology, in spite of all their fantastic (often pleasant) recalls of the past; nor were they yet "machines for living," though they were making use of more and more machines in their lives. The Great Centennial International Exhibition showed a tremendous number of inventions, a large proportion of them American.

Philadelphia was known as the City of Homes, and Germntown as the most homelike part of the city. In these homes lived able lawyers, preachers, doctors, literary men, and some architects of note—and many business men, for business was becoming a respected profession, successful business a most respected one.

At the earlier part of the century there had been a cult for the classic, and a cult for the romantic. Both of these movements lasted over into Victorian times, in fact are still strong forces today. The classic and the romantic flourished side by side, sometimes in the same piece of architecture. The classic movement was called the "Classic Revival"—though there was in no sense a recreation of the antique, as the proposed rebuilding of Market Square would be an attempted recreation—but a happy playful use here and there of a motive or an ornament, or an arrangement of mouldings, and of course columns. The romantic movement was due to literature, to the writings of Beckford, Walpole and Sir Walter Scott, and because of their preoccupation with medieval themes, resulted in a use of Gothic motives in churches, in houses, in schools, and even in commercial buildings.

One of the most pleasant of the Gothic houses remaining is at the corner (southwest) of Walnut Lane and Greene Street. There is a sturdy tower, a recessed doorway, very decorative cut-out barge-boards, and gabled dormers. The windows have small glass panes. It is picturesque at all times, quite delightful at night when lamplights shine through the casement windows. The effect is eminently domestic, an effect enhanced by vines, hedges, shrubs and trees. All during the Victorian time all Germantown houses had enough space for some planting, for a few trees. In my lexicon a slum is part of the city where there are no longer

trees. For the most part the houses were not large, though individual rooms would be considered big today, and the ceilings were high—ten to thirteen feet.

There is another "Gothic" house just one square north—at the corner of Tulpehocken and Greene Street. It too seems inspired by literature, in this case by Edgar Allen Poe, especially by his mystery tales. The stone-work is "cyclopean," of polygonal shapes; frequently the pieces seem to be standing on their points. (The modern French architect, LeCorbusier, uses this neolithic stone work, notably in the Swiss Pavilion at the Cite' Universitaire, in Paris.) The color is gray, the stone joints thin, the effect cold and forbidding. Some of the windows are of queer, complicated, geometrical shapes, the dormers particularly novel—and unhappy. It is one of the least homelike of Victorian houses.

A decade or so later, perhaps as a result of popular interest in the great poetry of Byron, there was an Italianate period. Italian motives were used—mixed with others, for the architects often hunted for ideas wherever imagination led them, and gaily combined their motives. Stucco was a typical Italian expression, and inexpensive; usually bright in color, reflecting the sunlight, it was cheerful. These houses were thought of as "villas." The prevailing type can be found everywhere in old Germantown today. The forms are simple boxes, with well proportioned windows well arranged, with a "lantern" on top; and piazzas, originally roofed with tin painted in bright stripes of yellow and green, supported by flamboyant iron trellis work or arches of scroll-sawed wood completed the picture. There is a pleasing 1850 example on Main Street just below Mt. Pleasant.

Mansard roofs became the fashion just after the Civil War as a result of the brillance of the court of Napoleon III, and were used above all sorts of architecture. They made top stories much more livable than gable roofs with dormers. There are many remaining in Germantown. The Adamson house on the east side of Main Street above Wayne Junction, now a religious institution, is a good example of the Civil War type.

Still later were the castellated structures built by the more wealthy, of rugged gneiss or Chestnut Hill stone, with towers both square and round, the former machicolated, the latter capped with turrets. And yet with all these recalls of fortifications, the windows were usually in large panes of glass, this being a new product now available. The Harrison house—now Beaver College—on Easton Road, is a good example.

The last three decades of Victoria's reign are better symbolized by the then—Prince of Wales. There was less of high seriousness—and more of solid comfort, good eating, and frivolity. Our native architecture of this time, called without reason "Queen Anne" in style, was quite fanciful, quite ornate with flourishes, and apt to be picturesque. There was a conscious striving after the unusual and the informal. Houses were built with steep roofs with large ornamental chimneys, oriel windows, the porches with scrolled decorations and grilles. As in all periods, some were better in design than the average—one of the best was the Pardee house on the north side of Walnut Lane west of Greene Street, with red tiled roofs. Another quite homelike one stands on the south side of Tulpehocken Street, west of Greene. Here the roof is of shingles, and all the trim of the projecting bay windows is of wood.

A commercial building in this style is that of an insurance company at the north end of Market Square, a comparatively small building of beautiful pink brick and showing an artful disposition of window spaces, scrolls, and fanciful iron grilles.

The fashions changed, decade by decade, during the years of the good Queen's long reign. The Victorian was the Golden Age of Germantown. Since the turn of the century it has been corrupted by the influx of trade, by replacing comfortable houses set in large grounds and used by single families by apartments built to the pavement line housing hundreds. And it has been further spoiled by the ubiquitous automobile parked end to end all along its not-too-wide-streets—a useful implement it is true, but not, insuch quantity, fostering the domestic atmosphere of comfortable home living that had been characteristic of Germantown.

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